

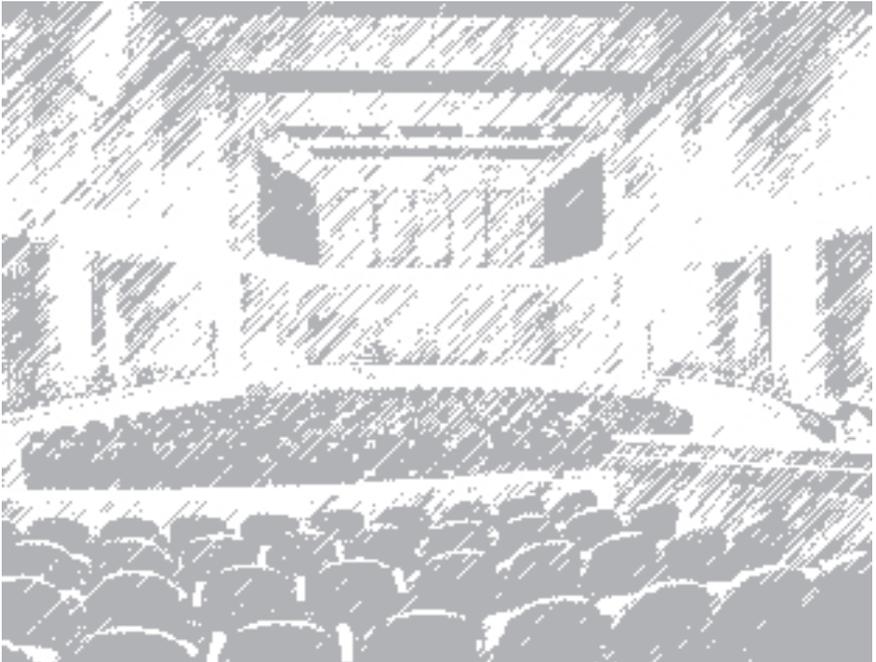
Kennesaw State University  
School of Music



Senior Recital

**Alyssa Jones, clarinet**

Judy Cole, piano



Sunday, April 17, 2016 at 3 pm  
Music Building Recital Hall

One Hundred and Tenth Concert of the 2015-16 Concert Season

# program

FRANCIS POULENC (1899-1963)

**Sonata for Clarinet and Piano (1962)**

- I. Allegro tristamente
- II. Romanza
- III. Allegro con fuoco

NIKOLA RESONOVIC (b. 1955)

**alt.music.ballistix (1995)**

- I. A Matter of Fax
- II. A Soliloquy
- III. A Balkan Dance
- IV. Convolution@uakron.edu

JOHANNES BRAHMS (1833-1897)

**Sonata, opus 120, No. 1**

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

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Music Education.  
Ms. Jones studies clarinet with John Warren.

# program notes

## **Sonata for Clarinet and Piano** (1962) | Francis Poulenc

Early in his career, Francois Poulenc gained notoriety as the most impudent member of "Les Six," a revolutionary group of French composers strongly opposed to the old guard romantics. Influenced by the musical and literary irreverence of Eric Satie, the group sought the breezy freedom found in jazz and the popular culture. As the years progressed, Poulenc retained his outrageous wit but also taught himself to compose highly refined works that stand in the older French tradition of Saint-Saens. The French author Colette, Poulenc's close friend, described the mellowed composer at the end of his career:

*"Up a chalky hill, Poulenc lives in a large, airy house with vineyards all around, and there he makes his wine, and he drinks it. He is a big countrified fellow, bony and jovial, a poet of the soil."*

Poulenc wrote his late *Sonata for Clarinet and Piano* (1962) for clarinetist Benny Goodman, who premiered the work with Leonard Bernstein as pianist at Carnegie Hall (1963). Classically structured in a fast-slow-fast format, the sonata offers an homage to Sergei Prokofiev (d.1953), whom Poulenc greatly admired.

The final *Allegro con fuoco* contains echoes of Prokofiev's violin concerto as well as his *Overture on Hebrew Themes*, also written for clarinet. The themes of the gently melancholy opening movement, *Allegro tristamente*, suggest the motifs of the *Domine Deus* and *Agnus Dei* movements from the *Gloria*, which Poulenc had recently completed. The *Romanza*, which opens with a quasi-liturgical chant in the clarinet, also projects a religious atmosphere.

## **alt.music.ballistix** (1995) | Nikola Resonovic

Bearing a title suggestive of a fictitious internet news group, *alt.music.ballistix* is an electro-acoustic composition scored for solo clarinet and digital audio tape which I composed for Professor Hakan Rosengren in the fall of 1995. The 12 minute work is divided into four contiguous movements as follows:

### *I. A Matter of Fax*

(A three-minute sonic montage featuring original samples from various technological sources including a fax/modem, telephone, short-wave radio, satellite transmissions, mingled with the most precious of all musical commodities - silence!)

## II. *A Soliloquy*

(A three-minute, 11-tone, unaccompanied clarinet solo based on every pitch but the pitch 'D' which appears later as an accompanimental 'ison' or drone.)

## III. *A Balkan Dance*

(Influenced by Macedonian and Bulgarian dance idioms, the movement features many references to the folk music of this region of the Balkans.)

## IV. *Convolution@uakron.edu*

(The above three movements are polyphonically combined, and a fourth element - the unrelentingly polite voice-mail lady - is injected into the sonic recipe.)

"Ballistix" is a musical representation of some of the bizarre realities of our modern era of digital communications and information. It is the metaphor of the seemingly backwards peasant downloading the latest nasdaq figures via his cell phone/modem onto his laptop computer in some remote region of the Balkans – his cows grazing in the background. This juxtaposition of the modern and the timeless, the sophisticated and the simple, the sublime and the ridiculous, expresses itself in a music which combines "atonality" with the 'ison'; "emancipated rhythm" with a metric straight-jacket; a clarinet with an accordion, tambourine and modem. "Ballistix" is convoluted music: it takes musical events that seem isolated and unrelated at their first presentation and restates them in a contrapuntally intertwined manner. In this new context these same musical events are transformed by their very interaction as they combine to reveal a higher order of relationships.

## **Sonata, opus 120, No. 1** | Johannes Brahms

Although the outer movements of the F minor sonata are more active and driven than the *Andante* and the *Allegretto grazioso*, the overall mood is a startling contrast to Brahms's other F minor works: the early *Piano Sonata, Op. 5* and the magnificent *Piano Quintet, Op. 34*. Those pieces are turbulent and occasionally angry. In this case, Brahms's opening movement is predominantly lyrical despite his directive *Allegro appassionato*. Ivor Keys calls it 'smoldering rather than explosive.' One has a sense of austerity and restraint, leaving textures transparent so that we can hear the subtle intertwining of musical material between the two players.

The same close motivic unity pervades the two inner movements, which provide release of tension and contrast. The *Andante*, in A-flat major, is related

to sonata form, but simplified to a song-like ternary structure. Serene and melancholy, it seems to ask questions from the opening phrase. The piano, in an uncharacteristically understated role, enhances the reverie. The ensuing movement, also in A-flat, substitutes a gentle Austrian Ländler for a scherzo, and exploits the lower register of the clarinet in the F minor middle section. Listeners who know the late Brahms Intermezzi for piano will recognize the style.

After these two introspective movements, the concluding sonata-rondo is downright extroverted, providing a complete mood shift. Three repeated half-notes in the piano set the tone, bell-like. They are a recurrent fanfare that help to unify the movement, which dispels any residual hint of melancholy with a happy F major romp.

## biography

**Alyssa Jones** is a Senior Music Education Major at Kennesaw State University. Since beginning her college degree, Alyssa has performed on Eb and Bb clarinets in Wind Ensemble, Orchestra, and in numerous chamber music groups. She will begin her student teaching this fall at a middle school in the surrounding area. Her career plans include teaching Middle or High School band, and she hopes to return to school to pursue a Masters Degree in either Music Education or Music Therapy. When she is not at school or work, Alyssa enjoys reading, gaming, hiking and swimming. She would like to thank the teachers, family and friends who have supported her in her endeavors.

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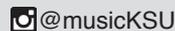
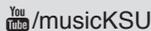
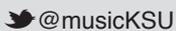
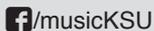
Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University

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