

The Dr. Bobbie Bailey School of Music presents

Renaë Sheldon, clarinet
Jasmine Avecilla, clarinet
Erika Tazawa Jenkins, piano
December 7, 2022
5:30pm, Morgan Hall

PROGRAM

Gershwin Three Preludes (1926)

Prelude 2: Andante con moto e poco rubato

Prelude 3: Allegro ben ritmato e deciso

George Gershwin

Arr. James Cohn

(1898–1937)

Romanian Folk Dances (1915)

Bela Bartok

(1881–1945)

A Wessex Pastorale (1944)

H.C.L. Stocks

(1884–1956)

Ultima Luna (2018)

Valeria Romero

(b. 1994)

Pastorale Cevenole (1953)

Louis Cahuzac

(1880–1960)

Three Pieces for Clarinet (2012)

I. Contradanza

II. Habanera

Paquito D’Rivera

(b. 1948)

Sonata For Clarinet and Piano (1942)

I. Grazioso

Leonard Bernstein

(1918–1990)

Hommage a Kodály (1994)

Bela Kovacs

(1937–2021)

Ballade (1958)

Eugene Bozza
(1905–1991)

In a Deep Funk (2014)

I. Hustle Misterioso
III. Bear Hug

Daniel Dorff
(b. 1956)

Blue Skies (1926)

Irving Berlin
(1888–1989)

Bethany Petri, Bb Clarinet
Mary Claire Wilder, Alto Clarinet



*This recital is partial fulfillment of the requirements for the B.M. in Music Education
Renaë Sheldon and Jasmine Avecilla study clarinet with Dr. Justin Stanley*

PROGRAM NOTES

Three Preludes (1926)

Gershwin's style, which combined ragtime, blues, jazz, and classical music, now sounds quintessentially "American" but in his own time, the chords, and scales he used were nothing short of bizarre.

The second prelude is "a sort of blues lullaby" according to Gershwin. Beginning with a pensive, solitary piano, clarinet then adds a sliding, bluesy melody, continuing the melancholy mood in a higher register. The piano moves up in register, playing alongside clarinet. A short middle section brings brighter material in, then falls back to the pensive piano ostinato and ends quiet and unassuming.

The third prelude, *Agitato*, jumps in immediately with a short introduction before beginning question-and-answer melodic phrases. The instruments weave and hop back and forth around each other, and the texture is thick with flourishes. The restatement of the theme at the end of the movement is ostentatious, with the tempo and rhythm bringing the clarinet to an enormous slide up to a sky-scraping height.

Romanian Folk Dances (1915)

In the late nineteenth century, Hungarian style music had been used with great success by major composers such as Brahms and Liszt as coloration or substance in many of their most famous works. This so-called "Hungarian style" stemmed quite narrowly from gypsies (Roma) and was thoroughly romanticized. In fact, the style was not representative of authentic Hungarian folk music. This subject, sometimes known as "the problem of Hungarian music" was addressed by many writers and eventually clarified by the extensive work of Bela Bartók and Zoltan Kodály. This quest led both men into Transylvania, now a part of Romania, but which had been part of Hungary for many years until added permanently to Romania in 1920. Thus, we find the legitimacy of *Romanian Folk Dances* as a source for Hungarian folk style.

The Romanian Dances were written between 1915-1917, first for piano and later orchestrated. In order, the Dances are:

- I. Dance with Sticks: a solo dance for a young man, which includes kicking the ceiling
- II. Waistband Dance: derived from a spinning song with dancers holding each other's waists, flowing directly into dance 3
- III. On the Spot: a dance in which the participants basically stamp on one spot
- IV. Hornpipe Dance: featuring the ancient Mixolydian mode (a type of scale) and Arabian colors

V. Romanian Polka: a children's dance with changing meters, flowing directly into the final dance

VI. Fast Dance: fast, tiny steps are performed by couples, used as a courting dance

A Wessex Pastorale (1944)

Harold Carpenter Lumb Stocks (1884 - 1956) was an English cathedral organist who served in St. Asaph Cathedral. In addition to his organist duties, he was a composer, principally of church music, and the author of books on the training of choristers and cathedral organists. He dedicated this piece to his son, Linton. This edition, ideal for intermediate level players, was revised by the famous clarinetist with the Philadelphia Orchestra, Daniel Bonade.

Última Luna (2018)

Valeria Romero is a composer and pianist. She was born in Posadas, Misiones in Argentina. She now resides in the city of Buenos Aires since 2012, where she works as a composer. Her compositions have been played in Argentina, México, Colombia, Perú, the United States, Australia, Chile, Costa Rica, Spain, and many others. Her works have also been professionally played and recorded by notable musicians. This piece is titled Última Luna which when translated to Spanish means the Last Moon. The main motif is flowing and trades off between the piano and clarinet. Whenever I play this piece, it paints a picture of someone who is dearly missing someone else who close to them but finds comfort in knowing they are looking at the same moon.

Pastorale Cevenole (1953)

Louis Cahuzac was born July 12th, 1880, in Quarante, France. Cahuzac started his career as a distinguished soloist during the 20th century. He studied with Felix Pagès and Cyrille Rose, two very credited clarinet musicians. Although he is most well-known for his performing, he composed clarinet pieces inspired by his home in Southern France. On August 9th, 1960, Cahuzac passed away in a motorcycle accident at Bagnères-de-Luchon.

Three Pieces for Clarinet (2012)

Paquito D'Rivera was born June 4, 1948, in Havana, Cuba. He began as a child prodigy on the clarinet and saxophone. He founded the Orchestra Cubana de Música Moderna and then in 1973 the group Irakere which fused jazz, rock, classical and Cuban music. By the 1980s, D'Rivera became malcontent with the restrictions that were being placed in music in Cuba. So, while on tour in Spain he found asylum with the American Embassy. Since then, he has established himself as a bandleader in the United States. His compositions embody bebop, rock, classical and traditional Cuban music that has become his trademark. He has had more than thirty albums, fourteen Grammys and has toured the USA, Europe and Asia.

D’Rivera’s *Three Pieces for Clarinet and Piano* can be performed together (including the *Habanera*) or individually. *Vals Venezolano*, or Venezuelan Waltz, is a genre that became popular in the nineteenth century in Venezuela and was performed on the regional instruments such as piano, violin, guitar, and bandola. D’Rivera dedicated this movement to Antonio Lauro who was a leading proponent of this genre and a composer, primarily for guitar. *Contradanza* originally comes from an eighteenth-century English country dance that made its way to France and eventually to America. By the nineteenth century this form of dance became important in Cuba, paving the way for ensuing genres such as Danzon, Mambo, and Cha-Cha. This movement is dedicated to Cuban composer and pianist Ernesto Lecuona.

Sonata For Clarinet and Piano (1942)

The first movement is a lyrical *grazioso*, opening with a musical line reminiscent of Paul Hindemith, who was the composer-in-residence at Tanglewood in 1941, and hinting at the influence of Copland and the idyllic Tanglewood atmosphere. The premiere took place at the Institute of Modern Art in Boston, performed by David Glazer on clarinet and a then 23-year-old Leonard Bernstein on piano. The New York premiere took place a year later at the New York Public Library, with Bernstein again on piano and Oppenheim on clarinet. The two later released the first recording of the work, also in 1943.

Hommage a Kodály (1994)

Kovács was born in Tatabánya, Hungary. He graduated from the Franz Liszt Academy of Music in Budapest, Hungary. Kovács was principal clarinetist with the Hungarian State Opera Orchestra and the Budapest Philharmonic Orchestra since 1956, until he retired in 1981. Kovács composed a total of 9 different Hommages to different composers, such as J.S. Bach, N. Paganini, C.M. von Weber, C. Debussy, M. de Falla, R. Strauss, B. Bartók, Z. Kodály, A. Khachaturian. The piece is structured as a theme and variations. There is an introduction to a slow theme, then moves into a mysterious third variation followed by a fast moving sixth variation, and ends with a rousing return to the original theme.

Ballade (1958)

Ballade is the first work for the bass clarinet by a French composer which incorporates a degree of the brilliant agility so common in French composition for the soprano clarinet. Cast in a single movement, the piece is in two large sections. The first section is a rhapsodic development of a majestic and rather martial theme. This section displays expressive flexibility, without having the somber or melancholy feeling found in the pieces of nearly forty years earlier by Bontoux and Franchi. The second section, *allegro*, followed by *allegro vivo*, contains fairly rapid passages work and emphasizes bouncy and clear articulation. Its subject, reminiscent of J. S. Bach's Two-part Inventions, treated in a *fugato* manner with the piano accompaniment, and its continuous motor-rhythm give this portion of the piece a neo-baroque effect. The *allegro* section is in the key of A-minor, while the rhapsodic first section passes freely through several tonal centers.

In a Deep Funk (2014)

IN A DEEP FUNK for Bass Clarinet is the result of several intersecting ideas that have come full-circle. As a bass clarinetist myself, the Bach cello suites are standard repertoire for my practice and warm-ups -- partially because they're excellent training for intonation and interpretation, and partially because they're monumental masterpieces that can be played on bass clarinet straight from the cello music.

When I was commissioned in 1995 to create an unaccompanied competition piece for a contrabassoon festival, I responded with this dance suite somewhat in the Bach model, but using dance patterns from my own era rather than baroque dances.

Many years later, Barbara Haney commissioned FLOWERS OF ST. FRANCIS as a solo bass clarinet piece to premiere at the 2013 ICA ClarinetFest. When Barbara followed by asking if I happened to have anything else she could premiere at the 2014 ClarinetFest, it seemed time to make a bass clarinet adaptation of IN A DEEP FUNK.

- Daniel Dorff

The 2014 bass clarinet publication is almost identical to the 1996 contrabassoon version, but there are a few minor changes on account of the difference in instruments.

I. HUSTLE MISTERIOSO uses a hustle rhythm, and the pitches are reminiscent of the "Powerhouse" motif used in many of Carl Stalling's cartoon scores. It also is a traditionally built rounded binary form.

III. BEAR HUG is a 12/8 slow dance, certainly inspired by the feel of Smokey Robinson's and other ballads of that genre.

Blue Skies (1926)

Blue Skies was composed by Irving Berlin in 1926. It made its debut in the Rodgers and Hart musical *Betsy*. According to Philip Furia and Michael Lasser, the song was added at the last minute, and it was thanks to a panicky phone call from vaudevillian Belle Baker to Berlin, who complained that the score lacked a 'Belle Baker song.' They also write: "Berlin resented the interpolation of songs by other composers into the score of his shows, but he must have been delighted at the chance to work one of his songs into a score by the young songwriting team who were already being compared to Gilbert and Sullivan."

Benny Goodman and His Orchestra recorded a highlight Swing Era version of this song in 1935. Berlin's composition was also popular among the modern jazz players and beboppers. Pianist Thelonious Monk based "In Walked Bud" on its chord progressions. *Blue Skies* has been re-interpreted by numerous artists, including Artie Shaw, Frank Sinatra, Caetano Veloso, and Robert Glasper. It has also crossed genres: Willie Nelson scored a country hit with it in 1978, and British electronic duo Groove Armada recorded it in 1999 under the title "Inside My Mind (Blue Skies)."