



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, May 11, 2024 • 12:00 PM

ROSE BITTLE

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

Saturday, May 11, 2024 • 12:00 PM
Brennan Recital Hall

ROSE BITTLE, CLARINET

Junior Recital

LILLIA WOOLFSCHLAGER, PIANO

PROGRAM

Jean Ahn (b. 1976)
Blush (2010; rev. 2019)

Clara Schumann (1819-1896); ed. Max Opferkuch
Drei Romanzen, Op. 22 (1853; ed. 2021)

- I. Andante molto
- II. Allegretto
- III. Leidenschaftlich schnell

- Intermission -

Francis Poulenc (1899-1963)
Clarinet Sonata (1962)

- I. Allegro tristamente
- II. Romanza
- III. Allegro con fuoco

Johann Sebastian Bach (1685-1750); arr. Rose Bittle
Violin Concerto in A Minor, BWV 1041 (ca. 1730; arr. 2024)

- II. Andante
- Rachel Beil, Adam Boswell, Monte Coulter, clarinet
Angela Hernandez, bassoon

Rose Bittle is from the studio of Julie DeRoche. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.

PROGRAM NOTES

Jean Ahn (b. 1976)

Blush (2010; rev. 2019)

Duration: 5 minutes

Jean Ahn finished her first iteration of *Blush* in 2010. Originally written for oboe, the work was left unperformed until 2019, when Ahn dedicated a new version of the piece to Korean-American clarinetist Wonkak Kim. Since then, the piece has slowly worked its way around the clarinet community; in 2023, *Blush* was used as required repertoire in the International Clarinet Association's annual Young Artist Competition. The piece draws heavily from rhythmic and tonal practices derived from Korean traditional music.

Ahn's own notes on the piece are as follows:

“When daisies blush, and windflowers wet with dew...”

- Ebenezer Elliot (1781-1849)

This piece is based on this image of flowers, shy to express fully with words but cannot help blush. The overall tempo and mood may be freely interpreted by the performer. The use of microtones, grace notes, and glissandi depicts the characteristics of Korean traditional music.

Clara Schumann (1819-1896); ed. Max Opferkuch

Drei Romanzen, Op. 22 (1853; ed. 2021)

Duration: 11 minutes

Composed in 1853, three years before her husband's death, Clara Schumann wrote her final *Drei Romanzen* (Three Romances) for violinist and friend Joseph Joachim. Earlier that year, Schumann wrote another piece by the same name for solo piano. Both works remain some of the last few works Schumann would write before dedicating the final stage of her career to touring the music of her late husband, Robert. A mentor and close friend of Johannes Brahms, Clara Schumann's compositional style is very much that of German Romanticism. Her work plays with hemiola, the juxtaposition of duple and triple meter, and reflects the German 'Lieder' tradition. Although the original work was written to be performed using violin, this performance will feature clarinet and piano instead.

Francis Poulenc (1899-1963)

Clarinet Sonata (1962)

Duration: 14 minutes

Although Francis Poulenc's Clarinet Sonata remains a widely played staple of 20th-century French repertoire, Poulenc himself was never able to hear the piece performed. In January of 1963, Poulenc died suddenly, leaving his Clarinet Sonata unpublished and unperformed. The work's premiere occurred later that year featuring American clarinetist Benny Goodman. Although the piece's rocky entrance into the world didn't prevent it from becoming a standard work of clarinet repertoire, Poulenc's unexpected death did leave controversy among clarinet players over the composer's intended pitches, dynamics, and articulation markings which remains unresolved. A member of Les Six, a group of iconic 20th-century French composers, Poulenc's compositional style can be seen as a response against the Impressionist styles of his French contemporaries and the dense Romanticism of 19th-century Germany. Within his music, listeners can hear Poulenc's appreciation for jazz and tonal experimentation.

Johann Sebastian Bach (1685-1750); arr. Rose Bittle

Violin Concerto in A Minor, BWV 1041 (ca. 1730; arr. 2024)

Duration: 6 minutes

Johann Sebastian Bach's Violin Concerto in A Minor remains one of the composer's two surviving violin concertos. The son of a violinist and a capable violin player himself, Bach's love for the instrument is palpable in his string writing. The works Bach wrote for solo violin continue to exist as foundational pillars in the instrument's standard repertoire. Although the exact history of his violin concertos is unknown, it is thought that Bach originally composed both works for the court of Cöthen, bringing them back into circulation once he became director of the Leipzig Collegium Musicum. The second movement Andante of his Concerto in A Minor, BWV 1041, provides listeners with a meditative break from the fast, contrapuntal nature of the piece's other two movements. The movement consists primarily of a slow motor in the accompanying voices underneath the melodic lines sung by the solo violin. Although the original version of this piece is written for solo violin and orchestra, this performance will consist of solo clarinet, three accompanying clarinets, and one bassoon.

Notes by Rose Bittle