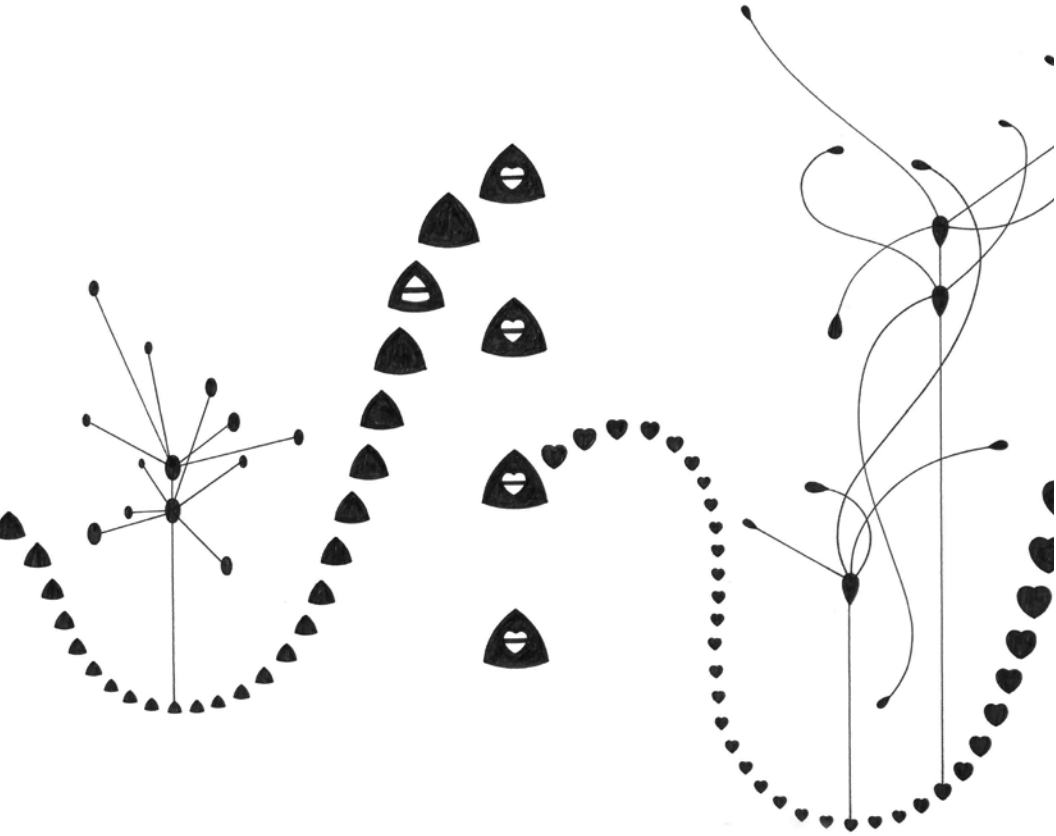
Department of Music
Carleton College

concert program booklet



2015-2016

Northfield, Minnesota

CONCERT SERIES AND VISITING ARTISTS pgs. 8-28

WARD G. LUCAS LECTURESHIP — October 1

Minnesota Orchestra
conducted by Osmo Vänskä
Katie Van Koonen, soprano

GUEST ARTIST CONCERT — October 3

Caravan du Nord
hosted by DJ Mark Wheat, The Current
featuring folkie Helen Forsythe,
pop-rock band VAN STEE,
& electronic/R&B band Solid Gold

FACULTY AND GUEST ARTIST CONCERT — January 15

The Braided Candle
Steven Greenman, violin & Gao Hong, pipa

LAUDIE D. PORTER CONCERT SERIES — February 26

An Evening of South Indian Music
Nirmala Rajasekar and Friends

CHRISTOPHER U. LIGHT LECTURESHIP I — April 8

Sō Percussion, with composer Dan Trueman

CHRISTOPHER U. LIGHT LECTURESHIP II & WOODWARD CONCERT SERIES — April 10

Laghdú: fiddlers Caoimhín Ó Raghallaigh
& Dan Trueman

2015-2016 CONCERT PROGRAMS

ARTS @ CARLETON VISITING ARTISTS pgs. 29-31

Music from Mali: Kassé Mady Diabaté — September 24

Sponsored by Music, French and Francophone Studies, African and African American Studies, and Arts at Carleton.

Julian Kytasty, bandura — January 30

Sponsored by Arts at Carleton, Russian Department, and the Christopher U. Light Lectureship.

World Music: Singer-songwriter Fatoumata Diawara — May 5

Sponsored by Special Projects Africa, GEI, Humanities, AFAM, Arts at Carleton, Department of French and Francophone Studies.

FACULTY RECITALS pgs. 32-53

Zacc Harris, jazz and blues guitar — September 26

Elizabeth Ericksen, viola — January 17

Matthew McCright, piano — January 24

Mark Kreitzer Band, American folk instruments — January 29

Hector Valdivia, violin — February 14

Lawrence Archbold, organ — April 24

Patricia Kent, soprano — May 8

2015-2016 CONCERT PROGRAMS

CARLETON MUSIC ORGANIZATIONS pgs. 54-135

African Drum Ensemble — November 17, March 8, May 31
Jay Johnson, director

Chinese Music Ensemble & World Music Chamber Ensemble Concert — November 8, February 28, May 15
Gao Hong, director

Choir Concert — November 7, February 27, May 20
Lawrence Burnett, director

Jazz Ensemble Concert — October 25, February 21, May 7
Laura Caviani, director

Orchestra Concert — November 13, March 5, May 27
Hector Valdivia, director

Symphony Band Concert — October 30, February 19, May 13
Claire Larson, director

STUDENT AND STUDIO RECITALS pgs. 136-208

Composition Recital — March 6
Andrea Mazzariello, coordinator

Piano Studio Recital — March 2, May 25
Nicola Melville, coordinator

STUDENT & STUDIO RECITALS (Cont.) pgs. 136-208

STUDENT CHAMBER RECITAL I	March 3
Nicola Melville, coordinator	May 25
STUDENT CHAMBER RECITAL II	November 15
Nicola Melville, coordinator	March 6
	May 29
VIOLIN/VIOLA RECITAL I	November 16
Hector Valdivia, director	March 7
	May 30
VIOLIN/VIOLA RECITAL II	November 18
Hector Valdivia, director	March 9
	June 1
VOICE SHOWCASE RECITAL	October 24
Lawrence Burnett, director	February 20
	May 7
2016 SENIOR COMPREHENSIVE EXERCISE PRESENTATIONS	April 16
Dylan Payne	
Mikayla Carpenter	
Benjamin Nicla	
Wing Hei Agnes Tse	
JUNIOR/SENIOR RECITALS	
Thomas Bertschinger '16, piano	April 23
Josh Ruebeck '17, baritone	April 23
William Chapman '16, piano	April 29
Jialun Luo '16 & Yuan Shen Li '17, piano	April 29
Wing-Hei Agnes Tse '16, mezzo-soprano	May 8
Katie Koza '16, violin	May 14
Joe Lowry '17, piano	May 14
Emily Pollard '16 & Nora Katz '16, sopranos	May 14
Michelle Mastrianni '16, mezzo-soprano	May 18
Todd Campbell '16 & the Jubilee Singers	May 22

MUSIC @ CARLETON

Carleton is an exceptionally musical college, where excellent musical opportunities abound for all students, regardless of major. All Carleton students may choose from a wide variety of classroom courses embracing the study of not only western art music, its history, theory, and practices, but also rock, jazz, global pop, Motown, and blues, film music, the philosophy and psychology of music, and musics of India, Africa, the Caribbean, and China.

Over 800 Carleton students per year have also chosen to perform in Choir, Orchestra, Symphony Band, Jazz Ensemble, Chinese Music Ensemble, West African Drum Ensemble, and to study privately in an array of areas, including voice and all instruments typical of western art music ensembles, and also folk guitar, mandolin, banjo, sitar, Indian vocal music, African drums and karimba/mbira, jazz, and Chinese musical instruments.

These programs show the wide variety of opportunities for all Carleton students to hear, study, and perform music. Carleton's Music and Drama Center includes a concert hall seating 440, a 55-rank Holtkamp organ, two Steinway concert grand pianos, two concert harpsichords, and an 18th century (replica) forte-piano, as well as teaching, practicing, and rehearsal facilities in the Center and in Music Hall.

For the student who wishes to make a career of music, the music major, which leads to a Bachelor of Arts degree, permits emphasis on performance, composition, history, and theory. Students who wish to become supervisors and/or elementary or high school teachers in music may follow a plan leading to a TA year of graduate study at another institution and a Master of Arts in Teaching.

Carleton College is working with HGA Architects and McGough Construction to design and build a new music & performance commons addition to the Weitz Center for Creativity. The addition is being created to house the majority of the music program and create a new performance space of high acoustic quality to replace the existing Concert Hall. Music faculty offices, rehearsal spaces, the music resource library, and teaching studios are included in the project. The building will be completed and open in September 2017.

-THE-
MINNESOTA
ORCHESTRA
Osmo Vänskä | Music Director
| Gustav Mahler, Symphony #4 |
THURSDAY, OCTOBER 1 | 8:00 PM
Skinner Memorial Chapel, Carleton College
2015 Ward G. Lucas Lecture in the Arts

CARAVAN DU NORD
A TRAVELING SHOWCASE OF MINNESOTA MUSIC
SATURDAY, OCTOBER 3
NORTHFIELD, MN ★ CARLETON COLLEGE
Featuring SOLID GOLD
With VAN STEE And HELEN FORSYTHE
Plus FREE WORKSHOPS WITH ARTISTS & MUSIC INDUSTRY PROFESSIONALS AND A NETWORKING SOCIAL SCHMOOZEFEST WITH THE FEATURED MUSICIANS AND DJ MARK WHEAT FROM 89.3 THE CURRENT!
2:30 PM FREE MUSIC WORKSHOPS
5:00 PM NETWORKING SOCIAL TIME
7:30 PM THE BIG CONCERT
FULL DETAILS & TICKET INFO AT GO.CARLETON.EDU/CARAVAN
SPONSORED BY THE MINNESOTA STATE ARTS BOARD AND THESE FINE FOLKS
MMC
MN MUSIC COALITION
89.3 the current
Carleton

Music at Carleton
presents

Laudie D. Porter Concert Series

Nirmala Rajasekar and Friends

An Evening of South Indian Music

Nirmala Rajasekar, veena
VVS Murari, violin
Thanjavur Murugaboopathi, mridangam
Ravi Balasubramaniam, ghatam

Friday, February 26, 2016
7:00 p.m., Great Hall

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving during the performance. Your cooperation is greatly appreciated.

LAUDIE D. PORTER CONCERT SERIES

The Laudie D. Porter Memorial Fund was established in 1986 by the family and friends of Laudie Porter, Assistant Professor of Flute at Carleton from 1968 until her death in 1986. Not only did Laudie teach flute to hundreds of Carleton students, she also endeavored to supplement her teaching by bringing to the campus outstanding musicians and other artists. The fund is used each year to bring to campus a distinguished performing or creative artist for a visit devoted both to performance and discussion. The first choice each year should be for women practitioners in the arts.

Past artists have included:

1989-90 Libby Larsen, composer
1990-91 Susan Allen Toth, author
1991-92 Mary Ellen Childs, composer
1992-93 Linda Shapiro, dancer and choreographer
1993-94 Jeanne Arland Peterson and Patty Peterson, jazz pianists and vocalists
1994-95 Jane Hamilton, author
1995-96 Sheila Adams, Appalachian balladeer, banjo player and author
1996-97 Sylvia Rhyne, soprano
1997-99 None
1999-00 Sharon Isbin, guitarist
2000-01 None
2001-02 Carolyn Pratt, soprano
2002-08 None
2008-09 Emily Lodine, mezzo soprano
2009-10 Asteria (Sylvia Rhyne, soprano; Eric Redlinger, tenor and lutist)
2010-11 I. Harp Quartet (Min Kim, Elinor Niemisto, Jann Stein, Andrea Stern)
II. Faculty Flute Recital (Martha Jamsa, Nicola Melville, Sara Besse Ainsley Land, Britta Swedenborg)
2011-12 SambaNova (Laura Caviani, piano; David Schmalenberger, percussion; Joan Griffith, composer, guitar and mandolin)
2012-13 Sarah Kirkland Snider, composer; Shara Worden, vocalist; yMusic
2013-14 Lydia Artymiw, piano
2014-15 None
2015-16 Nirmala Rajasekar with VVS Murari, violin; Thanjavur Murugaboopathi, mridangam; & Ravi Balasubramaniam, ghatam

BIOGRAPHY

Nirmala Rajasekar is a world renowned Carnatic virtuoso recognized as one of the best Saraswathi veena players of today in the South Indian Classical music genre - a consummate artist who has carved a special place amidst audiences across the globe. She has been performing on her beloved 'veena' for over 35 years. She has created and performed in many path breaking collaborations in the company of many phenomenal and well known world musicians across genres. She has been described in the media as a "Carnatic Ambassador." Nirmala is known for her unique presentations that carry her distinct voice and style. She is the recipient of many awards including a Bush Artistic Fellowship, a McKnight Performer Fellowship, a Rotary Excellence Award, Women of Excellence Award 2014, and many more.

She has been featured in many world-renowned venues, including New York's Carnegie Hall, the United Nations, Symphony Space, the Music Academy in Chennai (India), the Rumi International Festival in Konya (Turkey), Musee Rietburg in Zurich (Switzerland) and several concert halls of distinction in Australia, India, Europe and Singapore. Her many albums have won both critical and popular acclaim with her most recent release being in 2015, *Sudha Sagara- Experience a live concert on the veena* from Charsur Digital Works, India. This is a live recording of one of Nirmala's concerts from the famed December International Music Season in Chennai, India.

VVS Murari's heredity can be traced back to the great composer, Muttusvami Dikshitar. This child prodigy's debut as a soloist was at the age of 10. Murari is the fourth generation of musicians in the family. His grandfather, Vadakkencheri Veeraraghava Iyer, was a noted teacher and musician in his days. He started learning from his grandfather, and then he learned under his father, Veteran Violin Maestro V V Subrahmanyam. Murari is a dynamic and contemporary violinist of the immortal art form - South Indian Classical (Carnatic) music - with an uncompromising adherence to perfection, traditionalism, and discipline.

K Murugaboopathi is one of the topmost mridangam players of today. His techniques and creative ability in accompaniment, solo renditions, and jugalbandhi programs, along with his North Indian brethren, have earned him critical acclaim around the world. He had his initial training under T R Srinivasan at the Tamil Nadu Music College, Chennai. Murugaboopathi was conferred the "Vadya Visharada" with distinction by the Music College. After about two years of stage experience, he underwent further training in the gurukula tradition under the Late Mridangam Maestro Tanjore Upendran for over 10 years. His percussion career has been a colorful spectrum of accompaniment to a legion of leading artists and virtuosos in Carnatic vocal and instrumental music. He has been instrumental in providing support direction and guidance towards incubating several arts organizations in the United States, Europe, Asia, and Australia.

Dr. Ravi Balasubramanian is the most sought-after Ghatam artist in North America, and is known for his energetic and sensitive accompaniment and solos. With over five hundred concerts, Ravi has extensive experience in Carnatic percussion, including performing the Ghatam at top musical institutions such as the Chennai Music Academy and the Cleveland Aradhana for nearly twenty years. He received the title "Yuva Kala Bharathi" in 2003 from Bharat Kalachar, a music organization in Chennai, for excellence and dedication in the art of Ghatam. Ravi has expanded the envelope of using the Ghatam in music, when he presented special "GhataTarang" concerts with seven Ghatams as the lead melody and percussion instrument for the first time outside of India. Ravi has had the rare honor and experience of performing with leading artists including San-githa Kalanidhi vocalists, violinists, flautists, and mridangists in India, USA, Canada, Singapore, Malaysia, and Australia.

Music at Carleton
presents

The Braided Candle: Jewish Violin Meets Chinese Pipa

featuring
Steven Greenman, violin
Gao Hong, pipa

and the Carleton World Music Chamber Ensemble

Friday, January 15, 2016
8:00 p.m., Concert Hall

The Braided Candle Project

Steven Greenman | B. 1966
Friendship

Jewish Instrumental Folk Tune
Nakhes fun Kinder (Joy of Children)

Chinese Folk Tune
Jasmine Flowers

Steven Greenman | B. 1966
Terkisher Freylekhs / Old Bulgar (traditional)

Improvisation - Audience Choice

Josef Solinski | Jewish Instrumental Folk Tune
Romanian Fantasy

Steven Greenman | B. 1966
E Minor Freylekhs

Gao Hong | B. 1964
Green Willow Tree

Traditional Yiddish/Hasidic Song
Volt Ikn Gehat Koyekh (If I Had the Strength)
acc. Carleton World Music Chamber Ensemble

Jewish Instrumental Folk Tune
Bay Di Toyern fun Beys Hamikdosh (At the Gates of the Synagogue)
acc. Carleton World Music Chamber Ensemble

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BIOGRAPHY

Described by the *Washington Post* as "particularly impressive," and "extraordinary" by the *Pittsburgh Post Gazette*, **Steven Greenman** is a multi-talented musical artist, who is equally adept at performing stunning solo violin works with symphony orchestras, soulful East European Jewish folk music (klezmer music) and passionate East European Romani (Gypsy) music. Steven's virtuosic performing skills are complimented with his passion for composition and education. As a composer, Steven has produced two landmark recordings of his original Jewish and klezmer compositions, *Stempenyu's Dream* and *Stempenyu's Neshome*, while two of his Jewish liturgical melodies have been recognized and published by the Shalshelet Foundation for *New Jewish Liturgical Music*. With his recording *Khevrisa: European Klezmer Music*, Steven is a Smithsonian Folkways recording artist. As an educator, Steven leads klezmer music master classes internationally and has been a teaching artist with the Cleveland Orchestra's "Learning Through Music" program since 2001. He has performed and recorded with several of the world's leading klezmer ensembles and is a founding member of Cleveland's East European ensemble Harmonia. Well-versed in performing *Magyar nota* and various East European folk music styles, Steven has been a guest soloist with the Cleveland Pops Orchestra, the Canton Symphony and the Akron Symphony, performing his own arrangements of traditional East European Romani ("Gypsy") violin music and klezmer music. Steven has explored classical Chinese music performing the famous *Butterfly Lovers Violin Concerto* as soloist with the Chagrin Falls Studio Orchestra (2013) and the Firelands Symphony (2015). His collaboration with master pipa-player Gao Hong, *The Braided Candle*, explores a unique blending of both traditional Jewish and Chinese folk music styles. Steven is a graduate of the Cleveland Institute of Music receiving both Bachelor's and Master's degrees in Violin Performance.

Gao Hong began her career as a professional musician at age 12. She graduated from the Central Conservatory of Music in Beijing where she studied with pipa master Lin Shicheng. She has received numerous awards and honors, including First Prize in the Hebei Professional Young Music Performers Competition, a Beijing Art Cup, an Asian Pacific Award, and fellowships from the Minnesota State Arts Board, and Meet the Composer and Sorel Organization in New York. In 2005 Gao Hong became the first traditional musician to be awarded the prestigious Bush Artist Fellowship, and in 2012 she became the only musician in any genre to win four McKnight Artist Fellowships for Performing Musicians. As a composer, she has received commissions from the American Composers Forum, Walker Art Center, the Jerome Foundation, Zeitgeist, Ragamala, Minneapolis Guitar Quartet, Danish guitarist Lars Hannibal, Theater Mu, IFTPA, and Twin Cities Public Television. She has performed throughout Europe, Australia, Argentina, Japan, Hong Kong, China, and the United States and has participated in such events as the Lincoln Center Festival, the San Francisco Jazz Festival, and international festivals in Paris, Caen, Milan, and Perth. She has performed countless U.S. and world premieres of pipa concerti with organizations such as the Saint Paul Chamber Orchestra, Heidelberg Philharmonic, Buenos Aires Philharmonic, Louisville Orchestra, Pasadena Symphony, and the Women's Philharmonic (San Francisco), among others. She is also Guest Professor at the Central Conservatory of Music in Beijing.

This concert was cosponsored by the Office of the Director of the Arts

Camille Braun, violin
Jin Lee, violin
William Decourt, violin
Katie Koza, violin
Ju Yun Kim, clarinet
Thomas Bertschinger, piano
Agnes Tse, vocal
Emily Pollard, vocal
Shatina Wang, guzheng
Douglas Totten, guitar
Alice Antia, cello
Yaron Klein, oud (Associate Professor of Arabic, Middle Eastern Languages)
Rob Thompson, double bass (Assistant Professor of Mathematics and Statistics)

MUSIC @ CARLETON

UPCOMING EVENTS

Elizabeth Ericksen, viola
Faculty Recital
Sunday, January 17
3:00p.m., Concert Hall

Matthew McCright, piano
Faculty Recital
Sunday, January 24
3:00p.m., Concert Hall

Mark Kreitzer Band
Faculty Recital
Friday, January 29
8:00p.m., Concert Hall

Julian Kytasty
Chistopher U. Light Lecturer
Saturday, January 30
8:00p.m., Concert Hall

Music at Carleton

presents

Sō Percussion

Featuring
Dan Trueman

Friday, April 8, 2016
8:00 p.m., Concert Hall

CHRISTOPHER U. LIGHT LECTURESHIP

The Christopher U. Light Lectureship in Music was created in 1985 by Mr. Light, Carleton Class of 1958. Among his many interests, Mr. Light is a freelance writer, composer, record producer, and musician with interest in computers and music. Past artists include:

1986–87 Pomerium Musices - Alexander Blachly, *director*
1987–88 Sergiu Luca, *violinist*, and Malcom Bilson, *fortepianist*
1986–89 Anthony Davis, *composer-pianist*
1989–90 Joan Morris, *mezzo-soprano*, and William Bolcom, *pianist and composer*
1990–91 Cuarteto Latinoamericano (Latin American String Quartet)
1991–92 Phillip Rhodes, *composer*; Opera: "The Magic Pipe"
1992–93 Kronos Quartet, *string quartet*
1993–94 The Musicians of Swanne Valley, *performers of late Renaissance English and Italian repertoires*
1994–95 Sounds of Blackness - Gary Hines, *director*
1995–96 Karl Kohn, *composer-pianist*
1996–97 A Celebration: Seventy Years of Carleton Composers
1997–98 Zeitgeist, contemporary ensemble with Eric Stokes, *composer*
1998–99 Bang on a Can All-Stars, *contemporary ensemble*
1999–00 Phillip Rhodes, composer & the McLain Family Band
2000–01 Bob Brookmeyer, *composer-valve trombonist*
2001–02 Mary Ellen Childs, *composer*
2002–03 Deniz Ulben Hughes, *composer*
2003–04 George Crumb, *composer*
2004–05 Salvador Brotons, *composer*
2005–06 Alice Parker, *composer*
2006–07 none
2007–08 Composer's Symposium including Auguste Read Thomas, Alexander Freeman, & Steven Paulus.
2008–09 Jefferson Friedman, *composer*, and the Chiara String Quartet
2009–10 Nicolas Collins, *composer*
2010–11 The Bad Plus
2011–11 Paul D. Miller, aka DJ Spooky: That Subliminal Kid, *composer, video artist, sound engineer*
2012–13 Josh Ritter, *singer-songwriter*, and The Royal City Band.
2013–14 Chiara String Quartet
2014–15 Polygraph Lounge
2015–16 Dan Trueman, *composer, fiddler, and electronic musician*

PROGRAM

Babybot — Andrea Mazzariello

Sō Percussion, found objects

Systerslått — Traditional Norwegian Tune

Dan Trueman, fiddle

Systerslått — Jason Treuting and Dan Trueman, inspired by the traditional tune

Jason Treuting, drum set

Systerslått, from *the Nostalgic Synchronic Etudes* — Dan Trueman, inspired by the traditional tune

Adam Sliwinski, prepared digital piano

Monobot — Andrea Mazzariello

Jason Treuting, drum set

Undertow, from *the Nostalgic Synchronic Etudes* — Dan Trueman

Adam Sliwinski, prepared digital piano

Fosclachtha, from *Rink* — Dan Trueman

Josh Quillen, steel drums

• INTERMISSION •

neither Anvil nor Pulley — Dan Trueman

Act 1: Another Wallflower [from Long Ago]
Act 2: 120 BPM [or, What is your Metronome Thinking?]
Act 3: A Cow Call [please oh Please Come Home!]
Act 4: Feedback [in Which a Famous Bach Prelude becomes Ill-Tempered]
Act 5: Hang Dog Springar [a Slow Dance]

Sō Percussion

As a courtesy, please turn off all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

PROGRAM NOTES

Tonight's program represents an unusual departure for Sō Percussion. Despite the many different independent projects that we each engage in, our shows exclusively feature ensemble music. Every once in awhile it makes sense for us to leave this paradigm in order to highlight somebody else's work. This concert is a chance to curate the work of two of our favorite collaborators: Christopher U. Light Lecturer Dan Trueman and Carleton faculty member Andrea Mazzariello. Both Dan and Andrea have been instrumental in helping Sō Percussion develop an entirely new repertoire for percussion.

Mazzariello's *Babybot* and *Monobot* exist as part of a sprawling series of "bot" pieces that he first started writing for Sō Percussion almost ten years ago. Andrea's facility as a drummer lent an unmistakably idiomatic flair to his quartet pieces. As director of our Sō Percussion Summer Institute composition program, he has extended this expertise by mentoring students from across the country.

After writing *neither Anvil nor Pulley* for Sō, Dan Trueman set out on a project of writing new solos for each of the members of Sō. His *Nostalgic Synchronic Etudes* for the newly invented "bitKlavier" instrument did not begin as commissioned pieces for Adam Sliwinski, but they quickly turned into that when Adam saw the early work and enthusiastically took it on. For years, Josh Quillen has steadily amassed an output of new solos for steel drums, and tonight he performs the gorgeous middle movement of Dan's piece for him.

One of the key themes of Dan's work is the intersection between idiosyncratic folk music and digital technology. On this program we perform three versions of a traditional Norwegian folk-tune called *Systerslått*: the original on Hardanger fiddle, an adaptation for drumset by Jason Treuting, and a somewhat unhinged version performed by Adam on the bitKlavier, where digital metronomes and delayed effects take the pianist on a very wild ride.

—Adam Sliwinski

neither Anvil nor Pulley is an epic musical exploration of the man/machine relationship in the digital age. In the second movement, the piece explores how differently machines and people measure time- a long time interest of mine. The laptops provide a constant click at 120 beats-per-minute (at first) but the humans can reset the metronomes at any time by striking a handy piece of wood. Not to be thwarted, the clicks keep re-emerging, like whac-a-mole, relentless.

The fourth movement also investigates using a computer as a storage bin and the many ways of messing with the things we store. A concert bass-drum becomes a speaker that is caressed (by speaker drivers taped to its heads) rather than struck, and its output is fed back to the computer with hand-held microphones. The computer stores that sound for a very short period of time, works some magic, and then sends it right back out again, transformed, to the speaker-drum, where the process starts again. Surrounding the concert bass-drum are an array of digital drum machines that also use feedback in unusual ways, and a real-live drummer, who attempts to survive what amounts to a brutal, accelerating, digital blender: this truly is man *versus* machine!

Composing for (I really should say "with") Sō Percussion is an incredible pleasure. Their collaborative and adventurous spirits (not to mention their sheer musical abilities) are awesome. In the past, I've had the privilege of actually performing my own music with them, and to this day, I've never become comfortable with that traditional (or is it?) role of the composer: sitting in the audience. I'd much rather be up there with my fiddle! Well, placed around and in between *120bpm* and *Feedback* are three fiddle tunes that sound from long ago, as well as sounds of the fiddle itself embedded deep within *120bpm*, frozen in time, and extracted from the computer via, of all things, a modified $12 golf video game controller."

—Dan Trueman

BIOGRAPHY

Dan Trueman is a composer, fiddler, and electronic musician. He began studying violin at the age of 4, and decades later, after a chance encounter, fell in love with the Norwegian Hardanger fiddle, an instrument and tradition that has deeply affected all of his work, whether as a fiddler, a composer, or musical explorer.

Dan's current projects include: a double-quartet for Sō Percussion and the JACK Quartet, commissioned by the Barlow Foundation; Olagón -- an evening length work in collaboration with singer Iarla Ó Lionáird, poet Paul Muldoon, and eighth blackbird; the Prepared Digital Piano project; a collaborative dance project with choreographer Rebecca Lazier and scientist Naomi Leonard; ongoing collaborations with Irish fiddler Caoimhín Ó Raghallaigh and guitarist Monica Mugan (Trollstilt). His recent albums with Adam Sliwinski (*Nostalgic Synchronic*), Ó Raghallaigh (*Laghdú*) and So Percussion (*neither Anvil nor Pulley*) have met with wide acclaim.

His explorations have ranged from the oldest to the newest technologies; Dan co-founded the Princeton Laptop Orchestra, the first ensemble of its size and kind that has led to the formation of similarly inspired ensembles across the world, from Oslo to Dublin, to Stanford and Bangkok. Dan's compositional work reflects this complex and broad range of activities, exploring rhythmic connections between traditional dance music and machines, for instance, or engaging with the unusual phrasing, tuning and ornamentation of the traditional Norwegian music while trying to discover new music that is singularly inspired by, and only possible with, new digital instruments that he designs and constructs. His tools of the trade are the first-of-its-kind Hardanger d'Amore fiddle by Salve Hakedal (played with a beautiful baroque bow by Michel Jamonneau), and the ChucK music programming language by Ge Wang.

Dan's work has been recognized by fellowships, grants, commissions, and awards from the Guggenheim Foundation, the Barlow Endowment, the Fulbright Commission, the American Composers Forum, the American Council of Learned Societies, Meet the Composer, among others. He is Professor of Music and Director of the Princeton Sound Kitchen at Princeton University, where he teaches counterpoint, electronic music, and composition.

Sō Percussion is:
Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting

With its innovative multi-genre original productions, sensational interpretations of modern classics, and "exhilarating blend of precision and anarchy, rigor and bedlam," (*The New Yorker*), Sō Percussion has redefined the scope of the modern percussion ensemble.

Their repertoire ranges from "classics" of the 20th century, by John Cage, Steve Reich, and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as David Lang, Steve Mackey, and Paul Lansky, to distinctively modern collaborations with artists who work outside the classical concert hall, including vocalist Shara Worden, electronic duo Matmos, the groundbreaking Dan Deacon, legendary drummer Bobby Previte, jam band kings Medeski, Martin, and Wood, Wilco's Glenn Kotche, choreographer Shen Wei, and composer and leader of The National, Bryce Dessner, among many others.

BIOGRAPHY

Sō Percussion also composes and performs their own works, ranging from standard concert pieces to immersive multi-genre programs – including *Imaginary City, Where (we) Live*, and the newest endeavor, *A Gun Show*. In these concert-length programs, Sō Percussion employs a distinctively 21st century synthesis of original music, artistic collaboration, theatrical production values and visual art, into a powerful exploration of their own unique and personal creative experience.

In 2014/15, Sō Percussion performed David Lang's percussion concerto "man made" with Gustavo Dudamel for the opening of the LA Phil season; performed Bryce Dessner's "Music for Wood and Strings" at the Barbican in London, and at Bonnaroo Music and Art Festival; released a collaborative album with Bobby Previte and the Dessner work in a Billboard-charting disc; created and performed an original score for a live performance and broadcast of WNYC's Radiolab with Jud Abumrad and Robert Krulwich at BAM; performed at SFJazz, the Museum of Fine Arts, Boston, the Mona Bismarck Center in Paris; and more.

In the 15/16 season, Sō returns to Carnegie Hall for a performance with Glenn Kotche and Shara Worden; opens Da Camera of Houston's season in collaboration with Dawn Upshaw and Gil Kalish; tours internationally to Poland and Ireland; performs at the SONiC Festival with the JACK Quartet and Tristan Perich; appears at the universities of Washington, Denver, and Wisconsin-Madison and, as Ensemble-in-Residence, offers multiple concerts at Princeton University.

Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, and its members are Co-Directors of the percussion department at the Bard College-Conservatory of Music. They run the annual Sō Percussion Summer Institute (SoSI), providing college-age composers and percussionists an immersive exposure to collaboration and project development.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their *Brooklyn Bound* presentations of younger ensembles; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and at SoSI 2105, leading their students in packing 25,400 meals for the Crisis Center of Mercer County through the organization EndHungerNE.

Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Estey Organs and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.

Music at Carleton

presents

Laghdú

Featuring
Caoimhín Ó Raghallaigh and Dan Trueman

Sunday, April 10, 2016
3:00 p.m., Concert Hall

BIOGRAPHY

Caoimhín Ó Raghallaigh is the Woodward Guest Artist for 2015-16. Caoimhín Ó Raghallaigh plays traditional and contemporary folk music on Hardanger d'Amore and other fiddles. In addition to being an established solo artist, he performs duos with dynamic Kerry accordion player Brendan Begley and Dublin uilleann piper Mick O'Brien and is a member of two groups: The Gloaming and This Is How We Fly. He has released ten CDs to date, including the debut album from The Gloaming, which reached #1 on the Irish music charts. He has performed far and wide, from New York's Lincoln Center, to London's Royal Albert Hall, and to the Sydney Opera House. As well as his work in traditional Irish music, Caoimhín writes new material that explores the region where traditional music begins to disintegrate.

Dan Trueman is the Christopher U. Light Lecturer for 2015-16. Dan Trueman is a composer, fiddler, and electronic musician. He began studying violin at the age of 4, and decades later, after a chance encounter, fell in love with the Norwegian Hardanger fiddle, an instrument and tradition that has deeply affected all of his work, whether as a fiddler, a composer, or musical explorer. Dan has worked with many groups and musicians, including Trollstilt and QQQ, the American Composers Orchestra, Sō Percussion, the RTÉ Concert Orchestra, the Brentano and Daedelus string quartets, the Crash Ensemble, many wonderful fiddlers, and has performed across America, Ireland, and Norway. Dan's work has been recognized by fellowships and grants from the Guggenheim and MacArthur Foundations, among others. He is Professor of Music at Princeton University, where he teaches counterpoint, electronic music, and composition.

More information about the duo at http://www.irishmusic.net/more/.

ABOUT THE INSTRUMENTS

Caoimhín & Dan play a stunning 10-string instrument made by Norwegian luthier Salve Håkedal. The top five bowed gut strings plus the five sympathetic strings below give the fiddle a wonderful resonant sound. It is somewhere between the Traditional Norwegian hardanger fiddle and a viola d'amore, so it has been christened the Hardanger d'Amore. They use baroque and transitional bows made by a wonderful French bowmaker named Michel Jamonneau. His bows are things of great beauty, like paintbrushes for sound.

As a courtesy, please turn off all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

WOODWARD CONCERT SERIES

Enid and Henry Woodward, two extraordinary musician-teachers, taught at Carleton College from 1942 to 1973. At their retirement, their many friends established an endowment fund in their honor to help support a concert each year by an outstanding musician or ensemble. The notable artists who have appeared on this series are listed below.

1973-74 Marie-Claire Alain, *organist*
1974-75 David Bar-Illan, *pianist*
1975-76 Gustav Leonhardt, *harpsichordist*
1976-77 Tashi Chamber Ensemble
1977-78 Ivan Moravec, *pianist*
1978-79 Concertus Musicus
1979-80 Da Capo Chamber Players
1980-81 Jan DeGaetani, *mezzo-soprano*, and Gilbert Kalish, *pianist*
1981-82 Sequoia String Quartet
1982-83 The Musicians of Swanne Alley
1983-84 Lucy Shelton, *soprano*
1984-85 Gustav Leonhardt, *harpsichordist*
1985-86 LaSalle String Quartet
1986-87 Zeitgeist
1987-88 Orford String Quartet
1988-89 The Waverly Consort
1989-90 The Kalichstein-Laredo-Robinson Trio
1990-91 William Sharp, baritone, and Steven Blier, *pianist*
1991-92 The Mozartean Players
1992-93 Richard Fuller, *fortepianist*
1993-94 Ralph Stanley and the Clinch Mountain Boys
1994-95 The Chicago Brass Quintet
1995-96 The Chamber Music Society of Minnesota
1996-97 Calliope: A Renaissance Band
1997-98 The Dale Warland Singers
1998-99 Marion Verbruggen, *recorder*
1999-00 Edith Davis, soprano, Dallas Tidwell, clarinetist, and Anne Mayer, *pianist*
2000-01 The Veblen Trio
2001-02 Lawrence Archbold, Enid and Henry Woodward College Organist
2002-03 North Star Cinema Orchestra and Quadrille Band
2003-04 VocalEssence
2004-05 Rhythm Fantasies (South Indian Music)
2005-06 In Celebration of Phillip Rhodes – Carleton Orchestra, Carleton Choir
2006-07 Peter Jankovic, *guitarist*
2007-08 Renegade Ensemble
2008-09 Antero Winds
2009-10 Nicola Melville and Guest Artists
2010-11 Trio Montecino
2011-12 Nina Olsen, *clarinetist*, with Mary Laymon, *soprano*, and Mary Jo Gothmann, *pianist*
2015-16 Caoimhín Ó Raghallaigh

CHRISTOPHER U. LIGHT LECTURESHIP

The Christopher U. Light Lectureship in Music was created in 1985 by Mr. Light, Carleton Class of 1958. Among his many interests, Mr. Light is a freelance writer, composer, record producer, and musician with interest in computers and music. Past artists include:

1986–87 Pomerium Musices - Alexander Blachly, *director*
1987–88 Sergiu Luca, *violinist*, and Malcom Bilson, *fortepianist*
1986–89 Anthony Davis, *composer-pianist*
1989–90 Joan Morris, *mezzo-soprano*, and William Bolcom, *pianist and composer*
1990–91 Cuarteto Latinoamericano (Latin American String Quartet)
1991–92 Phillip Rhodes, *composer*; Opera: "The Magic Pipe"
1992–93 Kronos Quartet, *string quartet*
1993–94 The Musicians of Swanne Valley, *performers of late Renaissance English and Italian repertoires*
1994–95 Sounds of Blackness - Gary Hines, *director*
1995–96 Karl Kohn, *composer-pianist*
1996–97 A Celebration: Seventy Years of Carleton Composers
1997–98 Zeitgeist, contemporary ensemble with Eric Stokes, *composer*
1998–99 Bang on a Can All-Stars, *contemporary ensemble*
1999–00 Phillip Rhodes, composer & the McLain Family Band
2000–01 Bob Brookmeyer, *composer-valve trombonist*
2001–02 Mary Ellen Childs, *composer*
2002–03 Deniz Ulben Hughes, *composer*
2003–04 George Crumb, *composer*
2004–05 Salvador Brotons, *composer*
2005–06 Alice Parker, *composer*
2006–07 none
2007–08 Composer's Symposium including Auguste Read Thomas, Alexander Freeman, & Steven Paulus.
2008–09 Jefferson Friedman, *composer*, and the Chiara String Quartet
2009–10 Nicolas Collins, *composer*
2010–11 The Bad Plus
2011–11 Paul D. Miller, aka DJ Spooky: That Subliminal Kid, *composer, video artist, sound engineer*
2012–13 Josh Ritter, *singer-songwriter*, and The Royal City Band.
2013–14 Chiara String Quartet
2014–15 Polygraph Lounge
2015–16 Dan Trueman, *composer, fiddler, and electronic musician*

Christopher U. Light Lecturer

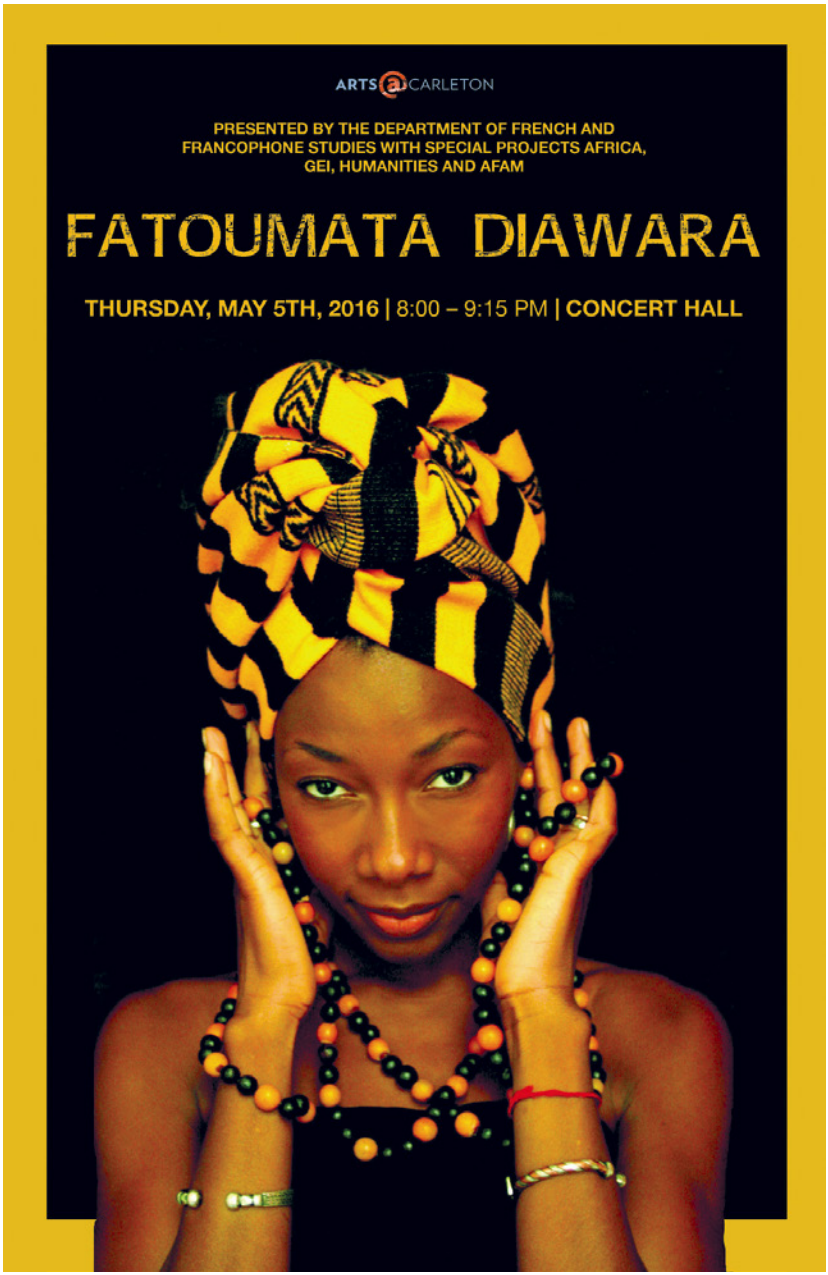
Julian Kytasty

A Ukrainian-American composer, singer, kobzar, bandurist and flute player

Saturday, January 30th, 2016
8:00pm
Concert Hall

Sponsored by the Christopher U. Light Lectureship, The Arts, and the Russian department

The Christopher U. Light Lectureship in Music was created in 1985 (1985 for Art and 1984 for Literature) by Mr. Light, Carleton Class of 1958. Among his many interests, Mr. Light is a freelance writer and composer, a record producer and a musician with interest in computers and music.


ARTS @ CARLETON
PRESENTED BY THE DEPARTMENT OF FRENCH AND FRANCOPHONE STUDIES WITH SPECIAL PROJECTS AFRICA, GEI, HUMANITIES AND AFAM
FATOUMATA DIAWARA
THURSDAY, MAY 5TH, 2016 | 8:00 – 9:15 PM | CONCERT HALL

Music from Mali

KASSÉ MADY DIABATÉ

Free and open to the public

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COMMON TIME WORKSHOP
Thursday, September 24
12:00 pm - 1:00 pm
LDC 104

THURSDAY, SEPTEMBER 24
@ 8:00 PM
CONCERT HALL
CARLETON COLLEGE

Music at Carleton

Faculty/Guest Artist Concert
Zacc Harris Group

Zacc Harris, Guitar
Bryan Nicols, Piano
Chris Bates, Bass
JT Bates, Drums

Saturday, September 26, 2015
8:00 p.m., Concert Hall

- Program -

In Passing
The Garden
Edge of Reason
Albatross
Softly As a Morning Sunrise

- Intermission -

Ligaments
Shipwrecked
After the Fall
Maya Song
Maple Grove Two Step

As a courtesy, please turn off all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated

- Biography -

Zacc Harris is a guitarist and composer residing in Minneapolis, MN. He co-leads the group Atlantis Quartet, winners of the 2015 McKnight Fellowship and named Best Jazz Artist in 2011 by City Pages and 2012 by the Star Tribune. Harris has performed throughout the US and is scheduled for a UK tour in 2016. He earned a BA in Music from Southern Illinois University in 2005 and currently is an adjunct professor at Carleton College and Hamline University. In 2012, Harris released The Garden on Shifting Paradigm Records, featuring most of the compositions from this performance.

Bryan Nichols is a pianist and composer from Minneapolis, who works in a variety of forward-thinking ensembles, and leads his own trio, quintet, and nonet. He was awarded a 2010 McKnight Fellowship, and released his most recent album as a leader with his quintet, Bright Places, in 2011. Expect a new solo piano album from him in early 2016.

Twin Cities bassist Chris Bates performs regularly with Atlantis Quartet, Red Planet, Fall of the House of Usher and several other groups as well as leading his own bands Red 5 and the Good Vibes trio. He has worked with a long list of jazz luminaries, including Bill Carrothers, Lee Konitz, Joe Lovano, and Christian Howes. A long time collaborator with JT Bates, Bryan Nichols and Zacc Harris, Chris brings a solidity and sense of adventure to the music at all times.

Drummer and composer JT Bates is based in Minneapolis, MN. He can be seen with Dead Man Winter, Erik Koskinen, The Pines, numerous jazz groups and as curator of the Jazz Implosion series, now in its 17th year in the Twin Cities, every Monday at Icehouse. Recently he has been traveling with Alpha Consumer as a part of choreographer Chris Schlicting's Stripe Tease, pianist Craig Taborn's Trio, and Phil Cook's Guitarheels.

As a courtesy, please turn off all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Music at Carleton
presents

Faculty Recital

Mostly Mozart

featuring
Elizabeth Ericksen, viola
Mary Horozaniecki, violin
Hector Valdivia, violin
Tom Rosenberg, cello

Sunday, January 17, 2016
3:00 p.m., Concert Hall

Wolfgang Amadeus Mozart | 1756-1791
Duo in G Major for Violin and Viola, K. 423 (1783)
Allegro
Adagio
Rondeau – Allegro

Béla Bartók | 1881-1945
3 Duos (1933)
Serbian Dance
Sorrow
Rumanian Whirling Dance

Jean Sibelius | 1865-1957
Duo for Violin and Viola (ca. 1891-1892)

Bohuslav Martinů | 1890-1959
Madrigal #1 for Violin and Viola (1949)
Poco allegro

- Intermission -

Wolfgang Amadeus Mozart | 1756-1791
Quartet in C Major "The Dissonant", K. 465 (1785)
Adagio – Allegro
Andante cantabile
Menuetto – Trio
Allegro molto

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Elizabeth Ericksen is a senior lecturer in music at Carleton College where she teaches violin and viola and coaches chamber music. She is also on the faculty at MacPhail Center for Music. A founding member of the Sartory String Quartet, she is currently a member of Ensemble L'Autumno. In the summer, she is a coach for the Sartory String Quartet Institute. Elizabeth is currently serving as president of MNSOTA, the Minnesota chapter of the American String Teacher's Association. She holds BS and MM degrees from the University of Illinois, Urbana-Champaign where she studied with Paul Rolland.

Hector Valdivia is the S. Eugene Bailey Director of the Carleton Orchestra and Professor of Music at Carleton College in Northfield, Minnesota. He received the Doctor of Musical Arts degree from the Yale School of Music where he studied violin with Sidney Harth, conducting with Otto-Werner Mueller, and chamber music with the Tokyo String Quartet. His research interests include the music of Eugene Ysaye, Luise Adolpha Le Beau, and Amy Beach. He recorded a number of orchestral compositions by Amy Beach for Centaur Records with the Moravian Philharmonic in the Czech Republic. An active recitalist and chamber musician, Dr. Valdivia has also recorded several works by the composer Phillip Rhodes.

Mary Budd Horozaniecki is well known as a dynamic performer and dedicated teacher. She also teaches at Macalester and Augsburg Colleges in Minnesota. Mary is frequently invited to present master classes, recitals and lectures throughout the United States and Canada. She has presented at the national conference for the American String Teachers Association on four occasions. James Reel wrote about her work in an article for Strings magazine, 2006, entitled, "Vertical Climb". The Minnesota Chapter of this organization awarded her the Master Teacher Award in 1993. Ms. Horozaniecki was educated at Indiana University where she studied with Josef Gingold. She won two fellowships to study at the Blossom Festival School and spent five summers at the Meadowmount School. Her mentors also include Margaret Pardee and Menahem Pressler. Ms. Horozaniecki is the violinist for the Chiarina Piano Quartet and the Lowry Hill Chamber Players. She is recorded on Centaur and Inscape labels.

Thomas Rosenberg is nationally known as a dynamic performer, teacher and chamber coach. He has been Artistic Director of the Fischoff National Chamber Music Competition since 1981, teaches cello and chamber music at Carleton and Macalester Colleges, the McNally Smith College of Music, is Director of the Green Lake Chamber Music Camp and maintains an award winning pre-college home studio. A Prize-winner at Munich and Portsmouth Quartet Competitions and three-time Naumburg Award finalist, Tom is a graduate of Oberlin and The Eastman School of Music. His teachers include Richard Kapuscinski, Paul Katz, Laurence Lesser and for chamber music, the Budapest, Cleveland, Juilliard, Guarneri and Tokyo quartets.

There is no doubt that Mozart's music was strongly influenced by his composition of opera. His two pieces in this program were written in the last years of his life. He composed *The Abduction from the Seraglio* the year before he wrote the Duo. The year after the "Dissonant" quartet, he embarked on a composing spree that included some of the greatest operas ever written – *The Marriage of Figaro, Don Giovanni, Così fan tutte,* and *The Magic Flute.* The theatrical, vocal, and emotional range of opera permeates both these works. The melodies and intertwining of the voices recall the drama of opera.

Bartók, Sibelius, and Martinů, besides being eminent composers active in the first half of the twentieth century, were also well-known teachers. The *44 Duos* by Bartók were designed as progressive pieces, divided into four books. Beginners can play the pieces from book 1, while the pieces from books 3 & 4 are appropriate for performance. Bartók put these pieces in order from easiest to advanced with the help of his friend Zoltán Székely (who premiered Bartók's second Violin Concerto). Bartók asked Székely to play the first violin part backward (violin in the right hand, bow in the left) while Bartók himself played the second violin part. Bartók felt that this method would replicate two intermediate violinists and determine which pieces were easier and which most difficult. Sibelius most likely wrote the C Major Duo as a teaching piece with the viola part played by the teacher and the violin part by the student. Martinů wrote a number of duos for two violins that were designed as teaching pieces. His *Three Madrigals*, however, were composed as concert pieces dedicated to the sister and brother duo, Lillian and Joseph Fuchs (who were distinguished teachers at Juilliard). Martinů wrote the Madrigals after hearing these two artists perform the Mozart Duos.

-Liz Ericksen

MUSIC @ CARLETON

UPCOMING

Matthew McCright, piano
Sunday, January 24
3:00p.m., Concert Hall

Mark Kreitzer Band
Friday, January 29
8:00p.m., Concert Hall

Julian Kytasty, bandura
Saturday, January 30
8:00p.m., Concert Hall

Hector Valdivia, violin
Sunday, February 14
3:00p.m., Concert Hall

Music at Carleton
presents

Faculty Recital

featuring

Matthew McCright
piano

Sunday, January 24, 2016
3:00 p.m., Concert Hall

Claude Debussy |1862-1918
Nocturne (1892)

Etude: pour les arpèges composes (1915)
(Study of Composite Arpeggios)

Leoš Janáček |1854-1928
Sonata *1.X.1905* "From the Street" (1905)
Presentiment
Death

Daniel Asia | B. 1953
Why (?) Jacob (1983)

Stephen Andrew Taylor | B. 1965
From *Seven Memorials* (2002-3)
"Baobab: Africa, the last great plains"
"Cloud Forest: The Amazon, forest of the world"
"Satellite: Connecting all sites, monitoring the planet"

Mario Carro | B. 1979
Impromptu (2010)

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BIOGRAPHY

American pianist **Matthew McCright** has performed extensively throughout the United States, Europe, Asia, and the South Pacific as a piano soloist and chamber musician. He has thrilled audiences and critics alike with imaginative programming that places the greatest piano repertoire alongside the music of today's most innovative composers. McCright currently resides in Minneapolis, Minnesota, teaches privately in the Twin Cities, and is a member of the piano faculty of Carleton College. As one of the most sought after pianists of his generation in contemporary music, he maintains an active performing schedule. He has premiered numerous new pieces, many written for him, and has collaborated with such composers as Pauline Oliveros, Terry Riley, Augusta Read Thomas, Paul Dresher, Michael Gordon, Mary Ellen Childs, Julia Wolfe, Mark Anthony Turnage, Alvin Lucier, and Judith Lang Zaimont among many others.

An accomplished recording artist, McCright has released five solo recordings: three albums on Innova Records (*Second Childhood*, *A Waltz Through the Vapor*, and *Blender*), a 2011 release of the piano works of Gene Gutchë on Centaur Records, and a 2015 release on Albany Records of the piano music of Olivier Messiaen.

McCright's festival participation includes Bang on a Can at MassMOCA, Printing House Festival of New Music (Dublin), Late Music Festival (UK), SEAMUS, Hampden-Sydney Chamber Music Festival, Engelbach-Hart, Kodály Institute, Perilous Night, Fringe, Bridge, Spark Festival of Electronic Music, Festival of Lakes, Seward Arts, Duquesne University's Summer Music Institute, Music 2000, CCM Village Opening, and Minnesota Composers Alliance, as well as programs for the American Composers Forum across the country. He has been featured in articles in the New-MusicBox, Tutti, and Voice magazines and in radio broadcasts across the globe. He is currently the Director of Music at Saints Martha and Mary Episcopal Church. He has performed in collaboration with a variety of ensembles including Ensemble 61, Saint Paul Chamber Orchestra, Dal Niente, Wild and Wulliman, La Bonne Chanson, Intersections, Gypsy Hocket, Renegade Ensemble, Zeitgeist, Taipei Trio, Balkanicus, New Sound, New Century Piano Duo, Dixie Five, Composer's Ensemble, Westminster Triptych, WC Jazz Ensemble, and with countless other chamber music groups. Since 2009, he has regularly performed internationally with flutist Linda Chatterton.

McCright recieved his Doctor of Musical Arts Degree in Piano Performance at the University of Minnesota, Master of Music Degree in Piano from the College-Conservatory of Music at the University of Cincinnati and earned his Bachelor of Music Degree in Piano Performance, Magna Cum Laude, from Westminster College. His past teachers include Lydia Artymiw, Nancy Zipay DeSalvo, Lisa Moore, and Richard Morris. For more information please visit: www.matthewmccright.org.

Music at Carleton
presents

Faculty/Guest Artist Recital

Mark Kreitzer Band

featuring traditional Bluegrass Music--
Bill Monroe, the Stanley Brothers, and Flatt and Scruggs

Anthony Ihrig
Chuck Kreitzer
"Doctor Tom" Schaefer
Mark Kreitzer

Friday, January 29, 2016
8:00 p.m., Concert Hall

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Mark Kreitzer (guitar, banjo, fiddle, bass, mandolin, mandocello, mandola, Dobro, ukulele). The Minnesota Bluegrass and Old-Time Music Association (MBOTMA) recognized Mark's virtuosity by presenting him with its first Favorite Bluegrass Multi-Instrumentalist award. Mark also is a member of the Clearwater Hot Club, Patty and the Buttons, and the Mill City Hot Club. He often sits in with other local groups, including Becky Schlegel, The Platte Valley Boys, Twin Cities Hot Club, and the French 75. He was a long-time member of the Harmonious Wail and, as a member of the Middle Spunk Creek Boys, was inducted into the Minnesota Rock and Country Hall of Fame. Mark, a prolific songwriter and recipient of MBOTMA's first Favorite Bluegrass Songwriter award, has recorded two CDs of his originals - *Pages* (solo CD) and *The Mark Kreitzer Band*. A number of other bands have recorded his music, as well. One of Mark's most recent projects was writing the music and lyrics for the Minnesota Centennial Showboat musical, Mark Twain's Mississippi, based on Twain's book, Life on the Mississippi. Laurie Lewis captures Mark's writing with a simple statement: " This fellow has something to say." Mark is an educator, as well, currently teaching American Folk Instruments at Carleton College.

Anthony Ihrig (banjo, dobro, guitar, percussion, vocals), a former rock and roll drummer, has spent the last ten years making a name for himself in the Upper Midwest's booming acoustic music scene. In 1999, he co-founded the Twin Cities-based string band Free Range Pickin', who were at the forefront of a "newgrass" revolution that helped introduce modern string band music to a whole new generation of fans. In 2006, he co-founded The High 48s Bluegrass Band, one of the premier traditional bluegrass bands in the region and winners of the prestigious RockyGrass Bluegrass Band Competition in Lyons, Colorado. Anthony was one of a handful of songwriters selected for the 2012 International Bluegrass Music Association's (IBMA) Songwriter Showcase at the World of Bluegrass convention in Nashville, TN. He has released nine full-length albums, toured the US playing major bluegrass festivals, recorded one of his original songs with Grammy-winning Nashville musicians Randy Kohrs and Mike Compton, performed with Prairie Home Companion's Garrison Keillor, consulted with banjo virtuoso Bela Fleck about the history of the banjo before Fleck's Throw Down Your Heart album/film, and has had his original music featured in film and on radio stations across the country.

Chuck Kreitzer's (bass, vocals) father taught orchestral strings, his mother taught vocal music and orchestra, and all six Kreitzer children played instruments, starting with piano and venturing out from there, generally to stringed instruments and folk music. Chuck went the classical route and played the French horn until college, initially planning a double major in French horn and voice. He started down a slippery slope, however, when his high school band teacher asked him to fill the band's need for a bass player. At the University of South Dakota, Vermillion, he gave up the French horn but continued playing orchestral bass, then got his masters in bass from the University of Colorado, Boulder. Upon his return to the Midwest, Mark led him and his bass astray, and Chuck joined Mark first in the Middle Spunk Creek Boys, then in the newly-formed Mark Kreitzer Band. Not wanting to turn his back completely on his love of orchestral music and education, Chuck played for a number of years with the St. Paul Civic Orchestra, Bloomington Symphony, Wayzata Community Orchestra, and the Metropolitan Orchestra, and now is nearing his 30th year teaching strings (violin, cello, bass, and viola) in Hopkins public schools.

"Doctor Tom" Schaefer (fiddle) started medical school 1975, and, not having enough to do, started learning to fiddle, quickly becoming the South Dakota State Fiddle Champion ('78, '79, '80) and North Dakota State Fiddle Champion ('87). He's currently a member of Cousin Dad, Tune Jerks, and Cagley Black, Schaefer, Njoes, and plays with Rugged Road, Clearwater Hot Club, Platte Valley Boys, and Mary Henderson/Geoff Shannon. He often sits in with other local groups, including seven at the 2012 MBOTMA Winter Bluegrass Weekend, possibly setting a festival record! Tom's fiddling has been recorded on more than 60 CD's, and he has performed with many notable performers, including Country Music Hall of Famers Hank Thompson and Jethro Burns, Grammy winners Riders in the Sky and Clay Hess, Texas Playboy alumni Tiny Moore and Eldon Shamblin, and Bluegrass Boy alumnus Bob Black, as well as with Tommy Emmanuel, Peter Ostrousko, Paddy O'Brien, Daithi' Sproule, Altan, Jay Ungar, Liz Carroll, Michael Cleveland, Garrison Keillor, Dean Magraw, Dan Newton, Katie McMahon, Mike Auldrige, Randy Kohrs, Brian Miller, Norah Rendell, Jack Lawrence, Tim Hennessy, Laura MacKenzie, and Ross Sutter.

Music at Carleton
presents

Faculty Recital

featuring

Hector Valdivia, violin
Kathryn Ananda-Owens, piano

Sunday, February 14, 2016
Concert Hall
3:00 p.m.

PROGRAM

Sonata in G Major, Op. 30, No. 3 — LUDWIG VAN BEETHOVEN | 1770-1827
Allegro assai
Tempo di minuetto, ma molto moderato e grazioso
Allegro vivace

Five Melodies, Op. 35bis — SERGEI PROKOFIEV | 1891-1953
Andante
Lento, man non troppo - Poco più mosso - Tempo I
Animato, ma non allegro - Poco più tranquillo - Meno mosso
Allegretto leggero e scherzando
Andante non troppo - Pochissimo più animato

• Intermission •

Sonata No. 2 in G — MAURICE RAVEL | 1875-1937
Allegretto
Blues
Perpetuum Mobile

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BIOGRAPHY

Hector Valdivia is the S. Eugene Bailey Director of the Carleton Orchestra and Professor of Music at Carleton College in Northfield, Minnesota. He received the Doctor of Musical Arts degree from the Yale School of Music where he studied violin with Sidney Harth, conducting with Otto-Werner Mueller, and chamber music with the Tokyo String Quartet. His research interests include the music of Eugene Ysaye, Luise Adolpha Le Beau, and Amy Beach. He recorded a number of orchestral compositions by Amy Beach for Centaur Records with the Moravian Philharmonic in the Czech Republic. An active recitalist and chamber musician, Dr. Valdivia has also recorded several works by the composer Phillip Rhodes.

Kathryn Ananda-Owens, pianist, and winner of first prize in the 1993 Neale-Silva Young Artists Competition, enjoys an active career as performer, teacher, and scholar. A laureate of the American Pianists Association Biennial Fellowship Competition, she made her Asian debut in 1997 under the auspices of the government of Macao and her European debut the same year in Vienna. Ms. Ananda-Owens has performed as a soloist with the Saint Paul Chamber Orchestra, toured internationally as piano soloist with the St. Olaf Orchestra and has appeared at Lincoln Center. She received degrees from Oberlin College, Oberlin Conservatory, and the Peabody Conservatory of Johns Hopkins University, where she studied with Julian Martin. Her concerts have been broadcast on radio and television on three continents and recorded on the MSR, Centaur, Limestone, St. Olaf Records, and Westmark labels.

MUSIC @ CARLETON

UPCOMING

Symphony Band Concert:
In Response!
Friday, February 19, 2016
7:00 p.m., Concert Hall

Voice Showcase Recital:
In Praise of Women Composers
Saturday, February 20, 2016
7:30 p.m., M&D Center Gallery

Jazz Ensemble Concert
Sunday, February 21, 2016
3:00 p.m., Concert Hall

Nirmala Rajasekar & Friends:
An Evening of South Indian Music
Laudie D. Porter Concert Series
Friday, February 26, 2016
7:00p.m., Great Hall

Carleton Choir:
Beethoven's Mass in C-Major
Saturday, February 27, 2016
8:00 p.m., Concert Hall

Carleton Chinese Music Ensemble
Sunday, February 28, 2016
3:00 p.m., Concert Hall

MUSIC AT CARLETON **EUROPEAN STUDIES**

Exploring Organ Music

Third Series:
A Survey of* Manualiter *Organ Music:
Program VI

FACULTY RECITAL

Sunday, April 24, 2016, 3:00 p.m.

Concert Hall

LAWRENCE ARCHBOLD,
ENID AND HENRY WOODWARD COLLEGE ORGANIST

Grateful acknowledgment is made for support received for this program from the Enid and Henry Woodward College Organist Endowment.

APRIL 24, 2016

A Survey of *Manualiter* Organ Music: Program VI

In Memoriam

Robert Laudon Robert Kendall David Porter

PROGRAM

Ernst Krenek (1900-1991)
Zehn Choralvorspiele, op. 211 (1971)
7. Jessaja dem Propheten das geschah
8. O Christe, Morgensterne

Peter Racine Fricker (1920-1990)
Invention (1976)

Andrea Mazzariello (b. 1978)
Speaks as a Philosopher (2016)
First Performance

* * *

Andrea Gabrieli (c1532/33-1585)
Il Terzo Libro de ricercari (published 1596)
10. Canzon ariosa

Girolamo Frescobaldi (1583-1643)
Fiori musicali (published 1635)
La Messa della Madonna
Kyrie eleison
Kyrie eleison
Christe eleison
Christe eleison
Kyrie eleison
Kyrie eleison

Bernardo Pasquini (1637-1710)
Ricercare [in d]

* * *

Louis Vierne (1870-1937)
Messe basse pour les défunts, op. 62 (1934)
1. Prélude

Charles Tournemire (1870-1939)
Petites Fleurs musicales, op. 66 (1934)
In Assumptione B. M.V.
2. [Offertoire]

Jehan Alain (1911-1940)
Pour une élévation ("Choral cistercien") (1934)

* * *

Heinrich Scheidemann (c1595-1663)
Fantasia [in G] (WV 86)

Johann Pachelbel (1653-1706)
Fantasia [in g] (PWV 128)
Magnificat-Fuga primi toni (PWV 273)
O Lamm Gottes unschuldig (PWV 393)

Johann Sebastian Bach (1685-1750)
Dritter Teil der Klavierübung (published 1739)
Kyrie, Gott Vater in Ewigkeit (alio modo, manualiter) (BWV 672)
Christe, aller Welt Trost [alio modo, manualiter] (BWV 673)
Kyrie, Gott heiliger Geist [alio modo, manualiter] (BWV 674)
Auf meinen lieben Gott (arioso) (Emans Nr. 30)
Herr Christ, der einig Gottes Sohn (aria) (Emans Nr. 85)
Fantasia [in C Major] (BWV 570)

Exploring Organ Music, 2000 - 2016

Exploring Organ Music: First Series

Program I: January 2000: Music of the Late Renaisssance: Hassler and Sweelinck
Program II: April 2000: Music of the Late Baroque: J. S. Bach
Program III: January 2001: Music of Spain and Italy
Program IV: September 2001: Music of Germany and the United States
Program V: January 2002: "Realms of Memory" I: Classicism and French Organ Music during the Seventeenth and Eighteenth Centuries
Program VI: February 2002: "Realms of Memory" II: Neoclassicism and French Organ Music during the Nineteenth and Twentieth Centuries
Program VII: September 2002: Music of Great Britain
Program VIII: January 2003: Music of the United States
Program IX: September 2003: Music of Three Twentieth-Century Composers and J. S. Bach
Program X: January 2004: Music of Four Twentieth-Century Composers and J. S. Bach
Program XI: April 2004: Music of Five Twentieth-Century Composers and J. S. Bach
Program XII: September 2004: Music of Frescobaldi and his Followers
Program XIII: April 2005: Music of Franck and his Followers
Program XIV: September 2005: Music from Holland and Germany (I)
Program XV: April 2006: Music from Holland and Germany (II)
Program XVI: September 2006: Music from *Stylus Fantasticus* to *Style Galant* (I)
Program XVII: April 2007: Music from *Stylus Fantasticus* to *Style Galant* (II)
Program XVIII: September 2007: French Music from Romanticism to Modernism (I)
Program XIX: April 2008: French Music from Romanticism to Modernism (II)
Program XX: September 2008: German Music of the Early Baroque and the High Baroque
Program XXI: April 2009: German Music of the Late Baroque and the Rococo

Exploring Organ Music: Second Series

Program I: September 2009: Music from the Renaissance to Romanticism (I)
Program II: April 2010: Music from the Renaissance to Romanticism (II)
Program III: September 2010: Music of Three Baroque and Three Contemporary Composers (I)
Program IV: April 2011: Music of Three Baroque and Three Contemporary Composers (II)

Exploring Organ Music: Third Series

Program I: April 2012: Titelouze, L. Couperin, F. Couperin, Buttstett, J. M. Bach, Pachelbel, Frescobaldi, Martini, Zipoli, Brahms, Liszt, Hassler
Program II: October 2012: Paumann, Fogliano, Peraza, Erbach, Hassler, Sweelinck, Scheidemann, Steigleder, Bull, Cornet
Program III: April 2013: L. Couperin, F. Couperin, Marchand, G. Corrette, M. Corrette, Alkan, Franck, Bréville, Messiaen, Migot
Program IV: September 2013: Frescobaldi, Pasquini, Froberger, Kerll
Program V: April 2015: Krieger, Zipoli, Buxtehude, Dandrieu, J. S. Bach, Chaumont, Cabanilles, Pachelbel, F. Couperin, Clérambault
Program VI: April 2016: Krenek, Fricker, Mazzariello, A. Gabrieli, Frescobaldi, Pasquini, Vierne, Tournemire, Alain, Scheidemann, Pachelbel, J. S. Bach

Music at Carleton
presents

Faculty Recital

Voyage of the Seasons

featuring
Patricia Kent, soprano
Roderick Phipps-Kettlewell, pianist

Sunday, May 8, 2016
3:00 p.m., Concert Hall

September Song
from *Knickerbocker Holiday*
Kurt Weill | 1900-1950

Harvest
from *O Fair to See*
Gerald Finzi | 1901-1956

Im Herbst
Fanny Mendelssohn Hensel | 1805-1847

Automne
Gabriel Fauré | 1845-1924

***

It might as well be spring
from *State Fair*
Richard Rodgers | 1902-1979

It was a lover and his lass
from *Let Us Garlands Bring*
Gerald Finzi | 1901-1956

Spring Sorrow
John Ireland | 1879-1962

Le temps de lilas
Ernest Chausson | 1855-1899

Meine Liebe ist grün
Johannes Brahms | 1833-1897

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Frülingsmorgen
Gustav Mahler | 1860-1911

Er ist's
from *Möricke Lieder*
Hugo Wolf | 1860-1903

• INTERMISSION •

Blackberry Winter
Alec Wilder | 1907-1980

Winterweihe
Winternacht
Richard Strauss | 1864-1949

When Icicles hang by the wall
from *Six Elizabethan Songs*
Dominick Argento | b. 1927

***

Phydilé
Henri Duparc | 1843-1933

June on Castle Hill
from *To a Poet*
Gerald Finzi | 1901-1956

In meines vaters Garten
Alma Schindler Mahler | 1879-1964

Summertime
from *Porgy and Bess*
George Gershwin | 1898-1937

Patricia Kent has performed as soloist with many orchestras including Wooster (OH) Symphony, the Duluth Superior Symphony, the Minnesota Orchestra and the St. Paul Chamber Orchestra. She holds a DMA from the University of Minnesota, where she won the coveted Schussler Prize. Patricia is a featured artist on several recordings, including the Minnesota AIDS Quilt Songbook, "All in the Family" a CD of songs of Fanny and Felix Mendelssohn with pianist Robert Koopmann and a CD of French songs, la Vie Intérieure, with Roderick Phipps-Kettlewell. She is also an experienced operatic singer and chamber musician. She serves on the music faculty of Carleton College and The College of St. Benedict/ St. John's University (CSB/SJU).

London-born pianist **Roderick Phipps-Kettlewell** received his musical training in England, France and at the Juilliard School and has performed throughout Europe and the United States, most notably at Carnegie Hall's Weill Hall with Patricia Kent. Roderick's multifaceted musical career has also included conducting choirs, orchestras and Gilbert and Sullivan operettas, playing chamber music, songs from all over the world, and collaborating with violinists to saxophonists, and all instruments in between. He is currently writing a book about how to develop more imagination, creativity and expression in the teaching and learning of music.
More information can be found at www.amademusic.com

MUSIC @ CARLETON

UPCOMING

Symphony Band: HOT!
Friday, May 13
7:00 p.m., Concert Hall

Choir Concert
Friday, May 20
8:00 p.m., Concert Hall

Chinese Music Ensemble
Sunday, May 15
3:00 p.m., Concert Hall

Orchestra Concert
Friday, May 27
8:00 p.m., Concert Hall

AFRICAN
DRUM
ENSEMBLE
Jay Johnson, Director
November 17, 2015
Great Space-Sayles Hill
4pm
MUSIC @ CARLETON

AFRICAN
DRUM
WEST
ENSEMBLE
UNDER THE DIRECTION
OF
JAY JOHNSON
MUSIC @ CARLETON
TUESDAY
MAY 31,
2016
GREAT SPACE-
SAYLES HILL
4PM

Music at Carleton
presents

Carleton Chinese Music Ensemble Concert

featuring the Carleton World Music Chamber Ensemble and Combos

Gao Hong, director

Sunday, November 8, 2015
Concert Hall
3:00 pm

Gao Hong | B. 1964
春雷 *(Spring Thunder)*
Chinese Music Ensemble Combo 1: Drum Ensemble

Lin Shicheng | 1922-2005
龙船 (*Dragon Boat)*
Guest Performer Beverly Xie, pipa

Gu Jianfen | B. 1935
采蘑菇的小姑娘 *(A Little Girl with Mushrooms)*
Chinese Music Ensemble Combo 2: Guzheng Ensemble

Mongolian Folk Tune arr. **Paul Dice** | B. 1955
牧歌 *(Pastoral Song)*
Chinese Music Ensemble Combo 3: Western Instruments Group

Chinese Classical Music
酒狂 (*Drunken Madness*)
Gege Zhang, guqin

Tradition Arabic Dance Music
Longa Nahawand
Carleton World Music Ensemble

Rentaro Taki | 1879-1903
荒城の月 (*The Moon Over the Ruined Castle)*
Carleton World Music Ensemble

Ren Guang | 1900-1941
arr. **Nie Er** | 1912-1935
彩云追月(*Colorful Clouds Chasing the Moon*)
Carleton Chinese Music Ensemble

Liu Xijin | B. 1948
渔歌 (*Fishermen's Song*)
Carleton Chinese Music Ensemble

Nie Er | 1912-1935
金蛇狂舞 (*Wild Dance of the Golden Snake*)
Carleton Chinese Music Ensemble

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Gao Hong (Chinese pipa player and composer) began her career as a professional musician at age 12. She graduated from the Central Conservatory of Music in Beijing where she studied with pipa master Lin Shicheng. She has received numerous awards and honors, including First Prize in the Hebei Professional Young Music Performers Competition, a Beijing Art Cup, an Asian Pacific Award, and fellowships from the Minnesota State Arts Board, and Meet the Composer and Sorel Organization in New York. In 2005 Gao Hong became the first traditional musician to be awarded the prestigious Bush Artist Fellowship, and in 2012 she became the only musician in any genre to win four McKnight Artist Fellowships for Performing Musicians. As a composer, she has received commissions from the American Composers Forum, Walker Art Center, the Jerome Foundation, Zeitgeist, Ragamala, Minneapolis Guitar Quartet, Danish guitarist Lars Hannibal, Theater Mu, IFTPA, and Twin Cities Public Television. She has performed throughout Europe, Australia, Argentina, Japan, Hong Kong, China, and the United States and has participated in such events as the Lincoln Center Festival, the San Francisco Jazz Festival, and international festivals in Paris, Caen, Milan, and Perth. She has performed countless U.S. and world premieres of pipa concerti with organizations such as the Saint Paul Chamber Orchestra, Heidelberg Philharmonic, Buenos Aires Philharmonic, Louisville Orchestra, Pasadena Symphony, and the Women's Philharmonic (San Francisco), among others. She is also Guest Professor at the Central Conservatory of Music in Beijing.

- About Carleton Chinese Music Ensemble -

The Carleton Chinese Music Ensemble, under the direction of Gao Hong, was established ten years ago and has since performed to much acclaim at the Minneapolis Institute of Arts, the Mall of America, University of Minnesota, The Confucius Institute's China Day 2010 event at Northrop Auditorium, the ASIANetwork Conference in Chicago, the National Conference for Silk Road Scholars at the University of Minnesota, the Organization of Chinese Americans' annual Chinese New Year Celebration, Winona State University, the Land O'Lakes Company's Celebrate Asian Pacific American Heritage Month Concert Series, The Schubert Club's new concert series Cocktails with Culture, the Flint Hill International Children's Festival presented by Ordway Center for the Performing Arts, and the Chinese Minghua Language School in St. Paul. Locally they performed the inaugural performance for Northfield Library's Carnegie Concert Series, at St Olaf College, Northfield High School, Northfield Middle School, and Carleton's international festival, gallery openings, and Chinese New Year celebrations. They even appeared on a broadcast on KSTP news for their performance during the Confucius Institute's opening ceremony at the University of Minnesota. In 2014, four of our members have won the medals for International Hua'in Cup for Chinese Instruments Competition.

CHINESE MUSIC ENSEMBLE

Dizi & Flute
Candy Tong
Yijun Wang*

Erhu
Yang Chen
Yuedong Merritt
Huahua Zhong

Guqin
Gege Zhang*

Cello
Emma Grisanzio

Guzheng
Qiyuan Hu
Heqing Huang
Yijun Wang*
Yifan Wu*

Pipa
Moliang Jiang*

Piano
Tina Liu*

Zhongruan
Sijin Chen

Yangqin
Vianne Gao*

Violin
Camille Braun
Jin Lee
Michelle Marinello
Zhilu Zhang*

* Members of the Drum Ensemble

WORLD MUSIC CHAMBER ENSEMBLE

Camille Braun, violin
Emma Grisanzio, cello
Moliang Jiang, piano
Douglas Totten, guitar
Agnes Tse, voice
Yifan Wu, guzheng

Music at Carleton
presents

Carleton Chinese Music Ensemble

featuring the Carleton World Music Chamber Ensemble and Combos

Gao Hong, director

Sunday, February 28, 2016
3 p.m., Concert Hall

영남가락 (*Young-Nam Garak*)
Korean Folk Tune
Korean Drum Combo

春江花月夜 (*Moonlight over the Spring River*)
Chinese Classical Music
Guzheng Ensemble

花样年华 (*In the Mood for Love*)
Michael Galasso | b. 1949 & **Shigeru Umebavashi** | b. 1951
arr. **Zhou Hongde**
String Quartet

玛依拉 (*Ma Yi La*)
Kazak Folk Tune arr. **Zhou Hongde**
String Quartet

三门峡畅想曲 (*Sanmenxia Capriccio*)
Liu Wenjin | 1937-2013
Benjamin Lee, Erhu

鸭子拌嘴 (*Squabbling Ducks*)
Shanxi Folk Tune
Chinese Percussion Combo

Djelem, Djelem
Traditional Romani Melody arr. **Steven Greenman** | b. 1966
World Music Ensemble

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PROGRAM

Bay di Toyern fun Beys Hamikdosh
transcr. from **Abe Schwartz Orchestra Recording**
arr. **Steven Greenman** | b. 1966
World Music Ensemble

Dance 6
Ukrainian Folk Tune
World Music Ensemble

采茶灯 (*Picking up the Tea Leaves*)
Fujian Folk Tune arr. **Gu Guanren** | b. 1942
Chinese Music Ensemble

梅花三弄 (*Three Variations on Plum Blossom*)
Chinese Classical Music arr. **Paul Dice** | b. 1955
Chinese Music Ensemble

喜洋洋 (*Happiness*)
Liu Mingyuan | 1931-1996
Chinese Music Ensemble

BIOGRAPHY

Gao Hong, a renowned Chinese pipa player and composer, graduated from the Central Conservatory of Music in Beijing where she studied with pipa master Lin Shicheng. She has received numerous awards and honors at home and abroad. In 2005 Gao Hong became the first traditional musician to be awarded the prestigious Bush Artist Fellowship, and in 2012 she became the only musician in any genre to win four McKnight Artist Fellowships for Performing Musicians. She has received numerous commissions and has performed countless U.S. and world premieres of pipa concerti with organizations such as the Saint Paul Chamber Orchestra, Heidelberg Philharmonic, Buenos Aires Philharmonic, and many others. She is also Guest Professor at the Central Conservatory of Music in Beijing.
Please visit www.chinesepipa.com

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CHINESE MUSIC ENSEMBLE

Dizi
Yijun Wang

Erhu
Yuedong Merritt
Huahua Zhong

Guqin
Gege Zhang

Guzheng
Qiyuan Hu
Heqing Huang
Yijun Wang
Shatian Wang

Accordion
Ming Zi

Xiao
Yuheng Miao

Piano
Tina Liu

Zhongruan
Sijin Chen

Yangqin
Sherry Gu

Violin
Camille Braun*
Jin Lee*
Michelle Marinello*
Yue Wu

KOREAN DRUM COMBO

Jin Lee*
Sung Min Lee
Nayon Park
Ji Young Lee
Shiny Choi

WORLD MUSIC CHAMBER ENSEMBLE

Thomas Bertschinger, piano
Camille Braun, violin*
Ju Yun Kim, clarinet
Katherine Koza, violin*
Jin Lee, violin, conductor*
Emily Pollard, voice
Douglas Totten, guitar
Wing Hei Agnes Tse, voice
Shatian Wang, guzheng

* Members of the String Quartet

Music at Carleton
presents

Carleton Chinese Music Ensemble

featuring the Carleton World Music Chamber Ensemble and Combos

Gao Hong, director

Sunday, May 15, 2016
3 p.m., Concert Hall

영남가락 (*Young-Nam Garak*)
Korean Folk Tune

Korean Drum Ensemble:
Shiny Choi, Ji Young Lee, Jin Lee, Sung Min Lee, Nayon Park

彝族舞曲 (*Dance of Yi*)
Wang Huiran arr. **Fan Shange**

Guzheng Ensemble:
Qiyuan Hu, Heqing Huang, Shatian Wang, Yijun Wang, Vicky Wu

至少还有你 (*At Least I Have You*)
Davy Chan
lyrics by **Lin Xi**

Agnes Tse, voice
Shatian Wang, guzheng
Emma Grisanzio, cello

夜来香 (*Evening Primrose*)
Li Jinguang arr. **Zhou Hongde**

旱天雷 (*Thunder in the Dry Season*)
Gudong Music arr. **Zhou Hongde**

Camille Braun, Jin Lee, Anne Foxen, violin
Emma Grisanzio, cello

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青春之舞 (*Dance of Youth*)
Lin Shicheng

Pipa Ensemble:
Alida Dice*, Lydia Ding, Kai Huang, Yue Jin,
Douglas Totten, Beverley Xie*, Ming Zi
*Guest Performer

Cluck Old Hen
Bluegrass

Road to Tarskavaig
Katie Koza

CrissCross
Dan Truman and **Brittany Hass**

World Music Chamber Ensemble

满江红 (*Man Jiang Hong*)
Chinese Classical Music arr. **Gao Hong**
Poem by **Yue Fei**
Raymond Hayward, Sword Dance
Vicky Wu, Narration

茉莉花 (*Jasmine Flower*)
Chinese Folk Tune arr. **Gao Hong**
Yifan Zhong, Dance

Chinese Music Ensemble

CHINESE MUSIC ENSEMBLE

Dizi
Yanhan Lyu '19
Yijun Wang '18

Xiao
Kitty Miao '19

Bawu/Hulusi
Mina Lor '18

Erhu
Yang Chen '17
Emma Hughes '16
Huahua Zhong '19

Pipa
Kai Huang '16

Zhongruan
Yue Wu '19

Guqin
Gege Zhang '19

Guzheng
Emily Pollard '16
Shatian Wang '17
Vicky Wu '17

Violin
Camille Braun '16
Katie Koza '16
Anne Foxen '17

Cello
Emma Grisanzio '17

Voice:
Emily Pollard '16
Yue Jin '18
Agnes Tse '16

Piano
Thomas Bertschinger '16

Dancer
Raymond Hayward*
Yifan Zhong '19

Conductor
Jin Lee '18

WORLD MUSIC CHAMBER ENSEMBLE

Violin
Camille Braun '16
Anne Foxen '17
Katie Koza '16
Jin Lee '18

Guitar
Douglas Totten '16

Cello
Emma Grisanzio '17

Voice
Emily Pollard '16
Agnes Tse '16

Piano
Thomas Bertschinger '16

Guzheng
Vicky Wu '17

Bass
Matthew Neil*

*Guest Performer

Gao Hong, a renowned Chinese pipa player and composer, graduated from the Central Conservatory of Music in Beijing where she studied with pipa master Lin Shicheng. She has received numerous awards and honors at home and abroad. In 2005 Gao Hong became the first traditional musician to be awarded the prestigious Bush Artist Fellowship, and in 2012 she became the only musician in any genre to win four McKnight Artist Fellowships for Performing Musicians. She has received numerous commissions and has performed countless U.S. and world premieres of pipa concerti with organizations such as the Saint Paul Chamber Orchestra, Heidelberg Philharmonic, Buenos Aires Philharmonic, and many others. She is also Guest Professor at the Central Conservatory of Music in Beijing.

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• About the Carleton Chinese Music Ensemble •

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Music at Carleton
presents

CHORAL CLASSICS

CARLETON CHOIR -BELLA CANTEMUS - MEN'S CHORUS
Lawrence Burnett, Conductor

Saturday, November 7, 2015
Concert Hall
8:00 p.m.

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

PROGRAM

I.

Praise the Lord — Traditional Cameroonian Melody
arr. **Ralph Johnson** | B. 1951

Somagwaza — Bantu Chant
arr. **Ysaÿe Barnwell** | B. 1946

Exultate Deo — **Alessandro Scarlatti** | 1660 – 1725
ed. **Lawrence Burnett** | B. 1951

Alleluia — **Randall Thompson** | 1899 – 1984

Alles, was Odem hat, lobe den Herrn
from ***Singet dem Herrn ein neues Lied***
Johann Sebastian Bach | 1685 – 1750
ed. **Lawrence Burnett** | B. 1951

CARLETON CHOIR

II.

Amor Vittorioso **Giovanni Giacomo Gastoldi** | 1550 – 1622

CARLETON CHOIR

Il est Bel et Bon **Pierre Passereau** | 1509 – 1547

BELLA CANTEMUS

Lasst Lautenspiel und Becherklang Nicht Rasten
Robert Schumann | 1810 – 1856

Vive L'Amour Traditional College Glee
arr. **Alice Parker** | B. 1925

The Longest Time **Billy Joel** | B. 1949
arr. **Roger Emerson**

Alex Morris and Ian Seong, soloists

MEN'S CHORUS

III.

Nukapianguaq — Inuit Chants
ed. **Stephen Hatfield** | B. 1956

BELLA CANTEMUS

Loch Lomond — Traditional Scottish Folk Song
arr. **Jonathan Quick** | B. 1970
Peter Hanes, Soloist

My Soul is Anchored in The Lord — African American Spiritual
arr. **Moses Hogan** | 1957 – 2003
Ruth (Bard) Swallow and Anne Guttridge, soloists

CARLETON CHOIR

CARLETON CHOIR

Lawrence Burnett, Professor of Music & Choral Director

BELLA CANTEMUS
Ellie Grabowski
Anne Guttridge
Nora Katz
Evie Odden
Emily Pollard
Sarah Rost
Agnes Tse

MEN'S CHORUS
Nathan Gibes
Peter Hanes
Zhi You Koh
Alex Morris
Ian Seong
Frank Spence
Ruth (Bard) Swallow
Alex Wachino

Sandy Lor, Logistics Manager
Anne Guttridge, Website Manager

If you are interested in being in a choral ensemble and/or voice lessons, contact Lawrence Burnett at lburnett@carleton.edu.

Lawrence Burnett, Professor of Music and Choral Director / Applied Voice Coordinator, received the B.M. degree in Vocal Music Education from Texas A & I University, the M.M. degree in Choral Conducting, Vocal Performance, and Vocal Pedagogy from Eastern New Mexico University, and the D.M.A. in Choral Conducting from the University of Texas. His professional background includes solo/stage work with numerous orchestras, choruses, and festivals throughout the country. In 1992 he was awarded the Governor's Award for African-Americans of Distinction in New York State. Dr. Burnett is an active member of the Music Educators National Conference, and the American Choral Directors Association for which he serves as National Chair of the Repertoire Standards Committee for Ethnic Music and Multicultural Perspectives.

CARLETON COLLEGE
Choral and Vocal Music

Music at Carleton
presents

Winter Choral Concert

Lawrence Burnett, conductor

***IN PRAISE OF MUSIC:* "I Pant For the Music"**
by David Conte

FROSTIANA: Seven Country Songs
by Randall Thompson

Mass in C Major, Opus 86
by Ludwig van Beethoven

Saturday, February 27, 2016
8:00 p.m., Concert Hall

IN PRAISE OF MUSIC

"I Pant for the Music"

music by **David Conte** | b. 1955

poetry by **Percy Bysshe Shelley** | 1792 - 1822

Carleton Choir
Thomas Bartsch, piano
Lawrence Burnett, conductor

I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower;
Like a herbless plain, for the gentle rain,
I gasp, I faint, till they wake again.

Let me drink of the spirit of that sweet sound,
More, oh more,--I am thirsting yet;
It loosens the serpent which care has bound
Upon my heart to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain.

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving during the performance. Your cooperation is greatly appreciated.

FROSTIANA: Seven Country Songs
music by **Randall Thompson** | 1899 - 1984
poetry by **Robert Frost** | 1874 - 1963

Carleton Choir - Bella Cantemus - Men's Chorus
Chamber Orchestra
Lawrence Burnett, conductor

1. The Road Not Taken
Two roads diverged in a yellow wood,
And sorry I could not travel both,
And be one traveler, long I stood
And looked down one as far as I could,
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I --
I took the one less traveled by,
And that has made all the difference.

2. The Pasture
I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch
the water clear, I may):
I shan't be gone long.
You come too.

I'm going out to fetch the little calf
That's standing by the mother.
It's so young,
It totters when she licks it with her tongue.
I shan't be gone long.
You come too.

3. Come In
As I came to the edge of the woods,
Thrush music -- hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went --
Almost like a call to come in
To the dark and lament.

But no, I was out for stars;
I would not come in.
I meant not even if asked;
And I hadn't been.

4. The Telephone
"When I was just as far as I could walk
From here to-day,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say -
You spoke from that flower on the window sill -
Do you remember what it was you said?"

"First tell me what it was you thought you heard."
"Having found the flower and driven a bee away,
I leaned my head,
And holding by the stalk,
I listened and I thought I caught the word -
What was it? Did you call me by my name?
Or did you say -
Someone said 'Come' - I heard it as I bowed."
"I may have thought as much,
but not aloud."
"Well, so I came."

5. A Girl's Garden
A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled - off ground where a shop had stood,
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plough;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load.

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn,
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there to-day is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.
Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, "I know!

It's as when I was a farmer--"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

6. Stopping By Woods On A Snowy Evening
Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farm-house near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sounds the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

7. Choose Something Like A Star

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud—
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to the wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

MASS in C MAJOR, Opus 86
music by **Ludwig van Beethoven** | 1712 - 1773
lyrics by **The Ordinary of the Mass**

Carleton College Community Choir
Patricia Kent, soprano
Victoria Vargas, mezzo-soprano
Rick Penning, tenor
Benjamin Allen, bass

Beethoven Orchestra
Lawrence Burnett, conductor

Kyrie

Kyrie eleison.	*Lord, have mercy.*
Christe eleison.	*Christ, have mercy.*
Kyrie eleison.	*Lord, have mercy.*

Gloria

Gloria in excelsis Deo.	*Glory to God in the highest.*
Et in terra pax	*And on earth peace*
hominibus bonae voluntatis.	*to all those of good will.*
Laudamus te, Benedicimus te,	*We praise thee. We bless thee,*
Adoramus te, Glorificamus te.	*We adore thee. We glorify thee.*
Gratias agimus tibi	*We give thanks to thee*
propter magnam gloriam tuam.	*according to thy great glory.*
Domine Deus, Rex coelestis,	*Lord God, Heavenly King,*
Deus Pater omnipotens.	*God the Father Almighty.*
Domine Fili unigenite, Jesu Christe,	*Lord Jesus Christ, the only begotten Son.*
Domine Deus, Agnus Dei,	*Lord God, Lamb of God,*
Filius Patris,	*Son of the Father,*

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, hear our prayers.
Thou who sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

For Thou alone art Holy.
Thou alone art the Lord.
Thou alone art the Most High, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem cœli et terrae,
visibilium omnium, et invisibilium.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.

Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,

God from God, Light from Light,
True God from true God.

Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines

Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us all

et propter nostram salutem
descendit de cœlis.

and for our salvation
came down from Heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

and was incarnate by the Holy Spirit
of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato
passus, et sepultus est.

Crucified also for us under Pontius Pilate,
he suffered, and was buried.

Et resurrexit tertia die,
secundum Scripturas,
et ascendit in cælum,
sedet ad dexteram Patris.

And on the third day he rose again,
according to the Scriptures,
and ascended into Heaven
and sits on the right hand of the Father.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.

And He shall come again with glory,
to judge the living and the dead,
and of his kingdom there shall be no end.

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur.
qui locutus est per Prophetas.

And I believe in the Holy Spirit,
the Lord, and Giver of life,
who proceeds from the Father and the Son, who together with the Father and the Son, is adored and glorified,
who spoke through the Prophets.

Et unam, sanctam, catholicam
et apostolicam Ecclesiam.

And I believe in one, holy, catholic,
and Apostolic Church,

Confiteor unum baptisma
in remissionem peccatorum.

I confess one baptism
for the remission of sins.

Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.	*And I await the resurrection of the dead,* *and the life of the world to come.* *Amen.*

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.	*Holy, Holy, Holy,* *Lord God of Hosts.* *Heaven and earth are full of thy glory.* *Hosanna in the highest.*
Benedictus qui venit in nomine Domini. Hosanna in excelsis.	*Blessed is He who comes* *in the name of the Lord.* *Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	*Lamb of God,* *who takes away the sins of the world,* *have mercy upon us.*
Agnus Dei, qui tollis peccata mundi, miserere nobis.	*Lamb of God,* *who takes away the sins of the world,* *have mercy upon us.*
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	*Lamb of God,* *who takes away the sins of the world,* *grant us peace.*

CARLETON COLLEGE
Choral and Vocal Music

Carleton College Community Choir

Kathy Eilen 2
Mary Eilen 2
Michael Eilen 2
Trenne Fields *
Nathan Gibes '18
Ellie Grabowski '19
Anne Guttridge '18
Peter Hanes '16
Nora Katz '16
Zhi You Koh '19
Donna May 2
Chae Won (Sarah) Min '18
Alex Morris '18
Peg Myszka 2
Emily Pollard '16
Bryan Reed *
Sarah Rost '19
Ian Seong '19
Frank Spence '19
Andy Tirro '17
Agnes Tse '16
Mija Van Der Wege *
Alex Wachino '18

* Carleton College Faculty/Staff
1 Chamber Orchestra
2 Volunteer Chorister

Instrumentalists

Flute
Martha Jamsa * 1
Barbara Leibundguth

Oboe
Tina James 1
Wes Huisinga

Clarinet
Nina Olsen * 1
Shelly Hanson

Bassoon
Laurie Merz 1
Matt Bertrand

Horn
Gwen Anderson * 1
Louise Deichert

Trumpet
Lynn Deichert *
Patrick Gonsalves

Timpani
Jay Johnson *
Violin 1
Elizabeth Ericksen, concert mistress * 1
Conor O'Brien 1
Elizabeth Decker

Violin 2
Teresa Elliot
Nanette Scott Goldman '78
Jim Plattes

Viola
Diane Houser 1
Judy Mac Gibbon

Cello
Daryl Carlson 1

Bass
Constance Martin 1

* Carleton College Faculty/Staff
1 Chamber Orchestra
2 Volunteer Chorister

Benjamin Allen, Senior Lecturer in Voice, received the B.M.Ed. from Wartburg College. He has studied with C. Robert Larson, Donna Pegors, Lawrence Weller, and, in New York, with Bernard Taylor. He has performed as a soloist with numerous regional and national organizations including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Detroit Symphony Orchestra, the Duluth-Superior Symphony Orchestra, and the Minnesota Opera. He has taught at the University of Minnesota-Duluth, the Minnesota Center for Arts Education, Macalester College, Bethel University and is currently on the voice faculty and coordinator of the voice department at the International Music Camp.

Thomas Bartsch, Collaborative Pianist, pursues an active career as a free-lance pianist and coach/accompanist. Appearances include Schubert Club, Thursday Musical, Minnesota Fringe Festival, and many competition/audition venues. In addition, Tom is the Organist and Choir Director at Temple of Aaron Synagogue in St. Paul, and the Organist at St. Michael's Lutheran Church in Roseville.

Lawrence Burnett, Professor of Music and Choral Director/Applied Voice Coordinator, received the B.M. degree in Vocal Music Education from Texas A&I University, the M.M. degree in Choral Conducting, Vocal Performance, and Vocal Pedagogy from Eastern New Mexico University, and the D.M.A. in Choral Conducting from the University of Texas. His professional background includes solo/stage work with numerous orchestras, choruses, and festivals throughout the country. In 1992 he was awarded the Governor's Award for African-Americans of Distinction in New York State. Dr. Burnett is an active member of the Music Educators National Conference, and the American Choral Directors Association for which he serves as National Chair of the Repertoire Standards Committee for Ethnic Music and Multicultural Perspectives.

Patricia Kent has performed as soloist with many orchestras including Wooster (OH) Symphony, the Duluth Superior Symphony, the Minnesota Orchestra and the St. Paul Chamber Orchestra. Patricia received an M.A. from Queens College, and holds a D.M.A. from the University of Minnesota, where she won the coveted Schussler Prize. She has made several recordings of art songs, including a recording of French mélodies entitled *La Vie Intérieure*, and *All In the Family*, featuring songs of Fanny and Felix Mendelssohn. She is an active operatic performer. Dr. Kent is a faculty member at the College of St. Benedict/St. John's University and Carleton College.

Tenor **Rick Penning** has earned degrees including the Doctor of Musical Arts from the University of Minnesota, the Master of Music from the University of Cincinnati and the Bachelor of Arts from Luther College. He has performed over 35 operatic roles with opera companies including Central City Opera, Chautauqua Opera, Minnesota Opera, Opera Omaha, and Opera Theatre of St. Louis. He has appeared as tenor soloist with the Saint Paul Chamber Orchestra, Minnesota Orchestra, Minnesota Chorale, Rochester Symphony, Arapahoe Symphony and the Bismarck-Mandan Symphony Orchestra. He maintains busy voice studios at Carleton and Augsburg Colleges.

Victoria Vargas has performed with some of the finest opera companies and orchestras in the United States including the Opera Theater of Saint Louis, Chautauqua Opera, Sarasota Opera, Ash Lawn Highland Opera Festival, Minnesota Orchestra, and was a resident artist for four years with Minnesota Opera. She has received numerous awards and scholarships including acknowledgment from the Metropolitan Opera National Council Auditions at the district and regional levels. She received her Master of Music in Vocal Performance from Manhattan School of Music and her Bachelor of Music from the State University of New York at Fredonia. Mrs. Vargas is on faculty at MacPhail Center for Music and Carleton College.

MUSIC @ CARLETON

UPCOMING

Chinese Music Ensemble
Sunday, February 28, 2016
3:00 p.m., Concert Hall

Carleton Orchestra:
Dvořák, Bach, and Rhodes
Friday, March 4
8:00 p.m., Concert Hall

COMING SPRING TERM

Sō Percussion
Friday, April 8
8:00 p.m., Concert Hall

Music at Carleton

PRESENTS

Gilbert and Sullivan Revue

Carleton Choir-Bella Cantemus-Men's Chorus
Lawrence Burnett, conductor

Friday, May 20th, 2016
8:00 p.m.
Concert Hall

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall during the performance. Your cooperation is greatly appreciated.

THE GILBERT & SULLIVAN OPERETTAS

THESPIS or **The Gods Grown Old** (1871)

TRIAL BY JURY (1874)

THE SORCERER (1877)

H.M.S. PINAFORE or **The Lass That Loved a Sailor** (1878)

THE PIRATES OF PENZANCE or **The Slave of Duty** (1879)

PATIENCE or Bunthorne's Bride (1881)

IOLANTHE or **The Peer and the Per** (1882)

PRINCESS IDA or **Castle Adamant** (1884)

THE MIKADO or **The Town of Titipu** (1885)

RUDDIGORE or **The Witch's Curse** (1887)

THE YEOMEN OF THE GUARD or
The Merryman and His Maid (1888)

THE GONDOLIERS or **The King of Barataria** (1889)

UTOPIA, LIMITED or **The Flowers of Progress** (1893)

THE GRAND DUKE or **The Statutory Duel** (1896)

H.M.S. PINAFORE or **The Lass That Loved a Sailor** (1878)
libretto by **W. S. Gilbert** | 1836-1911
music by **Arthur Sullivan** | 1842-1900

Chorus: *We sail the ocean blue*
MEN'S CHORUS

Recitative: *Hail, man-o'-wars men*
Nora Katz

Solo: *I'm called little Buttercup*
Nora Katz

Barcarolle: *Over the bright blue sea*
BELLA CANTEMUS

Chorus: *Sir Joseph's barge is seen*
CARLETON CHOIR

Recitative: *Now give three cheers*
Ian Seong
CARLETON CHOIR

Solo and Chorus: *I am the monarch of the sea*
Andy Tirro
Emily Cudhea-Pierce, Sarah Min, Ellie Grabrowski, Sarah Rost
CARLETON CHOIR

Solo and Chorus: *When I was a lad*
Andy Tirro
CARLETON CHOIR

THE PIRATES OF PENZANCE or **The Slave of Duty** (1879)
libretto by **W. S. Gilbert** | 1836-1911
music by **Arthur Sullivan** | 1842-1900

Solo and Chorus: *Oh, better far to live and die*
Ian Seong
MEN'S CHORUS

Chorus and Solos: *Climbing over rocky mountain*
Anne Guttridge
Agnes Tse
BELLA CANTEMUS

Solo and Chorus: *Poor wand'ring one*
Emily Pollard
BELLA CANTEMUS

Solo and Chorus: *I am the very model of a modern Major-General*
Peter Hanes
CARLETON CHOIR

Solos and Chorus: *When the foeman bares his steel*
Nathan Gibes
Emily Pollard
Anne Guttridge
CARLETON CHOIR

THE MIKADO or **The Town of Titipu** (1885)
libretto by **W. S. Gilbert** | 1836-1911
music by **Arthur Sullivan** | 1842-1900

Chorus: *If you want to know who we are*
MEN'S CHORUS

Chorus: *Comes a train of little ladies*
BELLA CANTEMUS

Trio and Chorus: *Three little maids*
Emily Pollard
Nora Katz
Agnes Tse
Bella Cantemus

Trio: *I'm so proud*
Alex Wachino
Frank Spence
Ian Seong

Madrigal: *Brightly dawns our wedding day*
CARLETON CHOIR

Finale: *For he's gone and married Yum-Yum*
CARLETON CHOIR

THE GONDOLIERS or **The King of Barataria** (1889)
libretto by **W. S. Gilbert** | 1836-1911
music by **Arthur Sullivan** | 1842-1900

Finale: *Dance a cachucha*
CARLETON CHOIR

Lawrence Burnett, Professor of Music and Choral Director/Applied Voice Coordinator, received the B.M. degree in Vocal Music Education from Texas A&I University, the M.M. degree in Choral Conducting, Vocal Performance, and Vocal Pedagogy from Eastern New Mexico University, and the D.M.A. in Choral Conducting from the University of Texas. His professional background includes solo/stage work with numerous orchestras, choruses, and festivals throughout the country. In 1992 he was awarded the Governor's Award for African-Americans of Distinction in New York State. Dr. Burnett is an active member of the Music Educators National Conference, and the American Choral Directors Association for which he serves as National Chair of the Repertoire Standards Committee for Ethnic Music and Multicultural Perspectives.

Julie Henry is an in-demand percussionist in St. Paul/Minneapolis and surrounding areas. She is timpanist for Saint Paul Civic Symphony, and has performed with the Minnesota Opera, VocalEssence, churches, musicals, and virtually every civic/community orchestra in the area. Julie has a career in IT Security, and lives in Roseville Minnesota with her husband and 2 children.

John Jensen, pianist, received his musical training in Southern California, where he attended Occidental College and The University of Southern California. After graduate school, he free-lanced as a keyboardist in the Los Angeles area, working on the Andy Williams Show and coaching opera for the Hollywood Opera Theater. He was a member of the faculty at California State University, Fullerton, where he formed the Mirecourt Piano Trio. He was an appointed Artist-in-Residence at Grinnell College in Iowa for fifteen years. Jensen relocated to the Twin Cities where he has played with the Minnesota Orchestra, the St. Paul Chamber Orchestra and VocalEssence. He is currently a staff pianist at St. Olaf College.

CARLETON COLLEGE
Choral and Vocal Music

CARLETON CHOIR, BELLA CANTEMUS and MEN'S CHORUS

Emily Cudhea-Pierce
Nathan Gibes
Ellie Grabowski
Anne Guttridge
Peter Hanes
Nora Katz
Sarah Min
Emily Pollard
Sarah Rost
Ian Seong
Frank Spence
Andy Tirro
Agnes Tse
Alex Wachino

ACKNOWLEDGMENTS

Szu-Ling Wu, Carleton Collaborative Pianist

Costume Rentals
(Project of the Guthrie Theater and the Children's Theater Company, Minneapolis)

Music at Carleton
presents

The Carleton Jazz Ensemble Concert

featuring: The Jazz Chamber Group and
The Vocal Jazz Combo

Laura Caviani, director

Sunday, October 25, 2015
3:00 p.m., Concert Hall

PATTY DARLING | B. 1963
The Next Chapter
Adam Nijhawan, Alto Sax

RAY BRYANT | 1931-2011
Shake A Lady (1970)
Sophie Grossman, Flute; MacKenzie Smith, Alto; Lauren Azuma, Trumpet;
Adam Nijhawan, Alto Sax; Ben Greene, Trumpet

EDEN AHBEZ | 1908-1995
Nature Boy (1948)
Jazz Chamber Group

HARRY M. WOODS | 1896-1970
What A Little Moonlight Can Do (1934)
Jazz Chamber Group

JOHNNY GREEN | 1908-1989
lyrics by **EDWARD HEYMAN |** 1907-1981
Out Of Nowhere (1931)
arr. by **RICK STITZEL**
Michelle Mastrianni, Vocals; Alli Domingues, Trumpet;
Jack Atkins, Tenor Sax

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DUKE ELLINGTON | 1899-1974
Ko Ko (1945)
ts. by **DAVID BERGER**
Camden Sikes, Trombone

BOBBY TROUP | 1918-1999
Route 66 (1946)
arr. by **KIRBY SHAW**
Jazz Vocal Combo

JORGE BEN | B. 1945
Mas Que Nada (1963)
Jazz Vocal Combo

OLIVER NELSON | 1932-1975
Early Morning (1961)
Anna Robinson, Baritone Sax; Patrick O'Reilly, Guitar

LES HOOPER | B. 1940
Chicken Polo (1989)
Lauren Azuma, Trumpet; Camden Sikes, Trombone;
Patrick O'Reilly, Guitar; Jack Atkins, Tenor Sax

JAZZ ENSEMBLE

Sophie Grossman, Flute
Adam Nijhawan, Alto Sax
Mackenzie Smith, Alto Sax
Jack Atkins, Tenor Sax
Molly Steinberg, Tenor Sax
Anna Robinson, Baritone Sax

Ben Greene, Trumpet
Alli Domingues, Trumpet
Sam Greaves, Trumpet
Lauren Azuma, Trumpet

Camden Sikes, Trombone
Peter Lindquist, Trombone
Jordan Sybesma, Trombone
Mikyla Carpenter, Trombone
Jonathan Forsander, Bass Trombone

Candy Hiu Ching Tong, Piano
Aman Panda, Guitar
Patrick O'Reilly, Guitar
Sara Wall, Acoustic Bass
Alex Aeppli, Electric Bass
Nate Osher, Drums
Noah Robiner, Drums

JAZZ CHAMBER GROUP

Abby Easton, Vocals
Joe Lowry, Piano
Patrick O'Reilly, Guitar
Sara Wall, Acoustic Bass
Nate Osher, Drums

VOCAL COMBO

Anne Guttridge, Vocals
Michelle, Mastrianni, Vocals
Chris Lee, Vocals
Joe Lowry, Vocals
Aman Panda, Guitar
Alex Aeppli, Electric Bass
Nate Osher, Drums

BIOGRAPHY

Laura Caviani received the B.M. in Composition from Lawrence University and the M.M. in Improvisation from the University of Michigan. She also studied with renowned composer JoAnne Brackeen and at the Akiyoshidai International Art Village in Japan. Ms. Caviani has taught at St. John's University, the University of Wisconsin-Eau Claire, the University of St. Thomas, and many middle schools in Minneapolis through the "Harman How to Listen Program," an outreach program co-founded by Wynton Marsalis. Ms. Caviani is a veteran of two decades of performing, recording and composing, including appearances with Toots Thielemans, Bob Mintzer, and Dave Liebman, and touring and recording with star vocalist Karrin Allyson. Now based in Minneapolis, she has five acclaimed recordings to her credit, and a long list of supporting roles with local musicians. Recent projects include her tributes to Horace Silver, Thelonious Monk, Mary Lou Williams and Alec Wilder. She is regularly featured with Pete Whitman's Xtet, vocalists Lucia Newell and Prudence Johnson, and guitarist Joan Griffith, with whom she released Sambanova in 2008. She also appears on the Seattle based Origin Label with vibes player Ben Thomas. As a composer, she has created numerous works for jazz ensembles and orchestras. In 2010, Laura was selected to be one of five finalists at the Jazz Piano Competition in Jacksonville, Florida. Her most recent release, Going There, was described by music critic Bob Protzman as, "piano trio jazz of the highest order."

Music at Carleton
presents

The Carleton Jazz Ensemble Concert

featuring The Vocal Jazz Combo

Laura Caviani, director

Sunday, February 21, 2016
3:00 p.m., Concert Hall

Told You So
Bill Holman | B. 1927

Sophie Grossman and Camden Sykes

Footprints
Wayne Shorter | B. 1933
arr. by **Mike Tomaro**

Candy Tong, Mackenzie Smith, Lauren Azuma, and Adam Nijhawan

Doodlin'
Horace Silver | 1928 - 2014
arr. by **John LaBarbera**

Alli Domingues, Patrick O'Reilly, Jack Atkins, and Cody LeDuc

Uptown Funk
Mark Ronson | B. 1975
Bruno Mars | B. 1985
arr. by **Paul Murtha**

Jack Atkins, Anna Robinson, Ben Greene, and Noah Robiner

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I've Got You Under My Skin
Cole Porter | B. 1891
arr. by **Phil Mattson**

Vocal Jazz Combo

This Here
Bobby Timmons | B. 1935
arr. by **Erik Morales**

Adam Nijhawan and Aaron Broege

Willow Weep for Me
Ann Ronell | B. 1906
arr. by **Vince Norman**

Ann Guttridge and Jordan Sybesma

Come On, Come Over
Jaco Pastorius | B. 1951
Bob Herzog
arr. by **Mark Taylor**

Adam Nijhawan and the Vocal Jazz Combo

JAZZ AT CARLETON

JAZZ ENSEMBLE

Sophie Grossman, Flute
Adam Nijhawan, Alto Sax
Mackenzie Smith, Alto Sax
Jack Atkins, Tenor Sax
*Aaron Broege, Tenor Sax
Anna Robinson, Baritone Sax

Ben Greene, Trumpet
Alli Domingues, Trumpet
Lauren Azuma, Trumpet
Kazia Mermel, Trumpet

Candy Hiu Ching Tong, Piano
Aman Panda, Guitar
Patrick O'Reilly, Guitar
Sara Wall, Acoustic Bass
Alex Aeppli, Electric Bass
Noah Robiner, Drums
*Zoli Filotas, Drums

Camden Sikes, Trombone
Jordan Sybesma, Trombone
*Cody LeDuc, Trombone
Jonathan Forsander, Bass Trombone

VOCAL JAZZ COMBO

Anne Guttridge, Vocals
Michelle, Mastrianni, Vocals
Chris Lee, Vocals
Jonathan Dahlsten, Vocals
Aman Panda, Guitar
Alex Aeppli, Electric Bass
Zoli Filotas, Drums

* Many thanks to faculty members Zoli Filotas (Philosophy) and Aaron Broege (Biology) for joining us this term. Also, thanks to Cody LeDuc (Student at McNally Smith College of Music) for filling out our bone section for the concert.

BIOGRAPHY

Laura Caviani is a veteran of two decades of performing, recording, and composing. Her recordings have received such a praise as "stunningly fresh" from JazzTimes, and "in a word, outstanding" from the Minneapolis Star Tribune. Recent commissions include diverse projects ranging from setting music to poetry, to composing string quartets and choral works. She holds degrees from both Lawrence University and The University of Michigan at Ann Arbor. As a dedicated educator, she is on faculty at Carleton College, where she directs the jazz ensemble, coaches chamber groups, and teaches jazz piano. Please visit: www.lauracaviani.com

Music at Carleton
presents

The Carleton Jazz Ensemble Concert

featuring
The Vocal Jazz Group
&
The Jazz Combo

Laura Caviani, director

Saturday, May 7th, 2016
3:00 p.m., Concert Hall

PROGRAM TO BE SELECTED FROM THE FOLLOWING:

Rouge
John Lewis | 1920-2001
arr. by **Mike Tomaro**

Adam Nijhawan

Freedom of Heart
Lars Jansson | b. 1951

Ben Nicla

Chunka Chunka
Mary Lou Williams | 1910-1981

Dylan Payne, Ryan Lee, MacKenzie Smith, Camden Sykes, and Lauren Azuma

I Wish I Knew How It Would Feel to be Free
Billy Taylor | 1921-2010
arr. by **Kirby Shaw**

Vocal Jazz Group with Aman Panda, Alex Aeppli and Zoli Filotas

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

So What
Miles Davis | 1926-1991

Sara Wall, Sam Greaves, Anne Robinson, Lauren Azuma,
and Adam Nijhawan

Song for Bilabao
Pat Metheny | b. 1954

Sister Sadie
Horace Silver | 1928-2014

JAZZ COMBO: Adam Nijhawan, Jack Atkins, Ryan Lee,
Dylan Payne, Bobby Volpendesta, Simon Gutkins,
and Sanders McMillan

New Rochelle
Bob Mintzer | b. 1953

Sophie Grossman, Ben Greene, and Jack Atkins

Sing, Sing, Sing
Louis Prima | 1910-1978
arr. by **Darmon Meader**

JAZZ ENSEMBLE

Sophie Grossman, flute
Adam Nijhawan, alto sax
Mackenzie Smith, alto sax
Jack Atkins, tenor sax
Ryan Lee, tenor sax
Anna Robinson, baritone sax

Ben Greene, trumpet
Sam Greaves, trumpet
Lauren Azuma, trumpet
*Gerald Ahlgren, trumpet

Dylan Payne, piano
Ben Nicla, piano
Patrick O'Reilly, guitar
Sara Wall, acoustic bass
Noah Robiner, drums

Camden Sikes, trombone
Jordan Sybesma, trombone
*Cody LeDuc, trombone
Jonathan Forsander, bass trombone

VOCAL JAZZ GROUP

Anne Guttridge, vocals
Michelle Mastrianni, vocals
Jordyn Pigott, vocals
Chris Lee, vocals
Jonathan Dahlsten, vocals
Tanner Fliss, vocals
Aman Panda, guitar
Alex Aeppli, electric bass
*Zoli Filotas, drums

* Many thanks to faculty member Zoli Filotas (Philosophy) for joining us this term. Also, thanks to McNally Smith students Gerald Ahlgren and Cody LeDuc for filling out our brass section for the concert.

BIOGRAPHY

Laura Caviani is a veteran of two decades of performing, recording, and composing. Her recordings have received such a praise as "stunningly fresh" from JazzTimes, and "in a word, outstanding" from the Minneapolis Star Tribune. Recent commissions include diverse projects ranging from setting music to poetry, to composing string quartets and choral works. She holds degrees from both Lawrence University and The University of Michigan at Ann Arbor. As a dedicated educator, she is on faculty at Carleton College, where she directs the jazz ensemble, coaches chamber groups, and teaches jazz piano.

Please visit: www.lauracaviani.com.

Music at Carleton
presents

Carleton Orchestra Concert

Hector Valdivia, director

Friday, November 13, 2015
Concert Hall
2:00 p.m.

FALL CONCERT

***Variations on Balkan Themes*, Op. 60d** Amy Beach | 1867-1944

Tema: Lento espresivo
Più mosso
Maestoso
Molto vivace
Andante grazioso
Adagio con molto espressione
Quasi fantasia
Allegro vivace
Vivacisimo
Tempo I
Tempo di valse (non troppo Allegro)
Allegretto vigoroso
Marcia funèbre
Coda

Selections from *Romeo and Juliet,* Op. 64 Sergei Prokofiev | 1891-1953

Montagues and Capulets
Young Juliet
Death of Tybalt
Masques
Romeo at Juliet's Grave

• INTERMISSION •

***Symphony No. 7*, Op. 105** Jean Sibelius | 1865-1957

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CARLETON ORCHESTRA

Flute
Mary B. Hildreth
Bomi A. Johnson
Jackson C. Atkins

Oboe
Eve Rosenberg
Alexandre X. Adamczyk
Sylvie E. Stanback

Clarinet
Jeff D. Rosen
Adriana Y. Smith
Sidharth Ramakrishnan

Bassoon
Elizabeth R. Davis
Micah J. Nacht
Sandra Taylor

French Horn
Paul J. Keller
Seth A. Harris
Allen L. Smith
Abby L. Walling

Trumpet
Chris Nootenboom
Andrew Maris

Trombone
Mikyla R. Carpenter
Peter C. Lindquist

Bass Trombone
Jonathan D. Forsander

Tuba
Geoffrey K. Mo

Harp
Sherry Gu

Piano
Yuan Shen Li

Timpani
Bonny Lee

Percussion
Will Kemperman

Violin 1
Samuel L. Wiseman, concertmaster
Woo Jin Lee
Anton N. Sack
Jenna H. Greene
Camille M. Gordon
Elsa N. Sandeno
Martha E. Durrett
Clara O. Livingston
Kathleen M. Hoeting
Tamara D. Scott
Julia C. Wellisch
Maximillian L. Trostel

Violin 2
Soren E. Smallwood
Melanie Taub
Michelle L. Marinello
William O. Decourt
Anny Lei
Grace M. Pipes
Alex J. Schneider
Jack E. Hardwick
Amanda E. Crawford
Geoffrey K. Mo

Viola
Carissa L. Comnick
Shunyo A. Morgan
Patricia G. Commins
Sara E. Canilang
Frances T. Matsubara-Rall
Emma R. Duggan
Saahithi S. Rao
Noah Scheer

Cello
Kelsey C. Qu
Jonas T. Donnenfield
Alice M. Antia
Gabriel S. Bury
Rebecca A. DeLand

Bass
Angel Villa
Roger Solie
Robert Thompson

Music at Carleton
presents

Carleton Orchestra Concert

Hector Valdivia, director

Friday, March 4, 2016
8 p.m., Concert Hall

WINTER CONCERT

Orchestral Suite No. 3 in D Major, BWV 1068 **J. S. Bach** | 1685-1750

Ouverture
Air
Gavotte I - Gavotte II
Bourrée
Gigue

A Tango Fantasy **Phillip Rhodes** | b. 1940

• INTERMISSION •

Symphony No. 8 in G Major, Op. 88 **Antonín Dvořák** | 1841-1904

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

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CARLETON ORCHESTRA

Flute
Bomi A. Johnson
Sofia E. Serrano

Oboe
Alexandre X. Adamczyk
Sylvie E. Stanback

Clarinet
Madeline A. Topf
Adriana Y. Smith

Bassoon
Micah J. Nacht
Elizabeth R. Davis

French Horn
Paul J. Keller
Liza Peterson
Jacob R. Gunderson
Abigail L. Walling

Trumpet
Caleb P. Rakestraw-Morn
Andrew L. Wheeler
Christopher Nootenboom

Trombone
Mikyla R. Carpenter
Peter C. Lindquist

Bass Trombone
Jonathan D. Forsander

Tuba
Joshua D. Crotts

Harpsicord/Piano
Yuan Shen Li

Timpani/Percussion
David Birrow

Violin 1
Samuel L. Wiseman
Madeline F. Menard
Anton N. Sack
Elsa N. Sandeno
Camille M. Gordon
Clara O. Livingston
Martha E. Durrett
Kathleen M. Hoeting
Tamara D. Scott
Maximillian L. Trostel

Violin 2
Woo Jin Lee
Melanie Taub
Michelle L. Marinello
William O. Decourt
Anny Lei
Grace M. Pipes
Amanda E. Crawford
Geoffrey K. Mo
Alexander J. Schneider
Jack E. Hardwick

Viola
Carissa L. Comnick
Shunyo A. Morgan
Sanjay N. Chepuri
Patricia G. Commins
Sara E. Canilang
Frances T. Matsubara-Rall
Emma R. Duggan
Noah Scheer

Cello
Violet Brown
Lalangi S. Marasinghe
Jonas T. Donnenfield
Alice M. Antia
Gabriel S. Bury
Rebecca A. DeLand

Bass
Angel Villa
Roger Solie

Music at Carleton
presents

Carleton Orchestra Concert

Hector Valdivia, director

Friday, May 27, 2016
8 p.m., Concert Hall

SPRING CONCERT

Overture from *Egmont*, Op. 84

Ludwig van Beethoven | 1770 – 1827

Les préludes (d'après Lamartine): Poème symphonique No. 3

Franz Liszt | 1811 – 1886

• INTERMISSION •

Appalachian Spring **Aaron Copland** | 1900 – 1990

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CARLETON ORCHESTRA

Flute
Molly B.Hildreth
Sofia E. Serrano

Oboe
Evie Rosenberg
Sylvie E. Stanback

Clarinet
Jeff Rosen
Adriana Y. Smith

Bassoon
Micah J. Nacht
Elizabeth R. Davis

French Horn
Paul J. Keller
Liza Peterson
Jacob R. Gunderson
Abigail L. Walling

Trumpet
Caleb P. Rakestraw-Morn
Andrew L. Wheeling
Christopher W. Nootenboom

Trombone
Mikyla R. Carpenter
Peter C. Lindquist

Bass Trombone
Jonathan D. Forsander

Tuba
Joshua D. Crotts

Timpani
David Hagedorn

Percussion
Will Kemperman

Harpsichord/Piano
Yuan Shen Li

Harp
Charlotte Z. Mann

Violin 1
Madeline F. Menard
Camille M. Gordon
Jenna H. Greene
Elsa N. Sandeno
Kathleen M. Hoeting
Tamara D. Scott
Clara O. Livingston
Martha E. Durrett

Violin 2
Woo Jin Lee
Geoffrey K. Mo
William O. Decourt
Amanda E. Crawford
Alexander J. Schneider
Jack E. Hardwick
Melanie Taub

Viola
Carissa L. Comnick
Patricia G. Commins
Sanjay N. Chepuri
Noah v. Scheer
Saahithi S. Rao
Sara E. Canilang

Cello
Kelsey C. Qu
Jonas T. Donnenfield
Alice M. Antia
Rebecca A. DeLand

Bass
Angel Villa
Roger Solie

Music at Carleton
Presents

Fall Flourishes and Frights!

Music that celebrates
the beauty and spirit of Autumn

Symphony Band Concert

Claire Larson, director

Friday, October 30, 2015
Concert Hall
7:00 pm

COLOR:

RALPH VAUGHN WILLIAMS | 1872-1958
Flourish for Wind Band (1939)

ERIC WHITACRE | B.1970
October (2000)

IMAGINATION:

SHIRLEY MIER
Theme and Deviations (2003)

ANDREW BOYSEN JR. | B.1968
Legend of Sleepy Hollow (2003)

BRIAN BALMAGES | B.1975
Nevermore (2011)
Gabby Bierlein-De La Rosa, piano

ROBERT SHELDON | B. 1954
Ghost Fleet (2001)

Claire Larson is the interim director of Symphony Band at Carleton College. In addition to this role, Larson serves as director of bands at Kenyon Wanamingo Middle and High Schools. She conducts 4 bands, a jazz band, marching and pep band. Larson earned a Master of Arts in Music Dducation, manga cum laude, from the University of Minnesota and a Bachelor of Music, cum laude, from St. Olaf college. Her principal teachers were; Miles 'Mity' Johnson, Dr. Timothy Mahr and Dr. Craig Kirchoff. She was the first recipient of the Miles Johnson endowment award in 1994 and received a graduate fellowship in horn performance at the U of M. An avid horn player, she has performed with the Minnesota Symphonic Winds, the Bloomington Symphony, the Mississippi Valley Orchestra as well as freelancing throughout the metro area. Larson has directed area honors bands, presented at the MMEA midwinter clinic and has served as the All State horn section coach. Prior to her position in the Kenyon Wanamingo schools, Larson served as band director at Brooklyn Center MS/HS and Patrick Henry High School. Larson resides in Northfield with her husband John and their three children, Linnea, Anders and Annelise.

Flute
Candy Hiu Ching Tong
Yoojin Kim
Gabby Bierlein-De La Rosa (piccolo)
Katie Doehling

Oboe
Sylvie Stanback

Clarinet
Eavan Donovan
Shelby Jones
Bethany Somes

Bassoon
Henry Maler
Zobedia Chaff-Valdes

Alto Saxophone
Robbye Raisher
Mackenzie Smith (soprano sax)
Anna Viner
Jinhui 'James' Yang

Tenor Saxophone
Ben Mattson

Baritone Saxophone
Sydney Warner

Trumpet
Lauren Azuma
Dan Bergeson
Kate Crofton
Andrew Gerber
Sam Greaves
Kazia Mermel

Horn
Allen Smith

Trombone
Erin Patrick

Baritone
Tianna Avery
Cristian Hernandez

Tuba
Joshua Crotts

Percussion
Ben Bohn
Mitchell Boyum
Ethan Cota

Piano
Gabby Bierlein-De La Rosa

Fall Flourishes and Frights!
Music that celebrates the beauty and spirit of Autumn

Compiled by Claire Larson

:COLOR:

Flourish for Wind Band by Ralph Vaughn Williams

Lasting about two minutes, *Flourish for Wind Band* was intended as an overture for a pageant. It was first performed in 1939 in the Royal Albert Hall, London. In the decade following its premiere it was lost. In 1971 the score resurfaced and was finally published. Moreover, it attracted the attention of composer/arranger Roy Douglas, who fashioned versions of the piece for orchestra and a different one for wind band. The original, by Vaughan Williams, opens with a lively fanfare based on a four-note motif. Marked '*Maestoso*,' the music blazes in gaudy, brassy colors but then settles down midway through with the introduction of a serene, stately melody related to the opening motif.

October by Eric Whitacre

Premiering in 2000, this beautiful piece for band was commissioned by a consortium of 30 Nebraska schools. Eric Whitacre writes:

> *October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.*

Now one of the most beloved pieces written for band and paints a musical canvas of Autumn.

:IMAGINATION:

Theme and Deviations by Shirley Mier

Originally commissioned in 2003 by the Minneapolis based Seward Concert Band, this clever work is one of a kind. It is a developmental theme and variations work, full of drama and sly humor. Every instrument section is utilized throughout the work--often playing idiomatic snippets of the theme transformed. Deviation 1 has a martial spirit while Deviation 2 is a devious little scherzo. Deviation 3 is a serene Adagio featuring a lyrical flute trio. Deviation 4 is a finale--almost circus like- which brings the work to a rousing finish. Composed by well-known Twin Cities composer and music educator Shirley Mier.

Legend of Sleepy Hollow by Andrew Boysen Jr.

Commissioned by the South Central Iowa Bandmasters Association in 2003, this innovative work uses contemporary notation and techniques. The piece is programmatic in nature allowing the ensemble and audience to quickly grasp the spirit of the work. Based on Washington Irving's famous story, *The Legend of Sleepy Hollow*, Boysen works to portray elements of the story as told from the perspective of Ichabod Crane. The hymn tune, *How Firm a Foundation*, is prominent in the work serving as a comfort to Ichabod which simultaneously anchors the piece to the church.

Nevermore by Brian Balmages

Commissioned in 2011, this piece is based on Edgar Allan Poe's "The Raven". In the poem, Poe describes a man who is confronted by a raven and slowly descends into utter madness. The opening sounds of the piano create an eerie backdrop to begin the work. The mysterious harmonies and a lonely saxophone solo paint a picture of a desolate man in a quiet apartment. As tension builds, an unrelenting brass line depicts the first sighting of the raven. As the music continues, the man confronts the raven --each time more forceful and angrier only to hear the response "Never-more". This line repeats more violently and and chaotically until the dark melancholy strains of the piano and saxophone return, leaving the listener wondering what became of the man after his encounter with the Raven.

Featuring: Gabby Bierlin De la Rosa on Piano

Ghost Fleet by Robert Sheldon

Noted for its beautiful soaring lines, beckoning musical motifs and nautical tone, this programmatic work paints a picture of a fleet of decommissioned warships anchored in the James River. The music represents the "spirits" of these ships as the ghostly fleet breaks free, returning to the high seas and former days of glory.

Music at Carleton
presents

Carleton Symphony Band

In Response: Music That Highlights Significant Events!

Friday, February 19, 2016
7:00 p.m., Concert Hall

PROGRAM

OPENING:

Giovanni Gabrieli | c. 1555-1612
Canzona per Sonare No.2 (1608)

AMERICA'S IMPRESSIVE AERONAUTICAL ACHIEVEMENTS:

Robert W. Smith | b. 1958
To Challenge the Sky and Heavens Above (2002)

AMERICA'S BEST IDEA TO PRESERVE OUR ENVIRONMENT: THE NATIONAL PARKS

Rob Romeyn | b. 1961
Crescent Meadow (2011)

POLITICAL WISDOM: UNITY

Aaron Copland | 1900-1990
Lincoln Portrait (1942)
Narrated by Roger Bechtel

WOMEN'S CONTRIBUTIONS

Shelley Hanson | b. 1951
Albanian Dances (2005)

IN RESPONSE!

Traditional Irish Hymn arr. **Travis Cross** | b. 1977
Be Thou My Vision (1999)

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Flute
Yoojin Kim
Gabby Bierlein-De La Rosa (piccolo)
Katie Doehling
Timothy Oliver

Oboe
Linnea Larson

Clarinet
Eavan Donovan
Shelby Jones

Bassoon
Henry Maler

Alto Saxophone
Robbye Raisher
Anna Viner
Jinhui 'James' Yang

Tenor Saxophone
Ben Mattson

Baritone Saxophone
Sydney Warner

Trumpet
Lauren Azuma
Kate Crofton
Kazia Mermel
Andrew Wheeler

Horn
Allen Smith

Baritone
Tianna Avery
Cristian Hernandez

Tuba
Joshua Crotts

Percussion
Mitchell Boyum
Amber Olson

Claire Larson is the interim director of the Symphony Band at Carleton College. In addition to this role, Larson serves as the director of bands at Kenyon Wanamingo Middle and High Schools. She conducts 4 bands, a jazz band, marching and pep band. Larson earned a Master of Arts in Music Education, manga cum laude, from the University of Minnesota and a Bachelor of Music, cum laude, from St. Olaf College. Her principal teachers were: Miles 'Mity' Johnson, Dr. Timothy Mahr and Dr. Craig Kirchoff. She was the first recipient of the Miles Johnson endowment award in 1994 and received a graduate fellowship in horn performance at the U of M. An avid horn player, she has performed with the Minnesota Symphonic Winds, the Bloomington Symphony, the Mississippi Valley Orchestra, as well as freelancing throughout the metro area. Larson has directed area honors bands, presented at the MMEA midwinter clinic and has served as the All State horn section coach. Prior to her position in the Kenyon Wanamingo Schools, Larson served as band director at Brooklyn Center MS/HS and Patrick Henry High School. Larson resides in Northfield with her husband John and their three children, Linnea, Anders and Annelise.

Roger Bechtel teaches a variety of courses including Beginning Acting, Performing Shakespeare, Theater History and Theory, Live Performance and Digital Media, and Creativity and Aesthetics. He is active as both a theater artist and a scholar, and has directed and acted Off-Broadway and at a number of regional theaters, including Theater for a New Audience in New York, the Yale Repertory Theatre, the McCarter Theatre, the Utah Shakespeare Festival, the Snowmass Aspen Repertory Theater, and the Attic Theater. He is currently the artistic director of the Big Picture Group, a theater company based in Chicago that creates multimedia performances exploring contemporary culture. Among his directorial credits for BPG are *.duck*, which was named one of the ten best productions of 2005 by the Chicago Tribune, and *True + False*, which won the critic's choice award at the Cincinnati Fringe Festival. His scholarly work includes *Past Performance: American Theatre and the Historical Imagination*, published by Bucknell University Press in 2007; "Drama and Technology since 1945," forthcoming in *Oxford Handbook of American Drama*; and a variety of other book chapters and journal articles. Roger holds his B.A. from Depauw University, a J.D. from New York University School of Law, an M.F.A. from Yale School of Drama and a Ph.D. from Cornell University.

In Response: Music That Highlights Significant Events!

Compiled by Claire Larson

Music has a way of highlighting significant events of our world. These musical selections bring about greater awareness of our American achievements while also drawing people's attention to current issues, in which are compelling. "In Response..." will feature pieces that hold significance because of what they embody to most people. In a "divided" world, music has the power to unite us around common themes of humanity. These themes will be showcased in our program.

OPENING

Canzona per Sonare No.2 by Giovanni Gabrieli

Gabrieli was one of the premiere vocal and instrumental composers of the Renaissance/Baroque era. His major contribution to music history was in the development of an antiphonal canonic style of composition, which later was known as the Baroque "concertato" style. He used spatially separated groups of instruments to create maximum effect. This juxtaposed - yet collaborative - performance practice is recognized even today as Gabrieli's unique musical "signature."

AMERICA'S IMPRESSIVE AERONAUTICAL ACHIEVEMENTS

To Challenge the Sky and Heavens Above by Robert W. Smith

As our great country strove for advances in technology and space travel, we pushed the boundaries by turning our attention to dreams of flight. This piece draws upon the vision and bravery of those who soared through the heavens above - the scientists and astronauts who laid the foundation for modern spaceflight and exploration.

AMERICA'S BEST IDEA TO PRESERVE OUR ENVIRONMENT: THE NATIONAL PARKS

Crescent Meadow by Rob Romeyn

This year we celebrate the Centennial Anniversary of the National Park Service. Woodrow Wilson was the first president who signed a bill to create the National Park Service. Later in 1933, Franklin Delano Roosevelt expanded the NPS by adding the National Monuments. He utilized the work of the Civilian Conservation Corps to put Americans back to work while also improving the parks. *The National Parks: America's Best Idea* - coined by naturalist Ken Burns, *is an idea as uniquely American as the Declaration of Independence*. It holds the idea that the most special places in the nation should be preserved, not for royalty or the rich, but for everyone. In comparison to global natural preservation initiatives, the establishment of the NPS continues to be one of the significant acts made and sustained by our American presidents. *Crescent Meadow* was written to celebrate California's Sequoia National Park.

POLITICAL WISDOM: UNITY

Lincoln Portrait by Aaron Copland

Narrated by Roger Bechtel

Completed in 1942 by the composer, this cornerstone of the band and orchestra repertoire uses material from Lincoln's famous speeches, including the Gettysburg Address and the Lincoln/Douglas debates. In 1865, Abraham Lincoln's leadership in uniting our country while establishing his Emancipation Proclamation, would be considered, in retrospect, as some of the greatest presidential acts to date. Today we recognize him as one of the most important leaders in the history of America.

WOMEN'S CONTRIBUTIONS

Albanian Dances by Shelley Hanson

In the past 50 years there has been a profound increase in the role that Women play in our world. Whether it be in the medical field, politics, global economics, and the Arts, women play an IMPORTANT ROLE in the viability of our world. In previous decades, female composers, authors, and scientists were often known to publish their work under their husband's name or a male alias. Shelley Hanson's *Albanian Dances* was composed for The East Lansing High School Band and their director Jane Church (one of the first women band directors in Michigan). The composer remarks: *Albanian Dance seems to be my most popular piece, which is amusing because it is also the piece that I wrote the fastest - 2 weeks from first note on the page to finished set of parts.* It was selected as a representative work of one of the premiere female women composers of our time. Tonight we wish to celebrate all women for their many contributions.

IN RESPONSE!

Be Thou My Vision a Traditional Irish Hymn arr. by Travis Cross

"Be Though My Vision" incorporates a traditional Irish melody found in the 1909 edition of *Old Irish Folk Music and Songs*. In 1927, the tune was harmonized and matched with the ancient Irish hymn text with which it has come to be so closely associated today. This arrangement for wind band seeks to capture the humble simplicity and deep faith represented by the hymn text. It was premiered in 1999 by the St. Olaf Band in their concert, *Dreams and Visions!* As we endure tumultuous times: political unrest, racial and religious tensions, and other local and global challenges, we ponder our past achievements. With reflection and inspiration, we realize that we are "part of the equation" for the advancement of goodness in this world. Regardless of which "God" we worship - we are all one people. We unite through music to celebrate our great potential. Within our hearts, minds and hands lies 'promise' for the world.

Be Thou my vision, O God of my heart;
Naught be all else to me, save that Thou art.
Thou my best thought, by day or by night,
Waking or sleeping, Thy presence my light.

Music at Carleton
presents

Carleton Symphony Band

HOT!

Claire Larson, director

Friday, May 13, 2016
7:00 p.m., Concert Hall

Mother Earth (A Fanfare) (2006)
David Maslanka | b. 1943

Joy Revisited! (2005)
Frank Ticheli | b. 1958

The Seal Lullaby (2005/2011)
Eric Whitacre | b. 1970

Grand Canyon Suite (1996/2000)
Eric Ewazen | b. 1954
directed by **Gwen Anderson**

Featuring Carleton's Horn Choir
Allen Smith, Jacob Gunderson, Claire Larson, Jonathan Dahlsten, Elissa Koele, Gwen Anderson, Seth Harris, Paul Keller

Bright Sunny Days (2013)
Andrew Boysen Jr. | b. 1968

Today is the Gift (2005)
Samuel Hazo | b. 1966

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Flute
Gabby Bierlein-De La Rosa
Yoojin Kim
Timothy Oliver

Clarinet
Jeff Rosen
Shelby Jones
Eavan Donovan

Bass Clarinet
Cass Kern

Bassoon
Henry Maler

Alto Saxophone
Anna Viner
James Yang

Tenor Saxophone
Ben Mattson

Baritone Saxophone
Sydney Warner

Trumpet
Lauren Azuma
Kate Crofton
Samuel Greaves
Andrew Wheeler

French Horn
Allen Smith
Seth Harris

Trombone
Erin Patrick

Baritone
Tianna Avery
Christian Hernandez

Tuba
Joshua Crotts

Percussion
Mitchell Boyum
Amber Olson
Ben Bohn

Piano
Thomas Bertschinger

BIOGRAPHY

Claire Larson is the interim director of the Symphony Band at Carleton College. In addition to this role, Larson serves as the director of bands at Kenyon Wanamingo Middle and High Schools. She conducts 4 bands, a jazz band, marching and pep band. Larson earned a Master of Arts in Music Education, manga cum laude, from the University of Minnesota and a Bachelor of Music, cum laude, from St. Olaf College. Her principal teachers were: Miles 'Mity' Johnson, Dr. Timothy Mahr and Dr. Craig Kirchoff. She was the first recipient of the Miles Johnson endowment award in 1994 and received a graduate fellowship in horn performance at the U of M. An avid horn player, she has performed with the Minnesota Symphonic Winds, the Bloomington Symphony, the Mississippi Valley Orchestra, as well as freelancing throughout the metro area. Larson has directed area honors bands, presented at the MMEA midwinter clinic and has served as the All State horn section coach. Prior to her position in the Kenyon Wanamingo Schools, Larson served as band director at Brooklyn Center MS/HS and Patrick Henry High School. Larson resides in Northfield with her husband John and their three children, Linnea, Anders and Annelise.

PROGRAM NOTES

HOT!

Featuring a selection of some of the HOTTEST
band compositions and composers of our time!

In the "band world," works of Grainger, Holst, and Sousa helped form and define the band ensemble in the late 1800's and early 1900's. Today's 21st century composers and styles have greatly evolved the wind band from our British and military roots. Our concert will feature some of today's hottest band composers and their unique compositional styles. Program notes are based on thoughts and ideas presented by the composers.

Compiled by Claire Larson

Mother Earth (A Fanfare) by David Maslanka

Mother Earth was composed for the South Dearborn High School Band of Aurora, Indiana, with Brian Silvey as conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was For a Future to be Possible by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music-making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem, but it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

– David Maslanka

Joy Revisited! by Frank Ticheli

Above all, *Joy Revisited* is an expression of its namesake: simple, unabashed joy! The piece was inspired by the birth of my first child. The intense feelings that any father would likely feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. I would not release its grip, and seven years later re-discovered those old tune sketches and composed this joy-filled concert overture.

– Frank Ticheli

The Seal Lullaby by Eric Whitacre

In the Spring of 2004, I received a call from a major film studio. My dear friend, Stephen Schwartz had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting. The studio wanted to make an epic adventure, a classic animated film based on Kipling's "The White Seal." Kipling's tale begins with the mother seal singing softly to her young pup!

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.

Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at they ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

– Rudyard Kipling, 1865-1936

Although this film never "came to be," the Towne Singers commissioned the choral arrangement of it, and in 2011, I transcribed the piece for concert band!

– Eric Whitacre

Grand Canyon Suite by Eric Ewazen
directed by Gwen Anderson

Ewazen has written many compositions for brass and wind instruments, and his style is imbued with the spirit of Copland, Creston, and other American composers. He has written several works for horn choirs, including the Grand Canyon Octet (1996). This piece was originally commissioned for the Arizona State University Horns by Thomas Bacon, hence the Arizona reference in the title. The composer gives the following program notes for the first movement which you will hear performed tonight: "The first movement is a rollicking allegro with playful motives tossed from instrument to instrument." It is a bold and colorful piece, utilizing almost the full 4-octave register range of the horn, and is a blast to perform. We hope you enjoy it!

– Gwen Anderson

Bright Sunny Days by Andrew Boysen Jr.

This lighter selection celebrates the end of the school year and the beginning of the summer. The piece begins with the clock ticking towards the end of the final day of school. The winds are playing rising diminished chords (gradually increasing excitement) and the chimes are playing an augmented version of the traditional Westminster Chimes. After a short introduction, *Bright Sunny Days* is simply a joyful celebration of summer, set in quasi-rondo form and featuring a complex metric structure.

– Andrew Boysen Jr.

Today is the Gift by Samuel Hazo

"Tomorrow is a mystery. Yesterday is history. Today is the gift."
– African Proverb

This composition was commissioned by The Midwest Clinic and is written for brass and percussion. Woodwind players are integral to the percussion and vocal parts. The lyrics are derived from an East African tribal dialect. The translation is "Today is the gift." Zah-Ray seh-toh-tah-noh.

On December 1st, 1955, Mrs. Rosa Parks displayed a level of courage that only the intrinsic certainty of truth can inspire. Solely because of Mrs. Parks' action, the contemptible Montgomery Segregation Law was declared unconstitutional by the Supreme Court on November 13, 1956, later resulting in the executive order to desegregate buses in Montgomery Alabama. To the Civil Rights Movement in America, December 1st is the day that is considered "the gift."

– Samuel Hazo

Music at Carleton
presents

Composition Concert

Electro => Acoustic:

New Work by Students of
Andrea Mazzariello, Visiting Assistant Professor

MUSC 220/285J/286J

Sunday, March 6, 2016
8:00 p.m., Concert Hall

PROGRAM

Circulation **Ben Nicla '16**

fixed media

Ambient Love **Kaylee Shiao '17**

fixed media

Interlocution **Jared Johnson '19**

fixed media

Moving **Thomas Bertschinger '16**

piano and fixed media

Thomas Bertschinger '16, piano

Camerado **Joshua Ruebeck '17**

voice, cello, and electronics

Joshua Ruebeck '17, voice, cello, and electronics

-INTERMISSION-

Miles **Agnes Tse '16**

piano

Agnes Tse '16, piano

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Untitled **Jin Lee '18**

violin and piano

Jin Lee '18, violin; Nayon Park '17, piano

Slowly I'll Show You: Variations on a Chromatic Descent into Chaos

Yang Chen '17

violin and cello

Yang Chen '17, violin; Claire Trujillo '17, cello

To the Wonder in the World **Nathaniel Tillinghast-Raby '19**

flute, violin, cello

Sofia Serrano '17, flute; Jin Lee '18, violin; Alice Antia '18, cello

Lake Minnetonka, MN **Charles Kretchmer Lutvak '19**

trumpet, electric guitar, viola, bass

Andrew Wheeler '18, trumpet; Charles Kretchmer Lutvak '19, electric guitar; Sam Morgan '19, viola; Sara Wall '19, bass

Untitled **Aidan Konuk '16**

piano, violin, cello

Aidan Konuk '16, piano; Jin Lee '18, violin; Jonas Donnenfield '18, cello

As I Lay Down to Sleep **Andy Tirro '17**

soprano voice, alto voice, tenor voice, bass voice

Anne Guttridge '18, soprano; Kaylee Shiao '17, alto; Andy Tirro '17, tenor; Joshua Ruebeck '17, bass

Ambient Love by Kaylee Shiao '17
This is an experience of love. Of being surrounded by it, reminded that it's always out there, among the noise and the sound and the silence and whatever else lies beyond. This is a gesture, a pointed finger, a nod towards the notion that love is music all on it's own.

Camerado by Joshua Ruebeck '17
"What do you seek so pensive and silent
What do you need cambered?
Dear son, do you think it is love?"
—Walt Whitman

Miles by Agnes Tse '16
Miles is a piece about my countless long distance flights flying back to and from Hong Kong over the last four years. I have always thought these long distance flights are long suspended moments for me to reflect on a certain period- like a school term, or a break. I tend to pack in as many activities as I possibly can. Therefore, whenever my feet touch the ground, I am running to places to get things done. Hence, I never get to take a moment to reflect on my life. However, I am forced to disconnect with the rest of the world every time I take a long distance flight. I lose a sense of time during the flight. Inspired by some Kalimba music that has a fascinating momentum, Miles is written in a 5/4 meter. I also took inspiration from Jewish Klezmer music, which I worked on with the World Music Ensemble this term, employing the D Freygish mode in this piece. As a senior, I am deeply glad that a sentiment that holds a special place in my heart about my college experience can be elaborated into a solo piano piece today. Special thanks to Andrea for his great advice, so that my initial idea has evolved in many ways to become a complete piece today. Miles is a solo piano piece about suspended moments and space.

Slowly I'll Show You: Variations on a Chromatic Descent into Chaos
by Yang Chen '17

A quiet introverted violinist gets up to the stage.
"What is it you have to play?" asked the crowd.
"Slowly I'll show you," replied the violinist
"this simple theme ... as it descends into chaos!"
Special thanks to the cellist, Claire Trujillo for helping me make this happen!

To the Wonder in the World by Nathaniel Tillinghast by Raby '19
As to the piece, I wrote it because I wanted to make music that was beautiful, and true, and would sweep people up and let them share in something bigger than themselves. I sincerely hope it does that. As to the performers, I can't thank them enough for helping me perform this, and I hope it's not too bad for them to learn at the beginning of the finals crunch.

Lake Minnetonka, MN by Charles Kretchmer Lutvak '19
I'd like to thank the musicians for going through this process, learning the piece, and performing with me.

As I Lay Down to Sleep by Andy Tirro '17
I attempted to compose a lullaby, and ended up describing a scenario, which, although it might leave your little ones with an uncomfortable feeling, may constitute a suitable lullaby for the mature listener. Is it anecdotal? Meh. Is it true? Probably. Significant inspirations and influences are Eric Whitacre, the season 2 opener for the anime Tokyo Ghoul, and Billy Joel as always.

Andrea Mazzariello is a composer, performer, writer, and teacher. His work borrows from both popular and art music approaches, and obsesses over technological intervention, instrumental technique, and the power of language. So Percussion, NOW Ensemble, Newspeak, and many others have performed his concert music. He's played shows at venues like the Knitting Factory, the Princeton Record Exchange, Galapagos, and Cakeshop. The Queens New Music Festival, Make Music New York, and the Wassaic Festival have presented his songs and spoken word. Active as an educator, he's taught at Princeton University, Ramapo College of New Jersey, and the So Percussion Summer Institute.

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For more details check out Carleton's MUSIC pages

Music at Carleton
presents

Piano Studios Recital

Students of Loren Fishman,
Matthew McCright, and Nicola Melville

Wednesday, March 2, 2016
7:00 p.m., Concert Hall

PROGRAM

Franz Schubert | 1797-1828
Piano Sonata in G major D. 894
I. *Molto moderato e cantabile*

Joe Lowry

Maurice Ravel | 1875-1937
Prélude from *Le Tombeau de Couperin*

Moliang Jiang

Ludwig van Beethoven | 1770-1827
Sonata No. 24 in F-sharp major, Op. 78
I. *Adagio cantabile - Allegro ma non troppo*

Margaret Follett

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Sergei Prokofiev | 1891-1953
Sonata No. 3 in A minor, Op. 28

Ian Mercer

Frédéric Chopin | 1810-1849
Nocturne in C-sharp minor, Op. posth.

Jerry Cook-Gallardo

Sergei Rachmaninoff | 1873-1943
Variations on a Theme of Corelli
Theme and variations I-VII

Sam Wiseman

Johannes Brahms | 1833-1897
Variations on a Theme by Paganini, Book I, Op.35

Jialun Luo

Claude Debussy | 1862-1918
"Poissons d'or" from *Images Book II*

William Chapman

Ernest Bloch | 1880-1959
Piano Sonata, Op. 40
I. *Maestoso ed energico*

Thomas Bertschinger

Music at Carleton

Piano Studios Recital

Students from the studios of Nikki Melville, Loren Fishman, Matt McCright, and Marcia Widman

Wednesday, May 25, 2016
7:00 p.m., Concert Hall

PROGRAM

Symphonic Dances, Op. 45 — **Sergei Rachmaninoff**

I. Non allegro

Yuan Shen Li & Jialun Luo

Sonata in E-Flat major, Op. 31, No. 3 — **Ludwig van Beethoven**

I. Allegro

Caroline Glazer

Prelude in E-flat major, Op. 23 No. 6 — **Sergei Rachmaninoff**

Margaret Follett

Sonata No. 7, Op. 83 — **Sergei Prokofiev**

I. Allegro inquieto

Aidan Konuk

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PROGRAM

Litany I — **Toru Takemitsu**

Ian Mercer

Evocación, Iberia Book 1 — **Isaac Albéniz**

Shayna Gleason

Reverie — **Claude Debussy**

Dylan Payne

Prelude in C-sharp minor, Op. 3 No. 2 — **Sergei Rachmaninoff**

Sacha Greenfield

Sonata in B minor, Hob. XVI:32 — **Joseph Haydn**

I. Allegro

II. Menuetto

III. Presto

Clara Hesler

Vers la flamme, Op. 72 — **Alexanber Scriabin**

Thomas Bertschinger

Sonata in F-Sharp major, Op. 78 — **Ludwig van Beethoven**

I. Adagio cantabile - Allegro ma non troppo

Liza Davis

Music at Carleton
presents

Student Chamber Music Recital

Sunday, November 15th, 2015
2:00 p.m.

Concert Hall

PROGRAM

Wind Quintet in C Major, Op. 79 (1898) — AUGUST KLUGHARDT | 1847-1902
IV. Allegretto

Bomi Johnson, flute
Evie Rosenberg, oboe
Seth Harris, horn
Micah Nacht, bassoon
Jeff Rosen, clarinet

Piano Trio in A Minor (1914) — MAURICE RAVEL | 1875-1928
I. Modéré

Elizabeth Grubb, violin
Sef van Kan, cello
Thomas Bertschinger, piano

Delilah (1954) — VICTOR YOUNG | 1900-1956
arr. CLIFFORD BROWN | 1930-1956

Scrapple From the Apple (1947) — CHARLIE PARKER | 1920-1955

David Goodell, alto sax
Aman Panda, guitar
Michael Kipp, piano
Angel Villa, bass
Matt Maclay, drums

Ideal, MN — CHARLES LUTVAK '19

Mackenzie Smith, alto saxophone
Kelsey Qu, cello
Thomas Bertschinger, piano

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Student Chamber Music Recital

PROGRAM

String Quartet No. 1, "From My Life" (1896) — BEDŘICH SMETANA | 1824-1884
II. Allegro moderato à la Polka

Phuong Dinh & Natasha Flowers, violin
Julia Kroll, viola
Eric Ewing, cello

Piano Trio No. 1 in D Minor, Op. 32 (1894) — ANTON ARENSKY | 1861-1906
I. Allegro moderato

Sam Wiseman, violin
Kelsey Qu, cello
Yuan Shen Li, piano

Longa Nahawand — Traditional Arabic Dance Music

Camille Braun, violin
Emma Grisanzio, cello
Moliang Jiang, piano
Douglas Totten, guitar
Agnes Tse, voice
Yifan Wu, guzheng

Nature Boy (1948) — EDEN AHBEZ | 1908-1995

What A Little Moonlight Can Do (1934) — HARRY M. WOODS | 1896-1970

Patrick O'Reilly, guitar
Sara Wall, bass
Joe Lowry, piano
Nate Osher, drums
Abby Easton, vocals

COACHES

Gwen Anderson, Senior Lecturer in French Horn

Laura Caviani, Coordinator of Jazz Area / Director of the Carleton Jazz Ensemble / Senior Lecturer in Jazz Piano

Liz Ericksen, Senior Lecturer in Violin and Viola

Zacc Harris, Instructor in Jazz and Blues Guitar

Music at Carleton
presents

Student Chamber Music Recital I

Thursday, March 3, 2016
12:10 p.m., Concert Hall

PROGRAM

String Quartet No. 8 — **Dmitri Shostakovich** | 1906-1975
II. Allegro molto
III. Allegretto

Phuong Dinh & Natasha Flowers, violin
Julia Kroll, viola
Eric Ewing, cello

Song For My Father — **Horace Silver** | 1928-2014
St. Thomas — **Sonny Rollins** | b. 1930
Saint James Infirmary — **Irving Mills** | 1894-1985
Mercy, Mercy, Mercy — **Joe Zawinul** | 1932-2007

David Goodell, alto sax
Rachel Gallagher, clarinet
Rohan Mukherjee, piano
Ben Nicla, bass

Long Ago and Far Away — **Jerome Kern** | 1885-1945
Black Orpheus — **Luis Bonfá** | 1922-2001
Have You Met Miss Jones — **Richard Rogers** | 1902-1979

Michael Kipp, piano
Angel Villa, bass
Aman Panda, guitar
David Goodell, saxophone

COACHES

Laura Caviani, Coordinator of Jazz Area / Director of the Carleton Jazz Ensemble /Senior Lecturer in Jazz Piano
Liz Ericksen, Senior Lecturer in Violin and Viola
Zacc Harris, Instructor in Jazz and Blues Guitar

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Music at Carleton
presents

Student Chamber Music Recital II

Sunday, March 6, 2016
2:00 p.m., Concert Hall

PROGRAM

Madrigals, Volume 1 — **Henry Purcell** | 1659-1695

I. In These Delightful, Pleasant Groves — arr. **Marvin C. Howe** | 1918-1994
II. La Chasse — **Eugéne Bozza** | 1905-1991
V. Choral

Jonathan Dahlsten, french horn
Hannah Gellman, french horn
Seth Harris, french horn
Allen Smith, french horn

Four on Six — **Wes Montgomery** | 1923-1968
Jordu — **Duke Jordan** | 1922-2006
On Green Dolphin Street — **Bronislaw Kaper** | 1902-1983

Dylan Payne, piano
Bobby Volpendesta, guitar
Simon Gutkins, bass
Sanders McMillan, drums

Joy Spring — **Clifford Brown** | 1930-1956 with lyrics by **Jeira Kaye**

Of Dreams to Come — **Robert Glasper** | b. 1978
I Know You Know — **Esperanza Spalding** | b. 1984

Michelle Mastrianni, vocals
Joe Lowry, piano
Sara Wall, bass
Nate Osher, drums
Patrick O'Reilly, guitar

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Student Chamber Music Recital

PROGRAM

Djelem, Djelem — Traditional Romani Melody
arr. **Steven Greenman** | b. 1966

Dance 6 — Ukrainian Folk Tune

Carleton World Music Ensemble
Thomas Bertschinger, piano
Camille Braun, violin
Ju Yun Kim, clarinet
Katherine Koza, violin
Jin Lee, violin
Emily Pollard, voice
Douglas Totten, guitar
Wing Hei Agnes Tse, voice
Shatian Wang, guzheng

COACHES

Gwen Anderson, Senior Lecturer in French Horn
Laura Caviani, Coordinator of Jazz Area/Director of the Carleton Jazz Ensemble/ Senior Lecturer in Jazz Piano
Gao Hong, Director of the Carleton Chinese Music Ensemble/ Senior Lecturer in Chinese Musical Instruments

Music at Carleton

Student Chamber Music Recital I

Wednesday, May 25, 2016
4:30 p.m., Concert Hall

PROGRAM

Bagatelles, Op.47 — **Antonín Dvořák**

I. *Allegretto scherzando*
IV. *Canon. Andante con moto*
V. *Poco Allegro*

Phuong Dinh & Natasha Flowers, violin
Eric Ewing, cello
Jialun Luo, piano

Violons dans le soir — **Camille Saint-Saëns**
鎮魂頌 (Chinkonshou) — **Ali Project**

Phuong Dinh & Jacqueline Liu, violin
Agnes Tse, voice
Demi Liu, piano

Red Clay — **Freddie Hubbard**
Naima — **John Coltrane**

Simon Gutkin, bass
Sanders McMillan, drums
Bobby Volpendesta, guitar
Dylan Payne, piano

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PROGRAM

WORLD MUSIC CHAMBER ENSEMBLE

Cluck Old Hen	**Bluegrass**
Road to Tarskavaig	**Katie Koza**
CrissCross	**Dan Trueman & Brittany Hass**

FACULTY COACHES

Laura Caviani, Coordinator of Jazz Area, Director of the Carleton Jazz Ensemble, Senior Lecturer in Jazz Piano

Liz Ericksen, Senior Lecturer in Violin and Viola

Gao Hong, Director of the Carleton Chinese Music Ensemble, Senior Lecturer in Chinese Musical Instruments

Zack Pelletier, Instructor in Cello

Music at Carleton

Student Chamber Music Recital II

Sunday, May 29, 2016
2:00 p.m., Concert Hall

PROGRAM

Three Shanties for Wind Quintet — **Malcolm Arnold**

I. *Allegro con brio*
II. *Allegretto semplice*
III. *Allegro vivace*

Mystic, CT — **Charles Lutvak**

Bomi Johnson, flute
Evie Rosenberg, oboe
Jeff Rosen, clarinet
Paul Keller, horn
Micah Nacht, bassoon

Versailles — **Andy Tirro**

Kate Higgins, viola
Andy Tirro, piano

Piano Sonata No. 1 in E minor — **Ned Wang**

Thomas Bertschinger, piano

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PROGRAM

Arara — **Traditional Cuban**

Abby Polk, ogan
Georgia Schmitt, cachimbo y mula
Caroline Glazer, caja

A Tale of a Rover — **Yang Chen**

Aidan Konuk, piano

Embers — **Aidan Konuk**

Thomas Bertschinger, piano
Jin Lee, violin

Autumn Leaves — **John Mercer**
Invitation — **Bronislaw Kaper**
Donna Lee — **Charlie Parker**

Rohan Mukherjee, piano
Benjamin Nicla, bass
Aman Panda, guitar
Andrew Biehl, drums
David Goodell, alto saxophone

FACULTY COACHES

Gwen Anderson, Senior Lecturer in French Horn

Zacc Harris, Instructor in Jazz and Blues Guitar

Jay Johnson, Senior Lecturer in Percussion & Director of African Drum Ensemble

Andrea Mazzariello, Visiting Assistant Professor of Music

Music at Carleton

Violin / Viola Recital I

Hector Valdivia, Liz Ericksen, Susan Crawford, instructors
Szu-ling Wu, piano

Monday, November 16, 2015
4:30 p.m., Music Hall Room 103

PROGRAM

Twinkle, Twinkle, Little Star — Traditional
Anahita Prasad, violin

Twinkle, Twinkle, Little Star — Traditional
Pavana Khan, violin

Etude Op. 45, no. 11 — Wohlfahrt
Minuet in G — Beethoven
Rui Su, violin

Etude no. 4 — Kreutzer
Andante* from *Concerto — J.S. Bach
Danae Bowen, violin

Allegro* from *Concerto — de Bériot
Jack Hardwick, violin

Allegro* from *Concerto — Haydn
Maximillian Trostel, violin

Andante* from *Concerto — Mendelssohn
William Decourt, violin

Legende — Wieniawski
Phuong Dinh, violin

Allemande* from *Partita #2 — J.S. Bach
Soren Smallwood, violin

Music at Carleton

Violin / Viola Recital II

Hector Valdivia, Liz Ericksen, Susan Crawford, instructors
Szu-ling Wu, piano

Wednesday, November 18, 2015
3:00 p.m., Concert Hall

PROGRAM

Prelude and Adagio* from *Concerto — Bruch
Anny Lei, violin

Melodie — Tchaikovsky
Patricia Commins, viola

Allegro appassionato* from *Concerto — Mendelssohn
Clara Livingston, violin

Allegro molto appassionato* from *Concerto — Mendelssohn
Yang Chen, violin

Allegro* from *Concerto — Bruch
Woo Jin Lee, violin

Allegro* from *Concerto — Tchaikovsky
Katherine Koza, violin

Allegro ma non troppo* from *Sonata No. 1 — Brahms
Sam Wiseman, violin

Allegro* from *Concerto #2 — Prokofiev
Anton Sack, violin

Andante* from *Sonata #2 — Bach
Camille Braun, violin

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Music at Carleton

Violin/Viola Recital I

Hector Valdivia, Liz Ericksen, Mary Horozaniecki, instructors
Szu-ling Wu, piano

Monday, March 7, 2016
4:30 p.m., Music Hall 103

PROGRAM

Etude, op. 45, #13 — Wohlfahrt
Gavotte in G Minor — Bach

Rui Su, violin

Etude, op. 45, #33 — Wohlfahrt
Nina — Pergolesi

Kate Higgins, viola

Etude #7 — Kreutzer
Allegro assai from Concerto in A Minor — Bach

Danae Bowen, violin

Roumanian Folk Dances — Bartok

Maximillian Trostel, violin

Romance — Beach

Julia Wellisch, violin

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Etude #15 Kreutzer
Romantic Pieces I & III Dvorak

Anny Lei, violin

Reflections from *the Edge of the Millenium* Barlowe

Patty Commins, viola

Presto from Suite Sinding

Phuong Dinh, violin

Vocalise Rachmaninoff

Anne Foxen, violin

Allemanda from *Partita 2* Bach

Jack Hardwig, violin

Music at Carleton

Violin/Viola Recital II

Hector Valdivia, Liz Ericksen, Mary Horozaniecki, instructors
Szu-ling Wu, piano

Wednesday, March 9, 2016
3:00 p.m., Concert Hall

PROGRAM

Meditation from *Thais* — Massenet

Julia Wellisch, violin

Etude #33 — Kreutzer
Andante from *Concerto* — Mendelssohn

William DeCourt, violin

Allegro risoluto from *Sonatina* — Dvořák
Romantische Stucke, No. 1 — Dvořák

Clara Livingston, violin

Etude #6 — Kreutzer
Praeludium and Allegro — Kreisler

Yang Chen, violin

Concerto, through cadenza — Glazanov

Anton Sack, violin

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PROGRAM

Allegro moderato from *Sonata* Beach

Katie Koza, Violin

Allegro from *Concerto* Sibelius

Woo Jin Lee, violin

Allegro from *Concerto #1* Prokofiev

Sam Wiseman, violin

Loure from *Partita 3* Bach

Michelle Marinello, violin

Adagio from *Sonata No.3* Bach

Camille Braun, violin

Violin/Viola Recital I

Hector Valdivia, Liz Ericksen, Susan Crawford, instructors
Szu-ling Wu, piano

Monday, May 30, 2016
4:30 p.m., Music Hall 103

PROGRAM

Country Dance — **von Weber**
Kate Higgins, viola

Concertina in G — **Huber**
Megan Zhao, violin

Allegretto moderato from *Concerto 2* — **Seitz**
Shatian Wang, violin

Etude 5 — **Kreutzer**
Allegro moderato from *Concerto* — **Haydn**
Danae Bowen, viola

Adagio from *Concerto 1* — **Bruch**
Jack Hardwick, violin

Romanian Folk Dances, mvmts 4 - 6 — **Bartók**
Maximillian Trostel, violin

Ningun from *Baal Shem Suite* — **Bloch**
The Girl with the Flaxen Hair — **Debussy**
Phuong Dinh, violin

Allemande from *Partita 2* — **Bach**
Geoffrey Mo, violin

Violin/Viola Recital II

Hector Valdivia, Liz Ericksen, Susan Crawford, instructors
Szu-ling Wu, piano

Wednesday, June 1, 2016
3:00 p.m., Concert Hall

PROGRAM

Sonata in A minor, mvmt 1 — **Schumann**
William Decourt, violin

Allegro moderato from *Concerto* — **Tchaikovsky**
Risako Owan, violin

Sonatina in G, mvmts 2 - 4 — **Dvořák**
Clara Livingston, violin

Nicht Schnell & *Rasch* from *Fairy Tales* — **Schumann**
Patty Commins, viola

Allegro from *Spring Sonata* — **Beethoven**
Andante from *Five Melodies* — **Prokofiev**
Yang Chen, violin

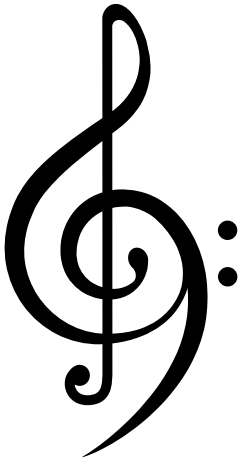
African Dancer & *Gamin* from *Suite* — **Still**
Katie Koza, violin

Adagio di molto from *Concerto* — **Sibelius**
Jin Lee, violin

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Music at Carleton

Voice Studios Recital



Thursday, November 5, 2015
1:30 p.m.

Saturday, November 14, 2015
Part One: 10:00 a.m. Part Two: 1:00 p.m.

Music & Drama Center Gallery

Thursday, November 5, 2015
1:30 p.m.

Liederkreis, Opus 39 (1840)
1. "In der fremde"
Robert Schumann | 1810 – 1856

Joseph Lowry '17, bass-baritone
Rick Penning, instructor
Thomas Bartsch, pianist

Saturday, November 14, 2015
Part One: 10:00 a.m.

Gli Orazi e i Curiazi (1796)
"Resta in pace, idolo mio"
Domenico Cimarosa | 1749 – 1801

Lydia Hanson '18, mezzo-soprano
Patricia Kent, instructor
Thomas Bartsch, pianist

Carmen (1875)
"Habanera"
Georges Bizet | 1838 – 1875

Estelle Bayer '19, soprano
Victoria Vargas, instructor
Thomas Bartsch, pianist

I Got Rhythm (1930)
George Gershwin | 1898 – 1937

Chue Lor '18, baritone-tenor
Victoria Vargas, instructor and pianist

Help! (1965)
"Yesterday"
Paul McCartney | B. 1942

Peter Passalino '17, baritone
Victoria Vargas, instructor
Thomas Bartsch, pianist

Quizas, Quizas, Quizas (1947)
Osvaldo Farrés | 1903 – 1985

Ibad Jafri ’17, baritone
Benjamin Allen, instructor
Thomas Bartsch, pianist

Songs for a New World (1995)
“Stars and the Moon”
Jason Robert Brown | B. 1970

Lindsay Brandt ’17, mezzo-soprano
Benjamin Allen, instructor
Thomas Bartsch, pianist

Serse (1738)
“Ombra mai fu”
George Frideric Handel | 1685 – 1759

Ruiqi Geng ’16, alto
Victoria Vargas, instructor
Thomas Bartsch, pianist

Into the Night (1939)
Clara Edwards | 1880 – 1974

Elizabeth (Ebeth) Glickson ’16, soprano
Victoria Vargas, instructor
Thomas Bartsch, pianist

On the Sunny Side of the Street (1930)
James Francis (Jimmy) McHugh | 1894 – 1969

Brittany (B) Salazar ’16, mezzo-soprano
Rick Penning, instructor
Thomas Bartsch, pianist

Finian's Rainbow (1947)
"Old Devil Moon"
Burton Lane | 1912 – 1997

Alexander (Alex) Morris '18, tenor
Rick Penning, instructor
Thomas Bartsch, pianist

La Costanza in Amor Vince L'inganno (1710)
"Alma del Core"
Antonio Caldara | 1670 – 1736

Corey Allred '16, baritone-tenor
Rick Penning, instructor
Thomas Bartsch, pianist

Dream a Little Dream of Me (1931)
Fabian Andre | 1910 – 1960 and
Wilbur Schwandt | 1904 – 1998

Christine Zheng '18, mezzo-soprano
Rick Penning, instructor
Thomas Bartsch, pianist

At The River (1952)
Aaron Copland | 1900 – 1990

John-David (JD) Slaugh '17, baritone-tenor
Victoria Vargas, instructor
Thomas Bartsch, pianist

Music Man (1962)
"Goodnight My Someone"
Meredith Wilson | 1902 – 1998

Elizabeth (Lizzy) Ehren '18, soprano
Victoria Vargas, instructor
Thomas Bartsch, pianist

Show Boat (1927)
"Can't Help Lovin' That Man of Mine"
Jerome Kern | 1885 – 1945

Taylor Gaines '18, soprano
Patricia Kent, instructor
Thomas Bartsch, pianist

An die Musik, D. 547 (1817)
Franz Schubert | 1797 – 1828

Laudie Porter '18, soprano
Benjamin Allen, instructor
Thomas Bartsch, pianist

An Die Leier, D. 737 (1822/3)
Franz Schubert | 1797 – 1828

Claire O'Brien '17, alto
Patricia Kent, instructor
Thomas Bartsch, pianist

Out of this World (1945)
Out of this World
Harold Arlen | 1905 – 1986

Chris Nootenboom ’16, tenor
Rick Penning, instructor
Thomas Bartsch, pianist

The Gospel of Grace:
Amazing Grace and I’m New Born Again
African American Spirituals
arr. Mark Hayes | B. 1953

Todd Campbell, Jr. ’16, tenor
Rick Penning, instructor
Thomas Bartsch, pianist

Saturday, November 14, 2015
Part Two: 1:00 p.m.

Cinema Paradiso (Se) (1989)
Ennio Morricone | B. 1928

Beyond the Sea (La Mer) (1946)
Charles Trenet | 1913 – 2001

SeungJoon (Jade) Yoo ’16, tenor
Rick Penning, instructor
Thomas Bartsch, pianist

Ghost Riders In the Sky (1948)
Stan Jones | 1914 – 1963

Begin the Beguine (1935)
Cole Porter | 1891 – 1964

Alyk Kenlan ’18, tenor
Benjamin Allen, instructor
Thomas Bartsch, pianist

Messiah (1741/2)
“For behold, darkness shall cover the earth”
George Frideric Handel | 1685 – 1759

Amarilli, mia bella (1601)
Giulio Caccini | 1545 – 1618

Zhi You Koh ’19, bass
Victoria Vargas, instructor
Thomas Bartsch, pianist

Swing Time (1936)
"The Way You Look Tonight"
Jerome Kern | 1885 – 1945

Lost in Love (2006)
"A Cliche: I Love You" (Sung in Korean)
Cho Kyu-mann | B. 1969

Kyung Ho (K) Song '17, tenor
Benjamin Allen, instructor
Thomas Bartsch, pianist

Messiah (1741/2)
"Come unto Him"
"Rejoice greatly, O daughter of Zion"
George Frideric Handel | 1685 – 1759

Emily Pollard '16, soprano
Benjamin Allen, instructor
Thomas Bartsch, pianist

"Plaisir d'Amour" (1760)
Johann-Paul Martini | 1741 – 1816

Breakfast at Tiffany's (1961)
"Moon River"
Henry Mancini | 1924 – 1994

Colin Lau '18, baritone-tenor
Rick Penning, instructor
Thomas Bartsch, pianist

O Mistress Mine (1936)
"Goodbye, Little Dream, Goodbye"
Cole Porter 1891 – 1964

Trouble in Tahiti (1951)
"What a movie!"
Leonard Bernstein | 1918 – 1990

Alexandra Pozniak '18, mezzo-soprano
Rick Penning, instructor
Thomas Bartsch, pianist

Songs of Travel (1904)
3. "The Roadside Fire"
Ralph Vaughan Williams | 1872 – 1958

Ariettes Oubliées (Forgotten Songs) (1887)
"Spleen"
Claude Debussy | 1862 – 1918

Joshua Ruebeck '17, baritone
Rick Penning, instructor
Thomas Bartsch, pianist

Rhythmmania (1931)
"Between the Devil and the Deep Blue Sea"
Harold Arlen | 1905 – 1986

Conte Mystiques (1890)
"En Prière"
Gabriel Fauré | 1845 – 1924

Felicity Carroll '16, soprano
Rick Penning, instructor
Thomas Bartsch, pianist

Sophisticated Lady (1932)
Edward Kennedy (Duke) Ellington | 1899 – 1974

Top Hat (1935)
"Cheek to Cheek"
Irving Berlin | 1888 – 1989

Michael (Mike) Habermann '16, baritone
Benjamin Allen, instructor
Thomas Bartsch, pianist

Balladen Nationalen Geprages (1818)
"Edward"
Carl Loewe | 1796 – 1869

Whoopee! (1928)
"Making Whoopee"
Walter Donaldson | 1893 – 1947

Peter Hanes '16, tenor
Rick Penning, instructor
Thomas Bartsch, pianist

Little Johnny Jones (1904)
"The Yankee Doodle Boy"
George M. Cohan, 1878 – 1942

La Costanza in Amor Vince L'inganno (1710)
"Sebben, Crudele"
Antonia Caldara | 1670 – 1736

Nathan Gibes '18, bass-baritone
Lawrence Burnett, instructor
Thomas Bartsch, pianist

Seven Lively Arts (1944)
"Ev'ry Time We Say Goodbye"
Cole Porter | 1891 – 1964

Le Nozze de Figaro (1786)
"Porgi Amor"
Wolfgang Amadeus Mozart | 1756 – 1791

Nora Katz '16, soprano
Benjamin Allen, instructor
Thomas Bartsch, pianist

Frauenliebe und Leben, Opus 42 (1840)
1. "Seit ich ihn gesehen"
5. "Helf mir, ihr Schwestern"
8. "Nun hast du mir den ersten Schmerz getan"
Robert Schumann | 1810 – 1856

Wing Hei Agnes (Agnes) Tse '16, mezzo-soprano
Benjamin Allen, instructor
Thomas Bartsch, pianist

CARLETON COLLEGE

Choral and Vocal Music

Benjamin Allen, Senior Lecturer in Voice, received the B.M.Ed. from Wartburg College. He has studied with C. Robert Larson, Donna Pegors, Lawrence Weller, and, in New York, with Bernard Taylor. He has performed as a soloist with numerous regional and national organizations including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Detroit Symphony Orchestra, the Duluth-Superior Symphony Orchestra, and the Minnesota Opera. He has taught at the University of Minnesota-Duluth, Bethel University, Macalester College and the Minnesota Center for Arts Education. Ben is currently on the voice faculty and is coordinator of the voice department at The International Music Camp. His interest in understanding the "cultural voice", to serve better the needs of international students who don't have experience with Western vocal concepts, led him to become involved with the Minneapolis East African community singing in the Minnesota Swahili Choir. During several trips to Africa, Ben collected and transcribed original African choral music. His transcriptions of works by Tanzanian composer Israel Kagaruki are published by Hal Leonard Publishing. Ben is a past Board Chair for the non-profit agency, Compassionate Solutions for African Development (COSAD), which undertakes economic development using the African choir as the target community within which to develop sustainable enterprise projects.

Thomas Bartsch, Collaborative Pianist in Voice, pursues an active career as a freelance pianist and coach/accompanist. Appearances include Schubert Club, Thursday Musical, Minnesota Fringe Festival, and many competition/audition venues. In addition, Tom is the Organist and Choir Director at Temple of Aaron Synagogue in St. Paul, and the Organist at St. Michael's Lutheran Church in Roseville.

Lawrence Burnett, Professor of Music and Choral Director/ Voice Studios Coordinator, holds a B.M. degree in vocal music education from Texas A & I University, a M.M. degree in choral conducting, vocal pedagogy, and vocal performance from Eastern New Mexico University, and a doctoral degree in choral conducting from the University of Texas at Austin. His professional background includes conducting, solo and stage work with numerous orchestras, choruses, and festivals throughout the country. In 1992, he was awarded the Governor's Award for African-Americans of Distinction in New York State for serving the upstate community in unique and innovative ways through civic participation and selfless dedication to the unrelenting pursuit of excellence in music performance. He is a member of many professional music organizations, including the National Association for Music Education, the National Association of Teachers of Singing, and the American Choral Directors Association, for which he has served as a state, regional, and national chair of the Repertoire and Standards Committee on Ethnic and Multicultural Perspectives.

Patricia Kent, Lecturer in Voice, has performed in the Midwest and on the East Coast in varied repertoire from medieval mystery plays with New York Pro Musica alumni, to concert work such as Verdi's *Requiem* with the Wooster (OH) Symphony; to Beethoven's Ninth Symphony and Mahler's Second Symphony with the Duluth Superior Symphony, and Bach's Christmas Oratorio with the St. Paul Chamber Orchestra under Christopher Hogwood. Kent has also performed as soprano soloist with the SPCO under Joel Revzen, Hugh Wolff, and John Harbison, and with the Minnesota Orchestra under Joseph Silverstein.

Kent has sung with many regional organizations, including the Lyra Concert, the Rochester Symphony, the Macalester Festival Chorale, the Oratorio Society of Minnesota, and Ex Machina. In 1999, Kent made her European debut in the London performance of Mendelssohn's *Elijah* under conductor Benjamin Pope. She has recorded a compact disc of the songs of Fanny and Felix Mendelssohn, with pianist Robert Koopmann, OSB entitled *All in the Family*. She has been a member of the voice faculty at CSB/SJU for 18 years.

Rick Penning, Senior Lecturer in Voice, holds degrees from Luther College (B.A.), the College-Conservatory of Music at the University of Cincinnati (M.M.), and the School of Music at the University of Minnesota (D.M.A.). He has a wide range of performing experience that includes operatic roles and concert appearances with leading American regional opera companies, orchestras, and choral ensembles. In addition, he has served as the Interim Music Director at the Episcopal Cathedral of St. Mark, conducting the highly regarded Cathedral Choir in Sunday services and Concert Evensongs with orchestra and brass. He also maintains voice studios at Augsburg College and his home.

Victoria Vargas, Instructor in Voice, holds a Master of Music degree in vocal performance from the Manhattan School of Music and a Bachelor of Music degree in vocal performance from the State University of New York at Fredonia. She has performed with some of the finest opera companies in the United States including the Opera Theater of Saint Louis, Chautauqua Opera, Sarasota Opera, the Ash Lawn-Highland Opera Festival, and was a resident artist with Minnesota Opera. Mrs. Vargas is also on the faculty at MacPhail Center for Music in Minneapolis.

If you are interested in taking voice lessons, contact Lawrence Burnett at lburnett@carleton.edu

Music at Carleton
presents

Voice Showcase Recital

In Praise of Women Composers

Lawrence Burnett, coordinator
Thomas Bartsch, collaborative pianist

Saturday, February 20, 2016
7:30 p.m., Music and Drama Gallery

"***Ch'amor sia nudo***"
from *Il Pirmo Libro Delle Musiche* (1618)
music and lyrics by **Francesca Caccini** | 1587 – 1641

Ruth (Bard) Swallow '18 (Vargas)

"***Per la più vaga e bella***" (Aria of the Shepherd)
from *La Liberazione di Ruggiero D'al Isola D'alcina* (1625)
music and lyrics by **Francesca Caccini** | 1587 – 1641

Koh Zhi You '19 (Vargas)

Suleika (1836)
Fanny Mendelssohn Hensel | 1805 – 1847
lyrics by **Marianne von Wellemer** | 1784 – 1860

Felicity Carroll '16 (Penning)

Die gute Nacht, die ich dir sage (1841)
music and lyrics by **Clara Schumann** | 1819 – 1896

Alyk (Ark) Kenlan '18 (Allen)

Liebst du um Schönheit (1841)
music and lyrics by **Clara Schumann** | 1819 – 1896

Jacob Spear '16 (Kent)

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Ich Hab' in Deinem Auge (1844)
Clara Schumann | 1819 – 1896
lyrics by **Friedrich Rückert** | 1788 – 1866

Agnes Tse '16 (Allen)

Fleur Desséchée (1866)
Pauline Viardot | 1821 – 1910
lyrics by **Alexander Pushkin** | 1799 – 1837

Claire O'Brien '17 (Kent)

Mignonne (1894)
Cécile Chaminade | 1857 – 1944
lyrics by **Pierre de Ronsard** | 1524-1585

Estelle Bayer '19 (Vargas)

"***O Mistress Mine***"
from *Three Shakespeare Songs*, Op. 37, no. 1 (1897)
Amy Beach | 1867 – 1944
lyrics by **William Shakespeare** | 1564 – 1616

Lindsay Brandt '17 (Allen)

"***Take, O Take Those Lips Away***"
from *Three Shakespeare Songs*, Op. 37, no 2 (1897)
Amy Beach | 1867 – 1944
lyrics by **William Shakespeare** | 1564 – 1616

SeungJoon (Jade) Yoo '16 (Penning)

"***Ah, Love, But a Day!***"
from *Robert Browning Songs*, Op. 44, no. 2 (1900)
Amy Beach | 1867 – 1944
lyrics by **Robert Browning** | 1812 – 1889

Lizzy Ehren '18 (Vargas)

"***I Send My Heart up to Thee***"
from *Robert Browning Songs*, Op. 44, no. 2 (1900)
Amy Beach | 1867 – 1944
lyrics by **Robert Browning** | 1812 – 1889

Hannah Marty '17 (Kent)

"***Shena Van***"
from *Four Songs*, Op. 56, no. 4 (1904)
Amy Beach | 1867 – 1944
lyrics by **William Black** | 1841 – 1898

Corey Allred '16 (Penning)

"***Reflets***"
from *Quatre Mélodies* (1911)
Lili Boulanger | 1893 – 1918
lyrics by **Maurice Maeterlinck** | 1862 – 1949

Chris Nootenboom '16 (Penning)

There are Fairies at the Bottom of Our Garden (1917)
Liza Lehmann | 1862 – 1918
lyrics by **Rose Fyleman** | 1877 – 1957

Nora Katz '16 (Allen)

L'heure Exquise (1917)
Poldowski (Régine Wieniawski) | 1879 – 1932
lyrics by **Paul Verlaine** | 1844 – 1896
L'heure Exquise (1917)

Nathan Gibes '18 (Burnett)

Luxembourg Gardens (1925)
music and lyrics by **Kathleen Lockhart Manning** | 1890 – 1951

Taylor Gee '16 (Penning)

American Lullaby (1932)
music and lyrics by **Gladys Rich** | 1904 – 1994

Ruiqi (Rickie) Geng '16 (Vargas)

Cuando Vuelva a Tu Lado / What a Diff'rence a Day Made (1934)
María Grever | 1894 – 1951
lyrics by **María Grever / Stanley Adams** | 1907 – 1994

Diana Delgado '18 (Allen)

Into the Night (1939)
music and lyrics by **Clara Edwards** | 1880 – 1974

Elizabeth Glickson '16 (Vargas)

Bésame Mucho (1940)
music and lyrics by **Consuelo Velázquez** | 1916 – 2005

Jenny Fehring '16 (Allen)

Night (1946)
Florence B. Price | 1887 – 1953
lyrics by **Louise C. Wallace**

Peter T. Hanes '16 (Penning)

Minstrel Man (1959)
Margaret Bonds | 1913 – 1972
lyrics by **Langston Hughes** | 1902 – 1967

Todd F. Campbell, Jr. '16 (Penning)

Lift Me Into Heaven Slowly (1979)
Libby Larsen | B. 1950
lyrics by **Robert Creeley** | 1926-2005

Alexandra Pozniak '18 (Penning)

If I... (1996)
Lori Laitman | B. 1955
lyrics by **Emily Dickinson** | 1830 – 1886

Christine Zheng '18 (Penning)

Benjamin Allen, Senior Lecturer in Voice, received the B.M.Ed. from Wartburg College. He has studied with C. Robert Larson, Donna Pegors, Lawrence Weller, and, in New York, with Bernard Taylor. He has performed as a soloist with numerous regional and national organizations including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Detroit Symphony Orchestra, the Duluth-Superior Symphony Orchestra, and the Minnesota Opera. He has taught at the University of Minnesota-Duluth, the Minnesota Center for Arts Education, Macalester College, Bethel University and is currently on the voice faculty and coordinator of the voice department at the International Music Camp.

Thomas Bartsch, Collaborative Pianist, pursues an active career as a free-lance pianist and coach/accompanist. Appearances include Schubert Club, Thursday Musical, Minnesota Fringe Festival, and many competition/audition venues. In addition, Tom is the Organist and Choir Director at Temple of Aaron Synagogue in St. Paul, and the Organist at St. Michael's Lutheran Church in Roseville.

Lawrence Burnett, Professor of Music and Choral Director/Applied Voice Coordinator, received the B.M. degree in Vocal Music Education from Texas A&I University, the M.M. degree in Choral Conducting, Vocal Performance, and Vocal Pedagogy from Eastern New Mexico University, and the D.M.A. in Choral Conducting from the University of Texas. His professional background includes solo/stage work with numerous orchestras, choruses, and festivals throughout the country. In 1992 he was awarded the Governor's Award for African-Americans of Distinction in New York State. Dr. Burnett is an active member of the Music Educators National Conference, and the American Choral Directors Association for which he serves as National Chair of the Repertoire Standards Committee for Ethnic Music and Multicultural Perspectives.

Patricia Kent has performed as soloist with many orchestras including Wooster (OH) Symphony, the Duluth Superior Symphony, the Minnesota Orchestra and the St. Paul Chamber Orchestra. Patricia received an M.A. from Queens College, and holds a D.M.A. from the University of Minnesota, where she won the coveted Schussler Prize. She has made several recordings of art songs, including a recording of French mélodies entitled *La Vie Intérieure*, and *All In the Family*, featuring songs of Fanny and Felix Mendelssohn. She is an active operatic performer. Dr. Kent is a faculty member at the College of St. Benedict/St. John's University and Carleton College.

BIOGRAPHY

Tenor **Rick Penning** has earned degrees including the Doctor of Musical Arts from the University of Minnesota, the Master of Music from the University of Cincinnati and the Bachelor of Arts from Luther College. He has performed over 35 operatic roles with opera companies including Central City Opera, Chautauqua Opera, Minnesota Opera, Opera Omaha, and Opera Theatre of St. Louis. He has appeared as tenor soloist with the Saint Paul Chamber Orchestra, Minnesota Orchestra, Minnesota Chorale, Rochester Symphony, Arapahoe Symphony and the Bismarck-Mandan Symphony Orchestra. He maintains busy voice studios at Carleton and Augsburg Colleges.

Victoria Vargas has performed with some of the finest opera companies and orchestras in the United States including the Opera Theater of Saint Louis, Chautauqua Opera, Sarasota Opera, Ash Lawn Highland Opera Festival, Minnesota Orchestra, and was a resident artist for four years with Minnesota Opera. She has received numerous awards and scholarships including acknowledgment from the Metropolitan Opera National Council Auditions at the district and regional levels. She received her Master of Music in Vocal Performance from Manhattan School of Music and her Bachelor of Music from the State University of New York at Fredonia. Mrs. Vargas is on faculty at MacPhail Center for Music and Carleton College.

MUSIC @ CARLETON

UPCOMING

Jazz Ensemble Concert
Sunday, February 21, 2016
3:00 p.m., Concert Hall

Nirmala Rajasekar & Friends:
An Evening of South Indian Music
Laudie D. Porter Series
Friday, February 26
7:00 p.m., Great Hall

Carleton Choir:
Beethoven's Mass in C-major
Saturday, February 27
8:00 p.m., Concert Hall

Music at Carleton
presents

2016 Senior Comprehensive Exercise Presentations

Saturday, April 16, 2016, 1:00 p.m.
Music & Drama Center – Gallery

PROGRAM

Dylan Payne

Hybrid Music
Prom King Overture

Piano Quartet:
Julia Wellisch, violin
Michelle Marinello, viola
Josh Ruebeck, cello
Thomas Bertschinger, piano

Andrea Mazzariello and Hector Valdivia, advisers

Mikyla Carpenter

Musical Wit and Humor
"Wit and Humor in Haydn's Music"
"But... How Can Classical Music Be Funny?"

Justin London, adviser

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving during the presentations. Your cooperation is greatly appreciated.

PROGRAM

Benjamin Nicla

Evolution of the Piano Trio
"Extrovert Idioms and Thick Textures:
Stylistic Effects of the Piano Trio's Arrival
to the Concert Setting and the Public Arena"

Lawrence Archbold, adviser

Wing Hei Agnes Tse

19th Century Song Cycle
"The Crystallization of the Song Cycle: From *An die ferne Geliebte to Frauenliebe und Leben*"

Frauenliebe und Leben, Op. 42 **Robert Schumann** | 1810-1856
1. Seit ich ihn gesehen
5. Helft mir, ihr Schwestern
8. Nun hast du mir den ersten Schmerz getan

Lawrence Archbold and Lawrence Burnett, advisers
Ben Allen, voice instructor
Thomas Bartsch, collaborative pianist

FACULTY AND STAFF

Lawrence Archbold, Enid & Henry Woodward College Organist, Professor of Music
Lawrence Burnett, Professor of Music and Choral Director
Andy Flory, Assistant Professor of Music
Justin London, Professor of Music and Cognitive Science
Andrea Mazzariello, Visiting Assistant Professor of Music
Nikki Melville, Associate Professor of Music, Chair of Music
Ronald Rodman, Dye Family Professor of Music and Director of the Carleton Symphony Band
Melinda Russell, Director of American Music, Professor of Music
Hector Valdivia, Professor of Music and S. Eugene Bailey Director of the Carleton Orchestra
Diane Fredrickson, Administrative Assistant in Music
Susan Shirk, Acquisitions Specialist, Music Collections Curator
Holly Streekstra, Performance Activities Coordinator

Music at Carleton
presents

Senior Piano Recital

Thomas Bertschinger, piano

Saturday, April 23, 2016
4:30 p.m., Concert Hall

PROGRAM

6 Pieces for Piano (1904) — **Ottorino Respighi** | 1879-1936
III. Notturno

Sonata no. 8 (1913) — **Alexander Scriabin** | 1872-1915

Piano Sonata (1935) — **Ernest Bloch** | 1880-1959
I. Maestoso ed Energico

Sonata no. 5 (1907) — **Alexander Scriabin**

Etude Op. 11 no. 10 (1903) — **Sergei Liapunov** | 1859-1924
"Lezghinka"

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Music at Carleton
presents

Junior Recital in Voice

Joshua Ruebeck, baritone
Thomas Bartsch, piano

Saturday, April 23, 2016
7:00 p.m., Concert Hall

PROGRAM

Ariettes Oubliées — **Claude Debussy** | 1862-1918
lyrics by **Paul Verlaine** | 1844-1896

1. C'est l'Extase
2. Il pleure dans mon coeur
3. L'Ombre des arbres
4. Chevaux de Bois
5. Green
6. Spleen

• INTERMISSION •

Songs of Travel — **Ralph Vaughan Williams** | 1872-1958
lyrics by **Robert Louis Stevenson** | 1850-1894

1. The Vagabond
2. Let Beauty Awake
3. The Roadside fire
4. Youth and Love
5. In Dreams
6. The Infinite Shining Heavens
7. Whither must I Wander
8. Bright is the Ring of Words
9. I Have Trod the Upward and the Downward Slope

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall while the performers are playing. Your cooperation is greatly appreciated.

Ariettes Oubliées (Forgotten Songs) is a song cycle written by Claude Debussy in the years 1885-1887. In it, Debussy sets poems selected from *Romances Sans Paroles* (Songs Without Words), a collection of poems written by Paul Verlaine and published in 1874. Verlaine's collection, whose title refers a set of piano works by Felix Mendelssohn (*Lieder Ohne Worte*), is organized into 4 sections: *Ariettes oubliées*, 9 poems including "C'est l'Extase," "Il pleure dans mon coeur," and "L'ombre des arbres"; *Paysages belges* (Belgian Landscapes), which includes "Chevaux de Bois"; *Birds in the Night*; and *Aquarelles* (Watercolors), which includes "Green" and "Spleen". These section titles clearly show how Verlaine was inspired by both music and the visual arts. Similarly, Debussy's music has been named "impressionistic," due to its relation to the school of painting. Rather than points of color, Debussy composes with gestures that complement the varying moods of Verlaine's poems.
A note on the last two songs: all of the *Aquarelles* were given English titles, allegedly because Verlaine simply liked their sound. While "Spleen" may sound like an odd name for a poem, the spleen was thought by the ancient Greeks to be the source of melancholy and mood swings, and the French word 'splénétique' is used in this sense. The translations provided for are by Edith Braun.

Songs of Travel, Ralph Vaughan William's first set of songs, was composed between 1901 and 1904; the last song was published posthumously and is intended to only be sung in a complete performance of the cycle. The text is selected from a collection of poems of the same name by Robert Louis Stevenson, best known for his novel *Treasure Island*. Not well known for his poetry, Stevenson was also an amateur instrumentalist, and intended two of the poems to fit given tunes ("The Vagabond" "to an air of Schubert" and "Whither Must I Wander" "to the tune of Wandering Willie"). Though Williams did not use either tune in his settings, his own interest in British folk music brings a similar feel to this collection.

Joshua Ruebeck studies with Dr. Rick Penning.

Music at Carleton
presents

Senior Piano Recital

William Chapman, piano

Friday, April 29, 2016
5:00 p.m., Concert Hall

PROGRAM

Images (Deuxième Série) (1908) — **Claude Debussy** | 1862-1918
III. Poissons d'or

Ballade (1891)

Sonata in F major, K. 533 (1788) — **W. A. Mozart** | 1756-1791
I. Allegro

Études, Op. 10 (1833) — **Fredrick Chopin** | 1810-1849
No. 12 in C minor ("Revolutionary")
No. 1 in C major ("Waterfall")
No. 6 in E-flat minor ("Lament")
No. 4 in C-sharp minor ("Torrent")

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Music at Carleton
presents

Junior/Senior Piano Recital

Jialun Luo, piano
Yuan Shen Li, piano

Friday, April 29, 2016
7:00 p.m., Concert Hall

PROGRAM

Piano Concerto in A minor, Op. 54 (1845)
I. Allegro affettuoso **Robert Schumann** | 1810-1856

Jialun Luo

Sonata in B minor, S.178 (1854) **Franz Liszt** | 1811-1886

Yuan Shen Li

Variations on a Theme of Paganini, Op. 35 Book I (1863)
Johannes Brahms | 1833-1897

Jialun Luo

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Music at Carleton
presents

Senior Recital in Voice

Wing-Hei Agnes Tse, mezzo-soprano

Sunday, May 8, 2016
5:30 p.m., Concert Hall

Frauenliebe und Leben (1840)

music by **Robert Schumann** | 1810-1856
text by **Adelbert von Chamisso** | 1781-1838

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen, nicht glauben
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßer Freund, du blickest
7. An meinem Herzen, an meiner Brust
8. Nun hast du mir den ersten Schmerz getan

Thomas Bartsch, piano

Please hold your applause until the end of the song cycle

Ich hab' in deinem Auge (1844)

music by **Clara Schumann** | 1819-1896
text by **Friedrich Rückert** | 1788-1866

Thomas Bartsch, piano

• *INTERMISSION* •

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Violons dans le soir (1907)

music by **Camille Saint-Saëns** | 1835-1821
text by **Anna de Noailles** | 1876-1933

The Indecisive Breakfast Club
Demi Liu '16, piano
Jacqueline Liu '16, violin
Phuong Dinh '16, violin

紅豆詞 (1943)

music by 劉雪庵 | 1905-1985
text by 曹雪芹 | 1715-1763

Jialun Luo '16, piano

至少還有你 (2000)

music by **Davy Chan** | b. 1971
lyrics by 林夕 | b. 1961

Emma Grisanzio '17, cello
Shatian Wang '17, guzheng

Four

music by **Eddie "Cleanhead" Vinson** | 1917-1988
lyrics by **Bill Loughborough** | b. 1926

Joe Lowry '17, piano
Nate Osher '17, drums
Patrick O'Reilly '17, guitar
Sara Wall '19, bass

Chega de Saudade (No More Blues)

music by **Antônio Carlos Jobim** | 1927-1994
English lyrics by **Jon Hendricks** | b. 1921

Joe Lowry '17, piano
Nate Osher '17, drums
Patrick O'Reilly '17, guitar
Sara Wall '19, bass
Sophie Grossman '16, flute

These Foolish Things

music by **Jack Strachey** | 1894-1972
lyrics by **Holt Morvell** | 1901-1969

Joe Lowry '17, piano

Happy Talk

music by **Richard Rodgers** | 1902-1979
lyrics by **Oscar Hammerstein II** | 1895-1960

Joe Lowry '17, piano
Nate Osher '17, drums
Patrick O'Reilly '17, guitar
Sara Wall '19, bass

Music at Carleton
presents

Junior Piano Recital

Joe Lowry, piano

Saturday, May 14, 2016
4:00 p.m., Concert Hall

PROGRAM

Sonata in G Major D. 894 Op. 78 — **Franz Schubert** | 1797-1828

I. Molto moderato e cantabile
II. Andante
III. Menuetto: Allegro moderato
IV. Allegretto

• INTERMISSION •

March 14, 2016 — **Joe Lowry** | b. 1995
I.
II.
III.

"Crepiscule with Nellie" — **Thelonious Monk** | 1917-1982

"What is This Thing Called Love" — **Cole Porter** | 1891-1964

"Order My Steps" — **Glenn Burleigh** | 1949-2007

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Music at Carleton
presents

Senior Violin Recital

Katie Koza, violin

Saturday, May 14, 2016
2:00 p.m., Concert Hall

PROGRAM

"7/8 Sushi" **Adam Sutherland**

Sonate No.5 **Eugene Ysaye**
L'Aurore

Suite for Violin and Piano **William Grant Still**
I. Suggested by Richmond Barthe's, "African Dancer"
II. Suggested by Sargent Johnson's, "Mother and Child"
III. Suggested by Augusta Savage's, "Gamin"

Szu-Ling Wu and Julia Eklund Koza, piano

"The Quiet March of the Sheep" **Katie Koza**

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PROGRAM

Sonate — **Amy Marcy Cheney Beach**

Allegro Moderato
Scherzo

Szu-Ling Wu, piano

Traditional Scottish Set — **Traditional**

Air: Airaidh Nam Badan (Glen of Thickets)
March: To Daunton Me
Strathspey: Captain Campbell's Strathspey
Reel: The Fouller's Rant

"God Bless the Child" — **Billie Holiday** and **Arthur Herzog Jr.**
arr. **Katie Koza** and **Julia Eklund Koza**

Julia Eklund Koza, piano

"Road to Tarskavaig" — **Katie Koza**
arr. **Katie Koza** and **Thomas Bertschinger**

Thomas Bertschinger, piano

PROGRAM NOTES

Many thanks to the musicians who played with me today, to the music department staff for handling the administrative details of the recital, and to my wonderful violin teachers over the years. Special thanks to Liz Ericksen, who coached me on this recital when my primary teacher at Carleton, Mary Budd Horozaniecki, experienced medical setbacks. Our thoughts and prayers are with "Mrs. H" for her continued recovery!

Music at Carleton
presents

Senior Recital in Voice

Emily Pollard, soprano
Nora Katz, soprano

Saturday, May 14, 2016
8:00 p.m., Concert Hall

No. 38 Air "How beautiful are the feet"
No. 20 Air "Come unto him"
No. 6 Air "But who may abide the day of his coming"
George Frideric Handel | 1685-1759
libretto by **Charles Jennens** | 1700-1773
from *The Messiah* (1741)

Emily Pollard
Thomas Bartsch, piano

"Nuit D'Etoiles" **Claude Debussy** | 1862-1918
lyrics by **Théodore de Banville** | 1823-1891

"Se meritar potessi" **Domenico Bruni** | 1758-1821

Nora Katz
Thomas Bartsch, piano

"La promessa"
Gioachino Antonio Rossini | 1792-1868
lyrics by **Pietro Metastasio** | 1698-1782
from *Soirées Musicales* (1830-1835)

"Anzoleta avanti la regata"
Gioachino Antonio Rossini | 1792-1868
lyrics by **Francesco Maria Piave** | 1810-1876
from *La Regata Veneziana* (1878)

Emily Pollard
Thomas Bartsch, piano

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"Porgi Amor" **Wolfgang Amadeus Mozart** | 1756-1791
libretto by **Lorenzo da Ponte** | 1749-1838
from *La Nozze de Figaro* (1786)

Nora Katz
Thomas Bartsch, piano

• BRIEF INTERMISSION •

"Flight" **Craig Carnelia** | b. 1949

Nora Katz
Kristen Nassar, soprano
Thomas Bartsch, piano

"Vilia" **Franz Léhar** | 1870-1948
English words by **Adrian Ross**
from *The Merry Widow* (1905)

Nora Katz
Jialun Luo, piano

"Ev'ry Time We Say Goodbye" **Cole Porter** | 1891-1964
from *Seven Lively Arts* (1944)

Nora Katz
Thomas Bartsch, piano

"Why Did They Shut Me Out of Heaven?"
Aaron Copland | 1900-1990
from *Twelve Poems of Emily Dickinson* (1950)

"Poet's Song" (1927) **Aaron Copland** | 1900-1990
lyrics by **E. E. Cummings** | 1894-1962

"Laurie's Song" **Aaron Copland** | 1900-1990
libretto by **Horace Everett** | 1927-2001
from *The Tender Land* (1954)

Emily Pollard
Thomas Bartsch, piano

"These are fairies at the bottom of our garden"
Liza Lehmann | 1862-1918
lyrics by **Rose Fyleman** | 1877-1957

Nora Katz
Thomas Bartsch, piano

Scene of the Drunken Poet **Henry Purcell** | 1659-1695
from *The Fairy Queen* (1692)

Ben Allen, bass
Emily Pollard
Nora Katz
Agnes Tse, mezzo-soprano
Jialun Luo, piano
Rick Penning, director

"Con Te Partiró" **Francesco Sartori** | b. 1957
lyrics by **Lucio Quarantotto** | 1957-2012
and **Frank Peterson** | b. 1963

Nora Katz
Thomas Bartsch, piano

Music at Carleton
presents

Senior Voice Recital

Michelle Mastrianni, mezzo-soprano

Wednesday, May 18, 2016
7:00 p.m., Concert Hall

PROGRAM

"Canzonetta Spagnuola" (1821)
Gioachino Rossini | 1792-1868

Siete canciones populares españolas (1914)
Manuel De Falla | 1876-1946

Seguidilla Murciana (no. 2)
Nana (no. 5)
Polo (no. 7)

* * * * * *

"Lullaby of Birdland" (1952)
George Shearing | 1919-2011

"O Barquinho" (My Little Boat) (1962)
Roberto Menescal | b. 1937
English lyrics by **Karrin Allyson**

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"Chorinho pra Ele" (2010)
Hermeto Pascoal | b. 1936
Luciana Souza | b. 1966

"My Romance" (1935)
Richard Rodgers | 1902-1979
Lorenz Hart | 1895-1943

"Help Me" (1974)
Joni Mitchell | b. 1943

"Joy Spring" (1954)
Clifford Brown | 1930-1956
lyrics by **Karrin Allyson**

I'd like to offer thanks to my teachers,
Laura Caviani and Victoria Vargas;
to Tom Bartsch;
to the jazz combo,
Joe Lowry, Patrick O'Reilly, Nate Osher, & Sara Wall;
to Kaylee Shiao
and to the Carleton Music Department.

~Michelle Mastrianni

Music @ Carleton
presents

WHEN THE SPIRIT MOVES

Todd Campbell, Jr. '16, tenor
Rick Penning, instructor
Jow Lowry '17, pianist

in collaboration with the

JUBILEE SINGERS
Lawrence Burnett, director

Sunday, May 22, 2016, 2:00 p.m
Concert Hall

As a courtesy, please **turn off** all cell phones, do not use flash photography and refrain from leaving the Concert Hall during the performance. Your cooperation is greatly appreciated.

PROGRAM

A Simple Song from *MASS*
Leonard Bernstein (1918-1990)

If With All Your Hearts from *ELIJAH*
Felix Mendelssohn (1809-1847)

I FEEL THE SPIRIT MOVING
(*Old Time Religion* and *Every Time I Feel the Spirit*)
African American Spirituals / arr. **Mark Hayes**

Todd Campbell Jr., tenor
Joe Lowry, piano

***

QUODLIBET:
Great Day
Ezekiel Saw The Wheel

Lawd I Done Done
Didn't My Lawd Deliver Daniel
My Soul's Been Anchored In The Lawd

QUODLIBET:
Honor, Honor
Swing Low, Sweet Chariot
I'm a Rolling
Couldn't Hear Nobody Pray
My Good Lawd Done Been Here

JUBILEE SINGERS
Lawrence Burnett, director

***

Give Me Jesus
African American Spiritual / arr. **Mark Hayes**

Go Down, Moses
African American Spiritual / arr. **Harry T. Burleigh** (1866-1949)

Mr. Campbell and Mr. Lowry

***

Anchor By and By
Charles Albert Tindley (1851-1933)
Noah Someck and Todd Campbell, counter-tenors

The Storm is Passing Over
Charles Albert Tindley (1851-1933)
Sarah Grosh, soloist

JUBILEE SINGERS

***

Minstrel Man
Margaret Bonds (1913-1972)

Mr. Campbell and Mr. Lowry

***

I Am Determined

Ain't No Grave
Todd Campbell, soloist

Order My Steps
Glenn Burleigh (1949-2007)
Sarah Grosh and Noah Someck, soloists

Lord, I'm Trusting
Chester D.T. Baldwin
Todd Campbell, soloist

JUBILEE SINGERS

***

THE GOSPEL OF GRACE
(*Amazing Grace* and *I'm Born Again*)
African American Spirituals / arr. **Mark Hayes**

Mr. Campbell and Mr. Lowry

JUBILEE SINGERS

Todd Campbell, Jr. ’16
Cecily Conour ’19
Camila de la Vega ’16
Diana Delgado ’18
Brianna Gray ’17
Katie Grosh ’18
Peter Hanes ’16
Claire I-Hsuan Su ’16
Abby Ilard ’19
Joe Lowry ’17
Andrew Mackin ’17
Thomas Redding ’17
Noah Someck ’19
Clausell Stokes ’18

BIOGRAPHIES

Lawrence Burnett, Professor of Music and Choral Director/Applied Voice Coordinator, received the B.M. degree in Vocal Music Education from Texas A&I University, the M.M. degree in Choral Conducting, Vocal Performance, and Vocal Pedagogy from Eastern New Mexico University, and the D.M.A. in Choral Conducting from the University of Texas. His professional background includes solo/stage work with numerous orchestras, choruses, and festivals throughout the country. In 1992 he was awarded the Governor’s Award for African-Americans of Distinction in New York State. Dr. Burnett is an active member of the Music Educators National Conference, and the American Choral Directors Association for which he serves as National Chair of the Repertoire Standards Committee for Ethnic Music and Multicultural Perspectives.

Rick Penning, Senior Lecturer in Voice, has earned degrees including the Doctor of Musical Arts from the University of Minnesota, the Master of Music from the University of Cincinnati and the Bachelor of Arts from Luther College. He has performed over 35 operatic roles with opera companies including Central City Opera, Chautauqua Opera, Minnesota Opera, Opera Omaha, and Opera Theatre of St. Louis. He has appeared as tenor soloist with the Saint Paul Chamber Orchestra, Minnesota Orchestra, Minnesota Chorale, Rochester Symphony, Arapahoe Symphony and the Bismarck-Mandan Symphony Orchestra. He maintains busy voice studios at Carleton and Augsburg Colleges.

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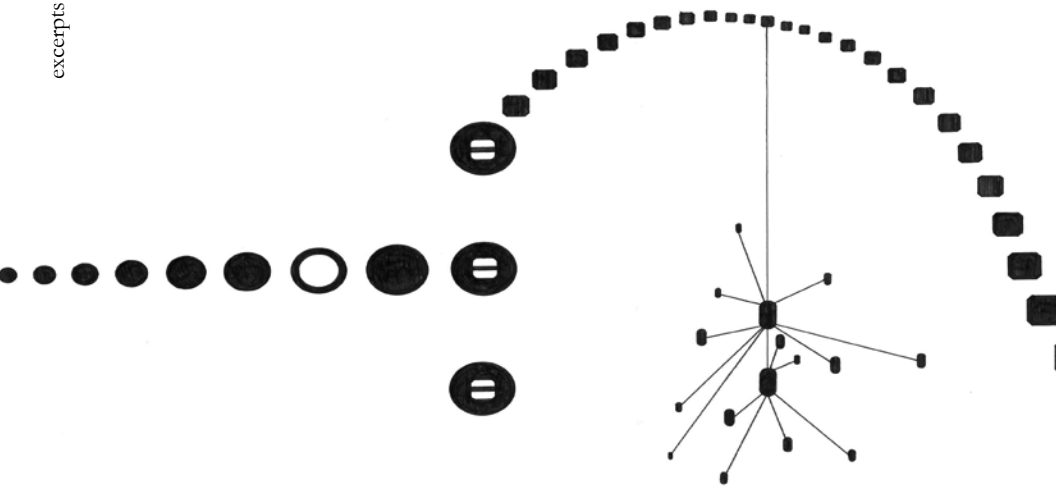

MUSIC @ CARLETON