

A Special Thanks to:

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My family

The University of Mary
Music Department
Presents

Junior Clarinet Recital

Annie Mittelsteadt

Assisted by Rhonda Gowen, piano
Claudia Diener, flute



October 5, 2018
5:00 pm
R.M. Heskett Hall
Clairmont Center for Performing Arts

Concerto No. 3 in Bb Major

Carl Stamitz
(1745-1801)

- I. Allegro moderato
- II. Romanze
- III. Rondo

Sonate in Eb Major, Op. 167

Camille Saint-Saëns
(1835-1921)

- I. Allegretto
- II. Allegro animato

Five Bagatelles, Op. 23

Gerald Finzi
(1901-1956)

- I. Prelude
- IV. Forlana
- V. Fughetta

Duos for Flute and Clarinet, Op. 24

Robert Muczynski
(1929-2010)

- II. Allegro risolto
- I. Andante sostenuto
- IV. Allegro ma non troppo

Program Notes

Concerto No. 3 in Bb Major

Carl Stamitz was a German composer who wrote symphonies and concertos for multiple instruments. Concerto No. 3 in Bb Major was composed in 1771 for clarinet and piano by Stamitz during the Classical era (1750-1820). A concerto traditionally consists of three movements in a fast-slow-fast structure, and is written for one or more solo instruments accompanied by an ensemble.

I. Allegro moderato

This piece is in 4/4 meter, opening with the initial theme, followed by a contrasting section, then a restatement of the main theme. The restatement of theme A is shortened and varied, leading into a long coda and then a short “cadenza”.

II. Romanze

This lyrical second movement opens in the key of Eb major and is in 4/4 meter. A Romanze is an instrumental composition written in an expressive, emotionally poignant vocal style.

III. Rondo

The final movement is in 6/8 meter. Rondo form traditionally consists of a multi-sectional form with an opening ‘A’ theme then alternating between secondary B, C, and D themes.

Sonate in Eb Major, Op. 167

Camille Saint-Saëns was a French composer, conductor, and pianist from the Romantic era. He is a composer mainly remembered for his symphonic poems and considered a pioneer on behalf of French music. Saint-Saëns wrote Sonate for Clarinet and piano in Eb major, Op.167 in 1921, dedicating the piece to Auguste Perier, a prominent French Clarinetist of the time.

I. Allegretto

The first movement follows an A-B-A form, and floats through calming eighth note wave-like patterns, the clarinet soaring above the piano in a 12/8 meter with great passion and feeling. The A theme is lyrical and melodic, then takes an unexpected turn as the theme is restated in a different harmonization.

II. Allegro animato

The second movement begins in the key of Ab major in cut time. Saint-Saëns mimics the musical style of the Baroque era, with a dance like feel commonly found in a “suite”.

Five Bagatelles, Op. 23

Gerald Raphael Finzi was a British composer best known for his concertos and other works for cello and clarinet. “Five Bagatelles, Op.23” was composed between 1941-1943, and first published in 1945. Finzi was inspired to write a piece for the clarinet after being attracted to the “deep-hued” sound of the instrument. He displayed this fascination in his piece by showcasing its great range and color. Bagatelle means “trifle” or a short, light piece

written for piano, consisting of several movements with contrasting tempi and styles.

I. Prelude

A prelude is an introduction to a complete work, usually used to establish a key or tonal center for multiple movements of contrasting styles and tempi. Finzi’s Five Bagatelles begin with an Allegro deciso.

IV. Forlana

The fourth bagatelle is a tender, emotional selection named Forlana. A “forlana” is an Italian dance from the 16th century. The lilting and swaying 6/8 feel of the piece is reminiscent of a lively Venetian folk dance.

V. Fughetta

The piece closes with a lively Fughetta, or a short fugue. A fugue is a composition based on one or more themes that are then imitated with the use of counterpoint. It explores the full range and color of the clarinet in a fun and playful manner.

Duos for Flute and Clarinet, Op. 24

Robert Muczynski was a Polish-American composer. He has had over fifty of his compositions published and they are appearing on programs with increased frequency in recitals and concerts. Muczynski originally published this set of six duets for two flutes. In 1984, he rearranged these works for clarinet and flute.

II. Allegro risoluto

The second movement is lively and dancelike, as well as major in tonality. It begins in 5/8 meter, then goes into 2/8, 6/8, and finally ends in 5/8. This piece features multiple sections of clarinet and flute rhythmic unity.

I. Andante sostenuto

The opening movement of this piece is in 2/4 meter. The clarinet provides a solid foundation with ascending half notes, while the flute showcases its higher range with moving eighth notes.

IV. Allegro ma non troppo

The fourth movement is in 2/4 and features running sixteenth note passages with many accidentals. While this piece contains many rhythmic and melodic agreement, at times they take turns exchanging these sixteenth note runs.