

FLORIDA COLLEGE DEPARTMENT OF MUSIC
Presents

A Faculty Recital Series

DR. NANCY BARLAR
CLARINET

MR. ADAM BOOHER
PIANO

Monday, October 30, 2017 | 7:30 pm
Puckett Auditorium

PROGRAM

Aria..... Eugene Bozza (1905-1991)

Dr. Nancy Barlar, clarinet Adam Booher, piano

Fantasy in C Major, D. 760, "Wanderer".....Franz Schubert (1797-1828)

I. Allegro con fuoco ma non troppo

II. Adagio

III. Presto

IV. Allegro

Adam Booher, piano

Elegy, from *The Enchanted Garden*, Bk. 2.....Richard Danielpour (b. 1956)

Sonata BrevePierre Max Dubois (1930-1995)

Allegro brillante

Vivo et leggero

Andante semplice

Alla breve

Nancy Barlar, clarinet

Prelude and Fugue in B-flat Minor, BWV 867.....JS Bach (1865-1750)

Ondine, from *Gaspard de la Nuit*..... Maurice Ravel (1875-1937)

Adam Booher, piano

Concertino in Eb Major, Op. 26, J. 109..... Carl Maria von Weber (1786-1826)

Nancy Barlar, clarinet Adam Booher, piano

PROGRAM NOTES

Eugène Bozza was a French composer and conductor. While a student at the Paris Conservatory, he won awards in violin, conducting, and composition along with the Prix de Rome. Bozza is most well-known internationally for his wind chamber music. *Aria*, originally written for alto saxophone and piano and later transcribed for clarinet, is written in the style of J.S. Bach and displays the melodic fluency, elegant structure, and sensitivity to the natural tendencies of instruments that is representative of mid-20th century French chamber music.

PROGRAM NOTES

Schubert's "Wanderer Fantasy" is a virtuosic masterpiece; composed of four movements, each is based upon the melody of Schubert's song, "Der Wanderer." All of the movements are interrelated and flow directly from one to the next, a form known as "cyclical." The movements contain stark contrast in both form and melodic content. Schubert's music incorporates song-like phrases, dance rhythms, and sudden character contrasts. The final movement, *Presto*, is an energetic fugue, a form in which each voice takes turns repeating the subject or main theme.

Richard Danielpour's *Elegy* is the third piece from *The Enchanted Garden*, Bk. 2. Danielpour writes, "...the preludes are evocative of memories in real life, which, when recalled, have their own 'dreamlike quality.'" The *Elegy*'s ascending melody line contrasts the descent of the accompaniment, perhaps symbolizing the yearning felt during the contemplation of a departed loved one.

French composer, Pierre Max Dubois, was a student at the Paris Conservatory and received his first commission in 1949. A Prix de Rome and Grand Prix of Paris award winner, he worked in both Paris and Quebec. This unaccompanied, four movement work for clarinet was written in 1965. The influences of Milhaud, Francaix, and Prokofiev on Dubois can be heard throughout *Sonata Breve* in the tonality along with mixed and disjunct meters.

JS Bach's *Prelude and Fugue in B-flat Minor* contains several interesting characteristics. Bach reuses the prelude's same rhythmic pattern in several other compositions and recycles the melody from this prelude in another prelude on B-flat minor, and the five-voice fugues is one of only two fugues out of forty-eight in the Well-Tempered Clavier that uses so many voices. The fugue employs a contrapuntal technique called "stretto," where each voice overlaps the subject in close succession.

Ravel's *Ondine* is an exquisite impressionistic gem, inspired by and named after the poem by Aloysius Bertrand. Ravel also references a quote by Brugnot— "...I thought I heard a vague harmony enchant my slumber and, near me, radiating, an identical murmur like the interrupted songs of a sad and tender voice." Bertrand's poem tells the story of a water nymph who falls in love with a man and entreats him to come join her in her mystical underwater palace. The poem contains vividly fantastic imagery of water, night, and varying shades of luminescence:

Listen! Listen! Do you know what you hear?	lit by the gloomy rays of the moon.
It is I, Ondine, spirit of the water,	And here, in a gown of watered silk,
who brushes these drops,	gazing from my chateau terrace,
The water on the resonant panes of your windows,	I contemplate the beautiful starry night and the restless sleeping lake.

As *Ondine*'s poignant melody builds up to its climax, the nymph asks the man to marry her, but he tells the nymph that he loves a mortal woman, to which the nymph replies:

Abashed and vexed, she dissolved into tears and laughter / vanished in a scatter of rain
— white streams across the dark night / of my window.

From both artistic and physical aspects, *Ondine* is one of the most difficult pieces in the piano repertoire. This was precisely Ravel's goal, as he aimed to surpass the virtuosic piece, *Islamey*, written by rival composer Mily Balakirev in 1869.

PROGRAM NOTES

Carl Maria von Weber was granted a performance for the King of Bavaria on April 5, 1811. After convincing Heinrich Bäermann, the best clarinetist of the time, to perform with him, Weber wrote the *Concertino* in 3 days. Bäermann had three days to learn the work, and while other works were included on the concert, the *Concertino* was the standout of the evening. The Schlesinger traditional edition performed was produced by Bäermann's son Carl in 1870 representing the late-romantic tradition of his day not the Early Romantic bridge from Classicism that is more representative of Weber's time and other works. The Cohler edition played from tonight strives to reflect more accurately the intentions of Weber from his original publication.

Upcoming Events

Music Departmental Recital

Monday, November 6, 2017 5 pm Puckett Auditorium

Chorus Concert

Tuesday, November 7, 2017 7 pm Hutchinson Auditorium

Jazz Ensemble Concert

Monday, November 13, 2017 7:30 pm Puckett Auditorium

String Ensemble Concert

Monday, November 20, 2017 7:30 pm Puckett Auditorium

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