



department of music
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Junior and a *Senior Recital

featuring

*Maura Daly, clarinet
Sean Haynes, clarinet

with

Victor Cayres, piano
Ethan Hayward, piano

December 3, 2022, 3:00 pm
Doudna Fine Arts Center
Recital Hall

Program

Five Bagatelles

Gerald Finzi
(1901-1956)

- I. Prelude
- II. Romance
- III. Carol
- IV. Forlana
- V. Fughetta

Sean Haynes, clarinet
Ethan Hayward, piano

French Suite for Four Clarinets

Yvonne Desportes
(1907-1993)

- I. Prélude
- II. Sarabande
- III. Gavotte
- IV. Menuet
- V. Bourrée
- VI. Gigue

Maura Daly, Sean Haynes, Leila Hanley, and Emily Dooley, clarinets

Three Faces of Woman

Jeanne Shaffer
(1925-2007)

- I. Femme Fatale (blues)
- II. Femme Fragile (berceuse)
- III. Feministe Furieuse (scherzo)

Maura Daly, clarinet
Victor Cayres, piano

Program Notes

Five Bagatelles by Gerald Finzi (1901-1956)

Gerald Finzi was an early 20th century English composer. Five Bagatelles (1943) is one of Gerald Finzi's most famous pieces. Although primarily known for his vocal works, clarinetists and pianists alike love these five short pieces, making it quite popular even to the present day. Listen for moments in this work when the clarinet really resembles a singing voice. There is brevity amongst The Five Bagatelle's movements that is matched in each by musicality and compelling melodies.

The opening movement, “Prelude,” is a flowing movement in which the piano and clarinet have a conversation. This conversation is hidden, akin to the whispers heard before a performance begins. If you listen closely, there is a pleasant ruckus shared between the clarinet and piano; the two voices converge into coalescent harmony.

The “Romance” follows the prelude, with a stark contrast in melodic material. With slow moving lines, voice-like range, and constantly fluctuating time signatures, this movement provides a feeling like a heart experiencing the aforementioned title.

The third movement, “Carol,” has an interestingly special meaning to me. Whilst playing the simplest of the bagatelles, the title is the same as my grandmother’s name, who along with the rest of my family have supported my dream of following music. “Carol” is simple but provides contrast in range and dynamic to not remain ever so musically monotonous.

“Forlana,” the fourth movement is the only one to utilize a compound time signature, giving it a unique lilting feeling that separates it from the other portions of this work.

“Fughetta,” the final bagatelle, is very obviously the most complex for both piano and clarinet. With scalar ascensions and downward arpeggios, one will experience that this is the most exciting movement and an appropriately sized finale for this work.

--Sean Haynes

French Suite for Four B-flat Clarinets by Yvonne Desportes (1907-1993)

Born in 1907, Yvonne Desportes was the daughter of Bertha Troriep, a painter, and Emile Desportes, a composer. She studied music at the Paris Conservatoire. During her time there, she studied piano with Yvonne Lefebure and Alfred Cortot. In addition to her piano studies, she studied composition under Paul Dukas, who notably composed *The Sorcerer’s Apprentice*. From 1927 to 1932, Desportes had competed for the Prix de Rome four times. She won in harmony and fugue in her earlier entries. She won the Premier Second Grand Prix in 1931 for a cantata that was praised for its unified cyclic structure. Desportes was a prolific and versatile composer who composed over 500 works in her lifetime. These pieces ranged from opera, symphonies, chamber music and more. She also made a significant impact as an educator teaching at the Paris Conservatoire. Yvonne Desportes passed away in Paris in 1993 leaving behind two sons and a daughter.

Yvonne Desportes’ French Suite for Four B-flat Clarinets was composed in 1939 and consists of six movements. The work opens with a prelude, that begins with one clarinetist performing a passage of sixteenth notes and passing it around the quartet. The second movement is a more lyrical sarabande. In this movement, one can listen for “sighs” against a simple rhythmic ostinato. Following tradition in composing a suite, Desportes includes a gavotte, menuet, and bourrée before closing out the suite with a gigue. The gavotte stands true to its convention and features light staccatos to invoke a dance-like feel. The menuet

contrasts the gavotte with its triple meter and is written with great dynamic contrast. The bourrée shares a similar compositional technique as the prelude in its passing of musical material. In this movement, eighth notes are traded around the quartet to create a composite melody. The work concludes with a gigue. Gigues are fast dances that originated in Britain and Ireland with subsequent variations from France and Italy. In this iteration, trademarks of French and Italian gigues can be heard respectively through dotted rhythmic patterns and running sixteenth note passages.

Three Faces of Woman by Jeanne Shaffer (1925-2007)

Jeanne Shaffer was born in 1925, in Knoxville, Tennessee. She had a rich vocal performance background as a young child, with frequent radio performances, as well as touring the country with Paul Whiteman’s Orchestra as a teenager. She completed an Associate of Arts degree from Stephens College and a Bachelor of Music from Samford University. She earned her Master of Music at Birmingham Southern College and her doctoral degree from Peabody College of Vanderbilt University. Composing a wide range of music, Shaffer wrote organ music, cantatas, song cycles, chamber music, and orchestral music, as well as three musicals and a ballet. Her career extended into the educational field, as she was the Head of the Department of Visual and Performing Arts at Huntingdon College, in Alabama. In addition to her work as a performer, composer, and educator, Shaffer hosted a radio show that discussed women composers entitled *Eine Kleine Frauenmusik*, a play on Mozart’s *Eine kleine Nachtmusik* that translates to “a little women music.” Jeanne Shaffer passed away in 2007 leaving behind 7 children and several grandchildren and great grandchildren.

Jeanne Shaffer’s *Three Faces of Woman* was composed in 1995 and is made up of three movements, each depicting a contrasting attitude of the Woman in the title.

The first movement opens with an ascending chromatic line that is reminiscent of George Gershwin’s *Rhapsody in Blue*. This opening sets the tone for the remainder of the movement with its jazz style. A part of Shaffer’s inspiration for this work was the stereotypes associated with “Femme Fatale” and “Femme Fragile.” The first movement is a strong representation of this. The second movement continues the development of the stereotype with its gentle melody. This movement is marked as a berceuse which is a French lullaby in a 6/8 meter. This movement adds to a sleepier feeling with the use of a 7/8 meter and stretching the melody slightly longer. The final movement combines material from the first and second movements in a furious manner. Shaffer says that this movement is the Woman accepting feminism.

This piece is no longer in print and has limited recordings. One of the most significant recordings is an orchestral arrangement performed by Richard Stoltzman with the Warsaw Philharmonic Orchestra. This piece has been a challenge and a delight to work on this semester. I hope you all enjoy its performance!

--Maura Daly

