



department of music
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Senior Recital

featuring

Emily Dooley, clarinet
Leila Hanley, clarinet

with

Shichao Zhang, piano

November 17, 2024, 10:30 am
Doudna Fine Arts Center
Recital Hall

Program

Sonata for Clarinet and Piano

Amanda Harberg
(b. 1973)

I. Gentle/Playful

Leila Hanley, clarinet
Shichao Zhang, piano

Introduction, Theme and Variations

Gioachino Rossini
(1792-1868)

Emily Dooley, clarinet
Shichao Zhang, piano

Suite for Clarinet and Piano

Paul Johnston
(b. 1975)

I. With motion
II. Moderato

Leila Hanley, clarinet
Shichao Zhang, piano

Sonata for Clarinet and Piano

Francis Poulenc
(1899-1963)

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

Emily Dooley, clarinet
Shichao Zhang, piano

Introduction et Rondo, Op. 72

Charles-Marie Widor
(1844-1937)

Leila Hanley, clarinet
Shichao Zhang, piano

Three Progressive Duos for Clarinet, Op. 3, No. 3.

Bernhard Crusell
(1775-1838)

II. Andante Sostenuto
III. Rondo: Allegro

Emily Dooley and Leila Hanley, clarinets

Amanda Harberg, *Sonata for Bb Clarinet and Piano, Mvt. I - Gentle/Playful*

Amanda Harberg is an American composer, pianist, and educator born in 1973. She completed her undergraduate and masters degrees at the Juilliard School and earned her PhD from Rutgers University School for Graduate Studies. Currently, Harberg is on faculty at Rutgers University Mason Gross School of the Arts and the Interlochen Arts Camp in the summer. Her works have been presented at leading institutions including Carnegie Hall, Lincoln Center, the Philadelphia Chamber Music Society, and Bargemusic. In addition, her music has been recognized by several awards such as a Fulbright Hays fellowship, Juilliard's Peter Menin prize, New Jersey and New York State Council on the Arts fellowships, and many more. Harberg is currently living in Glen Ridge, New Jersey with her family.

Sonata for Clarinet and Piano was written for clarinetist Benjamin Fingland and debuted in 2016. It has three contrasting yet closely related movements: 1. Gently, Playful, 2. Interlude, and 3. Agitato. Movement one begins with a sweetly mellifluous opening melody contrasted by a playful secondary theme, and is described as "a nostalgic exploration of youthful innocence." The movement explores the versatility of the clarinet from the pianist's perspective, interweaving meter changes and unexpected accidentals throughout its entirety, ending with diminishing eighth note patterns that leave the audience waiting for more.

Paul Johnston, *Suite for Clarinet and Piano, Mvt. I & II*

Paul Johnston (b. 1975) has enjoyed a multi-faceted career as an American pianist, teacher, composer, and arranger. He earned a Bachelor of Arts at the University of North Carolina at Chapel Hill and a Master's Degree and Performer Diploma at Indiana University. In addition, Johnston is an alumnus at the Ravinia's Steans Music Institute and the Henry Mancini Institute. He is at home in a wide variety of musical styles and has performed with leading artists across the country. Soloists, chamber groups, and jazz ensembles regularly perform his compositions and arrangements. Johnston serves as Professor of Music at Eastern Illinois University where he directs the Jazz Lab Band, coaches jazz combos, and teaches jazz piano, improvisation, and arranging. On top of his time as a professor, Johnston has taught on the summer faculty at Interlochen and continues to teach at Eastern Music Camp.

Suite for Clarinet and Piano was written for Eastern Illinois University's Dr. Magie Beck, Associate Professor of Music, in 2020. The whole piece spans four movements and exhibits a taste of a jazz pop style that compliments the sound of the clarinet. Movement 1, *with motion*, immediately highlights the piano with a continuous and active 16th note accompaniment in the left hand that spans the entire movement with moving chords in the right hand. The clarinet part follows suit with cascading 16th note melodies and contrasting triplet statements. Movement 2, *moderato*, brings a new feel to the piece by using cut time, but continues with the active accompaniment in the left hand of the piano. The beginning section of the movement introduces the half note theme in the clarinet that recurs throughout before leading into a quicker soloistic section. This section emulates the sound of an improvised jazz solo in the clarinet with jumping eighth note motives and accidentals sprinkled in before returning to the opening theme.

Charles-Marie Widor, *Introduction et Rondo*

Charles-Marie Widor was a French organist, composer, and teacher born in Lyon, France on February 21st, 1844. Being born to a family of organ builders set Widor up for his successful life as a musician. In 1863, a friend of the Widor family arranged for Charles-Marie to study in Brussels for organ technique under Jacques-Nicolas Lemmens and composition under François-Joseph Fétis, the director of the Brussels Conservatoire. Following the end of his education, Widor relocated to Paris and was appointed assistant to composer Camille Saint-Saëns at Église de la Madeleine. Some of Widor's other most notable positions include organist of Saint-Sulpice in Paris, organ professor at the Paris Conservatoire, and composition professor at the Paris Conservatoire. Later in life, Widor went on to found the American Conservatory at Fontainebleau with Francis-Louis Casadesus and served as director until 1934 before passing in Paris in 1937.

Introduction et Rondo was written in 1898 as a commission for the Paris Conservatoire for a solo competition piece and is the only piece Widor ever wrote for clarinet and piano. The introduction portion of the piece opens with a statement of the main theme of the piece by the piano, leading into a leaping clarinet figure that cascades through a rapid descent. The rondo section of the piece immediately contrasts with the introduction with a slower, more romantic theme that provides fluidity and rubato for the performer. This piece is said to “exploit the clarinet to its full potential, creating a challenging yet exciting performance on the instrument,” by “allowing the soloist ample opportunity to showcase both versatility and technique by alternating lyrical melodies with bravura passage work.”

Gioachino Rossini, *Introduction, Theme, and Variations for Clarinet and Orchestra*

Gioachino Rossini (1792-1868) was an Italian composer most known for his operas, particularly *The Barber of Seville* and *William Tell*. Rossini is also known for his many chamber ensemble pieces, piano pieces, and sacred music. His piece, *Introduction, Theme, and Variations for Clarinet and Orchestra*, was originally written in 1819 for both clarinet and orchestra. This piece was dedicated to a composition student of Rossini, Allesandro Abate, a professor of clarinet during the time Rossini spent in Naples, Italy.

When composing this piece, Rossini pulled from his previous operas for melodic material. For example, the opening introduction takes inspiration from *La pace mia smarrita*, a selection from Act II of the opera *Mosè in Egitto*. The variations are developed from selections of Act I of the operas *La donna del Lago*. The final coda contains a fragment from the end of the same Act I selection. *Introduction, Theme, and Variations for Clarinet and Orchestra* was later edited and arranged for clarinet and piano by Jost Michaels (Sikorski, 1960).

Francis Poulenc, Sonata for Clarinet and Piano

The Sonata for Clarinet and Piano was composed in 1962 by Francis Poulenc (1899-1963). Poulenc was a member of “Les Sis,” a group of five French composers and one Swiss composer who lived and worked in Montparnasse, a neighborhood in the South Paris. This piece was dedicated to Swiss composer Arthur Honegger, a fellow member of “Les Sis.” This piece was premiered on April 10th, 1963 at Carnegie Hall by clarinetist Benny Goodman and pianist Leonard Bernstein.

This sonata is performed in three contrasting movements, with the first of the three movements, “Allegro tristamente,” being a dramatic opener with a slow, beautiful interlude. The middle movement, “Romanza,” is marked *très calme*, and played as a gentle lament. The final movement, “Allegro con fuoco,” is a bright, fast-paced, and energetic finale that recalls familiar melodies from the opening movement.

Bernhard Crusell, *Duo in C major, Op. 6, No. 3, Three Duos, Mvt. II & III*

Bernhard Crusell was a Swedish-Finnish clarinetist, composer, and translator born in Uusikaupunki, Finland in 1775. After a deep interest in music as a child, Crusell learned to play clarinet by ear before receiving training. In Stockholm, he studied music theory and composition then established himself as a clarinet soloist and was later appointed (at the age of sixteen) as the director of the regimental band. Crusell spent the rest of his life in Stockholm, where he died in 1838.

The Duo in C major from the Three Duos collection features three unique movements, 1. Allegro moderato, 2. Andante con moto, and 3. Allegro vivace. Andante con moto features a gentle and slow moving eighth note melody that interweaves the first and second clarinet parts. As the movement progresses, themes are traded and embellished upon before a brief recapitulation and coda. Allegro vivace is exciting and fast paced, featuring a change to 6/8 time. Crusell continues the trend of trading and interweaving melodies, leaving each player sounding like a soloist. The timing seems relentless with several sixteenth note ostinatos in each part, building into a powerful closing tonic statement.

These notes written by Emily Dooley and Leila Hanley.