

University of Missouri School of Music  
Bachelor of Music Clarinet Performance, Senior Recital • 2022-2023 Series

**Meghan Brown, clarinet**  
**Dr. Rachel AuBuchon, piano**

March 5<sup>th</sup>, 2023 • 3:30 PM • Sinefield Music Center • Sheryl Crow Hall

**Program**

**Duo for Clarinet and Piano, Op. 15 (1834) .....Norbert Burgmüller**  
(1810-1836)

**Black Dog (2002) .....Scott McAllister**  
(1969)

*Intermission*

**Quartet for the End of Time (1941) .....Olivier Messiaen**  
(1908-1992)

III. Abyss of the Birds

**Five Bagatelles, Op. 23 (1945) .....Gerald Finzi**  
(1901-1956)

- I. Prelude
- II. Romance
- III. Carol
- IV. Forlana
- V. Fughetta

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in clarinet performance. Meghan Brown is a student of Dr. Wesley Warnhoff.*

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Squirefield Music Center, 573-884-1604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: [www.music.missouri.edu](http://www.music.missouri.edu)

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## Program Notes

**Norbert Burgmüller** composed Duo for Piano and Clarinet, Op. 15 two years preceding his tragic death at the young age of 26. Burgmüller was raised in Düsseldorf, Germany and despite coming from an active musical family, little is known about Norbert compared to his brother Friedrich Burgmüller. In fact, it was Burgmüller's lifestyle that drew more attention to him rather than his work. It is possible he would have been forgotten over time if it was not for the admiration and published public praise from Robert Schumann. The majority of Burgmüller's compositions were for string quartets, symphonies, and vocalists. This is believed to be his only work for piano and clarinet.

The instrumentation is intended for clarinet (or violin) and piano; however, it is easy to imagine the clarinetist as a vocalist instead. The long, sweeping phrases and musical conversation between the piano and clarinet are reminiscent of the many lieder being written at this time. Burgmüller begins the opening allegro section with a lyrical clarinet theme. He then ends the allegro with a bold cadenza, which immediately leads into a larghetto middle section. The piece concludes with a return to the opening allegro creating a clear ABA structure.

**Scott McAllister's** exhilarating Black Dog Clarinet Concerto incorporates two musical elements that normally do not find themselves paired together: clarinet and heavy metal. Inspired by the British metal group, Led Zeppelin, Black Dog seeks to portray the clarinetist as the lead singer in a rock band. As a clarinetist himself, Scott McAllister's knowledge and understanding of the clarinet's abilities are demonstrated in his concerto as it incorporates the full range of the instrument and the capabilities regarding extend techniques and different colors through the registers.

The clarinet's role as the lead singer begins immediately with a solo cadenza that incorporates much of the material that appears later in the piece. After the cadenza follows a gorgeous, slow section in which the clarinet's sustained pitches float on top of the texture created by the piano. After a brief pause, the clarinet's opening cadenza emerges once more, and distinct elements of Led Zeppelin's Black Dog can be heard through the rhythms and overall energy of the piece. The idea of an electric guitar is demonstrated using extreme altissimo notes, glissandos, and timbre trills. All these elements create a rousing work from start to finish.

**Olivier Messiaen's** Quartet for the End of Time was first performed January 15<sup>th</sup>, 1941, in Görlitz, Germany, at a prisoner-of-war camp during World War II. At the beginning of World War II, Messiaen was drafted into the French army as a medical auxiliary, due his poor eyesight. In May of 1940, Messiaen was captured and sent to Silesia where he was imprisoned. While there, he became inspired to compose a quartet after becoming acquainted with a violinist, clarinetist, and cellist. Eight movements later, Messiaen had composed what is regarded as his most important and profound work, Quartet for the End of Time.

Based on passages from Revelations, Messiaen found inspiration with the idea of time ending and the beginning of eternity. The movements of the quartet are composed with the intent that the written rhythms are free from time. The written music acts simply as a guide for the

performer. This is especially evident in the third movement, *Abyss of the Birds*, which is a clarinet solo. Messiaen wrote, "The abyss is Time, with its sadnesses and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!"

**Gerald Finzi** composed the first three movements of his Five Bagatelles before being drafted to work in the Ministry of War Transport in July of 1941. The term bagatelle is French for the word "trifle," meaning of very little value. This reflects Finzi's view of his work as he said that they were "20-year-old bits and pieces" that were not worth much of anything. In fact, after the completion and publication of all five movements in 1942, Finzi was frustrated by the success of the Five Bagatelles as they gained far more attention than what he deemed as his more respectable works. Nevertheless, these pieces remain staples in the clarinet repertoire due to their simple elegance and beauty.

Prelude uses intricate lines between the piano and clarinet to create a thrilling beginning of the Five Bagatelles. It then transitions into a slower, more lyrical section before returning to the original theme. Romance's heartfelt theme in the clarinet voice exemplifies the rich and pure tone of the instrument. The triplet figures in the clarinet combined with the steady chords in the piano create a beautiful and calming movement. Carol is based upon a tune that served as the setting of a poem titled "Carol" from the collection "Severn and Somme" by Ivor Gurney. The repetitive clarinet and piano lines create a sweet and simple melody. Forlana is the most playful of the Five Bagatelles. Its compound duple time creates a calm dance. Fughetta is an energetic and thrilling final movement of collection of the Five Bagatelles. The forward motion of the lines while the clarinet and piano voices weave in between each other create an intricate and exciting finish.