



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, April 13, 2024 • 3:00 PM

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**EMILY MENDEZ &  
RACHEL BEIL**

*Student Recital*

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Murray and Michele Allen Recital Hall  
2330 North Halsted Street • Chicago

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Saturday, April 13, 2024 • 3:00 PM

Allen Recital Hall

# EMILY MENDEZ, OBOE & RACHEL BEIL, CLARINET

*Student Recital*

LILLIA WOOLSCHLAGER, PIANO

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## PROGRAM

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Vincenzo Bellini (1801-1835); arr. Jacques Larocque  
Catavina: Casta diva (1831)

Felix Mendelssohn (1809-1847); arr. Andreas Ottensamer  
Lieder Ohne Worte (1829-45)  
Op. 67, No. 2  
Op. 30, No. 6  
Op. 62, No. 6  
Op. 30, No. 4

Johann Wenzel Kalliwoda (1801-1866)  
Morceau de salon, Op. 288 (1858)

Francis Poulenc (1899-1963)  
Sonata for Clarinet and Piano, FP 184 (1962)  
I. Allegro tristamente  
II. Romanza  
III. Allegro con fuoco

- Intermission -

Eduoard Destenay (1850-1924)  
Trio for Piano, Oboe, and Clarinet, Op. 27 (1906)

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*Emily Mendez is from the studio of Alex Klein.  
Rachel Beil is from the studio of Julie DeRoche.*

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*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

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Vincenzo Bellini (1801-1835); arr. Jacques Larocque

### **Catavina: Casta diva (1831)**

*Duration: 5 minutes*

“Casta diva” is one of the most well-known bel canto arias. It is taken from Bellini’s opera *Norma*. The title translates to “chaste goddess.” This aria is a prayer to the moon goddess, full of long, rich melodic lines and ornamentation.

Felix Mendelssohn (1809-1847); arr. Andreas Ottensamer

### **Lieder Ohne Worte (1829-45)**

*Duration: 10 minutes*

With 48 compositions, the piano pieces under the title *Songs without Words* are amongst Mendelssohn Bartholdy’s most popular compositions. Andreas Ottensamer has arranged ten of these works for clarinet and piano, letting the wind instrument take over the vocal, narrative melody part, supported by the keyboard instrument. In doing so, he creates a combination of faithfulness to the original and new sound possibilities through the authentically included clarinet in combination with a choice of movements. Pitch, timbre, and the instrument-specific characteristics convey the moods of the compositions, which range from emotional depth to light-hearted ease.

Johann Wenzel Kalliwoda (1801-1866)

### **Morceau de salon, Op. 288 (1858)**

*Duration: 11 minutes*

Kalliwoda was a prolific violinist and composer of the Romantic era. This piece is characteristic of the salon style of music that permeated throughout the Romantic period. Salon pieces were usually performed in European salons (living rooms) for small gatherings of friends and patrons. This piece captures the spirit of Romanticism, having melodic richness, expressive depth, and elegant charm. Kalliwoda crafted all of these elements in this lovely piece of oboe repertoire.

Francis Poulenc (1899-1963)

### **Sonata for Clarinet and Piano, FP 184 (1962)**

*Duration: 14 minutes*

Written in 1962, Francis Poulenc was never able to see his clarinet sonata come to fruition. The piece premiered April 10, 1963, by Benny Goodman and Leonard Bernstein at Carnegie Hall. In his composition, he draws influence from his past works, with a melancholy atmosphere. The piece was written for and dedicated to Arthur Honegger, a dear friend of his and fellow member of Les Six.

Eduoard Destenay (1850-1924)

Trio for Piano, Oboe, and Clarinet, Op. 27 (1906)

*Duration: 25 minutes*

Eduoard Destenay was an Algerian-born career officer in the French Army, distinguished enough to have been an officer of the French Legion of Honor. At some point, possibly in his late 20s or early 30s, he seems to have studied music in Paris, and he made a small, part-time career as a musician in Paris between his retirement from the military in 1903 and the beginning of World War I. The Trio for Oboe, Clarinet and Piano is dedicated to the oboist Louis Bleuzet, who was a professor at the Paris Conservatoire and principal oboe of the Paris opera, and the clarinetist Émile Stiévenard, another first prize winner from the Conservatory who was principal of the Concerts Lamoureux orchestra and played for the Paris Opéra comique. From the joyful comradery present throughout the piece, the two wind players must have been great friends. The date of its composition is unknown, but the trio was first published in 1906. The trio is set in three movements: Allegro vivace, Andante non troppo and Presto.

*Notes by Emily Mendez & Rachel Beil*