

The Calvin College Department of Music Student Recital Series presents

# KAREN YONKERS,

## CLARINET

Gwen Varineau, piano

Friday, April 22, 2017  
7:00 p.m.

Recital Hall  
Covenant Fine Arts Center

### PROGRAM

- |   |  |
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| Solo de Concours for Clarinet and Piano                     | Andre Messenger<br>(1853–1929)             |
| Second Sonata in Eb for Clarinet and Piano                  | Francois Devienne<br>(1759–1803)           |
| I. Allegro con Spiritoso                                    |  |
| II. Adagio  |  |
| III. Allegretto   |  |
| Four Hebraic Pictures in the Klezmer Tradition              | arr. Simeon Bellison<br>ed. Sidney Forrest |
| I. The Wedding: The Preparation of the Bride and Procession | Grzegorz Fitelberg<br>(1879–1952)          |
| II. Canzonetta: Grandmother's Tales                         | Jacob Weinberg<br>(1879–1956)              |
| III. Hebrew Dance   | Boris Levenson, Op. 68<br>(1884–1947)      |
| IV. The Maypole   | Jacob Weinberg<br>(1879–1956)              |

THIS RECITAL IS BEING GIVEN IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE BACHELOR OF MUSIC EDUCATION.

The music department requests that you turn off all electronic devices that could disrupt the performance. The use of flash photography is not permitted.

## THE MUSICIANS



**Karen Yonkers**, senior, is working to complete her Music Education degree at Calvin College. After raising and educating her children as a stay at home mom for many years, she now teaches private piano and clarinet primarily, along with being a full time college student. She currently holds positions with Innocademy Middle School band program, teaches piano for East Grand Rapids Suzuki program, and is the pianist and accompanist for the First Church of Christ, Scientist. Karen enjoys involvement with several community bands including Northview Community, Sparta Community, Rockford Community and Calder Community Concert Bands. Karen

has also participated in the ensembles at Calvin College in recent years. She studies clarinet at Calvin College with Prof. John Varineau. Karen is a resident of Grand Rapids and enjoys visiting with her children and grandchildren, reading biographies and historical fiction and solving word puzzles and going camping.

**Gwen Varineau** accompanies the clarinet, flute, and saxophone studios at Calvin College. She has a Bachelor of Music degree from Detroit Bible College.

## THE INSTRUCTOR



**John Varineau** joined the Calvin music faculty in the spring of 2013. Prior to that, he taught at Cornerstone University, Grand Valley State University, and Grand Rapids Community College. Concurrently, he is the Associate Conductor of the Grand Rapids Symphony, a post he has held for thirty-two seasons. He is also in his twenty-ninth year as the conductor of the Grand Rapids Youth Symphony and Classical Orchestra. Mr. Varineau started his college career as a music major in clarinet performance at Michigan State University. After two

years, he transferred to the University of Wyoming, where he received his Bachelor of Music degree. He received his Master of Music degree from the Yale School of Music. In addition to orchestral conducting, Mr. Varineau is active as a clarinet recitalist, and is a member of two chamber music groups: *Ensemble Montage* and *ma non troppo*.

## PROGRAM NOTES

### MESSAGER *Solo de Concours for Clarinet and Piano*

*Solo de Concours for Clarinet and Piano*, was composed by conductor, organist, and pianist, Andre Messager, for the annual *French Ministry of Education's Paris Conservatory Contest* (Fr. concours), in 1899. These annual contests included prizes for pieces exemplifying virtuosity, originality, and style. Messager's *Solo de Concours* was so popular it was featured again in 1907, 1918, and 1929.

Messager was a student of Saint-Saëns and Fauré, composing for piano and opera. This virtuosic clarinet solo comprised of five sections, begins and ends with a short-long-short motif, emphasizing the second beat instead of the first in piano and clarinet. In the first section, marked *allegro non troppo* (fast, but not too much), both instruments navigate through arpeggios in eighths, triplets, sixteenths and sixths. The piano introduces the second, *Andante* section. Here the operatic influence of Messager is presented in the lyrical clarinet melody. Marked *espressivo* and *pianissimo*, this section crescendos into the third, *cadenza*, section. After exploring the complete range of the clarinet, a series of clarinet trills brings a quasi recapitulation in section four in which the two note long-short reappears with driving triplets culminating in octave exchanges from piano to clarinet up the scale: sol, la, ti... But instead of the the anticipated “do”, a fifth and final section, *allegro vivo*, takes off with yet more virtuosic chromaticism and arpeggios, culminating in an extended subdominant arpeggio for six whole measure before we finally hear the tonic, “do”.

### DEVIIENNE *Second Sonata in Eb for Clarinet and Piano*

One hundred years before Messager, Devienne was teaching flute at the Free School of Music in Paris, which was the precursor of the Paris Conservatory. Known as the “Mozart of the Flute”, Devienne wrote extensively for flute, oboe, bassoon, and other winds. He, like Messager, also wrote for opera. The *Second Sonata* would have been first performed on classical clarinets, with less fingering options than the modern Boehm fingering system. This piece follows the three movement sonata form. In the first, *Allegro con spiritoso*, the clarinet opens with the theme, followed by the piano. Highly ornamented, piano and clarinet echo one another throughout. The slower second movement, in 3/8 continues this interplay between clarinet and piano. The final movement is in Rondo form, with repeated sections in duple meter. Listen for the recurring quarter, two eighth rhythm within this movement.

### BELLISON *Four Hebraic Pictures in the Klezmer Tradition*

*Four Hebraic Pictures in the Klezmer Tradition* requires a bit of etymology of the word “klezmer”. In Hebrew contraction: K’li zemer literally means “instrument of music/song”, but the Yiddish modification refers to the musicians themselves. Lacking talent to play in more sophisticated, orchestral venues, these musicians of Jewish community events were given the term “klezmer” as an insult when they immigrated to the United States around the turn of the Twentieth Century. Today, “klezmer” can refer to the musician or to a genre of music also generally known as “Jewish”. Klezmer bands today consist of a variety of instruments

playing music with roots in Hebraic service music, Eastern European Folk, Gypsy, Israeli and Jazz. This music was originally played for community events such as weddings.

Here, we have a suite of pieces arranged by the clarinetist, Simeon Bellison. Bellison (1881-1953) was born in Moscow just prior to the turbulent decades which lead to the Russian Revolution. A proficient clarinetist, he immigrated to New York in 1920, taking a position as first clarinet for the NY Philharmonic Symphony Orchestra. He held this position until 1948, when he retired to focus on his private students, (one of whom was Benny Goodman!) arranging, and performing chamber music. Violinist Grzegorz Fitelberg was a Polish Jew, who conducted various opera and orchestral groups throughout Warsaw from 1908-1935 when he organized the Polish National Radio Symphony Orchestra, promoting new music at each venue. Composer and pianist Jacob Weinberg was born to a Ukrainian secular Jewish family in 1879. Interested in preserving both religious and secular Jewish music, he tried to establish a Jewish National music based on authentic Jewish heritage in Russia during the first two decades of the 1900's. Failing, he fled to Palestine in 1922, composing the first Hebrew Opera (H'chalutz (The Pioneers) which won \$1500 first prize in the Philadelphia Sesquicentennial International Composition contest. With the money, he then immigrated to New York, joining the NY College of Music faculty in 1929. He continued to compose three complete Sabbath Service Siddurim and many non-religious works as well. Finally, Bessarabian Jew Boris Levenson, who was a student of Rimsky-Korsakov, focused his work on Jewish folk tunes. (Bessarabia is in present day Ukraine). He was conductor in St. Petersburg who immigrated to the United States in 1921. All these composers had a heart to preserve Jewish music, and came to the US from persecution in Eastern Europe or Russia in the 1920's. Finally, the editor, Sidney Forrest (1918-2013), studied clarinet with Simeon Bellison.

I. All the tunes have folk or hassidic origins from Eastern Europe Ashkenazi Jewish influence. The Wedding: "The Preparation" reflects a bride's meditations before her wedding. In A minor and marked *adagio recitativo*, the entire opening is *cadenza*-like in form. This segues into "Procession" in which the bride steadily progresses, yet exhibits hesitation and shyness as she approaches the *chuppah* (wedding canopy).

II. Musically, the "Canzonetta", which is performed after the "Wedding" in this suite, contains both a Yiddish folk song and a Chasidic melody. Subtitled "bobe meyses" Yiddish for "old wives tales" yet unsatisfactorily translated "grandmother's tales", the listener can imagine all the fantastic superstitions which are recounted during weddings or other community events. The rise and fall of the melodic elements also mimics the rise and fall of conversations in a group of people during the lull between ceremony and reception.

III. The third portion of this suite, “Hebrew Dance”, is subtitled with the Yiddish: “freylachs” which means: happy, merry song/dance. Here interpreted more as a slower paced dance, perhaps the traditional chair dance or bottle dance, although marked *allegretto grazioso*, contains plenty of *rubato*.

IV. The English name of the final inclusion of this suite, “The Maypole” (with the Yiddish “*kinder karahad*” or children’s circle dance subtitle) is a mystery. A family circle dance is pertinent, however, the Maypole has no known association either with Jewish identity or Eastern Europe, being of Western Europe/British origin. Enjoy the prominent klezmer clarinet idioms of glissando and bent pitches. Here the tempi of *presto* and *poco meno mosso* alternate in this energetic conclusion.

—*Program Notes compiled by Karen Yonkers*



## CALENDAR OF EVENTS

2016 – 2017

### APRIL

- 22 \* Cello Cabaret, 1 p.m. & 4 p.m., Recital Hall
- 22 Student Recital: Karen Yonkers, clarinet, 7 p.m., Recital Hall
- 23 Gospel Choir, 3 p.m., CFAC Auditorium
- 24 Campus Choir, 7:30 p.m., CFAC Auditorium
- 25 New Music at Calvin, 7:30 p.m., Recital Hall
- 28 Student Recital: Benjamin Mohr, bass, 5 p.m., Recital Hall
- 28 Student Recital: Tyler Luce, saxophone, 7 p.m., Recital Hall
- 28 Women's Chorale, 8 p.m., Calvin Chapel
- 29 Student Recital: Ruth Vanden Bos, violin, 1 p.m., Recital Hall
- 29 Student Recital: Jonathan Wiers, piano, 5 p.m., Recital Hall
- 29 Calvin Orchestra, 8 p.m., CFAC Auditorium
- 30 \* Alumni Choir, 3 p.m., Trinity Lutheran Church

### MAY

- 1 Student Recital: Brenda Oosterhouse, mezzo, 7:30 p.m., Recital Hall
- 4 Jazz Band, 7:30 p.m., Recital Hall
- 5 Capella, 8 p.m., Calvin Chapel
- 6 Student Recital: Nii Kpakpo Adoteye Anum, countertenor, 1 p.m., Recital Hall
- 6 Student Recital: Joshua Parks, violin, 3 p.m., Recital Hall
- 6 Student Recital: Joshua Shoemaker, bass, 5 p.m., Recital Hall
- 6 Wind Ensemble, 8 p.m., CFAC Auditorium
- 8 Percussion Ensemble, 7:30 p.m., CFAC Auditorium
- 9 Symphonic Band, 7:30 p.m., CFAC Auditorium

## CALENDAR OF EVENTS

2017 – 2018

### SEPTEMBER

- 21 Faculty Recital: Hyesook Kim, piano, 7:30 p.m., Recital Hall

### OCTOBER

- 6 \* Late Night with Capella, 9 p.m., CFAC Auditorium
- 20 \* Calvin Music Festival, 7:30 p.m., CFAC Auditorium
- 21 Might You Be a Composer, 9:45 a.m., Lab & CFAC 252
- 24 Honor Band Festival Concert, 7 p.m., CFAC Auditorium

### NOVEMBER

- 2 Chamber Music Recital, 7:30 p.m., Recital Hall
- 3 Jazz Band, 8 p.m., Recital Hall
- 4 Calvin Orchestra, 8 p.m., CFAC Auditorium

- 5 \* Alumni Choir, 3 p.m., CFAC Auditorium
- 10 Capella & Women's Chorale, 8 p.m., TBA
- 11 Calvin Community Symphony, 3 p.m., CFAC Auditorium
- 11 Wind Ensemble, 8 p.m., CFAC Auditorium
- 18 Concerto Competition, 9 a.m. - noon, Recital Hall
- 19 Gospel Choir, 3 p.m., CFAC Auditorium

## DECEMBER

- 1 \* Oratorio Society presents Handel's *Messiah*, 8 p.m., CFAC Auditorium
- 2 \* Oratorio Society presents Handel's *Messiah*, 8 p.m., CFAC Auditorium
- 3 Service of Lessons & Carols, 3 p.m. & 6 p.m., LaGrave Ave. CRC
- 4 Percussion Ensemble, 7:30 p.m., CFAC Auditorium
- 7 Symphonic Band, 7:30 p.m., CFAC Auditorium
- 9 \* Sleigh Ride Adventure, 3 p.m., CFAC Auditorium

## FEBRUARY

- 15 Faculty Recital: Tiffany Engle, saxophone, 7:30 p.m., Recital Hall
- 16 \* Praise Night with the Gospel Choir, 7:30 p.m., CFAC Auditorium

## MARCH

- 2 \* Date Night with Women's Chorale, 7 p.m. & 9 p.m., Recital Hall
- 3 Calvin Orchestra Concerto Concert, 8 p.m., CFAC Auditorium
- 9 Symphonic Band & Jazz Band, 8 p.m., CFAC Auditorium
- 10 Calvin Community Symphony, 3 p.m., CFAC Auditorium
- 10 Wind Ensemble, 8 p.m., CFAC Auditorium

## APRIL

- 7 \* Choral Masterworks, 8 p.m., CFAC Auditorium
- 22 Gospel Choir, 3 p.m., CFAC Auditorium
- 24 New Music at Calvin, 7:30 p.m., Recital Hall
- 26 Chamber Music Recital, 7:30 p.m., Recital Hall
- 27 Women's Chorale, 8 p.m., Calvin Chapel
- 28 Calvin Orchestra, 8 p.m., CFAC Auditorium
- 29 \* Alumni Choir, 3 p.m., TBA

## MAY

- 3 Jazz Band, 7:30 p.m., Recital Hall
- 4 Capella, 8 p.m., Calvin Chapel
- 5 Wind Ensemble, 8 p.m., CFAC Auditorium
- 6 Campus Choir, 3 p.m., CFAC Auditorium
- 7 Percussion Ensemble, 7:30 p.m., CFAC Auditorium
- 9 Symphonic Band, 7:30 p.m., CFAC Auditorium

## [calvin.edu/music/calendar](http://calvin.edu/music/calendar)

\*Tickets required. Contact the Calvin Box Office (616-526-6282) or [calvin.edu/boxoffice](http://calvin.edu/boxoffice) for tickets.

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