



department of music  
EASTERN ILLINOIS UNIVERSITY

## STUDENT RECITAL SERIES

presents a

### Junior Recital

featuring

Kate Aldridge, clarinet  
Jaime Tiger, clarinet

with

Shichao Zhang, piano

April 26, 2026, 3:00 p.m.  
Doudna Fine Arts Center  
Recital Hall

### Program

Sonata for Clarinet and Piano

Leonard Bernstein  
(1918-1990)

I. Grazioso

Jaime Tiger, clarinet  
Shichao Zhang, piano

Five Pieces for Clarinet

Gordon Jacob  
(1895-1984)

I. Preamble  
II. Waltz  
III. Homage to J.S.B.  
IV. Soliloquy  
V. Scherzo and Trio

Kate Aldridge, clarinet

Fantaisie Italienne

Eugène Bozza  
(1905-1991)

Jaime Tiger, clarinet  
Shichao Zhang, piano

Fantasia

Philippe Gaubert  
(1879-1941)

Kate Aldridge, clarinet  
Shichao Zhang, piano

*Sonata for Clarinet and Piano* by Leonard Bernstein (1942)

I. *Grazioso*

Leonard Bernstein (1918-1990) was one of the most beloved composers and conductors of the 20th century. Born in Lawrence, Massachusetts to a Jewish family, he attended Harvard University under the instruction of Arthur Tillingham Merritt and Walter Piston. He fell in love with conducting at a Boston Symphony concert conducted by Dmitri Mitropoulos, and after spending a week with him, he studied at Curtis Institute of Music in Philadelphia before spending a summer at Tanglewood, learning conducting from the great maestro Sergei Koussevitzky. After becoming assistant conductor of the New York Philharmonic, he performed his first concert at Carnegie Hall on November 14th, 1943, and he became the official director of the New York Philharmonic in 1957, making him the first American-born conductor to lead a major American symphony orchestra.

*Sonata for Clarinet and Piano* was Bernstein's first published piece. Composed in 1941, during a residency at Tanglewood, the piece is dedicated to clarinetist David Oppenheim (1922-2007), one of Bernstein's dear friends and supposed lovers during his marriage to Chilean actress, Felicia Montealegre. The piece premiered at the Institute of Modern Art in Boston, then performed a year later with Oppenheim on clarinet at the New York Public Library, when Bernstein was only 24 years old.

The first movement, *Grazioso*, is characterized by an ABA form, with a light, charming melody that demonstrates the full lyrical range of the clarinet, then a technically demanding staccato section, then a return to the lyrical section, fading away until the end of the movement.

This piece has ignited an unexpected kinship that I feel towards Leonard Bernstein, being a young, bisexual, Jewish man in my early twenties. This *Sonata* being Bernstein's first published piece has reminded me that while I may feel I'm running out of time as I approach my senior year of college, my life and my musical career has barely begun, and there is still time to grow and flourish to become the wise, bisexual, Jewish man I dream to be.

*Fantaisie Italienne* for Clarinet and Piano by Eugène Bozza (1939)

Eugène Bozza (1905-1991) was a beloved 20th century composer of wind and string instruments, best known for his 1936 *Aria for Saxophone and Piano*. Born in Nice, France, he studied at the Paris Conservatory, where he won the Grand Prix de Rome, a prestigious arts scholarship awarded from 1663-1968 to promising young artists to study abroad in Rome for three to five years. Following the end of his Prix de Rome stay, Bozza remained in Italy for several years before becoming the director of the Valenciennes Conservatory in France. His work is characterized by its neo-Romantic, melodic phrasing, and highly demanding technical difficulty.

*Fantaisie Italienne* was originally composed for bassoon and piano, composed in 1936 for the annual Paris Conservatory concours. Titled *Recit, Sicilienne et Rondo*, the piece divided itself into three distinct mini-movements: *Recit*, a lengthy cadenza; *Sicilienne*, a lilting, pastoral dance; and *Rondo*, an allegro ABA section. Bozza himself eventually arranged it for clarinet and piano in 1939, titling it *Fantaisie Italienne* as we know it today, then adapted the piece for saxophone in 1946, then flute and oboe in 1953, each reflecting the technical demands and extreme ranges of each instrument. This piece reflects the beautiful moods and colors that Bozza experienced during his time in Rome during the 1930s, and features a variety of styles, dynamics, and expressions showing the beauty of the clarinet.

## Program Notes

Kate Aldridge

Junior Recital

### *Five Pieces For Clarinet* by Gordon Jacob

Gordon Percival Septimus Jacob (1895-1984) was born in Upper Norwood, London. He was a professor at the Royal College of Music in London from 1924 until his retirement in 1966 and published four books and many articles about music. As a composer, he was prolific with a total of more than 700, mostly compositions of his own, but a substantial minority of orchestrations and arrangements of other composers' works.

*Five Pieces for Clarinet* was composed in the early 1970s. It was originally dedicated to a London clarinetist, Georgina Dobree. There are five movements, each encapsulating traditional and non-traditional aspects of clarinet playing. *Preamble* opens the piece with an almost exploratory tone, meant to emphasize a players' melodic phrasing. *Waltz* is lighthearted and playful as it explores range and tempo changes. *Homage to J.S.B* is a tribute to Johann Sebastian Bach, being fast, rhythmic and reminiscent of baroque music, while still being new and unique to the time. *Soliloquy* is an intensely emotional work with extreme lyrical capabilities. Lastly, *Scherzo and Trio* is highly technical with extremely vitality in rhythm and articulation.

### *Fantasie for Clarinet and Piano* by Philippe Gaubert

Philippe Gaubert (1879-1941) was born in Cahors, France. He was a renowned flautist, composer, and conductor. He was the Professor of Flute at the Paris Conservatory from 1919 to 1932. Unlike a lot of composers, writing music was mainly a pastime for him, working mainly on weekends. His pieces are graciously written and fully capture the essence of French music during the Romantic era.

*Fantasie for Clarinet and Piano* is a wonderful work with intense lyricism, technicality, and virtuosity. Composed in 1911, *Fantasie* showcases Gaubert's deep understanding of woodwind capabilities. The piece opens with a slow and mysterious section, followed by a fast and animated conclusion. Having both romantic and virtuosic moments makes this piece extremely pleasing and a true testament to the elegance of the time.