

## Chapman University Chapman University Digital Commons

---

Printed Performance Programs (PDF Format)

Music Performances

---

4-20-1996

# Senior Recital

Gina Nicole Vanides  
*Chapman University*

Roberta Garten  
*Chapman University*

Skye O'Neil  
*Chapman University*

Follow this and additional works at: [http://digitalcommons.chapman.edu/music\\_programs](http://digitalcommons.chapman.edu/music_programs)

---

### Recommended Citation

Vanides, Gina Nicole; Garten, Roberta; and O'Neil, Skye, "Senior Recital" (1996). *Printed Performance Programs (PDF Format)*. Paper 94.  
[http://digitalcommons.chapman.edu/music\\_programs/94](http://digitalcommons.chapman.edu/music_programs/94)

This Senior Recital is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).

CHAPMAN UNIVERSITY  
*School of Music*

*Davey*

*presents a*

# Senior Recital

Gina Nicole Vanides, clarinet

accompanied by  
Roberta Garten, piano  
Skye O'Neil, soprano

April 20, 1996  
2:00 P.M. • Salmon Recital Hall

COM 12

Program

00:00 - 10:38

Three Romances, Op. 94  
Nicht Schnell  
Einfach, innig  
Nicht Schnell

Robert Schumann  
(1810-1856)

Miss Vanides  
Ms. Garten

10:40 - 11:24

Wings for Solo Clarinet

Joan Tower  
(b. 1938)

Miss Vanides

Intermission  
(20 minutes)

14:25 - 31:37

Der Hirt auf dem Felsen  
(Shepherd on the Rock)

Franz Schubert  
(1797-1828)

Miss Vanides  
Miss O'Neil  
Ms. Garten

31:40 - 48:37

Concerto for Clarinet  
Slowly and Expressively  
Rather Fast

Aaron Copland  
(1900-1990)

Miss Vanides  
Ms. Garten

### THREE ROMANCES - (1849)

Schumann originally composed this set of pieces for the oboe, with clarinet or violin suggested as alternatives. Phrasing is important, as it calls for long lines, clear note groupings, and a sense of direction. A warm tone and an expressive dynamic range are also essential, coupled with a freedom of tempo.

### WINGS - (1981)

This work depicts the flight patterns of a large bird, (perhaps a falcon). At times, the imagery is that of the bird soaring calmly across the wind currents. In the contrastingly wild passages, the bird's flight becomes fast and turbulent, characterized by crazy loops and dives.

### DER HIRT auf dem FELSSEN - (1828)

Shubert composed this in the year of his death. He combined the poems of Wilhelm Muller and Helmina von Chezy to create this beautiful piece, with a playful first movement which leads into a wistful love song, and a joyful second movement whose hope stems from the anticipation of the arrival of spring. The movements lead directly into each other. The vocalist portrays the shepherd singing in the valley, while the clarinet acts as the echo. The piano accompanies them by adding harmonic stability to the instrumental and vocal timbres.

When I stand on the highest cliff  
and look down into the valley and sing  
I hear my echo rise back up to me.  
The further I can project my voice  
the clearer it returns to me from below.

My love dwells far from me  
In vain, I long for her  
But she is too far away  
I am consumed in grief  
My joy and hope have ended  
I am so lonely.

My yearning love song  
haunts the woods day and night  
With wondrous power,  
It draws the heart heavenward.

Spring is coming with joys for me  
Now I can wander once more  
The further I can fling my voice  
The clearer, the brighter it returns to me.

## CLARINET CONCERTO - (1947-1948)

Renowned jazz clarinetist Benny Goodman commissioned Copland to write this work for him. The expressive first movement leads into the cadenza, where the jazz rhythms of this piece first appear, along with motifs from the upcoming movement. This cadenza leads into the syncopated and lively second movement.