



## Upcoming Events

Sunday, April 3  
Student Recital  
Mark Paisar, organ  
3:00 p.m., A. F. Siebert Chapel

Sunday, April 3  
Student Recital, trumpet  
Matthew Maccari & Gregory  
Schroeder  
7:30 p.m., H. F. Johnson Recital Hall

Wednesday, April 6  
Jazz Ensembles Concert  
7:30 p.m., A. F. Siebert Chapel

Saturday, April 9  
Student Recital, voice  
Kristi Hamilton & Tess Warner  
1:00 p.m., H. F. Johnson Recital Hall

Saturday, April 9  
Sunday, April 10  
Student-directed musical  
*See What I Wanna See*  
2:30 p.m., Niemann Theater

Sunday, April 10  
Student Recital  
Michael Ward, saxophone & organ  
4:30 p.m., A. F. Siebert Chapel

Friday, April 15  
Student Recital  
Stephanie Drymalski, voice  
5:00 p.m., H. F. Johnson Recital Hall

Saturday, April 16  
Student Recital  
Elizabeth Hood, voice  
3:00 p.m., H. F. Johnson Recital Hall

Saturday, April 16  
Student Recital  
Tommy Novak, voice  
7:30 p.m., H. F. Johnson Recital hall

Sunday, April 17  
*Were You There?*  
A Liturgy of The Palms and The  
Passion  
3:00 p.m., A. F. Siebert Chapel

Wednesday, April 20  
Jazz Orchestra  
7:30 p.m., A. F. Siebert Chapel

Wednesday, April 27  
Student Recital  
Taylor Weinstock, tuba  
7:30 p.m., A. F. Siebert Chapel



Carthage

Department of Music  
Presents

# Anything You Can Do I Can Do Better!

A Recital by  
Nathan Larsen, clarinet  
Samantha Whalen, clarinet

Dimitri Shapovalov, piano

Saturday, April 2, 2011  
7:30 p.m.

H. F. Johnson Recital Hall  
Carthage College  
Kenosha, Wisconsin



Carthage Music Department  
2001 Alford Park Drive  
Kenosha, Wisconsin 53140  
262-551-5859

*Program*

Concerto No. 1 in F Minor, Op. 73      Carl Maria von Weber  
Allegro moderato      (1786 - 1826)  
Adagio ma non troppo

Mr. Larsen and Mr. Shapovalov

Sonata No. 2 in E-flat Major, Op. 120      Johannes Brahms  
Allegro amabile      (1833 - 97)  
Allegro appassionato

Miss Whalen and Mr. Shapovalov

Three Etudes on Themes of Gershwin      Paul Harvey  
I Got Rhythm      (b. 1935)  
Summertime  
It Ain't Necessarily So

Mr. Larsen

Sonata for Clarinet and Piano      Francis Poulenc  
Romanza      (1899 - 1963)  
Allegro con fuoco

Miss Whalen and Mr. Shapovalov

Concertpiece No. 2 in D Minor, Op. 114      Felix Mendelssohn  
Presto      (1809 - 47)  
Andante  
Allegretto grazioso

Miss Whalen, Mr. Larsen, and Mr. Shapovalov

## Concerto No. 1

Carl Maria von Weber was born on November 18, 1786, in Eutin, Germany. Although Weber was most well known for his operas, his Clarinet Concerto no. 1 in F minor op. 73 is considered a gem in the clarinet repertoire. After hearing Weber's clarinet Concertino, King Maximilian I of Bavaria commissioned Weber to write two clarinet concertos, which were written for clarinetist Heinrich Bärmann. The first concerto is structured in three movements, Allegro moderato, Adagio ma non troppo, and Allegro. The first two movements sing like an operatic aria while the third movement is a precise rhythmic rondo.

## Sonata No. 2

At the age of 57, Johannes Brahms, one of Germany's most celebrated composers of the romantic era, decided to stop composing. He was unable to abide by this decision, however, and subsequently wrote some of his best works toward the end of his life, including his clarinet sonatas. After Brahms heard Richard Mühlfeld play clarinet in March of 1891, he wrote to Clara Schumann "...nobody can play the clarinet more beautifully than Herr Mühlfeld." A few months later, Brahms finished a trio for clarinet, violoncello, and piano and a quintet for clarinet and strings. In 1894 he finished both of his clarinet sonatas and premiered them on January 7<sup>th</sup>, 1895 with Richard Mühlfeld. The first movement follows sonata allegro form and the second is a Hungarian sounding dance with a captivating slow section in the middle. Both movements feature a dialogue between the clarinet and piano throughout.

### Three Etudes on Themes of Gershwin

British composer Paul Harvey was born in Sheffield, England, in 1935. He began studying clarinet at the age of 12. He studied composition and clarinet at the Royal College of Music in London. He became a freelance musician in London and worked with the BBC Symphony Orchestra playing saxophone and clarinet. His teaching career spanned 26 years where he taught clarinet and saxophone at the Royal College of Music. The third movement of *Three Etudes on Themes by Gershwin*, "It Ain't Necessarily So", was actually written first to be played as an encore for Anton Weinberg's recital in 1975. After the first performance, the publishers commissioned two more pieces to make up a suite, "I Got Rhythm" and "Summertime".

### Sonata for Clarinet and Piano

Francis Poulenc, the foremost of those innovative French composers known as "Les Six" successfully combined characteristic Parisian lyricism and piquant harmonies in a primarily tonal vocabulary. Near the end of his life, Poulenc intended to complete a series of sonatas for wind instruments and piano. He was very fond of woodwind instruments, but he only lived to complete four of the sonatas: flute, oboe, clarinet, and horn. *Sonata for Clarinet and Piano* was completed in 1962, and premiered by Benny Goodman and Leonard Bernstein in 1963. The second movement features a sweet, yet melancholy melody that gives the listener a feeling of unsurpassable wistfulness. The rondo-like third movement is one of ever-changing moods, alternating quickly between many styles and dynamic levels.

### Concertpiece No. 2

The now obsolete instrument known as the basset horn enjoyed a brief flourishing at the end of the classical period as part of the harmoniemusik ensemble. Felix Mendelssohn, an early romantic era composer, was one of only a few composers who successfully wrote for the basset horn, as well as another curiosity of the time, the English "Bass Horn".

*Concertpiece No. 2* was originally written for Heinrich and Carl Bärmann on clarinet and basset horn with Mendelssohn as pianist. Upon completion of the piece, Mendelssohn told the Bärmanns he composed it in a rush, and urged them to "throw it into the fire if [they] cannot make use of it." Later versions were written for two clarinets and piano, and for clarinet, basset horn, and orchestra. The first movement is a presto with a riveting accelerando to the end. The second movement is performed in melody-accompaniment format, scored mainly in the two clarinet parts with only periodic contributions from the piano. The third movement is a quick, yet graceful finale that highlights various dialogues between each of the instruments.

Mr. Larsen and Miss Whalen are students of Jennifer Woodrum.