



School of Music

SENIOR RECITAL

JENNA TATIYATRAIRONG '16, CLARINET

SATURDAY, APRIL 9, 2016
SCHNEEBECK CONCERT HALL
2 P.M.

Première Rhapsodie, L. 116. Claude Debussy
(1862–1918)

Jenna Tatiyatirong, clarinet
Karen Ganz, piano

Affinities (2012) Joe Sorce
b. 1953

1. Greetings
2. Farewells
3. Diversions

Colin Babcock, flute
Jenna Tatiyatirong, clarinet
Kelsey Tryon, bassoon

INTERMISSION

Clarinet Quintet in B Minor, Opus 115. Johannes Brahms
(1833–1897)

- I. Allegro
- II. Adagio
- III. Andantino
- IV. Con moto

Jenna Tatiyatirong, clarinet
Brandi Main, violin
Eunmin Woo, violin
Forrest Walker, viola
Anna Schierbeek, cello

A reception will follow the recital in School of Music, Room 106.

PERFORMER

JENNA TATIYATRAIRONG '16 studies clarinet performance with Jennifer Nelson. She performs as principal clarinet with the university's Symphony Orchestra and Wind Ensemble and plays in several chamber groups. Last summer Jenna participated in the Claremont Clarinet Festival with the Los Angeles Philharmonic's Burt Hara and David Howard. She also has participated in Frank Kowalsky's Summer Clarinet Experience as well as masterclasses with Sean Osborn, Robert DiLutis, Bil Jackson, and others. Last year Jenna received the Paul Bellamy Music Scholarship, Doc and Lucille Weathers Memorial Scholarship, and the Schneebeck Music Scholarship.

GUEST PERFORMERS

COLIN BABCOCK '18, student of Karla Flygare, is majoring in flute performance.
BRANDI MAIN '16, student of Maria Sampen, is majoring in violin performance.
KELSEY TRYON '18, student of Francine Peterson, is majoring in music education.
ANNA SCHIERBEEK '16, student of Alistair MacRae, is majoring in cello performance with a minor in education studies.
FORREST WALKER '17, student of Joyce Ramée, is majoring in viola performance.
EUNMIN WOO '19, student of Maria Sampen, is majoring in violin performance.

PIANIST

Collaborative pianist **KAREN GANZ** holds a B.A. in English and a M.A. in literature from Truman State University, a M.M. in piano/accompanying from The University of New Mexico, and a D.M.A. in collaborative piano from New England Conservatory. She currently freelances at Pacific Lutheran University, University of Puget Sound, and University of Washington, with private studios in Seattle and Tacoma.

ACKNOWLEDGMENTS

This recital would not have been possible without my wonderful mentor, Jennifer Nelson. I have had the privilege of working with Karen Ganz over the last four years, and I am thrilled that she is able to join me for my senior recital. Karen is a phenomenal pianist and it has been a great pleasure to collaborate with her for past performances. I am also indebted to all of my friends and family for their love and support. I would like to thank my first clarinet teacher, Joe Sorce, for the guidance and inspiration to pursue my dreams.

PROGRAM NOTES

As a member of the board of directors for the Conservatoire de Paris, **Claude Debussy** composed the **Première Rhapsodie** for solo clarinet and piano for final examinations. The piece was first performed for the examinations on July 14, 1910. He wrote *Première Rhapsodie* for the conservatory's clarinet professor Prosper Mimart "en témoignage de sympathie" or "as a testimony of my true feelings." Following the official premiere by Mimart, Debussy orchestrated the work for clarinet and orchestra.

—Jenna Tatiyatirong

Affinities was written for Third Wheel, a Southern California-based wind trio that specializes in the performance of new music. It was premiered in Los Angeles in October 2012 and was recorded on the album *West Coast Composers' Forum Presents Third Wheel* in 2013. Webster's Dictionary defines "Affinity: A spontaneous natural attraction to someone or something suggesting a relationship." The first movement, **Greetings**, as the title suggests, serves as a musical self-introduction to the trio and the listening audience. It is a reflection on discovery and the joy of being engaged in a new endeavor. It is a motivic piece that takes advantage of the tonal flexibility of the interval of a perfect fourth. It eventually cycles through 12 key areas. The second movement, **Farewells**, is a reflection on the feeling of saying goodbye to someone for the last time. It has an octatonic underpinning expressed in the clarinet and the bassoon. It contextualizes a simply stated flute melody that is based on the Dorian mode. **Diversions**, the third movement, is a playful, fast-paced, jazzy finale. In this movement I attempted to "share the wealth" by assigning melodic ideas and solo passages to all three instruments. This music represents some of my affinities. I hope that it resonates with you.

—Joe Sorce

After hearing Richard Mühlfeld perform with the Meiningen Court Orchestra, **Brahms** was inspired to come out of retirement and compose his **Clarinet Quintet in B Minor, Opus 115**, as well as the trio and sonata, which he dedicated to the clarinetist. The *Quintet* was premiered in 1891 by Mühlfeld with the Joachim Quartet. This four movement work is known for its autumnal mood and is considered one of Brahms' most profound chamber compositions. The first movement, **Allegro**, opens with the strings and it is unclear if the movement will be in D Major or B minor. The clarinet enters with an ascending D Major arpeggio and several bars later, B minor is finally established. The second movement, **Adagio**, opens with a reflective melody over lush, major harmonies. There is a rhapsodic minor section in the middle, and later, the beginning major theme returns seamlessly. The third movement, **Andantino**, opens with a sweet melody in D Major that evolves into B minor and then returns to D Major. The fourth movement, **Con moto**, is a theme and variations, paralleling the final movement of Mozart's *Clarinet Quintet*. The piece ends with a return to the theme from the opening *Allegro* movement.

—Jenna Tatiyatirong

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

M SATURDAY, APRIL 9

Student Recitals

Schneebeck Concert Hall

5 p.m. Senior Recital: Faithlina Chan, cello

7:30 p.m. Senior Recital: Anna Schierbeek, cello

F/L WEDNESDAY, APRIL 13

The Passages of Walter Benjamin, by Judith Wechlser, filmmaker

Film screening followed by lecture

Rausch Auditorium, McIntyre 003, 5–7 p.m.

M THURSDAY, APRIL 14

Wind Ensemble and Concert Band with guest artist Gail Williams, horn

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

L THURSDAY, APRIL 14

"How Accurate are the Polls?" by Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79

Part of the Who Will Win the White House? series

McIntyre Hall, Room 103, 7–8:30 p.m.

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accessibility@pugetsound.edu, or pugetsound.edu/accessibility

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