Andrea Edwards
Senior Clarinet Recital

with

Delana Easley, piano
Holly Graves, clarinet
Logan Hayes, Nathaniel O’Neal, Hohner Porter, percussion

This recital is presented in partial fulfillment of the degree Bachelor of Music, Music Education. Andrea Edwards is a student of Dr. Elizabeth Aleksander.
William Yeates Hurlstone

William Yeates Hurlstone was born in 1876 in London. He was a child prodigy, publishing his first compositions at nine years old and earning a scholarship at eighteen for the Royal College of Music. He studied to become a pianist and later became Professor of Counterpoint at his alma mater. He passed away at 40 from bronchial asthma. Unfortunately, only a few of his pieces survive in print.

Four Characteristic Pieces, I. Ballade

- Changes mood between devious, sarcastic, and melancholy
- Switches between styles, from agitated rhythms to a flowing melody
“Croon Song” means a song to sing.
This movement is lyrical, a contrast to the first movement.
There are quieter dynamics and a slower tempo.
• The tempo and mood pick back up with the bubbly third movement.
• The piano and clarinet use call-and-response and move together through ritardandos and accelerandos.
Four Characteristic Pieces, IV. Scherzo

- This movement is a lively piece using mostly 6/8 time leading to the grand finale.
- The form of this movement is ABCABCA.
- The mood changes between being lively and then more regal.
Robert Schumann was born in 1810 in Germany. A pianist as well as a composer, Schumann’s emotions, including sorrow and anger, influenced his music, as was common in the Romantic. By 1840, Schumann’s music had evolved to be more lyrical as a symbol of his love for his wife, Clara. He eventually suffered from a mental disorder and was admitted to a mental institute, where he passed away. His Adagio and Allegro was originally for French horn.

**Adagio and Allegro, I. Adagio**

- The movement starts with a slow and intimate mood.
- It features many gradual tempo and dynamic changes.
INTERMISSION
Fisher Tull

Fisher Tull was born in Texas in 1934. He attended the University of North Texas to earn a Bachelor’s degree in music education, Master’s degrees in music theory and trumpet performance, and a Ph.D. in composition. He wrote over 80 pieces for large and small ensembles, with styles ranging from neoclassical to experimental. Tull passed away in 1994. His Dialogue is originally for alto and tenor saxophones.

Dialogue, I. Slowly with Freedom

• Sometimes one instrument leads while the other echoes.
• Other times, both perform and blend two melodies.
• Occasionally, the two pass the same melody back and forth.
Dialogue, II. Playfully

• The meter changes to 6/8, and the tempo picks up.
• The articulation becomes more playful, with slurs and staccatos; grace notes add to the lighthearted mood.
• One performer sometimes has the melody while the other has the accompaniment, but they switch roles throughout the piece.
• Sometimes, the melody is passed from one instrument to the other.
Paul Harvey

Paul Harvey is a British composer, clarinetist, and saxophonist who studied at the Royal College of Music in London. For most of his career, he performed with the BBC Symphony Orchestra and National Philharmonic; today, he teaches private lessons, composes, and writes books. Harvey bases his *Three Etudes* on well-known songs by the American composer George Gershwin, whose works are known for his use of both jazz and classical techniques, yielding a unique American sound.

*Three Etudes, II. Summertime*

• This was originally an aria in Gershwin’s opera, *Porgy and Bess*.
• The style is songlike, with slurs connecting notes spanning the range of the instrument.
**Three Etudes, I. I Got Rhythm**

- This song comes from Gershwin’s musical *Girl Crazy*.
- The opening melody sets the lyrics, “I got rhythm.”
- Rubato is used in the first and last sections but not the middle section.
Justin Lee

Justin Lee is a percussionist and composer from Clarksville, Tennessee. Lee teaches private lessons and has been involved with PASIC, Music City Mystique, and Spirit of Atlanta Drum and Bugle Corps. He has composed and arranged music for many organizations, including the University of Tennessee at Martin, Union City High School, Station Camp High School, Music City Drum Corps, Phantom Regiment, and Music City Mystique. Lee wrote *Live for maybe* for Taylor Kemp’s fiancée Andrea Edwards, a clarinetist, in memory of his life and death.

*Live for Maybe, I. Ascent*

- Features clarinet and marimba
- Is very free and light, creating a sensation of flying because Kemp was training to be a pilot
**Live for Maybe, II. Hatake (“Field”)**

- This movement includes battery percussion with clarinet.
- The style switches between accented articulation and quick rhythms.
- This movement is symbolic of Kemp’s service in the United States Air Force.
Live for Maybe, III. Entzude (“Withdrawl”)

• This movement establishes an eerie atmosphere with blending the notes in the clarinet against the dissonant chords in the marimba.
• The darker, unpleasant sound of this movement symbolizes the anger and unsettling emotions of Kemp’s loved ones after his loss.
Live for Maybe, IV. Phokoso Mvula (“The Sound of Rain”)

- The final movement features clarinet and “rain-like” vibraphone.
- The clarinet plays a harmonious and calm melody.
- The mood is peaceful, a celebration of the young airman’s life.
Experience the Music Within