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Junior Recital: Michael Reinemann, clarinet

Michael Reinemann

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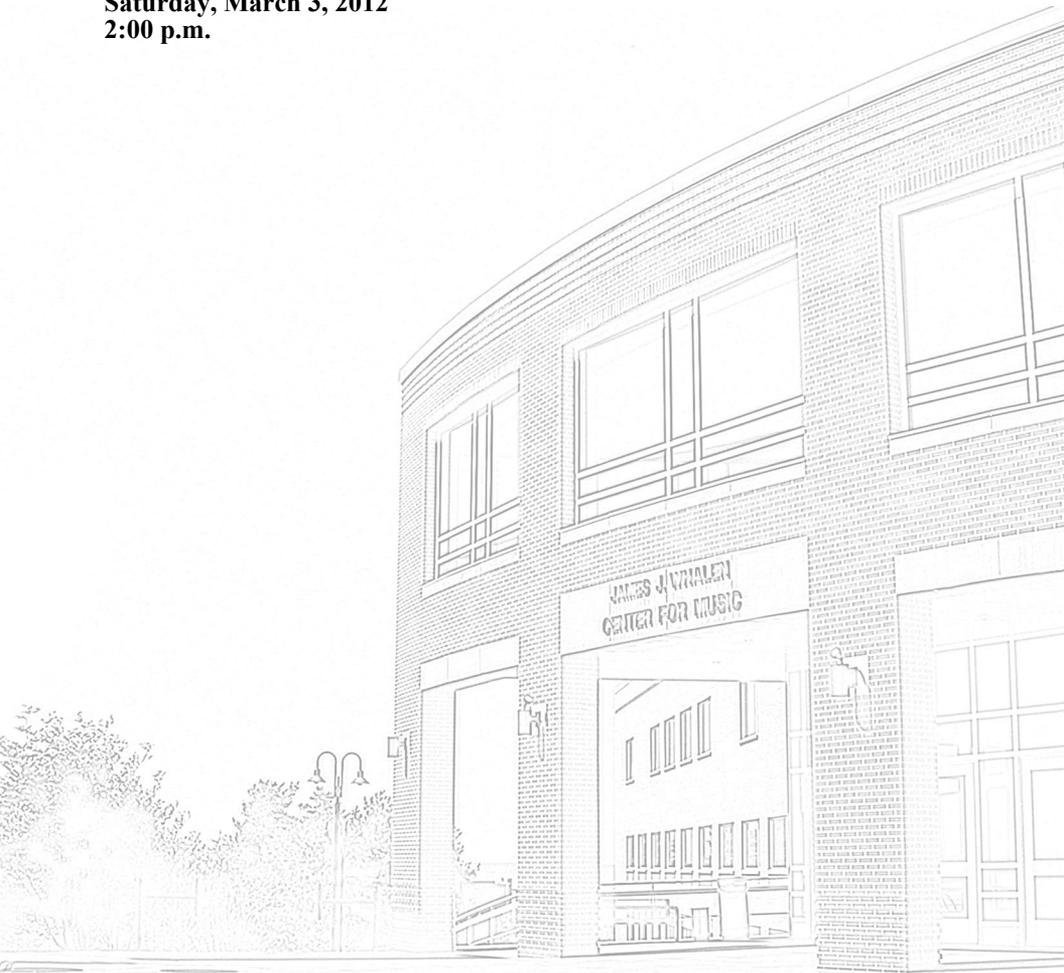
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**Junior Recital:
Michael Reinemann, clarinet**

**Mary Ann Miller, piano
Lauren Barchi, soprano**

**Hockett Family Recital Hall
Saturday, March 3, 2012
2:00 p.m.**



ITHACA COLLEGE

School of Music

Program

Sonata for Clarinet and Piano (1942-1943)

I. Andante Semplice

II. Lento

III. Allegretto Guisto

Aaron Copland
(1900-1990)

Der Hirt auf dem Felsen (1828)

Lauren Barchi, soprano

Franz Schubert
(1797-1828)

Break

Cinco Bocetos (1984)

Preludio

Canción del campo

Interludio nocturno

Canción de la montaña

Final con pájaros

Roberto Sierra
(b. 1953)

Sonata for Clarinet and Piano (1962)

I. Allegro tristamente

II. Romanza

III. Allegro con fuoco

Francis Poulenc
(1899-1963)

This Junior Recital is in partial fulfillment of the degree Music Education and Clarinet Performance. Michael Reinemann is from the studio of Richard MacDowell and Michael Galván.

Notes

Completed in 1943, and now a major piece in the clarinet repertoire, Aaron Copland's Sonata for Clarinet and Piano is actually a transcription made by the composer of his Violin Sonata, written in 1942. Composed in remembrance of a fallen air force pilot lost during World War II in the South Pacific, the Sonata is characteristic of Copland's Americana style; complete with lush, open harmonies and ringing, bittersweet melodies. Jagged lines, ambiguous tonal centers and dissonance creep into the Sonata throughout, hinting at Copland's earlier compositional idiom.

Franz Schubert completed *Der Hirt auf dem Felsen* in 1828 during the final few months of life. A multi-sectional lied that conveys a variety of feelings; the work evokes a lonely shepherd listening to echoes rising from below a mountaintop. The mood shifts drastically during the middle section, as bitter introspection causes grief to overtake the singer. Finally, as Spring emerges so do the feelings of happiness, rebirth and hope. The clarinet and soprano work together intimately throughout the lied to paint the text and convey the moods.

Described as the "Aaron Copland of Puerto Rico" Cornell composer Roberto Sierra's *Cinco Bocetos* (1984) presents five sketches intended to convey hot, steamy urban nights, plush rainforests, and echoing mountains. *Cinco Bocetos* showcases the clarinet's ability to act in a polyphonic manner, creating multiple implied voices throughout the work via rapid registral changes. The opening *Preludio* features leaping melodic fragments and salsa rhythms with the intention of evoking an urban setting. In the *Canción del campo*, one may acquire the image of a lonely rider, hobbling into a small village, as a folkloric song sweeps over him and then recedes as he passes through. The *Interludio* hints at a variety of creatures coming out to play after the sun has sunk below the mountains. The pen-ultimate movement, the *Canción de la montaña* creates a scene of a voice carrying through mountainous chasms and valleys. The *Final con pájaros* evokes a growing flock of birds in heated argument.

Dating from 1962, Poulenc's eclectic Sonata for Clarinet and Piano represents one of his last completed works before his death. A skittish, arcing first movement and a clown-like, nimble third movement encompass the central *Romanza*, the structural and emotional heart of this work. It is dedicated to the memory of Poulenc's friend and fellow member of *Les Six*, Arthur Honegger.

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich
steh,
ins tiefe Thal herneider seh,
und singe, und singe,
fern aus dem tiefen, dunkeln Thal
schwingt sich empor der Wiederhall,

der Wiederhall der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wiederklingt,
von unten, von unten.
Mein Liebchen wohnt so weit von
mir
drum sehn ich mich so heiß nach ihr
hinüber, hinüber.

In tiefem Gram verzehr' ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin.

So sehnend klang im Wald das Lied,
so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.

Der Frühling will kommen,
der Frühling meine Freud,
nun mach ich mich fertig zum
Wandern bereit.

The Shepherd on the Rock

When on the highest cliff I stand,

gaze down into the deep valley
and sing,
the echo from the ravines
floats upwards from the dark valley

far away.

The further my voice travels,
the clearer it returns to me
from below.
So far from me does my love dwell

that I yearn for her more ardently
over there.

With deep grief I am consumed,
my joy is at an end;
all hope on earth has left me;
I am so lonely here.

So longingly sounded the song in the
wood
so longingly it sounded through the
night
drawing hearts heavenwards
with wondrous power.

Spring is coming,
Spring, my joy;
now I will make ready to go
journeying.