

3-3-2012

## Senior Recital: Lauren Willis

Lauren Willis, Clarinet

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McLane with the Philadelphia Orchestra under Eugene Ormandy. The score is in two movements that are connected by a lengthy cadenza. The first is marked “slowly and expressively” – a gentle pastorale that recalls the serene, contemplative mood of the Grover’s Corners theme from Copland’s score for the film version of Thornton Wilder’s *Our Town*. Strings and harp are the instrumental complement. This quiet rumination leads to a flashy cadenza – a supreme test of the solo instrumentalist’s dexterity – which launches the rondo-finale. Copland freely channels jazz and Latin American pop elements in this rhythmically vital, complex web of thematic strands. Since he was scoring this work for chamber orchestra, Copland achieves a percussive effect by having the bass players slap their instruments. The score concludes with a striking clarinet glissando. This “jazzy smear” (in the language of jazz instrumentalists) is a brilliant exclamation point on Copland’s synthesis of classical and vernacular elements.

([www.lawrencebudman.com](http://www.lawrencebudman.com))

**Illinois State University  
College of Fine Arts  
School of Music**

Senior Recital  
Lauren Willis, *Clarinet*

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Dir Hirt auf dem Felsen D. 965

Franz Schubert  
(1797-1828)

Kelly Ferguson, *soprano*

Lu Witzig, *piano*

A Set for Clarinet (1954)

Donald Martino  
(1931-2005)

Allegro

Adagio

Allegro

~ Intermission ~

Concerto for Clarinet (1948)

Aaron Copland  
(1900-1990)

Momoko Gresham, *piano*

This recital is in partial fulfillment of the graduation requirements for the degree,  
Bachelor of Music in Performance.

Kemp Recital Hall  
March 3, 2012  
Saturday Afternoon  
1:00 p.m.

This is the one hundred and twelfth program of the 2011-2012 season.

**Franz Schubert (1797-1828)**  
***Der Hirt auf dem Felsen (1828)***  
***The Shepherd on the Rock***

Possibly the last work that Schubert ever composed, *Der Hirt auf dem Felsen* was written for the great Berlin Court Opera singer Anna Milder Hauptmann. She had asked him not for an art-song, which he had done for her before, but a real show-stopper, “one which can be sung in a variety of measures, so that several emotions can be represented...I leave the choice to you, so that there may be a brilliant ending.”

The text is the lament of a shepherd up with his flock waiting for spring to come when he can see his loved one again. He flings his voice off into the valley below and listens to the echo that returns. When he realizes how far away she is, he is deeply saddened and this leads to the slow middle section. But then the thought of spring’s arrival brings him renewed energy and hope and the piece segues into the happy, lilting and virtuosic third section. The echo is of course played by the clarinet. Interestingly, the work begins and ends with the echo, that is, the clarinet.

It stands to this day as perhaps the greatest and most beloved work for soprano, clarinet and piano.

Wenn auf dem höchsten Fels ich steh’, ins tiefe Tal hernieder seh’, und singe und singe, fern aus dem tiefen, dunkeln Tal schwingt sich empor der Widerhall, der Widerhall der Klüfte.	When aloft to the highest crag I go, and view the valley far below, and sing there, and sing there... Up from the dusky vale I hear my ev’ry note reechoed clear, the echo from the cavern.
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Je weiter meine Stimme dringt, je heller sie mir widerklingt, von unten, von unten. Mein Liebchen wohnt so weit von mir, drum seh’n ich mich so heiss nach ihr hinüber, hinüber.	The further I can fling my voice, the clearer it returns to me from far below, from far below. But further still my darling dwells, in vain I long to reach her there, too far off, too far off.
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Je weiter meine Stimme dringt...	The further I can fling my voice...
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Wenn auf dem höchsten Fels ich steh’...	When aloft to the highest crag I go...
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fern aus dem tiefen, dunkeln Tal...	Up from the dusky vale I hear...
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In tie fem Gram verzehr’ ich mich, mir ist die Freude hin, auf Erden mir die Hoffnung wich, ich hier so einsam bin, ich hier so einsam bin.	Again in grief my strength is spent, no joy the path to cheer, no hope for me nor yet content, I live so lonely here, I live so lonely here.
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So sehrend klang im Wald das Lied  
so sehrend klang es durch die Nacht,  
die Herzen es zum Himmel zieht  
mit wunderbarer Macht.

The yearning in my song of love  
so haunts the woods by day and night.  
It draws the heart t’wards Heav’n above  
with wonder working might.

Der Frühling will kommen,  
der Frühling meine Freud,  
nun mach’ ich mich fertig  
zum Wandern bereit,

And Spring will be coming,  
with joys for me in store,  
through high summer pastures  
to wander once more,

Je weiter meine Stimme dringt,  
je heller sie mir widerklingt...

The further I can fling my voice,  
the clearer it returns to me...

Der Frühling will kommen...

And Spring will be coming...

Je weiter meine Stimme dringt...  
(program notes from [www.entrangled.wordpress.com](http://www.entrangled.wordpress.com))

The further I can fling my voice...

**Donald Martino’s *A Set for Clarinet***

The Set, a virtuosic show-piece that, despite its having caused somewhat of a stir early on, is now a staple of the modern clarinet repertoire, was composed over a period of three days in February of 1954, and is dedicated to Martino’s “old pal and friendly rival clarinetist” Arthur Bloom, who premiered the work in Princeton in May of that year. The term “set” refers not to a twelve-tone set—indeed, Martino was at the time largely unfamiliar with the music and theories of Schoenberg, Webern, and Berg—but rather to the dance band set, which always consisted of three pieces played without pause. Echoes of jazz and pop music pervade all three movements—the first of which (Allegro, an A-B-A form with introduction and coda) was originally titled “Conservatory Stomp,” while the second (Adagio, A-B-A with coda) was called “Blues in Eb,” and the third (Allegro, a medley with introduction and coda), “10th Avenue Shuffle.” These influences notwithstanding, the work is, in essence, what Martino refers to as “an instance of classical virtuoso writing in the Italian tradition”; in fact, many of its technical challenges (such as the enormous wide-register leaps) derive directly from the études that the composer studied with Liet. ([www.newworldrecords.org](http://www.newworldrecords.org))

**Aaron Copland’s *Concerto for Clarinet and Orchestra***

Benny Goodman commissioned Copland to write the concerto in 1947...By late 1948 he had completed and orchestrated the concerto. Goodman hesitated in scheduling the premiere, concerned that his instrumental technique was not up to the virtuosic demands of Copland’s piece. After some small revisions (mainly in the second movement) Goodman gave the first performance on November 6, 1950 in a national radio broadcast with the NBC Symphony conducted by the formidable Fritz Reiner. The first public performance was given on November 28, 1950 by Ralph