

Program Notes

Wendy Ann Hart

Senior Honors Recital

March 21, 1990

8:00 pm

Sonata for Clarinet in Bb and Piano (1962)

Francis Poulenc
(1899-1963)

- I. Allegro Tristamente**
- II. Romanza**
- III. Allegro con Fuoco**

Poulenc was a French pianist and a self-taught composer. Even so, he has been considered one of France's most brilliant. He was a member of "Les Six," a group of progressive French musicians that was characterized by its members' avoidance of Romantic style of writing. Poulenc's style, in particular, can be described as sophisticated and urban.

The Sonata, Poulenc's last composition, was written in 1962 and is typical of his late works. The title "sonata" is typically reserved by composers for their most serious essays in duo or solo instrumental music, and this piece is no exception. It follows the typical three-movement sonata formula used by late 18th Century composers.

Concertpiece No. 2 (1833) for clarinet, bassoon and piano

Felix Mendelssohn, Op. 114
(1809-1847)

- Presto**
- Andante**
- Allegretto grazioso**

Mendelssohn was a German composer who, although he grew up surrounded by Romantic influences, gained his inspiration chiefly from the Classical style. Robert Schumann called Mendelssohn the "Mozart of the nineteenth century."

During January of 1833, Mendelssohn wrote two Concertpieces for clarinet, basset horn (or bassoon) and piano. The pieces were written for virtuoso clarinetist, Heinrich Barmann, and his brother Carl Barmann, the bassoonist with the Royal Orchestra in Berlin to whom this piece was also dedicated.

Concertino for Clarinet and Orchestra

Josef Andriasian, Op. 13

I. Andante (freely)

II. Allegro con Bravura (with humor)

This is the American premiere performance of Andriasian's Concertino. The piece was composed and first performed in the Soviet Union. After hearing the piece, Soviet musician, Dimitri Sitkovetski who was serving as an Artist in Residence at Ball State brought a copy to this country which he gave to Mr. Legbandt.

The first movement consists of a freely flowing clarinet melody over a characteristically contemporary accompaniment containing improvised and aleatoric (chance) passages. The second movement is essentially rhythmic and allows for interplay, and even canon, between the two voices.

Fantasia and Rondo (1815)

Carl Maria von Weber, Op. 34

(1786-1826)

arr. Gustave Langenus

Carl Maria von Weber was an important founder of the Romantic movement in Germany. He originally composed this work for clarinet and string quartet. Later, Gustave Langenus arranged two movements of this *Grosses Quintet* for clarinet and piano.

The Fantasia, which means "fantasy" or "fancy," is a piece without fixed form which allows the composer to follow the dictates of his imagination. The Rondo, on the other hand follows a strict formal structure in which one section recurs between contrasting sections known as episodes. This form is commonly used for the final movement of chamber works written during this period.

Around 1811, Weber met Heinrich Barmann, the same man for whom Mendelssohn's Concertpieces were written. The two went on tour together and as a result, there are many fine works for the clarinet written by Weber.