

Thursday, November 11  
The Roaring 20's  
Wind Orchestra and Chamber Orchestra  
8:00 p.m., A.F. Siebert Chapel

Friday, November 12  
Chamber Music Series  
Anonymous 4  
7:30 p.m., A.F. Siebert Chapel

Saturday, November 13  
Concert à la Française  
Wind Orchestra and Concert Band  
7:30 p.m., A.F. Siebert Chapel

Sunday, November 14  
Choral Concert  
Lincoln Chamber Singers  
Parkside Chamber Singers  
3:00 p.m., First United Methodist Church, Kenosha, WI

Wednesday, November 17  
Carthage Jazz Orchestra  
Featuring Mike Bogart, trumpet  
5:00 p.m., Masterclass  
7:30 p.m., Concert  
A.F. Siebert Chapel

Thursday, November 18  
Student Recital  
Rebecca Saathoff, flute  
7:30 p.m., H.F. Johnson Recital Hall

For current recital information and  
updates please call 262-551-5363.

Ushers Provided by Lambda Kappa Professional Music Fraternity



Department of Music  
Presents

## Ebb and Flow...

A Sophomore Recital by  
Samantha Whalen, clarinet  
Austin Pancner, trombone

Dimitri Shapovalov, piano

Tuesday, November 9<sup>th</sup>, 2010  
7:30 p.m.  
H. F. Johnson Recital Hall

*Program*

Concertino, Op. 26                      Carl Maria von Weber (1786 – 1826)

Miss Whalen and Mr. Shapovalov

Romance                                      Carl Maria von Weber

Mr. Pancner and Mr. Shapovalov

Rhapsody for Clarinet                      Willson Osborne (1906 – 79)

Miss Whalen

Trombone Concertino, Op. 4                      Ferdinand David (1810 – 73)

Allegro Maestoso

Andante marcia funebre

Allegro Maestoso

Mr. Pancner and Mr. Shapovalov

Sonata for Clarinet and Bassoon                      Francis Poulenc (1899 – 1963)

II. Romance

I. Allegro

Miss Whalen and Mr. Pancner

Dance Preludes                                      Witold Lutosławski (1913 – 94)

Allego Molto

Andantino

Allegro Giocoso

Andante

Allegro Molto

Miss Whalen and Mr. Shapovalov

Concertino, Op. 26

Weber was a German composer during the Romantic era whose major contribution to music was mostly through his operas. His *Concertino* was written in a few short days for the principal clarinetist of the Munich Orchestra, Heinrich Bärmann. Bärmann gave the premiere performance on April 5, 1811, on a 10-key clarinet. Because of this performance, the king of Bavaria commissioned two more clarinet concertos from Weber. Weber wrote a total of six works for solo clarinet, five of which were for Bärmann, and four of which were composed and premiered within a year. The *Concertino* was the first of these works. The clarinet was relatively new at the time this work was written. The high level of dramatic intensity and the bold display of the ranges and dynamic contrast significantly increased the standard of performance on the instrument, a practice that Weber would continue with his other works for clarinet.

Romance

Weber, a pianist and guitarist, was one of the first major composers of the Romantic era. His compositions for solo winds with piano accompaniment are notable for the time, taking advantage of the mechanical improvements and expressive possibilities of the virtuosi for which they were written. This *Romance* was originally conceived for bassoon and orchestra, but has been frequently performed in this version for trombone and piano. The Romance is in sonata form, and in the key of E flat. Weber was considered a national figure in Germany, whose music was emulated and held in high regard. Composers Richard Wagner and Paul Hindemith found inspiration in Weber's music, basing some of their own compositions on music originally written by Weber.

## Rhapsody for Clarinet

Osborne was an American neoclassical composer who wrote primarily for the piano. His compositions are generally not well known, but his Rhapsody is an exception. It was originally written in 1952 as "Study for Bassoon," and became popular after Sol Schoenbach of the Philadelphia Orchestra performed it on a New York radio program. It was adapted in 1958 to be a work for unaccompanied clarinet, and today it is a popular piece for both solo clarinet and solo bassoon. It follows sonata form and is written in the Phrygian mode, which gives the piece its characteristic sound.

## Trombone Concertino, Op. 4

Ferdinand David, German violinist and composer, was one of the most influential musicians of the nineteenth century, but relatively unknown today except for this trombone concerto. As a matter of fact, David wrote 5 violin concerti, a bassoon concerto, a string quartet, and many solo pieces for violin. After the failure of his 1852 opera, *Hans Wacht*, he turned to arranging works by other composers which led to his creation of the first performing editions of the Bach suites for solo violin.

## Sonata for Clarinet and Bassoon

Poulenc wrote this duo for clarinet and bassoon in 1922. It was one of a series of compositions written between 1921 and 1925 using various combinations of wind instruments. This sonata was premiered on January 4, 1923. Poulenc then revised it in 1945. The first movement, an *Allegro*, is written in rondo form. It is a quick, bitonal dialogue in which the bassoon's (trombone's) accompanimental figures and the clarinet's melodic figures refuse to imitate one another in the same key. The second movement, the *Romance*, is performed in a melody – accompaniment format, with the majority of the movement in the middle or lower registers of the instruments, lending an ingratiating sonority to the sensitive setting. For this evening's performance, the Romance will precede the Allegro.

## Dance Preludes

Lutosławski was a highly regarded contemporary Polish composer. He wrote a wide variety of vocal and instrumental music, much of which was influenced by folk tunes. The *Dance Preludes* were written in 1954 for solo clarinet with orchestral accompaniment, followed by versions for clarinet with piano accompaniment and for nine instruments, where the solo line is heard throughout the ensemble. The Dance Preludes were the last of Lutosławski's compositions based on Polish folk music. The folk influence in these pieces is actually heard in the rhythm rather than melodic quotes of the tunes they are based on.

Austin is a student of Paul Von Hoff.

Samantha is a student of Jennifer Woodrum.