

OLD DOMINION UNIVERSITY

Department of Music

Graduate Student Recital

Amanda Fleenor, clarinet

Lee Jordan-Anders, piano

Timothy Martin, clarinet



**OLD DOMINION
UNIVERSITY**

I D E A FUSION

Diehn Center for the Performing Arts

Chandler Recital Hall

Thursday, October 26, 2017 7:30pm

Program

Piece en forme de Habanera

Maurice Ravel
(1875-1937)

Trans. Gaston Hamelin

Grand Duo Concertant

Carl Maria von Weber
(1786-1826)

- I. Allegro con fuoco
- II. Andante con moto
- III. Rondo Allegro

Sonata

Francis Poulenc
(1899-1963)

- II. Romanza
- I. Allegro tristamente

Concert Piece No. 1

Felix Mendelssohn
(1809-1847)

- I. Allegro con fuoco
- II. Andante
- III. Presto

Timothy Martin, clarinet

Amanda Fleenor is a student of Patti Carlson.
This recital is given in partial fulfillment of the requirements for the Master
of Music Education degree.

Program Notes

Maurice Ravel (1875-1937), *Piece en forme de Habanera*

Maurice Ravel was a French composer known for his compositional craftsmanship. His works are often associated with the impressionist movement, although he greatly contested this notion. The music of the impressionist era is characterized by short compositional forms, such as dances or preludes, as well as more complex harmonic textures. *Piece en forme de Habanera* is Ravel's take on a Spanish dance known as the "Contradanza" or country dance. This slow and sultry piece is more characteristic of the romantic era, with its gradual changing and predictable harmonies. It was originally written for bass voice and piano in 1907, but has been transcribed for numerous instruments over the years.

Carl Maria von Weber (1786-1826), *Grand Duo Concertant*

C.M. Weber was a very prolific composer, conductor, and pianist of the romantic period. He wrote several notable pieces for clarinet including two concertos, a concertino, a quintet, the grand duo concertant, and a set of variations on a theme from his opera *Sylvana*. Weber shared a life-long friendship with the renowned clarinetist Heinrich Baermann, for whom his *Concertino* was originally written. In 1815, Weber decided to compose a sonata for his long-time friend, for whom he would accompany on piano. At the completion of the work, he decided the term "sonata" was no longer appropriate to describe what seems a soloistic duel between the piano and clarinet. It was then renamed *Grand Duo Concertant* to reflect the virtuosic nature of both performers.

Francis Poulenc (1899-1963), *Sonata*

Francis Poulenc was commissioned by the famous Jazz clarinetist, Benny Goodman, to write this sonata. Composed in 1962, the *Sonata* for clarinet and piano was one of the final pieces written by Poulenc before he died suddenly of a heart attack in January 1963. The work was premiered posthumously at Carnegie Hall in April 1963 by Benny Goodman and Leonard Bernstein. It is dedicated to the Swiss composer and long-time friend of Poulenc, Arthur Honegger. Honegger, along with Poulenc, was one of the six French composers who comprised a group titled "Les Six," avant-garde composers who rejected the Germanic ideals of romanticism after WWI.

The first movement of Poulenc's *Sonata* is ironically marked "Allegro tristamente." Literally translated as "cheerful - sadly," the clarinet seems to be at odds even within itself, leaving no discernable tune in the ear. The second movement begins with a delicate introduction by the clarinet while the remainder of the movement is marked "très doux et mélancolique" - very dull and melancholy. The clarinet melody is simple and somber throughout, but is elaborately embroidered in a few places, as if to capture Poulenc's mix of emotions at the loss of his beloved friend.

Felix Mendelssohn (1809-1847), *Concert Piece No. 1, Op. 113*

Felix Mendelssohn was a German composer, pianist, organist, and conductor of the early Romantic period. He composed two concert pieces for clarinet, bass horn, and piano during his lifetime. These pieces were created for the widely renowned German clarinetist Heinrich Baermann and his son Carl. The history behind these compositions is unique. According to a review from *Presto Classical*:

Heinrich Baermann and his son Carl were two of the great clarinet virtuosos of the 19th century, their artistry celebrated the length and breadth of Europe. To their friendship with Felix Mendelssohn we owe the latter's two Concert Pieces opp. 113 and 114, works associated with an amusing anecdote retold by Carl Baermann, who reports that the alternative title of the first piece, 'grand duet for sweet yeast dumpling and cream puff, clarinet and bass-horn', stems from a culinary duel fought between him and Mendelssohn in Berlin at the end of 1832. By preparing yeast dumplings and cream puffs, Baermann apparently persuaded Mendelssohn to respond to a commission that his father had given him some time earlier, encouraging him to slave away at his 'piano stove', while he himself busied himself in the kitchen. It cannot be said that either of these two works simmers at a low heat or that the second of them should be 'thrown into the fire,' as Mendelssohn himself insisted.