

Summary of Dissertation Recitals

by

Joshua C. Anderson

**A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2018**

Doctoral Committee:

**Associate Professor Chad Burrow, Co-Chair
Associate Professor Daniel Gilbert, Co-Chair
Professor Colleen Conway
Assistant Professor Kevin Maki
Assistant Professor Oriol Sans**

Joshua C. Anderson

jcande@umich.edu

© Joshua C. Anderson 2018

TABLE OF CONTENTS

ABSTRACT	iv
RECITAL 1	1
Recital 1 Program	1
Recital 1 Program Notes	2
RECITAL 2	12
Recital 2 Program	12
Recital 2 Program Notes	13
RECITAL 3	20
Recital 3 Program	20
Recital 3 Program Notes	21
BIBLIOGRAPHY	28

ABSTRACT

Recital 1: Jazz, Spanish Songs, and German Masterworks

Saturday, November 11, 2017, 4:00pm, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Assisted by Landon Baumgard, piano; Richard Narroway, cello. Program: *Para Fred (Five arrangements of Spanish folk songs)*, Enrique Granados, Fernando Obradors, Joaquín Nin, Joaquín Rodrigo, Xavier Montsalvatge (arrangement by Martin Katz); *Vier Stücke, Op. 5*, Alban Berg; *Grooves*, Philip Parker; *Trio for Clarinet, Cello, and Piano, Op. 3*, Alexander von Zemlinsky.

Recital 2: French Concert Pieces and Bach

Saturday, February 17, 2018, 8:00pm, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Assisted by Siyuan Li and Mi-Eun Kim, piano. Program: *Pulcinella*, Eugène Bozza; *Canzonetta*, Gabriel Pierné; *Arabesque*, Germaine Tailleferre; *Cantilene*, Louis Cahuzac; *Andante et Allegro*, Ernest Chausson; *Andantino, Op. 30*, Florent Schmitt; *Theme and Variations*, Jean Françaix; *Chromatic Fantasy*, J. S. Bach (arrangement by Stanley Hasty); *Clarinet Sonata*, William Horne.

Recital 3: Italian Masterpieces and Operas

Saturday, March 24, 2018, 8:00pm, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Assisted by Mi-Eun Kim, piano; Merryl Nielle, flute; Michael Cody Dean, bassoon; Teagan Faran, violin; Zola Hightower, viola. Program: *Sonata for Clarinet*, Gregorio Sciroli;

Drei Fantasien, Op. 27: 1. Di piacer mi balza il cor, Gioachino Rossini (arrangement by Iwan Müller); *Lied*, Luciano Berio; *Fantasy on Pietro Mascagni's Cavalleria Rusticana*, Carlo Della Giacomina; *Mazurka Caprice*, Aurelio Magnani; *Sonata for Clarinet and Piano*, Nino Rota; *Fantasy on Giuseppe Verdi's Un Ballo in Maschera*, Louis Lohraseb.

RECITAL 1 PROGRAM

Joshua Anderson, Clarinet

Landon Baumgard, Piano

Richard Narrowway, Cello

Saturday, November 11, 2017

Walgreen Drama Center, Stamps Auditorium

4:00pm

Para Fred

La Maja de Goya - Granados

Jesús de Nazareth/Tres morillas - Nin/Obradors

¿De dónde venís? - Rodrigo

Canción de cuna - Montsalvatge

El Vito - Obradors

arr. Martin Katz

(b. 1945)

4 Stücke, Op. 5

Mässig - Langsam

Sehr Langsam

Sehr rasch

Langsam

Alban Berg

(1885-1935)

Grooves

Bop

Hocket and Rock-It

Sultry Waltz

Bulgarian Blues

Philip Parker

(b. 1953)

Intermission

Trio for Clarinet, Cello, and Piano Op. 3

Allegro ma non troppo

Andante

Allegro

Alexander von Zemlinsky

(1871-1942)

Richard Narrowway, cello

RECITAL 1 PROGRAM NOTES

Para Fred - Arranged by Martin Katz

Para Fred is a selection of five Spanish songs arranged by pianist Martin Katz for clarinetist Fred Ormand. While both professors were teaching at the University of Michigan, Ormand spoke with Katz telling him that there was a dearth of Spanish music for the clarinet. Professor Katz decided to remedy the situation and this compilation is the result.

La Maja de Goja - Enrique Granados

Born at sea on July 27, 1867, Enrique Granados was a composer of Catalan birth. Through his father, a military officer, Granados began music lessons with army bandmaster, José Junceda.¹ Though he went on to study piano in Barcelona, he was largely self-taught as a composer. In 1901 he founded the *Academia Granados* which was an educational institution that promoted chamber music and also served to indicate the respect he had cultivated. Granados was drawn to the work of Francisco Goya, a Spanish painter, especially his depictions of *majos* and *majas*. The term *majo* (or the feminine, *maja*) was used to describe the lower-class members of Spanish society. Stereotypically, a *majo* or *maja* was seen as physically attractive, rambunctious, and arrogant.²

La Maja de Goja is a reference to two of Goya's famous works that are now often displayed alongside one another, La maja desnuda and La maja vestida. The works are nearly

¹ Larrad, Mark. "Granados, Enrique." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

² Cockburn, Jacqueline, et al. *The Spanish Song Companion*. Scarecrow Press, 2006.

identical, save for the presence, or lack, of clothing. The song is unique in that the entire first half of the piece is instrumental, typically played on piano or guitar. The voice enters halfway through the song and begins by praising the work of Goya, stating, “There is not a woman - maid or lady - who does not think well of Goya” and “If I might find someone to love me, like he loved me, I would not envy nor yearn for better luck”.

Tres Morillas - Fernando Obradors and Joaquín Nin

Born in Barcelona, Fernando Obradors began his musical studies on the piano. He was almost entirely self-taught, but went on to conduct the Radio Barcelona Orchestra.³ Obradors is known mainly for his four volumes of *Canciones clásicas españolas* (Classical Spanish Songs), many of which draw upon Spanish folk songs.⁴

Born in Havana in 1879, Joaquín Nin was a Cuban composer who became well known as an arranger of Spanish folk songs. He was well known as a pianist, making his recital debut in Barcelona at age 12. Later in his life he served on the faculty at the New University of Brussels and the Schola Cantorum in Paris.⁵

Tres Morillas is sung by a person who has found themselves infatuated with three Moorish girls. The Moors were a Muslim people of Arab and Berber decent that conquered the Iberian peninsula and held power, in some regard, until the end of the 15th century.⁶ This song is believed to have originated sometime around the mid-late 15th century, making the text even

³ Kimball, Carol. *Song: a Guide to Art Song Style and Literature*. Hal Leonard Corporation, 2005.

⁴ Ibid.

⁵ Hess, Carol A. “Nin, Joaquín.” *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 1 Nov. 2017.

⁶ Fletcher, Richard. *Moorish Spain*. University of California Press, 2006.

more striking.⁷ The singer, presumably a Christian, finds himself attracted to these three women who have been forced to convert to Christianity lest they be forcibly removed from the country.⁸ Their forced conversion is evident when they reply to the singer, “We are Christians who were Moors”.

Cleverly, Obrador’s setting of *Tres Morillas* is blended with Nin’s setting of *Jesus de Nazareth*, a Christian song with a traditionally Moorish tonality, emphasizing harmonic minors and incorporating improvisatory elements. The song is celebrating the birth of Christ, though the minor key sounds, to modern, Western listeners, like a lament.

¿De Donde Venis? - Joaquín Rodrigo

Born in Madrid on November 22, 1901, Joaquín Rodrigo was blind from the age of three. He studied in Paris and went on to work in Paris and Germany before returning to Spain at the end of the Spanish Civil War. He was a conservative composer, describing himself as “faithful to a tradition”.⁹ Rodrigo is known for his song settings of Spanish poetry and his concerti, specifically those written for the guitar.¹⁰

¿De Donde Venis? is a song sung to an unfaithful lover. The singer asks her love, “From where have you come?”, a question she answers herself as she reveals, “I know from where!” The piece contains some striking dissonances between the voice and accompaniment, especially

⁷ Da Silva, Zenia Sacks. *The Hispanic Connection: Spanish and Spanish-American Literature in the Arts of the World*. Praeger, 2004.

⁸ Fletcher, Richard. *Moorish Spain*. University of California Press, 2006.

⁹ Calcraft, Raymond. "Rodrigo, Joaquín." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

¹⁰ Ibid.

in the passage where the singer threatens, “Perhaps I will tell!” Also notable is the use of laughter in which the voice bounces around high notes, mocking her lover who has been caught in his deception.

Cancion de Cuna - Xavier Montsalvatge

Born in Barcelona, Xavier Montsalvatge studied composition at the Barcelona Conservatory. He rebelled against the German tradition presented by his teachers, instead being drawn to the work of Stravinsky and *Les Six*, as well as to the music of his Catalan roots.¹¹ Catalonia and Cuba have strong historical ties which resulted in an influx of “Hispano-African-American” rhythms and subject matter as emigrants returned to Spain following the war of independence.¹² *Cancion de Cuna* is one of Montsalvatge’s most performed songs and encapsulates his attraction to West Indian elements.¹³

Cancion de Cuna (Lullaby, literally “song of the cradle”) is sung to a young boy, “So tiny... boy that doesn't want to sleep”. The text describes the boy’s eyes, wide open “Like windows that look out to sea” and the singer encourages him to dream of happier times and a better future.

El Vito - Fernando Obradors

¹¹ Paine, Richard Peter. "Montsalvatge, Xavier." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

¹² Ibid.

¹³ Ibid.

El Vito is a Spanish dance that was typically performed on top of a table, usually for an audience of bullfighters.¹⁴ The name comes from the tradition of dancing around a statue of Saint Vitus in order to obtain healing. In fact, “St. Vetus’ Dance” became a term for those suffering from *Sydenham’s chorea*, a disease of the nervous system that results in jerky, involuntary movements.¹⁵

Vier Stücke - Alban Berg

Austrian composer, Alban Berg, was born in Vienna on February 9, 1885. He studied piano with his governess and went on to become a pupil of Arnold Schoenberg from 1904-1911. Schoenberg wrote to his publisher during this time, “Berg is an extraordinarily gifted composer, but... he [is] absolutely incapable of writing an instrumental movement or inventing an instrumental theme.”¹⁶ Berg’s relationship with his teacher was difficult with many of Schoenberg’s letters to him demanding he complete domestic tasks on Schoenberg’s behalf.

Their relationship arrived at its nadir after the premiere of Berg’s *Fünf Orchesterlieder, Op. 4* (Five Orchestra Songs) on March 31, 1913. The work was the first that Berg wrote without Schoenberg’s input. It includes five, very short pieces (the longest song in the cycle is only 55 bars in length) that employ large, dramatic gestures in miniature. The premiere of the work caused fights to break out in the concert hall which resulted in the police being called and the concert organizer being arrested. A couple of months after the premier, Schoenberg

¹⁴ Kimball, Carol. *Song: a Guide to Art Song Style and Literature*. Hal Leonard Corporation, 2005.

¹⁵ Midelfort, H. C. Erik. *A History of Madness in Sixteenth-Century Germany*. Stanford Univ. Press, 2000.

¹⁶ Jarman, Douglas J. "Berg, Alban." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

approached Berg and chastised him for the “insignificance and worthlessness” of his compositions.¹⁷ This caused Berg to suffer a personal crisis of confidence, writing to Schoenberg, “My self doubt is so strong that the least criticism from you... robs me of almost all hope.”¹⁸

The *Vier Stücke* (Four Pieces) are even shorter than the *Orchesterlieder* (the longest of the four coming in at 20 bars) and were likely written before Schoenberg’s criticism, Berg having documented their completion in June of 1913. They were premiered on October 17th, 1919 as a part of the *Verein für Musikalische Privataufführungen in Wien* (Society for Private Musical Performances in Vienna). The *Verein* was the brainchild of Berg and his colleague, Arnold Schoenberg, founded in 1918 to promote contemporary music by Modernist composers. The society was members-only with no critics or applause permitted at the performances and sought to present new works in intimate settings.¹⁹

The *Vier Stücke* take large gestures and compress them into small movements to such an extent that it has been called “a miniature four-movement sonata”.²⁰ Through this work, Berg forwent themes in favor of small cells filled with contrasting music that exploits the extremes of the clarinet with regard to both register and dynamics. The first movement opens with the clarinet playing a light, dancelike motif followed by a long, legato phrase. Within two measures it shifts from a *piano* legato section to a triple-*forte* line, complete with *flatterzunge* (flutter

¹⁷ Jarman, Douglas J. "Berg, Alban." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

¹⁸ Jarman, Douglas J. "Berg, Alban." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

¹⁹ Antonicek, Theophil et al. "Vienna." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

²⁰ Jarman, Douglas J. "Berg, Alban." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

tongue) in the extreme low register of the instrument. The next phrase is filled with leaps from the *altissimo* (extreme high-register) into the low register before quickly returning to *piano* and ending as a whisper, marked at triple-*piano*. The second piece does away with the sudden shifts of dynamic and creates a placid texture between the piano and the clarinet. Within one measure the dynamic explodes to *forte* before immediately returning to sub-*piano*, designated here by the marking *echoton* (echo). The third piece is sprightly and light, opening with flourishes from the piano immediately followed by the clarinet before settling into an awkward waltz which dissipates almost immediately into *echoton*. The piano takes up the line while the clarinet settles into a triplet ostinato, ending with a final sweep of notes, punctuated by short staccato. The fourth and final piece begins languidly with legato motifs in the piano and clarinet. The piece pushes forward in the middle, teasing at a climax before returning again to a soft, relaxed atmosphere. The final part of the piece sees a dialogue between the piano and the clarinet that increases sharply in dynamic and tempo before arriving at a brutal triple-*forte* with accented, cluster-chords pounded out in the bass of the piano. The violent clusters vanish while a sustained chord continues to resonate. The clarinet enters at *pianissimo*, and the piece concludes with *echoton*.

Grooves - Philip Parker

American composer, Philip Parker, is a member of the faculty at Arkansas Tech University in Russellville, AR where he teaches courses in theory, ear training, and composition. *Grooves* is a piece that “combines elements of jazz styles into a ‘third stream’ composition”.²¹

²¹ Parker, Philip. “Grooves for Clarinet and Piano.” *Just for Winds*, 7 Sept. 2017.

The first movement, *Bop*, incorporates elements from the *bebop* style of jazz music. Bebop, originating in Harlem, NY during World Word II, is a style pioneered by musicians such as Thelonious Monk, Dizzy Gillespie, and Charlie Parker. Bebop, or just Bop, is known for its syncopation, fast tempos, and dense construction, often leaving out guitar and using a reduced rhythm section to emphasize the interaction between the soloist and the piano.²²

The second movement, *Hocket and Rock-It*, makes extensive use of the *hocket*, a medieval contrapuntal technique that involves connecting musical voices through the precise staggering of notes and silences, creating an effect in which the voices fit together like puzzle pieces to create a continuous line.²³

The third movement, *Sultry Waltz*, is a jazz-infused dance in 3/4 time. The waltz is a dance with origins in the German *Ländler* which became popular in the late 18th century.²⁴ While this movement is drastically different from the waltz as made popular by composers such as Johann Strauss, it does maintain the tradition of a weighted first beat followed by two, weaker beats.

The final movement, *Bulgarian Blues*, shifts between traditional Bulgarian time signatures, in this case 10/8 and 11/8, and a fast swing in cut-time. The swing sections are hidden within the Bulgarian sections and the transitions are immediate giving an instant change to the feel of the music from a more rhythmically complex texture to a more traditional one.

²² Hodeir, André. "Bop." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 26 Oct. 2017.

²³ Sanders, Ernest H.. "Hocket." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 26 Oct. 2017.

²⁴ Kennedy, Michael. "Waltz." *The Oxford Dictionary of Music*, 2nd ed. *Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

Clarinet Trio, Op. 3 - Alexander von Zemlinsky

Austrian composer Alexander von Zemlinsky was born in Vienna on October 14, 1871 and quickly developed skill as a pianist, going on to study at the Vienna Conservatory. After he completed his education, he taught orchestration at the Schwarzgold school, teaching such students as Anton Webern and Erich Korngold.²⁵

Zemlinsky's Clarinet Trio was one of his most popular early chamber works. The work managed to catch the attention of fellow composer, Johannes Brahms, who recommended Zemlinsky to his music publisher, Simrock. The work, though written for clarinet, cello, and piano, includes a printed instruction that the clarinet part may be played on the violin, though, according to at least one reviewer, "deprived of the distinctive sound of the clarinet, the piece retreats into an anonymity not helped by the bloodless violin... surely the score's printed instruction that the clarinet part may also be played on the violin is just a sales gambit?"²⁶

Zemlinsky was a stout supporter of contemporary music and formed the *Vereinigung Schaffender Tonsetzer* (Association of Creative Composers) in 1904 along with his student, Arnold Schoenberg, with the goal of promoting new works. Though he was supportive of contemporary composers, he never strayed into atonality but instead chose to focus on pushing the limits of tonality through the use of extensive chromaticism.²⁷ His admiration of Brahms' work is apparent in this piece as both its instrumentation and form are reminiscent of Brahms' own Clarinet Trio in A minor, Op. 114.

²⁵ Beaumont, Antony. "Zemlinsky, Alexander." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.

²⁶ McBurney, Gerard. "Tempo." *Tempo*, no. 177, 1991, pp. 65–67. JSTOR.

²⁷ Ashley, Tim. "Zemlinsky, Alexander (von)." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 26 Oct. 2017.

The first movement, *Allegro ma non troppo*, opens in a stormy D minor and alternates between tempestuous minor, wistful *Ruhig* (calm), and exuberant major sections marked *Mit Schwung und Wärme* (with energy and warmth). The second movement, *Andante*, begins with a solo in the piano that introduces the main theme after which the clarinet and cello enter, swirling around each other and occasionally eliding to create brief harmonies. In the middle of this movement is a section marked *con fantasia* in which the clarinet and cello exchange fiery phrases, with interjections from the piano before the mood settles and the clarinet and cello finally join together. After the *fantasia* ends, the opening theme returns in the clarinet and the dreamlike nature of the movement continues through to its completion. The third movement, *Allegro*, is composed in *rondo* form, and alternates between the energetic rondo theme (punctuated by dotted rhythms) and *dolce* sections that harken back to the piece's prior movements. Near the end of the movement, the opening theme of the first movement returns to create a short *codetta* before completing the work with three major chords.

RECITAL 2 PROGRAM

Joshua Anderson, Clarinet
Siyuan Li and Mi-Eun Kim, Piano

Saturday, February 17, 2018
Walgreen Drama Center, Stamps Auditorium
8:00pm

Pulcinella	Eugène Bozza (1905-1991)
Canzonetta	Gabriel Pierné (1863-1937)
Arabesque	Germaine Tailleferre (1892-1983)
Cantilene	Louis Cahuzac (1880-1960)
Andante et Allegro	Ernest Chausson (1855-1899)
Andantino	Florent Schmitt (1870-1958)
Theme and Variations	Jean Françaix (1912-1997)
<i>Intermission</i>	
Chromatic Fantasy	J. S. Bach/ <i>Arr. Stanley Hasty</i> (1685-1750/1920-2011)
Clarinet Sonata	William Horne (b. 1952)

RECITAL 2 PROGRAM NOTES

Pulcinella - Eugène Bozza

Eugene Bozza was a French conductor and composer who won the *Premiers Prix* of the Paris Conservatoire in violin, conducting, and composition. He was the conductor of the Paris *Opéra-Comique* and is today known mainly for his compositions for wind instruments.²⁸

Originally written for the saxophone, *Pulcinella* is dedicated to Marcel Mule, saxophone instructor at the Paris Conservatoire beginning in 1944. *Pulcinella*, meaning “chicken” (due to the large, beak-like nose of the traditional mask), is a character originating in the *Commedia dell’arte* tradition. *Pulcinella* is often seen as the most “human” character in the tradition, “everyone’s saviour, saved by no one... the expression of a human condition made foolish by those unable, unwilling, and never obligated to recognize dignity as everyone’s necessary and common right.” The music is dancelike and light, matching the traditions of French wind music from this time period. The playful nature of the music matches the comedy of the character *Pulcinella*, and serves to illustrate the liveliness and spirit typically associated with the Neapolitan people.²⁹

Canzonetta - Gabriel Pierné

Gabriel Pierné was a French conductor and composer. He studied at the Paris Conservatoire and was awarded the *Premiers Prix* in organ, harmony, and counterpoint. A

²⁸ Griffiths, Paul. “Bozza, Eugene.” *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 27 Jan. 2018.

²⁹ Chaffee, Judith, and Olly Crick. *The Routledge Companion to Commedia Dell'Arte*. Routledge, 2015.

majority of his time was spent conducting and working as president and director of the Concerts Colonne, but during the off-season he was able to compose. He developed a unique musical language, one that was “classical in form and modern in spirit”.³⁰

A *canzonetta* is a simple, short song that is typically written in a vocal, Italian style. It is a diminutive form of *canzon* (song) and is based upon the characteristics found in madrigals from the 16th century.³¹ The work is dedicated to Charles Turban, who succeeded the renowned Cyrille Rose (of the *Rose Etudes*) as Professor of Clarinet at the Paris Conservatoire. The piece is pleasant, short, and is a regularly performed part of the clarinet repertoire.

Arabesque - Germaine Tailleferre

French composer, Germaine Tailleferre, studied at the Paris Conservatoire, despite her father’s opposition to her pursuing music. While she was there, she rose to prominence through her compositions with composer Erik Satie coining her his “musical daughter”. She went on to become the only female member of the influential group of composers, *Les Six*.³²

Arabesque is a European term that was used to describe the “foliate and curlicued” style and ornamentation found in Moorish architecture. While typically used in music to describe decoration on a theme or a rapidly changing harmony, in Tailleferre’s work, the term serves the later perception of *arabesque* as “a piece in which the composer aims at a decorative rather than

³⁰ Masson, Georges. “Pierné, Gabriel.” *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.

³¹ DeFord, Ruth. “Canzonetta.” *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.

³² Orledge, Robert. “Tailleferre, Germaine.” *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.

emotional effect.”³³ The theme of *Arabesque* is drawn from material found in Tailleferre’s opera, *Le Petite Sirène (The Little Mermaid)*, and continues to be one of her most popular publications, though the opera itself is largely unknown today.³⁴

Cantilene - Louis Cahuzac

Louis Cahuzac was a French clarinetist and composer. He studied at the Paris Conservatoire and was a champion of Brahms’ works for the clarinet, helping them to become staple pieces in France. He worked closely with composers who had written major pieces for the clarinet including Debussy on *Premiere Rhapsodie*, Stravinsky on *Three Pieces*, and Honegger on his *Sonatine*.³⁵

A *Cantilene* is a song with a soft, melancholy melody, as is found in this work by Cahuzac. A *cantilene* always tells a story and can be either religious, typically focusing on the life of Christ, or secular, telling tales of battle and life in the military. It is a short genre imported into France from Germany and transformed into the longer *Chanson de Geste*, which paired epic poetry with music.³⁶

³³ Brown, Maurice; Hamilton, Kenneth. “Arabesque.” *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Jan. 2018.

³⁴ Shapiro, Robert. *Les Six: the French Composers and Their Mentors*, Jean Cocteau and Erik Satie. Peter Owen, 2011.

³⁵ Weston, Pamela. “Cahuzac, (Jean) Louis.” *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Jan. 2018.

³⁶ Fyans, J. E. L. “The Early French Epic.” *Minnesota Magazine*, vol. 11, no. 9, June 1905.

Andante et Allegro - Ernest Chausson

Ernest Chausson was a French composer schooled at the Paris Conservatoire under the tutelage of Jules Massenet. He was the youngest and the only to survive of three children. As such, he had a very sheltered childhood, spending most of his time in the company of accomplished adults, instead of with his peers. Prior to pursuing music as a career, he attended law school, earning a doctorate and being sworn in as a barrister of the Paris appeals court. Having fulfilled his father's wishes, he turned to music and built a successful career as a composer.³⁷

Andante et Allegro is a short piece that demonstrates Chausson's musical language. He was described as an "intimate portraitist rather than a painter of epic canvases" and his music is steeped with traditional tonality, though touched by "Franckism" and his admiration of Wagner (though he later turned from this approach, fighting against "Wagnerism"). He believed that a sonata could be as musically rich as an entire opera and this is demonstrated in this work for clarinet and piano. Though short, it spans several musical moods and compresses a large-scale musical work into less than ten minutes.³⁸

Andantino, Op. 30 - Florent Schmitt

Florent Schmitt was a French composer, pianist, and flautist who pursued studies at the Paris Conservatoire where he was a student of Jules Massenet and Gabriel Fauré. During his studies, he was a first-prize winner of the *Prix de Rome* and became close, lifelong friends with

³⁷ Gallois, Jean. "Chausson, Ernest" *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Jan. 2018.

³⁸ *Ibid.*

fellow composer, Maurice Ravel. He was well-respected for his refusal to be committed to any specific group or school of composing, allowing his style, one influenced by the work of Debussy and Wagner, to remain free of the various compositional movements taking hold in France.³⁹

Andantino is a short, vocal piece that showcases Schmitt's strength for intimate writing. While Schmitt excels in this kind of composition, it was not always so with his orchestral works, with Erik Satie telling his students to "kill yourselves rather than orchestrate as badly as Florent Schmitt."⁴⁰

Theme and Variations - Jean Françaix

French composer, Jean Françaix, was the child of two musical parents: his father a composer and pianist at the local conservatoire and his mother a singer. His talent was recognized at an early age by Maurice Ravel who wrote to Françaix's father saying, "among the child's gifts I observe above all the most fruitful at artist can possess, that of curiosity: you must not stifle these precious gifts now or ever". He was taken under the wing of the renowned teacher of composition, Nadia Boulanger, who guided him in his career and gave several premiers of his works.

Theme and Variations showcases Françaix's compositional technique in a form that allows him the freedom to demonstrate his style from a different angle in each variation. Françaix's work is punctuated with witty humor, always with the aim of pleasing the audience.

³⁹ Pasler, Jann and Rife, Jerry. "Schmitt, Florent" *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Jan. 2018.

⁴⁰ Ibid.

He said that he wanted to “avoid the premeditated wrong note and boredom like the plague” and this shines through in this work for clarinet and piano. Whimsical lines, spiraling chromatic runs, and playful, quick changes in tempo and articulation serve to create a texture that is always fresh and that often defies expectation.⁴¹

Chromatic Fantasy - J. S. Bach/arr. Stanley Hasty

Chromatic Fantasy was arranged by clarinetist and former professor of clarinet at the Eastman School of Music, Stanley Hasty. It is taken from the first part of J. S. Bach’s *Chromatic Fantasia and Fugue in D Minor, BWV 903*, originally written for harpsichord. *Fantasia* is a musical term that was coined during the Renaissance to describe a composition that comes “solely from the fantasy and skill of the author who created it”.⁴² Bach’s work has an improvisatory feel and moves throughout the registers of the instrument with constant chromatic shifts, creating a work that is unpredictable and surprising.

Special care was taken to make the transcription to clarinet accurate as well as performable. Given the differences between the two instruments, several techniques that are commonplace in keyboard writing are impossible on a single-note instrument such as the clarinet. Chords, especially, have to be carefully considered when transcribing for single-note instruments. Sometimes notes in the chord can be omitted in order to favor the melody line, but doing this causes one to lose the context of the relational harmony that supports the melody. In order to remedy this, Hasty has chosen to turn most chords into a combination of arpeggios and

⁴¹ Bellier, Muriel. “Françaix, Jean” *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 27 Jan. 2018.

⁴² Field, Christopher; Helm, Eugene; Drabkin, William. “Fantasia” *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 27 Jan. 2018.

grace notes that outline the harmony of the chord and land on the melodic note. The result is a transcription that is faithful to the original, yet uniquely suited for a woodwind instrument.

William Horne - Clarinet Sonata

Dr. William Horne is professor emeritus of Loyola University New Orleans. He studied composition at Florida State University (BM), Yale University (MM), and the University of North Texas (DMA). His catalogue of works includes several composition for wind instruments, including a clarinet concerto, flute sonata, and sextet for wind quintet and piano. He is an avid scholar, specializing in the works of Brahms and Beethoven and is on the board of directors of the American Brahms Society.

Clarinet Sonata demonstrates Horne's compositional style: highly melodic and vocal with light, playful chromaticism reminiscent of the works of Poulenc. The work is in four movements: a melodic moderato, a playful scherzo, a dark largo, and a flowing finale.

RECITAL 3 PROGRAM

Joshua Anderson, Clarinet

Mi-Eun Kim, Piano

Merryl Nielle, Flute; Teagan Faran, Violin; Zola Hightower, viola; M. Cody Dean, Bassoon

Saturday, March 24, 2018

Walgreen Drama Center, Stamps Auditorium

8:00pm

Sonata for Clarinet

Allegro moderato

Adagio

Allegro

Gregorio Sciroli
(1722-1781)

Drei Fantasien, op. 27

1. Di piacer mi balza il cor

Gioachino Rossini/*Arr. Iwan Müller*
(1792-1868/1786-1854)

Lied

Luciano Berio
(1925-2003)

Fantasy on Pietro Masgani's Cavalleria Rusticana

Carlo Della Giacoma
(1858-1929)

Intermission

Mazurka Caprice

Aurelio Magnani
(1755-1815)

Sonata for Clarinet and Piano

Nino Rota
(1911-1979)

Fantasy on Giuseppe Verdi's Un Ballo en Maschera

Louis Lohraseb
(b. 1991)

RECITAL 3 PROGRAM NOTES

Sonata for Clarinet - Gregorio Sciroli

Born in Naples, Gregorio Sciroli studied at the Conservatorio della Pietà dei Turchini thanks to the support of his godfather, the Duke of Caprigliano. He was primarily a composer of opera, but also served as the director of the Palermo Conservatory. Besides his operas and intermezzi, a large quantity of his sacred works survive, suggesting that he likely held a church post at some point in his career, though this can not be confirmed.⁴³

Sciroli's Sonata in Bb for clarinet is one of the earliest compositions written for the clarinet, thought to have been completed around 1770. This would coincide with W. A. Mozart's first composition featuring the clarinet, the Divertimento in E-flat major, K. 113, composed in 1771. Sciroli's sonata follows the convention of the day opening with a fast movement followed by a slow second movement and finishing with another fast movement. The work is simple and pleasant and features very little of the virtuosic writing found in works for clarinet composed by his contemporaries, Mozart in particular.⁴⁴

Drei Fantasien Op. 27: 1. Di piacer mi balza il cor - Gioachino Rossini/Iwan Müller

Gioachino Rossini was the most influential, well-known, and respected composer of his time. He was a master of opera and created a new standard for the medium. At the beginning of his studies, he composed several sacred pieces, pieces that his teacher, Giuseppe Malerbi, stole,

⁴³ Jackman, James L. "Sciroli, Gregorio." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 March. 2018.

⁴⁴ *Ibid.*

placing his own name on the manuscripts.⁴⁵ Rossini's family moved to Bologna in 1802 where he made a name for himself as a singer, being accepted into the *Accademia Filharmonica of Bologna*, an exceptional accomplishment for his young age.⁴⁶ He soon became involved with local theaters, and by 1810 had received his first commission for a full opera.

La Gazza Ladra (The Thieving Magpie) is an opera in two acts that was premiered at the *Teatro alla Scala* on May 31, 1817.⁴⁷ The story centers around the story of a servant girl, Ninetta, who is deeply in love with her employers' son, Giannetto. She longs to be with him, but is wrongly accused of stealing a silver spoon and is imprisoned and sentenced to death. As she is about to be executed, the spoon is found in the nest of a magpie and her life is spared. This fantasy (a work that springs "solely from the fantasy and skill of the author who created it") is based upon the aria "*Di piacer mi balza il cor* (my heart jumps with delight)" in which Ninetta sings of her love for Giannetto.⁴⁸ This fantasy was arranged by Iwan Müller, a German clarinetist and inventor. Alongside his arranging work, Müller developed stuffed clarinet pads to be used in sunken tone holes and can also claim an 18-key basset-horn, the metal ligature, and the alto clarinet among his inventions. He was a passionate and engaging performer, though not one

⁴⁵ Gossett, Philip. "Rossini, Gioachino ." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 3 March. 2018.

⁴⁶ Ibid.

⁴⁷ Osborne, Richard. "La Gazza ladra (The Thieving Magpie)." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 3 March. 2018.

⁴⁸ Field, Christopher et al. "Fantasia." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 6 March. 2018.

known for his perfect technique.⁴⁹ He spent his career touring throughout Europe and Russia performing and peddling his inventions.⁵⁰

Lied - Luciano Berio

Luciano Berio was born to a family of working musicians, his father and grandfather both working as organists and composers. He was trained at home as a child and appeared to have a promising career as a pianist. His performing career was cut short, however, when he was conscripted into Mussolini's military and suffered a hand injury during military training.⁵¹ Following this setback, he turned his focus to composition and achieved great recognition, being considered one of the leading Italian composers of his generation.

Berio was born in the provincial town of Oneglia during which time Europe was in the throes of war. As such, he had very little contact with the musical tradition of the half-century preceding his birth.⁵² At the end of the Second World War, he enrolled at the Milan Conservatory. He developed a unique musical language and was sought after as a teacher of composition, teaching at both Tanglewood and the Juilliard School.

Lied (song) is a fitting title for this work. This work stands in stark contrast to Berio's most well-known composition for the clarinet, *Sequenza IXa*, composed just three years earlier. Instead of incredible virtuosity, this work is focused on a more intimate and mournful character.

⁴⁹ Weston, Pamela. "Müller, Iwan." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 March. 2018.

⁵⁰ *Ibid.*

⁵¹ Osmond Smith, David and Ben Earle. "Berio, Luciano." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 1 March. 2018.

⁵² *Ibid.*

Berio ties together long, wistful melodies, breaking them up with angry interjections. *Lied* is reminiscent of the first of Stravinsky's Three Pieces for Solo Clarinet (1919) in both its mood and its use of grace notes.

Cavalleria Rusticana Fantasy - Pietro Mascagni/Carlo Della Giacoma

Pietro Mascagni was born in Livorno, Italy in 1863. He pursued music as a career despite his father's protest, and entered the Milan Conservatory. While there he studied with Ponchielli and Saladino and had as a roommate no other than Giacomo Puccini.⁵³ *Cavalleria Rusticana* (Rustic Chivalry) was his first major success, earning him first prize at the *Sonzogno Competition* and catapulting him to international fame.

Cavalleria Rusticana focusses on Turiddu, a young man who has returned from war to find his sweetheart, Lola, has married another man. Turiddu, in his anger, seduces another young woman and, in doing so, wins back the affection of Lola. The two have an adulterous affair until Lola's husband learns of the affair, challenges Turiddu to a duel, and kills him, ending the opera in tragedy. This fantasia includes several highlights from the opera such as *Addio alla Madre* (goodbye to the mother) and *Viva il vino spumeggiante* (long live the sparkling wine).⁵⁴

⁵³ Girardi, Michele. "Mascagni, Pietro." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 1 March. 2018.

⁵⁴ *Ibid.*

Mazurka Caprice - Aurelio Magnani

Aurelio Magnani was an Italian clarinetist who served as a professor at Santa Cecilia in Rome from 1888-1921. He developed the *Méthode complete de clarinette* which was dedicated to Cyrille Rose of the Rose Etudes.⁵⁵

Mazurka Caprice is a free-form composition for the clarinet in the style of a *mazurka*. A mazurka is a Polish folk dance originating in the Mazovia region.⁵⁶ Chopin spent his childhood in the region and made great use of the dance in his own compositions.⁵⁷ While there are several distinctive mazurka rhythms, they are alike in that they are typically in triple meter, similar to a waltz, with the accent shifted to a weak beat. In a waltz, the strong beat is always beat one, while in a mazurka it will be either beat two or three. In *Mazurka Caprice* Magnani introduces a simple melody in a rhapsodic introduction that is then embellished and recycled throughout the remainder of the piece, concluding with a flashy finale.

Sonata for Clarinet and Piano - Nino Rota

Nino Rota was born in Milan and was already composing music by the age of eight. He was recognized as a child prodigy. At the age of twelve he entered the Milan Conservatory and studied under Giacomo Orefice. Toscanini, the renowned composer, suggested that he study at

⁵⁵ Hoeprich, Eric. *The Clarinet*. Yale University Press, 2008.

⁵⁶ Downes, Stephen. "Mazurka." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 8 March. 2018.

⁵⁷ Ibid.

the Curtis Institute in Philadelphia, which he did, studying composition with Rosario Scalero and conducting with Fritz Reiner.⁵⁸

Rota's musical language is a traditional one with a heavy focus on melody and harmony. During the post-Webern era, many of his contemporaries considered Rota to be an out of touch composer trapped in the ways of the past.⁵⁹ Further, his rising prominence as a film composer, while garnering him public fame, caused him to lose further stature among "serious" composers of the day. Regardless, Rota continued to write music for the concert hall and theaters, composing scores for over 60 films as well as a rich catalogue of chamber music and symphonic works.

Fantasy on Un Ballo in Maschera - Giuseppe Verdi/arr. Louis Lohraseb

Giuseppe Verdi was born in Roncole, Italy in 1813 and became the organist of his local church at the age of nine. At the age of 18 he applied to study at the Milan Conservatory, but was rejected entry. Fortunately, Antonio Barezzi, the father of his fiancée, agreed to cover the cost of private study with Vincenzo Lavigna, who was the *maestro concertatore* at La Scala. He studied for several years and by 1839 premiered his first opera, *Oberto*.⁶⁰

Un Ballo in maschera (A Masked Ball) tells the story of a plot to kill an English Governor in the city of Boston. While this work was originally set in 18th-century Sweden,

⁵⁸ Montecchi, Giordano. "Rota, Nino." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 2 March. 2018.

⁵⁹ Ibid.

⁶⁰ Parker, Roger. "Verdi, Giuseppe ." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 March. 2018.

censors forced Verdi to change the setting to avoid controversy.⁶¹ The work is now typically staged in its intended, Swedish setting. The story tells of the governor, Riccardo, who is warned of a plot against his life. His friend, Renato, tries to warn him, but he does not listen. Renato's wife, Amelia, is in love with Riccardo and asks a fortune teller to help her. In the end, her love for Riccardo is cured when Renato discovers her feelings for his friend and murders Riccardo at a masked ball. This fantasy includes several arias from *Ballo* including *La revedra nell'estasi*, *Signori - oggi d'Ulrica*, and *Ogni cura si doni al diletto*.

⁶¹ Parker, Roger. "Un Ballo in maschera." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 3 March. 2018.

Bibliography

- Antonicek, Theophil et al. "Vienna." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Oct. 2017.
- Ashley, Tim. "Zemlinsky, Alexander (von)." *The Oxford Companion to Music.* Ed. Alison Latham. *Oxford Music Online.* Oxford University Press. Web. 22 Oct. 2017.
- Beaumont, Antony. "Zemlinsky, Alexander." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Oct. 2017.
- Bellier, Muriel. "Françaix, Jean" *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.
- Brown, Maurice; Hamilton, Kenneth. "Arabesque." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.
- Calcraft, Raymond. "Rodrigo, Joaquín." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Oct. 2017.
- Chaffee, Judith, and Olly Crick. *The Routledge Companion to Commedia Dell'Arte.* Routledge, 2015.
- Cockburn, Jacqueline, et al. *The Spanish Song Companion.* Scarecrow Press, 2006.
- Da Silva, Zenia Sacks. *The Hispanic Connection: Spanish and Spanish-American Literature in the Arts of the World.* Praeger, 2004.
- DeFord, Ruth. "Canzonetta." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.
- Downes, Stephen. "Mazurka." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 8 March. 2018.
- Field, Christopher et al. "Fantasia." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 6 March. 2018.
- Fletcher, Richard. *Moorish Spain.* University of California Press, 2006.
- Fyans, J. E. L. "The Early French Epic." *Minnesota Magazine*, vol. 11, no. 9, June 1905.
- Gallois, Jean. "Chausson, Ernest" *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.

- Girardi, Michele. "Mascagni, Pietro." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 1 March. 2018.
- Gossett, Philip. "Rossini, Gioachino ." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 March. 2018.
- Griffiths, Paul. "Bozza, Eugene." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Jan. 2018.
- Hess, Carol A. "Nin, Joaquín." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 1 Nov. 2017.
- Hodeir, André. "Bop." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 26 Oct. 2017.
- Hoeprich, Eric. *The Clarinet*. Yale University Press, 2008.
- Jackman, James L. "Sciroli, Gregorio." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 March. 2018.
- Jarman, Douglas J. "Berg, Alban." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.
- Kennedy, Michael."Waltz." *The Oxford Dictionary of Music*, 2nd ed. *Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017
- Kimball, Carol. *Song: a Guide to Art Song Style and Literature*. Hal Leonard Corporation, 2005.
- Larrad, Mark. "Granados, Enrique." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Oct. 2017.
- Masson, Georges. "Pierné, Gabriel." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 27 Jan. 2018.
- McBurney, Gerard. "Tempo." *Tempo*, no. 177, 1991, pp. 65–67. JSTOR.
- Midelfort, H. C. Erik. *A History of Madness in Sixteenth-Century Germany*. Stanford Univ. Press, 2000.
- Montecchi, Giordano. "Rota, Nino." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 2 March. 2018.

- Orledge, Robert. "Tailleferre, Germaine." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.
- Osborne, Richard. "La Gazza ladra (The Thieving Magpie)." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 3 March. 2018.
- Osmond Smith, David and Ben Earle. "Berio, Luciano." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 1 March. 2018.
- Paine, Richard Peter. "Montsalvatge, Xavier." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Oct. 2017.
- Parker, Philip. "Grooves for Clarinet and Piano." *Just for Winds*, 7 Sept. 2017.
- Parker, Roger. "Un Ballo in maschera." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 3 March. 2018.
- Parker, Roger. "Verdi, Giuseppe ." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 3 March. 2018.
- Pasler, Jann and Rife, Jerry. "Schmitt, Florent" *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.
- Sanders, Ernest H.. "Hocket." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 26 Oct. 2017
- Shapiro, Robert. *Les Six: the French Composers and Their Mentors, Jean Cocteau and Erik Satie.* Peter Owen, 2011.
- Weston, Pamela. "Cahuzac, (Jean) Louis." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 27 Jan. 2018.
- Weston, Pamela. "Müller, Iwan." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 3 March. 2018.