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Paul Orton, Phyllis Ray, and Elizabeth Mulchy in a Joint Junior Recital

Paul Orton

Ouachita Baptist University

Phyllis Ray

Ouachita Baptist University

Elizabeth Mulchy

Ouachita Baptist University

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Ouachita Baptist College

Division of Fine Arts

JUNIOR RECITAL

Mitchell Hall, February 6, 1964, 8:00 P.M.

PAUL ORTON, clarinet

PHYLLIS RAY, piano

ELIZABETH MULCHY, violoncello

Trio in B flat for piano, violoncello, Ludwig van Beethoven

and clarinet, Op. II

Allegro con brio

Adagio

Tema con variazioni

Sonata in F minor for clarinet

Johannes Brahms

and piano, Op. 120, No. 1

Allegro appassionata

Andante un poco adagio

Allegro grazioso

Vivace

—Intermission—

Concerto for clarinet

Aaron Copland

Slowly and expressively

Cadenza

Lively

BEETHOVEN: Trio in B-flat, Op. 11

This trio, one of Beethoven's early works, is somewhat simpler in construction than his other trios. Most of his trios employ the usual combination of violin, 'cello, and piano. The combination of clarinet and 'cello, however, is one which is highly effective. The same combination was later used by Brahms in the wonderful Trio, Op. 114.

The movements of this Beethoven Trio are a straightforward sonata-allegro which already shows signs of Beethoven's colorful harmonic usage of later years, a lovely singing adagio, and a set of clever and catchy variations on a theme from the opera The Corsair by the now-forgotten composer Weigl.

BRAHMS: Sonata in F minor, Op. 120, No. 1

Brahms composed three works featuring the clarinet, which were written originally to be played by his musical associate, the eminent clarinetist Richard Muehlfeld. These works are the Trio for clarinet, 'cello, and piano, Op. 114, the Quintet for clarinet and strings, Op. 115, and the two Sonatas, Op. 120, Nos. 1 and 2, of which the F minor, Op. 120, No. 1, is the larger and more important work.

The sonata is perfectly regular in form throughout, making use of the usual sonata-allegro, ternary, and rondo forms. The writing is idiomatic for both instruments, with the clarinet's wide-sweeping lines being particularly characteristic and effective; the pianist's part is as full of technical and musical demands as any of Brahms' solo works.

COPLAND: Concerto for clarinet

Copland composed this work, written for Benny Goodman, while touring South America in 1947. The first movement, a free ternary form, is expressive and slow. The cadenza serves as a link between the first and second movements; it gives the clarinetist ample opportunity to demonstrate his technical prowess and introduces fragments of the thematic material of the second movement. Elements of North and South American popular music appear in the second movement; for example, a phrase from a popular Brazilian tune, heard by Copland in Rio de Janeiro, is used in the humorous F major section. The movement ends with a coda in C major with a few "out-of-the-range" overtones from the clarinet.