

Acknowledgements

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The University of Mary
Music Department
Presents

Senior Clarinet Recital

Kailee Klein

Rhonda Gowen, piano



Sunday, October 10th, 2021
1 PM

R. M. Heskett Hall
Clairmont Center for Performing Arts

Program

Introduction, Theme, and Variations, Op. Posth. Carl Maria von Weber
(1786-1826)

Clarinet Concerto in A Major, K. 622 Wolfgang Amadeus Mozart
II. Adagio (1756-1791)
III. Rondo: Allegro

Fantasy-Pieces for Clarinet and Piano, Op. 73 Robert Schumann
I. Zart und mit Ausdruck (1810-1856)
III. Rasch und mit Feuer

Three Pieces for Solo Clarinet Igor Stravinsky
(1882-1971)

Five Bagatelles, Op. 23 Gerald Finzi
I. Prelude (1901-1956)
IV. Forlana
V. Fughetta

Five Bagatelles, Op. 23

Gerald Finzi

Gerald Finzi was a British composer during WWII. He began writing the *Five Bagatelles* in early 1941, but only finished three movements before he was drafted to take part in the Ministry of War Transport. When he returned, Finzi finished the fourth movement and later wrote the fifth movement to have a finale for the collective work. *Five Bagatelles* is a work that was written by combining bits of 20-year-old musical ideas of Finzi's. He considered this composition to have little musical value. Therefore, he named his work 'Five Bagatelles' or five trifles, which is ironic because it is now considered to be part of the standard clarinet repertoire.

The "Prelude" is the longest of the five pieces and is written in an ABA format. The B section is slower and shows the influence of Bach on Finzi. "Forlana" is also modeled after Bach. The movement takes its name from a traditional Baroque-era dance from France. The final movement is titled "Fughetta" begins with fiery accents in both the clarinet and the piano. It then transitions to the main theme that the clarinet plays by itself. Throughout the piece, the main theme is played in between other episodes of music. The end of the piece concludes with a little motive being repeated until it is barely audible.

Program Notes

Introduction, Theme, and Variations, Op. Posth. Carl Maria von Weber

Carl Maria von Weber was a German composer during the transition between the classical and romantic era. He is known for his operas but wrote a handful of clarinet works for his friend Heinrich Baermann with whom he toured. The Op. Posth. means that this piece was published after the death of Weber. However, the authorship of this particular composition has been highly debated, and some scholars now suggest that the work may be attributed to Joseph Küffner.

Introduction, Theme, and Variations was originally written for clarinet and string quartet. The work is composed in a standard form used by many musicians during the classical era. It starts with a dreamy introduction and simple accompaniment. The main theme is then introduced which is light and playful. The composer uses the variations to expand on the theme. Overall, as the variations progress, the composer uses the rhythms to give a feeling the soloist is playing faster.

Clarinet Concerto in A Major, K. 622 Wolfgang Amadeus Mozart

Born in Salzburg during the Classical Era, Wolfgang Amadeus Mozart was a child prodigy and composed over 600 works. The Clarinet Concerto in A Major is considered today to be a standard in clarinet repertoire. This piece was written in 1791 during the last year of Mozart's life for Anton Stadler, a virtuoso clarinet player, and a close friend of Mozart's. Mozart first wrote this piece for the basset clarinet, which can play a major third lower than a typical Bb soprano clarinet. It was later rewritten for the standard Bb clarinet. The second movement titled Adagio gives a feeling of loss in a gentle and reflective manner. The movement explores both the high and low tones of the clarinet. One can get the sense of sadness hiding behind the beautiful, arching phrases. The third movement, Rondo: Allegro, has a cheerful main theme that is repeated between other episodes of new music. This piece has many challenging moments that allows the clarinetist plenty of opportunities to show off with the acrobatic leaps, brilliant arpeggios, and vivacious scales.

Fantasy-Pieces for Clarinet and Piano, Op. 73 Robert Schumann

A German composer, Robert Schumann was considered one of the great musicians of the Romantic era. He started off his academic journey as a law student, but soon became interested in the music of Schubert, enticing him to pursue music. Through intense practicing on the piano as a young musician, he paralyzed two of his fingers. Fortunately, he married a talented piano player, Clara Schumann, who continued to play and promote her husband's works even after his death. The third movement of the *Fantasy-Pieces for Clarinet and Piano* contains a particularly challenging piano part that was likely written for Clara.

The *Fantasy-Pieces for Clarinet and Piano* was written in 1849 and contains short movements that portray a specific mood or emotion. The first movement titled "Zart und mit Ausdruck" translates to "tender and with expression". The majority of the piece is in A minor portraying a melancholy feeling which leads to a peaceful conclusion in A major. The third movement, "Rasch und mit Feuer," translates to "quick and with fire." This piece is a fury of passion and demands much of both the soloist and piano player. Towards the end of the composition, the performers are instructed to play quicker. The work ends in an energetic pace with spirited arpeggios in both parts.

Three Pieces for Solo Clarinet Igor Stravinsky

Igor Stravinsky was a 20th century composer and was known for his revolutionary impact on music and composition. *Three Pieces for Solo Clarinet* is a rather small work written in 1918 but recalls some of the stylistic elements from his more well-known piece *L'histoire du Soldat*. It was written for Werner Reinhard, a clarinetist and patron of Stravinsky's. Care must be taken when performing these pieces because Stravinsky wrote specific instructions about following all musical markings on the page. The first piece explores the richness of the clarinet's low register. The second is written in unmeasured time and has no measures. This movement explores all the ranges of the clarinet and to the audience, sounds like there is no regulation. The third is the piece that most closely resembles the devil's dance from Stravinsky's theatrical work *L'histoire du Soldat* with its syncopated rhythms and intense tune.