



department of music
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Junior Recital

featuring

Hope Eagan, clarinet

with

Shichao Zhang, piano

April 26, 2025, 2:30 p.m.
Doudna Fine Arts Center
Recital Hall

Program

Suite from the Victorian Kitchen Garden

Paul Reade
(1944-1997)

- I. Prelude
- II. Spring
- III. Mists
- IV. Exotica
- V. Summer

Hope Eagan, clarinet
Shichao Zhang, piano

Rhapsody

Willson Osborne
(1906-1979)

Hope Eagan, clarinet

Suite from “The Victorian Kitchen Garden” - Paul Reade

The composer of *Suite from “The Victorian Kitchen Garden”*, Paul Reade, was born in Liverpool, England on January 10, 1943, and passed away June 7, 1997 at age 54 of terminal leukemia. His primary instrument was the piano, and he studied piano and composition at the Royal Academy of Music in London with Scottish pianist and composer Alan Richardson. In the late 1960s he became a well known composer for children’s television, and later went on to compose multiple scores for BBC series, *A Tale of Two Cities* (1980), *Great Expectations* (1981), *Jane Eyre* (1983) and *The Victorian Kitchen Garden* (1989). Alongside Tim Gibson, he composed the theme for *Antiques Roadshow*. He won an Ivor Novello Award in 1991 for Best TV Theme for *The Victorian Kitchen Garden* (1989). He also worked at English National Opera as a répétiteur, otherwise known as an accompanist, tutor, or coach of ballet dancers or opera singers. When working in the ballet field, he scored *Hobson's Choice* (1989) and *Far from the Madding Crowd* (1996). Most recently, Signum Records released a collection of recordings of vocal, orchestral and chamber works, titled *A Celebration of Paul Reade* (2023).

The Victorian Kitchen Garden Suite takes music from the score for the 1987 BBC Broadcast show *The Victorian Kitchen Garden*, which Paul Reade dedicated to clarinettist Emma Johnson. The piece was originally composed for clarinet and piano but has also been performed with clarinet and harp. The piece has five movements, *I. Prelude*, *II. Spring*, *III. Mists*, *IV. Exotica*, and *V. Summer*:

I. Prelude

The Prelude of the piece is meant to represent the sun rising and the garden “waking up” hence the prelude starting with the solo clarinet by itself, “waking up”, joined shortly after by the piano. The solo clarinet sections are written to be “spacious and imaginative” according to Notes provided by John Davies in the score. The initial theme is a flowing sequence of arpeggios in the piano and a moving melodic line in the clarinet, sustained with scalar movement and gentle articulations in the clarinet accompanied by broken chords in the piano. This pastoral movement is a perfect start to the suite.

II. Spring

The second movement, *Spring*, is meant to represent the season of spring. This movement is light and lively, perfectly encapsulating the joyful nature of the season. The use of grace notes in this movement are meant to emulate the sound of a chattering or singing bird, the sound of which are often common during the spring season.

III. Mists

The third movement, *Mists*, is much slower than the previous. This autumnal movement is meant to represent mist settling on the garden. The use of quiet dynamics adds onto the gentle and serene atmosphere of the movement. The piece is smooth and tranquil through its wonderful use of legato articulation and soft dynamics. It lacks any actual sequence of melodic material, yet it does not lack any substance compared to the other movements of the piece. Though it differs greatly, it still fits with the rest of the piece just fine, and serves as a good midpoint.

IV. Exotica

The fourth movement, *Exotica*, is playful and spirited. This movement is faster than the others, and utilizes the clarinets wide range to the point that it replays the theme up an octave. This movement also once again uses scalar runs, but much faster. The light and rhythmic articulation also adds to the youthful atmosphere of the movement.

V. *Summer*

The fifth and final movement of the piece, *Summer*, depicts the summer season in the garden. Similar to the first movement, it also contains the broken chord accompaniment in the piano and has long melodic lines and arpeggios. The movement is made to represent the entirety of the piece, representing the garden in its full-bloom summertime glory.

Rhapsody (for Bb Clarinet) - Willson Osborne

Wilson Osborne (1906-1979) was an American composer hailing from Michigan. Osborne was a composition and music theory undergraduate student at the University of Michigan and studied with Ross Lee Finney. After receiving his undergraduate degree he went on to study under Paul Hindemith at Yale University, becoming a neoclassical composer. After his schooling, he went on to teach composition and music theory at Philadelphia's New School of Music. Little has been written about Osborne or his works, besides *Rhapsody*, and several of his compositions remain unpublished. Other known published works of his include several solo piano works, chamber pieces for brass ensembles, works for a cappella mixed choir, and several other arranged works. His last published original composition was a piano solo, *The Quiet Sons* (1965).

Wilson Osborne's *Rhapsody* was first published in 1958 as a solo piece for bassoon. It was later adapted for the clarinet in 1952. According to Osborne himself, it was written as "abstract music" using "the Oriental technique of variation, in which short song-like fragments are in turn developed". This technique likely comes from his experience studying under Hindemith at Yale. The piece includes large variations in dynamics and beautiful scalar runs that contribute to the reflective atmosphere of the piece. The piece has become a popular recital piece for clarinet.