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Senior Recital

Faith Kirkpatrick, *clarinet*

Natalie Klein, *clarinet*

Eric Jenkins, *piano*

Wednesday, October 14, 2020 | 7:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.

Mses. Kirkpatrick and Klein study clarinet with Prof. John Warren.

PROGRAM

FELIX MENDELSSOHN (1809-1847)

Concertpiece No. 2

LOUIS CAHUZAC (1880-1960)

Cantilene

FELIX MENDELSSOHN

Concertpiece No. 1

MARIO CASTELNUOVO-TEDESCO (1895-1968)

Clarinet Sonata, Op. 128

III. *Lullaby*

LUIGI BASSI (1833-1871)

Gran Duetto Concertato sopra motivi dell'opera 'La Sonnambula' (1831)



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PROGRAM NOTES

Concertpiece No. 2 (1833) - Mendelssohn

Felix Mendelssohn was born on February 3, 1809 in Hamburg, Germany. After moving to Berlin in 1811, he began studying composition and counterpoint with Carl Friedrich Zelter, who was actually recommended to the family by a colleague of W.F. Bach and C.P.W. Bach. At the age of 6, he began taking piano lessons from his mother, was tutored by Marie Bigot in Paris a year later, and eventually studied with Ludwig Berger. Mendelssohn made his first public performance at the age of 9. Between the ages of 12 and 14 he had written 12 string symphonies and at the age of 13, his first work was published, being a piano quartet. In 1821, Mendelssohn, who was 13 at the time, was introduced by a mutual friend to Johann Wolfgang von Goethe, who was very impressed by his work and was one of the first to compare him to Mozart. Mendelssohn moved on to set some of Goethe's poems to music, conduct numerous ensembles, travel to places such as England for musical opportunities, and of course, composed numerous pieces of music, which included concertos, symphonies, chamber music, piano music, operas, and choral works. Mendelssohn passed away on November 4, 1847 due to a series of strokes.

Concertpiece No. 2 was originally written for clarinet and basset horn but has been reset to feature two clarinets. The first movement begins in D minor, with a very agitated and aggressive introduction. As it moves forward, the mood lightens for a slight moment to open up for two short cadenzas for each player, leading to a brilliant flourish back in the minor key to close out the movement. The second movement is much softer and sweeter in comparison to the first. After the introduction, the piano drops out and the two clarinets perform the majority of the movement unaccompanied, with the second clarinet playing the flowing, arpeggiated accompaniment line, supporting the songlike melody played by the first clarinet. The third and final movement is very lighthearted and joyous, featuring both the characteristic and technical qualities of the instrument. This movement provides more soloistic sections for both players with distinct characters and themes presented throughout the movement. The piece ends in a duo cadenza that is brilliant and exciting, exploiting the instrument and players to the limit.

Cantilene (1895) - Cahuzac

Luis Cahuzac was born on July 12, 1880 in Languedoc, France. A clarinetist himself, he began composing and wrote a number of works for himself as a solo performer. He was one of the few clarinetists in the early 20th century who was actually able to make a career as a soloist. He studied with Cyrille Rose, famous in the classical for the Rose Studies, a clarinet staple, at the Paris Conservatory. Cahuzac was better known as a performer and teacher than composer, but his works for clarinet are unique and are perfect for showing off the capabilities of the instrument and pushing the limits of the player. All of his works were inspired by his home of Southern France. He performed into his later years of life, ending his career with the Clarinet Concerto in A Minor by Paul Hindemith at the age of 76 on November 22, 1956. Luis Cahuzac died on August 9, 1960.



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Cantilene is a beautiful, picturesque work depicting the light and airiness of the Mediterranean in Southern France. As you listen, you will hear an echo-like effect that suggests a sort of open and free mountainous area as well. This work is very simple in its form yet is quite whimsical with a free spirit essence to it. It requires both proper technical and expressive execution to convey clarity and calmness to the audience. The simplicity of the work is what gives such beauty to the music and evokes an emotional response from the audience and player. You may find that this piece brings a sense of calm within the storm of today's issues, making it a pure example of the true power and necessity of music in every sense.

Concertpiece No. 1 (1832) - Mendelssohn

Concertpiece No. 1 was originally written for one clarinet and basset horn but has been reset for two clarinets and is most commonly seemed performed this way. As some of you may know, we performed this piece last year for the Concerto Competition here at Kennesaw State, where we were awarded Honorable Mention at the finals for our performance. This piece holds a very special place in our hearts, so it seemed fitting that we bring it back to perform on our last recital of our collegiate career. The first movement starts out strong with a duo introductory statement and two individual cadenzas. It then moves on to a very intense yet beautiful melody in the key of F minor. The movement closes out with a sort of conversation between the two players and moves directly into the second movement. The next movement displays gorgeous harmonies in the melody, featuring both players. It flows between major and minor contrasting lines into a very calming and peaceful ending. The third and final movement is really a showcase of the technical capabilities of the instrument and players. It is exciting and fast-paced with forward motion that pushes all the way to the very end of the piece.

Clarinet Sonata, III. Lullaby - Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco was born on April 3, 1895 in Florence, Italy. He was first introduced to piano by his mother and composed his first pieces at the age of 9. He received a degree in piano in 1914 followed by his composition degree in 1918. He quickly began to rise as a young up-and-coming composer, premiering his first opera and even began to write for guitar. In the late 1930s, Italian Racial Laws began to be enacted and his music was banned from being played on the radio and any performances of his works were quickly cancelled. It became clear that it was time to leave the country, so he then migrated to America in 1939 before the start of World War II. He found his way to Hollywood where he began a career as a film composer, composing for nearly 200 films. He became a U.S. citizen in 1946 and later died in 1968 in Beverly Hills, California.



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Clarinet Sonata, Op. 128: III. *Lullaby* is emotion provoking, somber yet hopeful, and attention grabbing. This work is one that calms the mind and awakes the soul. The register that the clarinet plays in provides a timbre that is often not focused on or glorified in the way that this movement presents it. As you listen, you will hear the ebb and flow as emotion grows and dynamics and musical momentum grow and decay. The relationship with the piano has a way of moving the music forward, but in a way of staying present and still. The harmonies throughout this movement tug at your heartstrings in a way that is all too applicable to the occasion of the performance. It depicts the ending of something magnificent and the glorious sadness that goes along with that, while providing a glimpse of hope of what is to come.

Gran Duetto Concertato sopra motivi dell'opera 'La Sonnambula' (1831) - Bassi

Luigi Bassi was an Italian composer and clarinetist born in Cremona Italy in 1833. From 1846 to 1853 he studied at the Milan Conservatory under Benedetto Carulli. Later on, he was the principal clarinetist of La Scala in Milan, Italy, and composed a total of 27 works for the clarinet, as well as 15 operatic fantasies.

Gran Duetto Concertato is a work composed for Eb clarinet and Bb clarinet. The Eb clarinet brings a bright and exciting color that has not been heard previously on the program. It has a sort of sparkle to it that really gives this piece a lot of character and charm. The piece opens with piano and then the clarinets open up with a series of contradicting ascending and descending arpeggiating lines that pushes towards a duo cadenza. From there, the piece moves into sort of a waltz or dance feel with a melodic line that moves back and forth in a staggered manner between the two parts. After a short piano interlude, the Bb clarinet introduces the next theme followed by a solo cadenza. The Eb clarinet rejoins and starts to take variations of the melody presented by the Bb previously. The Eb clarinet has the songlike melody above the Bb clarinets very involved accompaniment line. After another piano interlude, the newest theme is presented and then followed by two variations performed by the respective player. The finale is lively and exciting that will shock, surprise, and excite the listener. This work is most likely quite different from most classical works most are familiar with. This work is an exciting closer that is quite representative of the experiences had, relationships formed, and memories made during this chapter of our lives.

