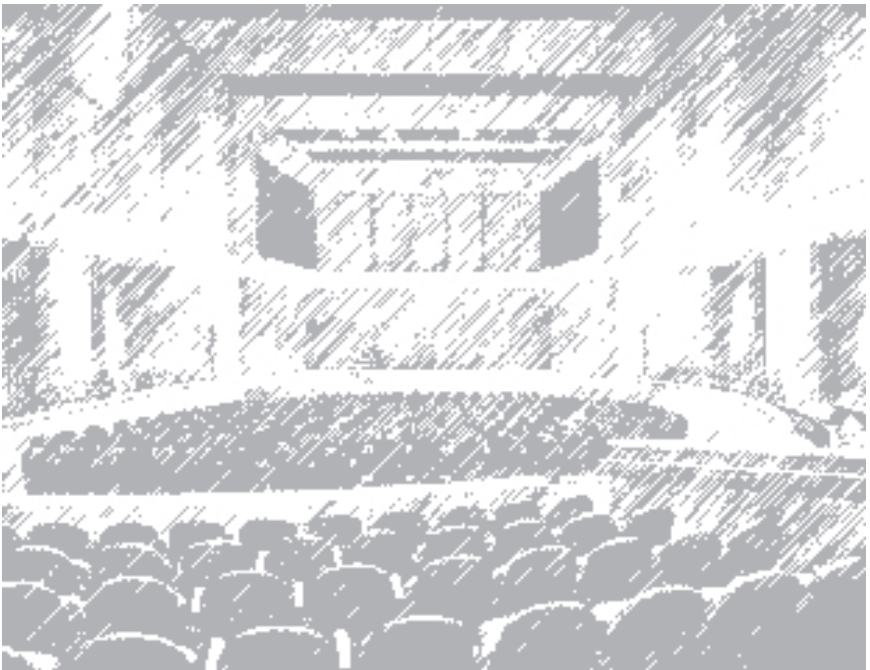


Kennesaw State University
School of Music



Senior Recital

Mudussir Quraishi, clarinet



Wednesday, December 9, 2015

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall
Sixty-third Concert of the 2015-16 Concert Season

program

FRANCIS POULENC (1899-1963)

Sonata for Clarinet in Bb and Piano

- I. Allegro Tristamente
- II. Romanza
- III. Allegro con Fuoco

Judy Cole, piano

AARON COPLAND (1900-1990)

Concerto for Clarinet

- I. Slowly and expressively
- II. Rather Fast

Judy Cole, piano

Intermission

FRANZ SCHUBERT (1797-1828)

Shepherd on the Rock

- I. Andantino
- II. Allegretto

Emily Crisp, soprano
Soyoun Sheehan, piano

ROBERT XAVIER RODRIGUEZ (b. 1946)

Chronies for Bass Clarinet and Percussion

- I. Toccata
- IV. The Humidity Rag

Joe Donohue, percussion

JOHANNES BRAHMS (1833-1897)

Clarinet Quintet in B minor, Op. 115

- I. Allegro

Huijeong Lee, violin I
Nathaniel Roberts, violin II
Perry Morris, viola
Kathryn Encisco, cello

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.

Mr. Quraishi studies clarinet with John Warren.

program notes

Sonata for Clarinet in Bb and Piano | Francis Poulenc

Francis Poulenc, like many composers, came from a wealthy family that intended for him to pursue a business career. However, this did not stop him from furthering his musical knowledge. He ended up becoming self-educated in the field of music, and didn't study with anyone until his parents passed away. In a few years, Poulenc would start studying with Ricardo Vines, and would later come under the influence of the music of Erik Satie, under who's tutelage he became one of a group of young composers known collectively as "*Les Six*." Through his pianist background, Poulenc would start his composition career writing solo piano works, and then move on to choral pieces, and then picked up chamber music and operas and ballets and orchestral concert music. His clarinet sonata was written in 1962 and was one of the last pieces he ever completed. The piece is dedicated to the memory of an old friend, the Swiss composer Arthur Honegger, who also belonged to the group "*Les Six*."

Concerto for Clarinet | Aaron Copland

Of all American composers that helped contribute to the country's image of classical music, none created that image nor contributed more than Aaron Copland. He is best known for his works *Appalachian Spring*, *Billy the Kid*, *Fanfare for the Common Man*, *Third Symphony*, and his *Concerto for Clarinet*. This concerto is often referred to as the *Concerto for Clarinet, Strings, and Harp*. In 1947, jazz clarinetist Benny Goodman commissioned Copland to write him this concerto, giving Copland free rein in writing the piece. Copland happened to be in Rio de Janeiro as a lecturer and conductor, and wrote the piece while he was staying there. This is the reason why there seems to be a sort of Brazilian feel and sound to the whole piece, which can be heard best in the cadenza of the piece. The concerto quickly established itself as a standard piece in the clarinet repertoire and is considered one of the landmark concertos in the clarinet world.

Shepherd on the Rock | Franz Schubert

Considered one of the greatest composers of the Classical era, Schubert composed over 600 secular vocal works, seven complete symphonies, opera's, and a large amount of chamber and piano music. Schubert's music wasn't exactly popular when he was alive, however, interest in his works increased exponentially in the decades following his death. To this day, Schubert's music is one of the most frequently performed composers of the early nineteenth century. *Der Hirt auf dem Felsen*, or, *Shepherd on the Rock*, is a Lied for soprano, clarinet, and piano. It was composed in 1828 during the final months of his life, and is the only

piece Schubert contributed to the clarinet repertoire. The Lied was written at the request from the operatic soprano Pauline Anna Milder-Hauptmann, who was a dear friend of Schubert. The first section is warm as the lonely shepherd, high on the mountaintop, listens to echoes rising from below. The second section becomes quite dark as the shepherd expresses her all encompassing grief and loneliness. The third and last section is a sign of hope as the shepherd anticipates the coming of spring and with it rebirth.

Chronies | Robert Xavier Rodriguez

Rodriguez is an American Composer and is best known for his eight operas and his works for children. He has studied at the University of Texas at Austin, the University of Southern California, Tanglewood, and the Conservatoire Americain. Rodriguez has served as Composer-in-Residence with the San Antonio Symphony and the Dallas Symphony. He currently holds the Endowed Chair of University Professor of Music at the University of Texas at Dallas. His music is published by G. Schirmer and is recorded on the Newport, Crystal, Orion, Gasparo, and Naxos labels. His piece, *Chronies*, reflects that of his compositional style in quite a strange instrumentation. The combination of bass clarinet and marimba creates a very unique color that compliments the resonance of the marimba and the tone of the bass clarinet. In the last movement, Rodriguez talks advantage of the large range that both instruments have and adds a few more percussive instruments like suspended cymbal and tambourine, to broaden the color range. This creates a medley of percussion and bass clarinet colors that demands the attention of even the most skilled musicians.

Clarinet Quintet in B minor, Op. 115 | Johannes Brahms

A famous composer and pianist, Brahms spent most of his professional life in Vienna. In his lifetime, his popularity and influence were quite considerable. Brahms biggest goal was to honor the purity of the German structure and advance them into a romantic idiom. He composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. Of the works he composed for chamber ensembles, one of the most noteworthy was his *Clarinet Quintet in B minor*. He wrote it in 1891 for the clarinetist Richard Muhlfeld. The piece is written for clarinet in A and string quartet with a duration of around 35 minutes with all four movements. At the time of composing *Clarinet Quintet*, only a very few had been composed for this particular type of ensemble, the most famous being written by Carl Maria von Weber and Wolfgang Amadeus Mozart. Brahms mostly modeled this composition after that of Mozart's, which would create a texture and structure that can be seldom found in any other piece he has written. The piece is known for its combination of sonorous colors, creating a fascinating autumnal mood.

personnel

Mudussir Quraishi, clarinet

Judy Cole, piano

Soyoun Sheehan, piano

Emily Crisp, soprano

Joe Donohue, percussion

Huijeong Lee, violin

Nathaniel Roberts, violin

Perry Morris, viola

Kathryn Encisco, cello

biography

Mudussir Quraishi is a Music Education student at Kennesaw State University. Under the instruction of John Warren, he has become a musician of the highest caliber, and is comfortable playing all clarinets in the clarinet family.

Mr. Quraishi has played clarinet in the the Kennesaw State Wind Ensemble and Symphony Orchestra, as well as in many small chamber ensembles. Not only does Mudussir have a reputation as a performer at Kennesaw State, but also as an educator. Mr. Quraishi has taught in many schools across the north Atlanta area, teaching both woodwinds and brass.

Mudussir is the current President and one of the founding members of the Nu Mu chapter of Kappa Kappa Psi here at Kennesaw State. He is excited for his future as both a performer and as an educator.

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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, KSU School of Music

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