

UNIVERSITY OF  
CENTRAL MISSOURI.  
SCHOOL OF

VISUAL AND PERFORMING ARTS

AN ALL-STEINWAY SCHOOL

UCM Music *Presents*

Act II, Scene 10 is the beginning of Act II. This scene portrays the shimmering lake under the moonlight, as Prince Siegfried and his friends watch the flock of swans glide over the lake. This is the build up right before the swans are revealed to be maidens, and Siegfried halts his hunters. The arrangement of this movement includes the hauntingly beautiful oboe part, as well as the rolling tension in the strings and brass. The piece is majestic, and symbolizes the beauty of the swans and the women. It is a recurring motif used to signal Odette's appearance throughout the ballet.

*A special thanks to the amazing people in my life who have helped me achieve so much in these last four years:*

*Thank you to all of my friends and to my roommates, who have cheered me on and loved me unconditionally. Thank you to my family for coming to almost all of my performances and supporting all of my ventures. Thank you to all of the professors who have guided me and encouraged me over the years. A special thank you to Dr. Stimpert, for pushing me and always believing in me even when I doubted myself. Thank you, the audience, for supporting me tonight.*

*This performance was programmed with all Queer composers with the help of Dr. Stimpert. She has opened many doors for me and has shown me the composition world outside of "dead white men." I hope to continue the love and celebrate diversity as I continue my musical career into the field of education.*

**SENIOR CLARINET RECITAL**

Hart Recital Hall

Thursday, December 10, 2020

7:00 p.m.

**KIRSTIE ROSSMILLER**

**Denise Robinson, Piano**

**Alicyn Quick, Nick Pellin, and**

**Zoe Eledge, Clarinet**

*In consideration of the performers, other audience members, and the live recording of this concert, please silence all devices before the performance. Parents are expected to be responsible for their children's behavior.*

Sonata For Clarinet and Piano

II. Andantino

Leonard Bernstein (1918-1990)

It Goes Without Saying

Nico Muhly (b. 1981)

Clarinet Sonata

I. Calmly

Jennifer Higdon (b. 1962)

Swan Lake, Op. 20

Act II, No. 10- Scene

Pyotr Ilyich Tchaikovsky (1840-1893)

Arr. Ian Deterling (b. 1990)

Alicyn Quick and Zoe Eledge, Clarinet, and Nick Pellin, Bass Clarinet

## PROGRAM NOTES

### **Sonata for Clarinet and Piano**

Leonard Bernstein was an American jazz composer, conductor, and pianist, who is one of the most highly regarded American musicians to date. Bernstein grew up taking piano lessons and went on to study at Harvard. This is around the time that he began his compositions, and from 1941-1942, he finished his first published piece- *Sonata for Clarinet and Piano*. This piece was written for his fellow colleague and clarinetist, David Oppenheim, whom he first premiered the piece with on April 21, 1942.

Upon its premiere, the piece wasn't well received. Critics thought it was written more strongly for piano rather than clarinet. Looking at the piece and where it is now in history, it is well viewed and an essential 20th-century clarinet piece. It draws in not only on the jazz capabilities of clarinet, but also the classical ones. Bernstein essentially created the love child of the two genres in such a beautiful way to make it an important piece for both clarinet and piano history. His brilliance comes from his dissatisfaction with keeping music "how it should be", which is why he has been so praised in our day and age.

### **It Goes Without Saying**

Nico Muhly is an American composer and collaborator of many different genres, from minimalism, Anglican choral tradition, Broadway and more. Muhly studied composition at the Juilliard School before he began working as an editor and conductor for Phillip Glass. He has written over 100 works for concert, which have been performed and commissioned by The Metropolitan Opera, Carnegie Hall, Los Angeles Philharmonic, and more.

Program notes from Muhly's website:

For a piece with such a strong electronic component, *It Goes Without Saying* is surprisingly organic. While the electronic include chillier, metallic noises "samples ranging from a kitchen whisk to a unique set of tiny bells" most prominent are the warm, woody sounds of a harmonium and of clicking clarinet-keys, sounds that share a certain sonic DNA with the live components of the performance.

<http://nicomuhly.com/projects/2007/it-goes-without-saying-2/>

### **Clarinet Sonata**

Jennifer Higdon is an acclaimed and frequently performed living American composer. Born in Brooklyn, NY, she taught herself to play flute at 15 before beginning her musical studies at 18. Even with her late start, she began composing at the age of 21 and has gone on to become a prominent contemporary Classical composer. She composes for vocal, orchestral, chamber, wind ensemble, and many more genres. Higdon is a Pulitzer Prize and three-time Grammy winner.

Notes on the Sonata from an interview with Higdon:

"It started out as a viola sonata in 1989," she said. "I was still a grad student at Curtis and this was my first try at a sonata. Since I am not a pianist, and knew that the piano is an equal partner in a sonata, I had some work to do." "I looked at the great sonatas by contemporary composers such as Hindemith and Prokofiev." Since then, the sonata has been rewritten for a number of instruments, such as a saxophone, and we heard the clarinet version. The long melody that opens the sonata translated nicely from viola to clarinet. The tune seems to be searching for a place to settle and probably sounds lonelier on the clarinet. The stuttering motive probably sounds better on the viola because of the articulation available with the bow. "I can hear the young me trying to find my voice," Higdon said after the sonata ended.

### **Swan Lake, Op. 20**

Pyotr Ilyich Tchaikovsky was a Russian composer from the Romantic period. His ballets have become some of the most important Romantic ballets, which include *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*. *Swan Lake* had originally failed, but now is an extremely recognized work for both dancers and musicians alike. It was based off of Russian and German folk tales, telling the story of Odette- a princess who was turned into a swan by an evil sorcerer.

(continued on reverse)