

Elizabeth Druesedow, Clarinet

Gail Novak, Piano

Doctoral Recital Series
Recital Hall | November 10, 2018 | 12 p.m.

Program

Time Pieces Op. 43
Allegro risoluto
Andante espressivo
Allegro moderato
Allegro molto – allegro engerico

Robert Muczynski
1929-2010

Andante et Rondo
Andante
Rondo

Franz Doppler
1821-1883
Arr. Matt Johnston

Kimberly Fullerton, Clarinet

Intermission

edge
I.
II.

Scott Turner
b. 1994

World Premiere

Dante Dances (Danzi d'inferno) for Clarinet and Piano

Dan Welcher
b. 1948

Program Notes

Robert Muczynski was born in Chicago and attended DePaul University where he earned bachelor's and master's degrees, both in piano performance. He studied piano primarily with Walter Knupfer and composition with Alexander Tcherepnin, a prominent Russian-born composer who settled in Chicago in the mid-twentieth century. Muczynski composed in a variety of mediums including piano, chamber, choral, film, and orchestral music. He taught at DePaul University, Loras College, Roosevelt University, and at the University of Arizona in Tucson where he was the head of the composition department from 1965 to 1988. He directed much of his energy toward composing chamber music, and spent his career collaborating with other musicians to perform his music. In 1961, his Sonata for Flute and Piano won the Concours Internationale Prize in Nice, France, a work that has become a staple in the flute repertoire. His Concerto for Alto Saxophone, Opus 41 earned a Pulitzer Prize nomination in 1982. In 1992, his Piano Sonata No. 2 won first prize at the Fifth International Piano Competition in Sydney, Australia.



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Muczynski's *Time Pieces* was composed for world-renowned clarinetist Mitchell Lurie, who had served as principal clarinet of the Chicago and Pittsburgh Symphonies and was on faculty at the University of Southern California. The piece was completed in September 1983 and premiered in London at the Clarinet Congress of the International Clarinet Association on August 15, 1984, by Lurie with the composer at the piano. The work contains material reminiscent of the jazz and classical styles of the twentieth century. The composer says the following about the piece in his notes for the album *Lurie and Baker Play Muczynski*:

"This composition is a suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color, and expressiveness."

Notes by Jason K. Fettig

Albert Franz Doppler, following the example of Paganini, was both a composer and a virtuoso performer. Taught by his composer and oboist father, Joseph, Franz made his Vienna debut as a flutist at the age of 13 and embarked on several concert tours, often accompanied by his brother Carl, also a highly-accomplished flautist and composer. In 1853, Doppler, his younger brother, Karl, and Ferenc Erkel were all involved in establishing the first Hungarian symphony orchestra. Doppler is most famous for his works for flute, including *Fantaisie pastorale hongroise* and *Andante et Rondo*. *Andante et Rondo*, composed in 1874, is written for two flutes and piano. This piece is no exception to the Hungarian influence present in many of Doppler's works. The first movement consists of traditional romantic lyricism while the second movement is a jaunty, light-hearted rondo

Notes by Maria Phillips

Scott Turner's *edge* (2018) was commissioned by Elizabeth Druessedow. It refers to the tradition according to which many composers have written for the E-flat clarinet—a tradition embracing the instrument's decided impishness, incisiveness, and "edge." Inspired by perpetual, frenetic movement, its sound world brims with energy, always on the verge of, but never fully having, release. It is the musical depiction of an anxiety-fueled nightmare. In the piece, there are nods to composers such as Igor Stravinsky, Florent Schmitt, Richard Strauss, and Sergei Prokofiev. Turner is originally from Van Wert, Ohio and attends The Ohio State University studying Music Education and will graduate Fall 2018.

Notes by Scott Turner and Elizabeth Druessedow

Dante Dances is the second incarnation of a work Dan Welcher wrote as a "clarinet showpiece" on commission from Bradley Wong in 1995. The clarinet is not the most diabolical of instruments: traditions dating from the Renaissance give that distinction to the trombone. But composers have known for a long time that the clarinet is the strongest solo instrument in the orchestral wind section, and perhaps for that reason there is a long history of serious virtuoso writing for it. In terms of range (both pitch range and dynamic range), flexibility, and color, the clarinet can't be equaled by any other wind instrument. And, like Paganini with his violin, a good clarinetist can seem somehow possessed by unearthly spirits.

Notes by Dan Welcher



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