



**EASTERN**  
**WASHINGTON UNIVERSITY**

start something **big**

The EWU Department of Music presents

**Amanda Goede**  
**Senior Recital**

Assisted by:  
Rachelle Ventura  
Rebecca Hardy  
Mikaela Elms

**November 19, 2013**  
**7:00 am**  
**Showalter Auditorium**

Presented in partial fulfillment of the requirements for  
Bachelor in Music Performance, Clarinet

Studio of Professor Dan Cotter

### Copland, *Clarinet Concerto* (1948)

Aaron Copland is an American composer, famously known for establishing the "American sound/style." Copland wrote this concerto for famous clarinetist, Benny Goodman. Benny Goodman is well known for his playing in the Jazz genre, and Copland's concerto displays many jazz influences as a result.

The piece is not separated into movements like most typical concertos; rather, each section is connected to the last creating a seamless piece of music.

The opening is a very slow, heartfelt, and singing section which then melts/connects/morphs into the cadenza. The cadenza give the listener a foresight of what is to come in the rest of the piece.

### Saint-Saëns, *Clarinet Sonata* (1921)

Saint-Saëns was a French composer during the Romantic era, but did not embrace the style. This four movement Sonata opens with a slow, segmented melody that leads into a more energetic a tense middle section. The second movement offers a nice, bouncy contrast to the other three movements. The third movement can be divided into two sections: Loud and soft. The first half of the movement is labeled as "Forte always." Saint-Saens apparently wanted a loud and powerful first section that contrasts the second half of the movement. The latter half is marked as "pianissimo always." The only difference between these two halves is the dynamic markings and the range that the melody is written in; all of the notes names are the same. The third movement ends with a melancholy piano, which leads into the lively and very quick final movement. At the closing of the last movement, Saint-Saens uses the opening melody from the first movement as a nice way to close the piece.

### Brahms, *Clarinet Trio*, op. 114 (1891)

This is a four-movement trio written for "A" clarinet, cello, and piano.

Brahms wrote this Trio near the end of his life after being inspired by clarinetist Richard Mühlfeld's playing. Richard Mühlfeld (clarinet), Robert Hausmann (cello), and Johannes Brahms himself (piano) were the first to perform the piece in 1891.

Cello opens with a statement that returns multiple times throughout the first movement. Has a dream-like ending that prepares the listener for the next movement. The second movement begins with clarinet introducing the quiet and calm melody. The majority of this movement is on the lower end of the dynamic spectrum with most dynamic markings at and around *piano*. The third movement has a waltz-like lilt that lends to it's light-hearted sound. The final movement, like the first, opens with solo cello. The other members layer in as the piece progresses. As one listens to this closing section, it can be concluded that the fourth movement has the most active and energetic writing and provides a strong push to the end of the work.

Concerto for Clarinet

Aaron Copland  
1900 – 1990

Rachelle Ventura, piano

Sonata

Camille Saint-Saëns  
1835 – 1921

Rebecca Hardy, piano

*Intermission*

Trio

Johannes Brahms  
1833 – 1897

Mikaela Elms, cello  
Rebecca Hardy, piano

## Upcoming Events at EWU

### NOVEMBER

Thursday, Nov. 21, 7:30 pm: Jazz I/II and Vocal Jazz Concert, Showalter Auditorium, EWU

### DECEMBER

Monday, Dec. 2, 6:30 pm: Woodwind Night, Showalter Auditorium, EWU

Wednesday, Dec. 4, 7:30 pm: Cheney Jazz Collaboration, Showalter Auditorium, EWU

Thursday, Dec. 5, 7:30 pm: Orchestra and Wind Ensemble Concerto, Showalter

Friday, Dec. 6, 7:30 pm: Choral Concerto at Westminster Congregational Church