This recital is presented in partial fulfillment of the degree Bachelor of Music, Music Education Option.

Holly Graves is a student of Dr. Elizabeth Aleksander
Alec Templeton

Alec Templeton was born in Cardiff, Wales. He was born blind, but that didn’t stop him from pursuing music: he attended several music schools, including the Royal School of Music in London. He became an American citizen in 1941 and began appearing on various shows, including *The Bing Crosby Show*; he even had his own show, *It’s Alec Templeton Time*.

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**Pocket Size Sonata, I. Improvisation**

- Utilizes written out improvisatory “licks”
- Contains short phrases and simple rhythms, made to sound like they’re being made up on the spot
Pocket Size Sonata, II. Modal Blues

- Utilizes ternary (ABA) form
- Features longer phrases to convey the relaxed style of the blues
- Uses mixolydian mode, which contributes to the jazzy feel because there’s no leading tone
- Includes swung rhythms
Pocket Size Sonata, III. In Rhythm

- Uses E as the tonic, as in the previous two movements, though it is not in a particular mode
- Utilizes cut time and swung rhythms
- Features off-beat entrances
- Includes many trills and triplet figures
Fisher Tull was born in Waco, TX, in 1934. He completed all of his music degrees, including his PhD, at the University of North Texas before teaching at Sam Houston State University for his entire career. His compositions emerged from his trumpet performance and experiences in jazz. Tull received many awards for his compositions, including from the Texas Composers Guild, American Society of Composers, and Artists Advisory Council of the Chicago Symphony Orchestra.

Dialogue for Two Saxophones, I. Slowly, with freedom

- Features two melodies (two voices) that echo each other
- The first half is led by the Eb clarinet while the Bb echoes
- The second half is led by the Bb clarinet while the Eb echoes
Dialogue for Two Saxophones, II. Playfully

- This movement features the Eb and Bb voices with melodies that fit together like a jigsaw puzzle to make a larger musical line.
- There are also sections similar to movement one, where one voice echoes another.
- In the middle of the movement, the piece transitions from 6/8 to 3/4 with a solo in the Eb voice.
- It transitions back to 6/8 where the jigsaw puzzle melody is heard again.
- The end features new material with more intricate parts that fit together.
Robert Schumann

Robert Schumann was an early Romantic composer and pianist from Germany. He was sent to law school before convincing his mother to allow him to study music at the University of Heidelberg. Eventually, he married Clara Wieck, another pianist, and they traveled to Russia, Vienna, Prague, and other European cities while she played piano and he composed. A few years into their marriage, he began to show signs of mental illness, most likely caused by syphilis. He continued to compose until he was no longer mentally capable.

Fantasy Pieces, I. Zart und mit Ausdruck ("tender and with expression")

- Utilizes ternary (ABA) form
- Features passionate melodies
- Includes rubato in many of the phrases
Fantasy Pieces, III. Rasch und mit Feuer (“quick and with fire”)

- Begins with a sinister melody and then becomes distraught
- Changes moods quickly
- Begins in B major; later shifts to D major for a calmer, more contemplative mood
- Transitions back to B major when the beginning material returns
- Builds momentum in the Coda, which melodies from the A section
Intermission...
Koh Okumura, *Two Pieces for Clarinet*

Very little is known about the composer Koh Okumura. His *Two Pieces for Clarinet* is based on Japanese folk songs and is dedicated to clarinetist Koichi Inamoto. It features melodies from Japanese folk music, or Min-Yo, which can be traced back to work songs of the 16th and 17th centuries.

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**Two Pieces for Clarinet, I. Lullaby**

- Begins with dramatic dynamics, runs, and phrases - similar to a mother trying to get a restless toddler to bed
- Next presents a *cantabile* lullaby with soft dynamics and simple rhythms
- Returns to the opening cadenza feeling before presenting a final soft lullaby
Two Pieces for Clarinet, II. Cow Caravans’ Melody

- A one-phrase melody is heard at the beginning and is used as the basis for the entire movement; it is embellished each time it returns.
- Many grace notes are used in this movement, in groups of up to four.
- Okumura fits many notes into a single beat; one beat contains 12 notes, while another one contains 11 notes.
- This movement shows off the range of the clarinet, utilizing three octaves.
Paul Hindemith, born in Germany, began taking violin lessons at a young age. His talent was soon recognized by his teacher, and with the support of his community, he gathered enough funds to attend school at Frankfurt’s Hoch Conservatory before being drafted to serve in World War I. Later, the Nazi regime banned his works from Germany, and he moved to the United States.

Throughout his clarinet sonata, Hindemith uses dissonant harmonies because he favors using a tonal center instead of a major or minor key. In addition, the piano and clarinet simultaneously play in two different time signatures several times.

Sonata for Clarinet and Piano, I. Mässig bewegt (“moderately moving”)

- Utilizes sonata form
- Features imitation between the clarinet and the piano
Sonata for Clarinet and Piano, II. Lebhaft (“lively”)

- Utilizes Scherzo & Trio form
- Features militaristic melodies with dotted eighth-sixteenth note rhythms and sepa eighth notes
- Uses sudden dynamic changes and leaps to create drama
- Includes syncopation between the clarinet and piano
Sonata for Clarinet and Piano, III. Sehr Langsam (“very slowly”)

- Utilizes ternary (ABA) form
- Features chromaticism and the clarinet’s chalumeau register to make this movement very dark
- Begins with an ominous, intense melody
- Transitions to a more flowing, contemplative melody
- Returns to the ominous melody before the climax of the movement
Sonata, IV. Kleines rondo, gemächlich ("little rondo, leisurely")

- Establishes a happier mood
- Utilizes a motive featuring a staccato quarter note followed a leap to an eighth note a fifth above
- Features a dialogue between the clarinet and piano
- Brings back the distraught melody from the first movement
- Ends with the happy melody from the beginning of this movement