3-23-2002

Junior Recital: Tara Arness, flute, and Mindy Christensen, clarinet

Department of Music, University of Richmond

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JUNIOR RECITAL

Tara Arness, flute
Mindy Christensen, clarinet

assisted by

Joanne Kong, piano
Mariko Uchiyama, piano

MARCH 23, 2002, 7:30 PM
PERKINSON RECITAL HALL
Sonatine en Trio, op. 85
Florent Schmitt
(1870-1958)
Assez animé
00:26
Assez vif
03:16
Très lent
05:17
Animé
08:01
Tara Arness, flute
Mindy Christensen, clarinet
Joanne Kong, piano

Partita in A minor, BWV 1013
J.S. Bach
(1685-1750)
Allemande
11:00
Corrente
15:33
Sarabande
18:11
Bourée anglaise
Tara Arness, flute

Sonata for Clarinet and Piano
Francis Poulenc
(1899-1963)
Allegro tristamente
21:26
Romanza
21:56
Allegro con fuoco
Mindful Christensen, clarinet
Joanne Kong, piano

Sonata for Flute and Piano in D Major, op. 94
Sergei Prokofiev
(1891-1953)
I. Moderato
3:34
IV. Allegro con brio
42:40
Tara Arness, flute
Joanne Kong, piano

Parable XIII, op. 126
Vincent Persichetti
(1915-1987)
Mindy Christensen, clarinet

Tarantella, op. 6
Camille Saint-Saëns
(1835-1921)
Tara Arness, flute
Mindy Christensen, clarinet
Mariko Uchiyama, piano
Florent Schmitt: Sonatine en Trio, op. 85
Schmitt was one of the great modern French composers whose works often rivaled those of Stravinsky. He was a very independent composer who would not allow himself to be identified with any school or organization. His music was held in the highest regard and was “admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength” (Jann Pasler). Schmitt was considered a pioneer because he was so bold with some of his compositions.

Sonatine en Trio, op. 85, is distinct from Schmitt’s early works, which are lyrical and somewhat reserved. This piece is very complex, with extreme contrasts from lyrical melodies to jagged runs. The first movement opens relatively conservatively, but the second movement storms in with its faster tempo and lively melody. The lyrical third movement adds variety and the animated fourth movement ends with confidence. (note by M. Christensen)

J. S. Bach: Partita in A minor, BWV 1013
The Partita, or Suite, was probably one of the earliest of Bach’s compositions for flute, thought to date to about 1718 and his Köthen years. The transverse flute was a rather new and fashionable instrument at the time, superior in expressiveness to the recorder, and this fact, coupled with Bach’s knowledge of the virtuoso flutist Pierre Gabriel Buffardin, may have given him reason to write for the instrument. Nevertheless, it is unclear whether the piece was originally intended for flute because of its seeming unsuitability for real performance. There are few rests to allow for breaths (it might have been better played on a string instrument) and some of the arpeggiated patterns are awkward.

The Allemande consists of a continuous stream of arpeggiated and scalar 16th notes and demonstrates one of the unique advantages of writing for an unaccompanied instrument—the melody consists of a single line, but various harmonies are implied by the organization of the notes that can allow for an interesting listening exercise for an audience member. The Corrente, in 3/4 time, is more characteristic of the dance style of the suite; it has a bouncy feel due to the numerous leaping sixteenth-note passages and often strays into the relative major key of C. As virtually no phrase marks were indicated on the original piece, the performer is given freedom in articulations, which can shape the piece’s overall character. The Sarabande, in contrast to the other movements, is slow, lyric, and is composed of two long strains of 16 and 30 measures, respectively. Often a single (implied) harmony prevails per measure and there are few internal cadences. With the Bourée anglaise, the Partita returns to the rapid dance tempo and a lively feel. This movement, and the piece, conclude with an extended arpeggiation leading to a strong descent to the tonic. (note by T. Arness)
Francis Poulenc: Sonata for Clarinet and Piano

Poulenc openly expressed his preference of writing for winds over strings. This is clearly demonstrated by the quantity of his compositions for winds in comparison to strings; only three of his thirteen chamber works are for strings. He is quoted as saying, "I have always adored wind instruments, preferring them to strings, and this love developed independent of the tendencies of the era [c. 1915-25]." Not only was he a proficient writer for winds, but he was also skilled at weaving the piano into the melody. The Sonata for Clarinet and Piano is certainly no exception; the two instruments fit together so perfectly. It was actually supposed to be part of a set of sonatas (for clarinet, oboe and bassoon) that he began composing toward the end of his life, but unfortunately he never had the chance to write the third for bassoon.

Poulenc's Sonata for Clarinet and Piano is written in three movements. It begins with a powerful and dramatic opening in the first movement, but is contrasted by a slow and monotone middle section. The second movement is also very dramatic but much calmer as its tempo marking Très calme suggests. The animated final movement brings the sonata to a dynamic and definitive close.

Sergei Prokofiev: Sonata for Flute and Piano in D Major, op. 94

Prokofiev, the great Russian composer and pianist, began composing this sonata in 1942, amidst air raids in Kazakhstan, in an attempt to create a bright, transparent and apolitical work. Although his reasons for writing the sonata included the fact that he felt that the flute was underrepresented in musical literature, this was the only sonata he wrote for any wind instrument. It is one of the most popular pieces in the flute repertoire today, and was even arranged for violin in 1944.

The lengthy first movement opens brightly in D major with a simple and lyric theme, but the melody is supported by colorful harmonies characteristic of the more modern, 20th century style. The second motif, a singing phrase of dotted rhythms, is also transparent and smoothly connected. The middle section begins with a sharply contrasting line of biting staccato rhythms, but it is followed by the return of the opening theme, modulated down a half-step, and the dotted-rhythm motif with various interspersed embellishments. After climactic arpeggiations ending on high D's (this D being one of the highest notes on the flute), the movement returns to the statement of the same transparent melody with which it began, in the classical style of exposition/recapitulation.

The fourth movement, Allegro con brio, is playful and dance-like, with many ornamental figures and grace note embellishments. The light, bouncy sections are alternated with lyric passages that explore the beauty of the flute’s lower and middle registers. The movement concludes on an optimistic note, with a restatement of the opening theme, this time played up an octave.
Vincent Persichetti: Parable XIII, op.126
Persichetti wrote Parable in 1974. It is the thirteenth of 24 “parables” he composed for various instruments. This piece is written in a single movement but has three distinct sections. The first is a very slow and rhapsodic section that takes advantage of the range of the clarinet. The second section is faster and more lively. Its excitement comes from the sudden and extreme dynamic changes. The third and final section returns to a slow, sporadic melody similar to the beginning, and gradually fades away to nothing.

One characteristic of this Parable is its emotion that comes from the dynamics and unique rhythms. Despite these distinguishing qualities, the clarinet sings through this beautifully written piece, demonstrating Persichetti’s profound knowledge of the clarinet.

Camille Saint-Saens: Tarantella, op. 6
Saint-Saens was a gifted and prolific French composer, contributing to nearly every nineteenth century musical genre, but he had the most success with his classical sonatas, concertos, and chamber music. The Tarantella (or Tarantelle) was written in 1857 for flute and clarinet solo and orchestra (adapted for flute, clarinet, and piano) and was first performed for guests of the great Italian composer Rossini (who had become a good friend to and admirer of Saint-Saëns). The guests, praising the piece for its charm, incorrectly attributed the composition to Rossini; however, they were quickly corrected by their host.

The work obtains its continuity from an ostinato figure that begins in the piano. The clarinet and flute enter together and often play in unison rhythms; however, their lines are also cleverly interwoven and alternated at times. Each wind instrument has a distinctive melodic solo section, in which the other instrument provides arpeggiated accompaniment. The energy of the piece is perpetuated by animated runs and repeated accented/punctuated motifs in the winds while the piano provides constant background harmonies. It ends in a prestissimo tempo with a brilliant flourish of notes.

(Notes by M. Christensen and T. Arness)
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Weigang Li, violin, and Rieko Aizawa, piano
Monday, March 25, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

Shanghai Quartet violinist for over 18 years, Weigang Li breaks out of the Quartet for a joint recital with guest artist Rieko Aizawa.

University Jazz Ensemble
Kevin Harding, guest director
Wednesday, March 27, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

Adjunct faculty member and guitarist Kevin Harding will lead the University Jazz Ensemble for its Spring concert.

Roberta Alexander, soprano
Monday, April 1, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music
Sponsored in part by the University of Richmond Cultural Affairs Committee and the Department of Music

Among the most compelling singing actresses of our time, American soprano Roberta Alexander enjoys international renown for her riveting, incisive characterizations, miraculous vocal and dramatic range. Among the operatic heroines she has unforgettable portrayed are the title role of Janacek’s Jenufa, Mimi in Puccini’s La Bohème and the great Mozart heroines: Fiordiligi in Così fan tutte, Donna Elvira in Don Giovanni and Vitellia in La Clemenza di Tito.

Student Recital
Chrissy Hohl, clarinet
Tuesday, April 2, 7:30 pm
Perkinson Recital Hall
No tickets required