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School of Music

presents

# SENIOR RECITAL

## Bora Moon, clarinet

Valerie Pool, piano

Theresa Stephens, bass clarinet

Friday, May 8, 2009

4:30 pm

Dr. Bobbie Bailey & Family Performance Center  
Performance Hall

*Sixty-fifth Concert of the 2008-2009 season*

**Kennesaw State University  
School of Music**

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**PROGRAM**

New York Counterpoint	Steve Reich (b. 1936)
Ms. Moon and tape	
Trois Romances	Robert Schumann (1810-1856)
Ms. Moon Ms. Pool	
Analogues	Nikola Resanovic (b. 1955)
Arpeggiator Resonant Filter Sample and Hold	
Ms. Moon Ms. Stephens	
Clarinet Concerto	Aaron Copland (1900-1990)
(Commissioned by Benny Goodman)	
Ms. Moon Ms. Pool	

This recital is presented in partial fulfillment of the requirements for the degree  
Bachelor of Music in Performance  
Ms. Moon studies clarinet with Ted Gurch

The second movement is a fusion of North and South American popular music, such as Charleston rhythms, boogie woogie, and Brazilian folk tunes. It ends with a big glissando, similar to the glissando that opens Gershwin's *Rhapsody in Blue*.

In 1951, the concerto was used for a ballet, *Pied Piper*, choreographed by Jerome Robbins for the New York City Ballet. As a part of the ballet, the solo clarinetist takes his place on a high stool at the corner of the stage. In the first movement pair of dancers performs a romantic pas de deux with other dancers watching and joining in. As the clarinet cadenza begins, the lovers disappear and the dancing becomes more and more frenetic. In the second movement, the dancing responds to the music with carefree hysteria. At the final glissando, the dancers dash across the stage toward the soloist and "fall at his feet in a wave."

## Program Notes

### New York Counter Point

Steve Reich was born in New York on October 3, 1936 to the Broadway lyricist June Sillman. At age 14, Reich began drum lessons with Roland Kohloff in order to play jazz. After graduating with a philosophy degree from Cornell University, Reich attended Juilliard and Mills College and graduated with a master's degree in composition.

Reich has been recognized as one of the world's foremost living composers, and he also pioneered the style of minimalism. Reich often used tape loops to create phrasing patterns for his pieces, which greatly influenced contemporary music.

In summer 1985, Reich wrote *New York Counterpoint*, which was commissioned by the Fromm Music Foundation for clarinetist Richard Stolzman. *New York Counterpoint* requires the soloist to play against the pre-recorded tape of seven b-flat clarinets, one b-flat/bass clarinet, and 2 bass clarinets. This piece is a stylistic continuation of his early work *Vermont Counterpoint* (1982), written for flutes.

The first movement begins with repetitive straight rhythms and contrasting dynamics. It ends with jazzy syncopated rhythms that foreshadow the second movement. The second movement contains slow jazz rhythms that blend the clarinet choir together. Unlike the first movement, this movement explores the lower register of the clarinets. The third movement contrasts the second movement with a faster tempo and vigorous rhythms. Unlike the classical articulation of the clarinet, the bass clarinet uses slap tongue to bring out the jazz element.

### Trois Romances

Robert Schumann was born in Zwickau, Saxony on June 8, 1810 and died July 29, 1856. Schumann was not only a famous 19<sup>th</sup> century Romantic composer, he was also known as an influential music critic. Schumann hoped to become a virtuoso pianist, however after a hand injury, he changed his focus to composition. Perhaps, this is why Schumann primarily composed for piano until 1840, the year of his marriage to Clara Wieck. He later composed for piano and orchestra, lieder, four symphonies, an opera, and other orchestra, choral and chamber works.

Trois Romances was written in December of 1849 during the hardship of political upheaval in his home town Dresden. On May 3, 1849 fighting broke out in Dresden after the king of Saxony dissolved the Landtag. Two days later a republican army tried to draft Robert Schumann into their military force but Schumann, his wife and the oldest daughter fled to the railway station. Clara Schumann came back to the house on May 7<sup>th</sup> for the rest of their children. Schumann and his family were able to return to their home at the end of the year. Schumann wrote Trois Romances on three separate dates in December and it was given to Clara Schumann as a Christmas gift on December 25, 1849. Three days later, Clara premiered the piece with a violin in the Royal Chapel in Dresden.

The term “romance” can be defined as a simple lyrical vocal or instrumental piece. Schumann composed these romances immediately after the above incident which explains why the piece starts with a gloomy minor melody. All three movements are composed in binary form, also known as the ABA form. The first movement is in minor, contrary to the romantic major tonality of the second movement. The second movement is marked as Einfach and Innig (simple and affectionate) to state the romantic sense of the music. The third movement is substantially more complicated than the first and second with the contrasting melody and dramatic change of the tempo.

### **Analogues**

Nikola Resanovic was born in Derby, England in 1955 and moved to the United States in 1966. He graduated with a bachelor degree in music theory/composition from the University of Akron; where he studied composition with David Bernstein. In 1981, he graduated with a DMA in composition from the Cleveland Institute of Music, where he studied with Donald Erb. Resanovic has composed many sacred chants and several volumes of choral liturgical music. He was appointed chair of the Liturgical Music committee of the Serbian Orthodox church in the USA and Canada. Resanovic is currently teaching music composition and theory at the University of Akron.

*Analogues* is a duet for b-flat clarinet and bass clarinet written in 2003 for the principal clarinetist of the Jacksonville Symphony, Peter Wright. It was premiered by Wright and Kilpartick at the International Clarifest in Washington DC in 2004.

All three movements of Analogues contain the textural aspect of the synthesizer device. The first movement, Arpeggiator, opens with a melodic yet technical bass clarinet solo and is joined by the b flat clarinet. The second movement, Resonant Filter, contains a hint of Middle Eastern rhythmic figures. In the third movement, Sample and Hold, bass clarinet and b-flat clarinet demonstrate medieval hocket, a single melody line split between two alternating instruments. Bora Moon and Theresa Stephens have been performing duets together since 2005 when they won the Kennesaw State University concerto competition with the first Mendelssohn concertino.

### **Clarinet Concerto**

Aaron Copland was born in Brooklyn, NY on November 14, 1900 and died in December 2, 1990. Copland was known as the “dean of the American composers.” Aside from composing, Copland was also a teacher, lecturer, critic, writer, and sometimes a conductor of his own work.

Benny Goodman was a famous jazz clarinetist that commissioned concertos and chamber music (including Bartok’s *Contrasts*) for his own use. Many historians believe that Copland accepted Goodmans’ proposal because of their common Jewish background.

Copland scored the Clarinet Concerto for solo clarinet, strings, harp and piano in 1947. After completing the first movement, Copland left on a goodwill tour of South America, which inspired him to complete the second movement. While Copland composed, he mentioned that Goodman was surprisingly dull company. Also, Goodman asked Copland to cut out a few high notes and rewrite the closing of the first movement to give the soloist a moment’s rest before rushing into the cadenza.

The piece has only two movements, which are linked by a virtuosic cadenza. The opening slow movement is known as one of Copland’s most romantic efforts. The main theme of the movement originated from sketches for a “Pas de Deux,” which explains its special warmth. The cadenza that links the slow movement to the fast jazzy movement is free “within reason”. It is not marked *ad libitum* like many traditional concertos; Copland always felt that there was enough room for interpretation even when everything was notated.