



SCHOOL OF MUSIC

Presents

Taylor Courtney, clarinet
Dr. Michael Bukhman, piano
Mr. Edward Newman, piano

Friday, October 30, 2020

7:00 pm

PepsiCo Recital Hall

Program

Sonata No. 1 in F minor, Op. 120

Johannes Brahms
(1833-1897)

- I. Allegro appassionato*
- II. Andante un poco adagio*
- III. Allegretto grazioso*
- IV. Vivace*

Sonatina for Clarinet and Piano, Op. 29

Malcolm Arnold
(1921-2006)

- I. Allegro con brio*
- II. Andantino*
- III. Furioso*

Three Preludes for Clarinet and Piano

George Gershwin, arr. Cohn
(1898-1937)

- I. Allegro ben ritmato e deciso*
- II. Andante con moto e poco rubato (Blue Lullaby)*
- III. Allegro ben ritmato e deciso (Spanish Prelude)*

This recital is given in partial fulfillment of the requirements for a
Bachelor of Music in Instrumental Music Education.

Ms. Courtney is a student of Dr. Corey Mackey.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers and phones.

Program Notes

Sonata No. 1 in F minor, Op. 120

Johannes Brahms
(1833-1897)

Johannes Brahms was born in Germany on May 7, 1833. His father was his first music teacher and sparked Johannes' interest in music, specifically composing. Brahms composed works for symphony orchestra, chamber ensembles, piano, organ, voice, and chorus. Structurally, his music follows the classical forms and composition methods. However, Brahms ornamented his music with dramatic, romantic motifs. Brahms was also a notorious perfectionist, so much so that he destroyed many of his own manuscripts. Despite Brahms' self-criticism, Robert Schumann wrote his praises in the music journal *Neue Zeitschrift für Musik*. Brahms later became close friends with Robert's wife, Clara. Clara Schumann was a steadfast advocate for Brahms' music. Brahms wrote his Second String Quintet, Op. 111 in 1890, then vowed to retire from composing. However, upon hearing clarinetist Richard Mühlfeld, Brahms came out of retirement to write several pieces for clarinet, including *Sonata No. 1 in F minor, Op. 120* (1894). Brahms died in 1897.

Sonata No. 1 in F minor, Op. 120 (1894) contains four movements: *Allegro appassionato*, *Andante un poco adagio*, *Allegretto grazioso*, and *Vivace*. The first movement is written in three-four time and begins with the piano stating the three-note motif that travels throughout the entire movement. This movement sets the stage for the duet-like interplay between the clarinet and piano. The second movement features an A section of a gentle, winding melody that is interrupted by a slightly more jagged B section before the return to the A section. The third movement contains fast-moving, sweeping phrases that float back and forth between the two instruments. The fourth and final movement begins with a bold statement, travels through an intervallic quarter note triplet section, then ends the piece with a dramatic flourish.

Sonatina for Clarinet and Piano, Op. 29

Malcolm Arnold
(1921-2006)

Sir Malcolm Arnold was born in England on October 21, 1921. At the age of 16, Arnold earned a scholarship to attend London's Royal College of Music playing trumpet, and he later played professionally in the London Philharmonic Orchestra. Arnold then began his extensive composition career, which earned him lots of fame and recognition. He composed film scores, symphonies, ballets, operas, concertos, chamber music, and works for woodwind and brass. Arnold's compositions reflected his capriciousness and revealed his intricate personality. One of his most peculiar compositions is *A Grand, Grand Overture for organ, three vacuum cleaners, floor polisher, four rifles, and orchestra* (1956) for Gerard Hoffnung, who hosted the satirical Hoffnung Music Festivals in London in the 50s and 60s. He died on September 23, 2006.

Sonatina for Clarinet and Piano, Op. 29 was written in January 1951. This piece consists of three movements: *Allegro con brio*, *Andantino*, and *Furioso*. The first movement opens with a bold statement and goes through a delicate interlude before returning to the audacious beginning theme. The second movement unwinds aimlessly as the clarinet and piano converse. The third movement brings back the audacious energy from the first movement, this time in a fiery dance.

Three Preludes for Clarinet and Piano

George Gershwin
(1913-1996)

George Gershwin was born on September 26, 1898 as Jacob Bruskin Gershowitz. At the age of 11, he became interested in player pianos and by watching the keys move, he taught himself how to play piano. Four years later, he dropped out of school to make piano rolls for player pianos. Two years after that, at 17, he published his first song and his first solo piano composition. Gershwin's musical style has been described as a mix of ragtime, blues, jazz, and classical music; it is now considered the standard "American" sound. This "American" sound can be found in his other well-known compositions, *Rhapsody in Blue* (1924) and *An American in Paris* (1928). Gershwin died in 1937.

Gershwin's *Three Preludes* was originally written for piano. He began this project intending to write 24 preludes, one in each key, in the style of Bach and Chopin. However, he wrote the first seven before he was unable to complete the project due to health concerns. Out of those seven, five of them were performed publicly, and out of those five, only three were published. The first prelude in this set of three, *Allegro ben ritmato e deciso*, is in the key of Bb major and begins with a bold five-note blues motif. Flat 7th chords ornament this prelude, giving the piece a jazz feel. The second prelude, *Andante con moto*, is in the key of C# minor. In James Cohn's arrangement, this movement is written for A clarinet. Gershwin described this prelude as "a sort of a blues lullaby." The third prelude, *Agitato*, is in the key of Eb minor. Gershwin described this prelude as "Spanish." Question and answer phrases keep this prelude excitedly moving forward.