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Jillissa Brummel, Senior Clarinet Recital

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR CLARINET RECITAL
OF
JILLISSA BRUMMEL

CHRISTA JOHNSON
PIANO

FRIDAY, MARCH 17, 2017
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

- Time Pieces for Clarinet and Piano*, Op. 43..... Robert Muczynski
I. Allegro risoluto (1929–2010)
II. Andante espressivo
III. Allegro moderato
IV. Andante molto: Allegro energico

Sean Anthony Kisch, piano

- Five Pieces for Clarinet Solo* William O. Smith
I. Vigorous (b. 1926)
II. Flowing
III. Rhythmic
IV. Singing
V. Spirited

- Sonata No. 2 for Clarinet and Piano*, Op. 120, No. 2
..... Johannes Brahms
I. Allegro amabile (1833–1897)
II. Allegro appassionato
III. Andante con moto: Allegro

Jillissa is a student of Bruce Curlette.

This recital is presented in partial fulfillment
of the Bachelor of Music in performance degree.

*No flash photography, please.
Please turn off all cell phones.*

Program Notes

Robert Muczynski, a Polish-American composer, was born in Chicago on March 19, 1929. Muczynski studied composition with Alexander Tcherepnin at DePaul University in the late 1940s, and later became the Professor of Composition and Composer-in-Residence at the University of Arizona. Muczynski is mostly known for his piano compositions, but has a wide variety of notable compositions for clarinet, flute, saxophone, and other wind instruments. Muczynski's *Time Pieces* was dedicated to famous clarinetist Mitchell Lurie, and together they premiered the piece in 1984 at the Clarinet Congress of the International Clarinet Society in London. This four-movement work by Muczynski is very fiery and aggressive, both melodically and harmonically. Each movement takes on a slightly different characteristic, but each playing to the different instrumental strengths of the clarinet. There are a few flowing and soaring melodies throughout the movements, but in both the second and fourth movements the clarinet plays hauntingly beautiful melodic lines that interchange with the piano's modern harmonic sonorities. The last movement features solo clarinet in both an introduction and a cadenza, but in both sections leads the way for the pianist rhythmically with quick runs and strong articulations, finishing *Time Pieces* in furious and aggressive motion just as it began.

William O. Smith, better known as Bill Smith, was born in Sacramento, California, in 1926 and still lives today at 90 years of age. He divided his life between the worlds of jazz and non-jazz throughout his years of school at Juilliard, Mills College, and the Paris Conservatory. His principal teachers were Darius Milhaud and Rodger Sessions, but he also played and recorded for the Dave Brubeck Octet and other leading jazz musicians. Smith lived in Paris from 1951 to 1952 as a recipient of the Prix de Paris, but then returned to California where he recorded his *Concerto for Clarinet and Combo*. Around 1960 he began his exploration of new clarinet sonorities (multiphonics, muted notes, and strange articulations) and *Five Pieces for Clarinet Solo* is just one of his numerous compositions exploring these effects. *The Five Pieces for Clarinet Solo* are, like the individual movements of a short suite, composed in varying dance-like rhythms which, overtly betray the influence of jazz. The melodic lines are atonal, derive from twelve-tone series and are frequently characterized by extremely wide interval leaps. Although the twelve-tone technique has been used as a consistent structural factor, these pieces are all genial and light, with a pulsing and "swinging" rhythm. Source: Smith, W.O. *Five Pieces for Clarinet*. London: Universal Edition, 1963.

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Johannes Brahms, a prolific composer of the Romantic period, was born in Hamburg, Germany, on May 7, 1833. Brahms spent the majority of his career in Vienna, Austria, where he maintained great status and respect as a composer. Brahms carried such a prominent reputation that history groups him with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three B's" of music. Brahms composed famous works for symphony orchestra, chamber ensembles, piano, voice, and organ, but among his great works are also instrumental solos like his clarinet sonatas. In 1891 Brahms had declared himself retired, but it was short lived after a trip to Meiningen where he heard Weber's *Clarinet Concerto No. 1* and then shortly thereafter began composing chamber works, declaring clarinet as a primary instrument, and his two clarinet sonatas. Brahms' *Clarinet Trio in A minor*, Op. 114 for Clarinet, Piano and Cello, one of the most famous chamber works ever composed, and his two Clarinet Sonatas were both dedicated to clarinetist Richard Mühlfeld. Both of these pieces were inspired through a somewhat new discovery of the great beauty and tonal color from the clarinet. The first movement, *Allegro amabile*, is rich in harmonies and melodic content shared between the piano and clarinet. The color is very warm and full, displaying the beauty Brahms experienced from the clarinet. *Amabile*, meaning sweet, tender, and lovingly, is cued through the lines carrying the melody from piano to clarinet and the soft triplet interchanges between both instruments. *Allegro appassionato* serves as the middle section to the sonata's overall macro-ternary form, but it is in *e♭ minor* with a heavy scherzo tempo displaying the strong German roots and musical figures from Brahms' background. The third and final movement, *Andante con moto*, is surprisingly slow but maintains the warmth and harmonic richness from the first movement. Although constantly in a duple felt meter, 6/8 or 2/4, Brahms often uses hemiola and rhythmic variations to complicate the interactions between piano and clarinet. The tempo is drastically moved around from an *andante* and *grazioso* to a fierce *allegro* that pushes the clarinet and piano to an intense harmonic and melodic finale of the sonata.