



Evening Concert Series

2022–2023 Season

Sara M. Snell Music Theater

Sunday, September 18, 3:00 PM

Clarinet Faculty Duo Recital

Julianne Kirk Doyle and Christine Hoerning, Clarinets

Sonata for Two Clarinets (1918)

Francis Poulenc
(1899-1963)

The Solitude of Stars (2014, 2020)

Stacy Garrop
(b. 1969)

Julie Miller, piano
world premiere of this version

The Mountain (2022)

Jenni Brandon
(b. 1977)

brief pause

Yellow Jersey (2004)

Libby Larsen
(b. 1950)

Columbian Dances (2008)
Natalia
Saturday

Maurico Murcia Bedoya
(b. 1976)

Program Notes

Sonata for Two Clarinets by Francis Poulenc

The Sonata for Two Clarinets, one of Poulenc's earliest works, was composed at Boulogne sur Seine in the spring of 1918, when he was just nineteen and heavily under the influence of the iconoclastic Eric Satie. "Poulenc was, indeed, a brash young composer during those years," wrote Keith W. Daniel, "intentionally shocking the public, becoming a member of the provocative Les Six, and earning a reputation as the *mauvais garçon* ['bad boy'] of new French music."

With its tempo changes, occasional blatant dissonances and ostinato rhythms, and primitive parallelisms, the Sonata for Two Clarinets is Poulenc's response in miniature to the seismic shock that still reverberated in musical circles from Stravinsky's Rite of Spring five years before. Like the slightly later (1922) Sonata for Clarinet and Bassoon and Sonata for Horn, Trumpet, and Trombone, this work is so compact that Poulenc later felt it necessary to note, "Calling them sonatas might surprise some people because of their restrained dimensions, but we must not forget that Debussy had just revived the tradition of the 18th-century sonata, as a reaction against the post-Franckian sonata."

The Sonata for Two Clarinets follows the traditional fast-slow-fast progression for its three movements. The opening Presto eschews a development section in favor of a contrasting central episode in slower tempo. In the Andante, one clarinet provides an undulating ostinato as accompaniment for the simple, lyrical theme intoned by the other. (Many years later, Poulenc borrowed this melody to open Act III of his opera *The Dialogues of the Carmelites*.) The finale is a modern rondo, whose returning theme is marked by flashing, rising arpeggios in the first clarinet. The performers play two different clarinets against each other to add to the dissonance, one pitched in Bb the other in A. – Richard E. Rodda

The Solitude of Stars by Stacy Garrop

The Solitude of Stars is a 5-minute work originally composed for solo piano. It depicts the composer's awe at experiencing a nighttime view of the starry heavens, shining brightly over the vast expanse of the Wyoming prairie. The slow passage of time is evoked by slowly rocking eighth-notes, creating a gentle texture. **The Solitude of Stars** is a powerful depiction of celestial beauty, technically within the reach of intermediate pianists. This version was adapted for clarinet and bass clarinet by the composer.

The Mountain by Jenni Brandon

The Mountain for two clarinets in B-flat is inspired by the poem "My Help is in the Mountain" by Nancy Wood (1936-2013). This work describes going to the mountain to find healing, to draw inspiration from the rocks and streams, and to become one with all of the land, finding strength from nature and from within. Throughout this piece for 2 clarinets there is a sense of beauty and awe of the power of nature – from the joy of finding oneself in nature, to the flowing waters passing by the trees. The work creates a sense of the majesty of a mountain and forest, but also how nature can heal the soul. There are moments of joy and hope, moments of reflection, playfulness, and solitude. This work was commissioned by the La HERmandad Duo – Carrie RavenStem and Adria Sutherland and premiered during Clarinetfest© 2022 in Reno, Nevada.

My Help is in the Mountain

Poem by Nancy C. Wood

My help is in the mountain
Where I take myself to heal
The earthly wounds
That people give to me.
I find a rock with sun on it
And a stream where the water runs gentle
And the trees which one by one
give me company.
So must I stay for a long time
Until I have grown from the rock
And the stream is running through me
And I cannot tell myself from one tall tree.
Then I know that nothing touches me
Nor makes me run away.
My help is in the mountain
That I take away with me.

Original poem © 1972 Nancy C. Wood, from *Hollering Sun*, courtesy of the Nancy Wood Literary Trust. For more poems by Nancy Wood please visit www.NancyWood.com.

Yellow Jersey by Libby Larsen

Composed during the year between Lance Armstrong's fifth and sixth victories in the Tour de France, Yellow Jersey is a short wind sprint for two clarinets. I invented the form of the piece by imagining how the sprint might go:

Massed Start
Cadence I
Breakaway I
Cadence II
Breakaway II
Cadence to coast
Coast
Cadence III
Bonk

Glossary

Bonk: To exercise to the point of depletion of the body's energy stores, leaving one extremely weak and giddy.

Breakaway: Suddenly riding away from a pack of racers, quickly enough that opponents cannot keep close enough to draft (i.e. riding close to another rider in order to avoid wind resistance).

Cadence: A pedaling rate, measured in revolutions per minute.

Coast: To ride without pedaling.

Massed-Start: A race in which competitors start at the time (as opposed to a time trial).

Yellow Jersey: The jersey worn by the current overall leader during the Tour de France.

Columbian Duets by Mauricio Murcia Bedoya

Part of an enjoyable 4 movement set of duets each with their own individual stories of composition.

Natalia: (Pasillo) written in January of 2005 and dedicated to a former girlfriend, this piece is derived from the waltz, one of the most popular rhythms from the Andina region of Columbia

Saturday: (Latin Jazz) Written in June of 2007 and premiered at ClarinetFest 2008.