

 Herberger College  
of Fine Arts

# School of Music

**GRADUATE RECITAL SERIES**

**WALT NIELSEN**

CLARINET

**GAIL NOVAK**

PIANO

ASSISTED BY

SARAH BROWN, CLARINET

JACOB ADLER, ACCORDION

MARISIN ALZAMORA, DOUBLE BASS

JENWEI YU, VIOLIN

**RECITAL HALL**

**Sunday, November 20, 2005 • 2:30 p.m.**

 **ARIZONA STATE  
UNIVERSITY**

PROGRAM

**Arabesque (1973)**

Germaine Tailleferre  
(1892-1983)

**From the Shadow to the Light (1993)**  
(for solo clarinet)

Gergely Vajda  
(b. 1973)

**Sonata for Two Clarinets (B-flat and A)**

Francis Poulenc  
(1899-1963)

- I. Presto
- II. Andante
- III. Vif

Sarah Brown, clarinet

**Sonata II for Clarinet and Piano (1999)**

Gary Shocker  
(b. 1959)

- I. Allegro
- II. Souvenir
- III. Giocoso

*\*\*There will be a 10-minute intermission\*\**

**Fantasiestücke, Op. 73 (1849)**

Robert Schumann  
(1810-1856)

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

**Sonata for Clarinet & Piano (2005)\***

Theresa Martin

I. Meeting

(b. 1979)

II. Parting

III. Reflecting

**Tango Del Cuore**

Nunzio Petruzelli

Arr. Claudio Vena, Walt Nielsen

Jacob Adler, accordion

Marisin Alzamora, double bass

Jenwei Yu, violin

\* world premiere

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This recital is given in partial fulfillment of the performance requirements  
for the degree Master of Music in clarinet performance.

Walt Nielsen is a student of Jorge Montilla.

In respect for the performers and those audience members around you, please turn  
all beepers, cell phones and watches to their silent mode. Thank you.

Theresa Martin's Sonata for Clarinet and Piano was commissioned by Walt Nielsen. Completed in August 2005, it is a three-movement "characteristic" work modeled after a paradigm involving interpersonal relationships, namely, initially getting to know, then having to part from, and eventually reflect upon, a particularly good friend. Movement I starts with a quick three-note motive. Through rhythmic and pitch transformation, this motive evolves into a number of thematic fragments, which depict different emotions associated with the paradigm. Besides creating and building upon the thematic fragments, Martin uses tempi, dynamics, dissonance, rhythm, and texture to depict a wide variety of sentiments. Martin graduated from Arizona State University in 2004 with Masters degrees in clarinet performance and composition. She is currently pursuing a DMA in composition from the University of Michigan.

**Performance Events Staff Manager**

Paul W. Estes

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**THE KATHERINE K. HERBERGER**

**COLLEGE OF FINE ARTS**

**School of Music**

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