Fall 9-26-2010

Marshall University Music Department Presents a Faculty Recital, featuring, Ann Marie Bingham, clarinet, and, Mila Markun, piano, Leslie Petteys, piano, Martin Saunders, trumpet, Elizabeth Reed Smith, violin

Ann Bingham  
*Marshall University, binghama@marshall.edu*

Mila Markun  
*Marshall University, markun1@marshall.edu*

Leslie Petteys  
*Marshall University, petteys@marshall.edu*

Martin W. Saunders  
*Marshall University, saunders35@marshall.edu*

Elizabeth Reed Smith  
*Marshall University, smither@marshall.edu*

Follow this and additional works at: [http://mds.marshall.edu/music_perf](http://mds.marshall.edu/music_perf)

🔗 Part of the [Fine Arts Commons](http://mds.marshall.edu/music_perf), and the [Music Performance Commons](http://mds.marshall.edu/music_perf)

---

**Recommended Citation**

Bingham, Ann; Markun, Mila; Petteys, Leslie; Saunders, Martin W.; and Smith, Elizabeth Reed, "Marshall University Music Department Presents a Faculty Recital, featuring, Ann Marie Bingham, clarinet, and, Mila Markun, piano, Leslie Petteys, piano, Martin Saunders, trumpet, Elizabeth Reed Smith, violin" (2010). *All Performances*. Book 500.  
[http://mds.marshall.edu/music_perf/500](http://mds.marshall.edu/music_perf/500)

This Recital is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu.
DEPARTMENT of MUSIC

presents a
Faculty Recital

featuring

Ann Marie Bingham, clarinet and
Mila Markun, piano
Leslie Petteys, piano
Martin Saunders, trumpet
Elizabeth Reed Smith, violin

Sunday, September 26, 2010
Smith Recital Hall
3:00 p.m.

This program is presented by the College of Fine Arts through the
Department of Music, with the support of student activity funds. For more
information about this or other music events, please call (304) 696-3117, or
view our website at www.marshall.edu/cofa/music.

Program

(Please, no applause before or after the Abyss of the Birds)

Quartet for the End of Time
The Abyss of the Birds
Olivier Messiaen
(1908-1992)

Sonata in E flat, Op. 120, No. 2
Allegro Amabile
Appassionato, ma non troppo Allegro
Andante con moto- Allegro non troppo
Johannes Brahms
(1833-1897)

Suite for Violin and Piano
William Grant Still
(1895-1978)

I. Majestically; vigorously
(suggested by Richmond Barthe's "African Dancer")
II. Slowly and expressive
(suggested by Sargent Johnson's "Mother and Child")
III. Rhythmically and humorously
(Suggested by Augusta Savage's "Gamin")

Two Dances for Clarinet, Trumpet and Piano
Walter Hartley
(b. 1927)

Rag Tango
Slow Drag

Suite for Violin, Clarinet and Piano
Alexander Arutunian
(b. 1920)

Introduction
Scherzo
Dialog
Final
Olivier Messiaen, a devout Catholic, was a French soldier during World War II and was captured and held in a German internment camp in Silesia in 1940. He wrote the *Quartet for the End of Time* for himself and three other prisoners who were musicians. The work, scored for violin, clarinet, cello and piano, was premiered at the camp on January 15, 1941.

The tide of the piece refers to the account of the apocalypse, or the end of time as we know it, and the beginning of eternity, as is recorded in the *Revelation of St. John the Divine*, chapter 10. Many people believed that the apocalypse surely must be at hand as the atrocities of World War II unfolded.

The third movement of Messiaen’s quartet, the *Abrégé de l’Oiseau de Paradis*, is scored for clarinet alone. It is a combination of slow, somber melodies that represent the desolation and weariness of time and bright technical interjections that are meant to be the sounds of birds transcending the earth and time itself in their flights.

It is impossible to consider the clarinet music of Brahms without mentioning the impact that Richard Mühfeld had on it. Mühfeld was the principal clarinetist of the Meiningen Orchestra. After hearing Mühfeld play, Brahms was so inspired that he wrote a trio with cello and piano and a quartet with strings as well as two sonatas for Mühfeld, despite the fact that he had been in retirement for nearly a year and never had written any chamber music for the clarinet before.

The *Sonata in E-flat major*, Op. 120, No. 2, composed in 1894, is the last of Brahms’ four works for clarinet. The first movement is a graceful sonata form with an intriguing use of polymelody. Movement two is a rondo, a rustic country dance that involved hopping and foot stamping but later evolved into an elegant ballroom dance. Movement three is a theme with variations. The theme has the character of a folk tune and the variations exhibit remarkable rhythmic intricacy. The movement finishes with a flashy, exciting coda.

William Grant Still studied composition with George Chadwick and Edgard Varèse, and experienced many “firsts” for an African-American. He was the first African-American composer to have a symphony performed by a major orchestra (Rochester Philharmonic), the first to have an opera performed by a major company (New York City Opera), the first to conduct a major orchestra (Los Angeles Philharmonic), and he had works performed by orchestras in Berlin, London, and Tokyo. He worked in Hollywood as an arranger of film music, and received two Guggenheim Fellowships and numerous honorary doctorates.

A violinist himself, Still dedicated the *Suite* for Violin and Piano to the violin and piano duo of Louis and Annette Kaufman, who premiered it in Boston in 1944. Still attempted in the *Suite* to invoke the flavor of African music through use of modes, drawing inspiration from three African-American visual artists. The first movement contrasts a raucous dance theme with a bluesy middle section. The lyrical second movement is also known in an arrangement he made for string orchestra titled “Mother and Child,” and the final movement is mischievous and jazzy.

Walter Hartley received all of his musical education at the Eastman School of Music.

He taught theory, composition and piano at the National Music Camp (now Interlochen Arts Camp) at Interlochen, Michigan and is Professor Emeritus of Music at State University College, Fredonia, New York. He has produced a prodigious number of works and has contributed greatly to wind instrument repertoire, particularly that of the saxophone.

The Two Dances for clarinet, trumpet and piano are delightful pieces reminiscent of ragtime. They are rhythmically enchanting, full of amusing “mis-steps” and interesting timbres that are made more even varied by the use of the muted trumpet.

Alexander Arutiunian is an Armenian composer who achieved world renown for his trumpet concerto, a staple of that instrument’s literature. He wrote the *Suite* for the Verdehr Trio in 1992.

The combination of violin, clarinet and piano has several well-known pieces in its repertoire, including Bartok’s *Contrasts* and Stravinsky’s own transcription of *L’Histoire du Soldat*. The Verdehr Trio, in residence at Michigan State University, has been in existence for nearly 30 years and has commissioned over 200 new works, making a standard chamber music group of this combination of instruments.

Arutiunian’s trio is rich with Armenian dance rhythms and harmonies. The first movement features long, increasingly ornate melodies that are traded off among the players. The Scherzo is light and cheerful in character with limping sections. The *Dialog* is a brief conversation between the clarinet and violin that leads into the *Finale*. This final movement has three sections. The lyrical middle section is sandwiched between the rousing technical displays that begin and end the movement.
“African Dancer”
by Richmond Barthe

“The Marshal University Department of Music is grateful for the support of many families and individuals who help make our department strong and vibrant.

If you would like to support the Department of Music through a donation and assist with student scholarships, academic travel for students and ensembles, or general support of the department please contact:

Melanie Griffis, Director of Development
College of Fine Arts
SH 161/304-696-3686
griffism@marshall.edu

“Mother and Child”
by Sargent Johnson

“Gamin”
by Augusta Savage