



School of Music  
**Davis Hampton '18, Clarinet**

JUNIOR RECITAL  
TUESDAY, MARCH 21, 2017  
SCHNEEBECK CONCERT HALL | 7:30 P.M.

- Three Pieces for Clarinet Solo ..... Igor Stravinsky  
I. Sempre piano e molto tranquillo, Quarter Note = 52 (1882-1971)  
II. Quarter Note = 168  
III. Quarter Note = 160
- Clarinet Sonata, Opus 167 ..... Camille Saint-Saëns (1835-1921)  
I. Allegretto  
II. Allegro animato  
III. Lento  
IV. Molto allegro

Karen Ganz, piano

**INTERMISSION**

- Sonatine for Clarinet Quartet ..... Eugène Bozza (1905-1991)

Cameron Steadman '17, Eb clarinet, is majoring in music education.  
Reed Smith '20, clarinet, is majoring in pre-med with a minor in music.  
Jordan Loucks '20, bass clarinet, is double-majoring in music and business.

- God Bless the Child ..... Billie Holiday & Arthur Herzog Jr. (1915-1959) (1900-1983)  
Int. by Eric Dolphy and trans. by Roger Janotta

**A reception will follow the recital  
in School of Music, Room 114.**

## PERFORMERS

**DAVIS HAMPTON '18** performs as clarinetist and bass clarinetist with the Puget Sound Wind Ensemble and Symphony Orchestra. He has subbed in the Whatcom Symphony Orchestra and the Auburn Symphony and is a 2016-17 Puget Sound Concerto/aria competition winner. His teaching experience includes serving as the assistant conductor for the Puget Sound Concert Band, serving as section coach for the Puget Sound Youth Wind Ensemble, and practicum work in various local public schools. Hampton is pursuing a degree in clarinet performance and has studied conducting with Gerard Morris and clarinet with Jennifer Nelson.

**KAREN GANZ**, piano, currently resides in the Northwest, after teaching, accompanying and coaching at McNeese State University, Boston University Tanglewood Institute, and New England Conservatory, where she also earned her D.M.A. in collaborative piano. Ganz currently freelances at Pacific Lutheran University, University of Puget Sound, and University of Washington.

## ACKNOWLEDGEMENT

Thank you to my family, to my fantastic teachers, Jennifer and Dr. Morris, and to my friends and classmates at Puget Sound. The art we create and the community we have is a gift to the world. — DAVIS HAMPTON

## PROGRAM NOTES

**Igor Stravinsky** wrote his Three Pieces for Clarinet Solo as an expression of gratitude to Werner Reinhart. Reinhart funded Stravinsky's first performance of *The Soldier's Tale* and was an amateur clarinetist. Stravinsky enjoyed composing for the clarinet anyway, so the interests of the two men complimented each other in this case.

**Saint-Saëns'** Clarinet Sonata has four movements. The opening melody of the first movement is a calm, rocking theme on top of consistent eighth notes presented by the piano. The movement takes its time to develop, but returns to the original theme to conclude. A scherzo movement comes next, taking up A-flat Major, and then Saint-Saëns provides a Lento in the dark key of E-flat minor; its steady half notes create a slow plodding. The Molto Allegro fourth movement that follows gives the clarinetist a chance to show their virtuosity. The theme from the first movement then returns to finish the piece.

**Eugène Bozza** was a contemporary French composer who is known for his prolific output of wind chamber music. His *Sonatine* for clarinet quartet utilizes the homogenous texture of the clarinet family by combining and handing off different melodic lines through the quartet. This gives the illusion of one clarinet with range that is close to five octaves. The first and third movements are fast and virtuosic, whereas the second is much more subdued and melodic.

**Eric Dolphy** is known as one of the first artists to bring bass clarinet into a jazz setting. His jazz improvisation is characterized by wide intervals and extended techniques that emulate speaking and animals. The improvisation here, transcribed by Roger Janotta, is from a 1961 performance in Copenhagen. This fantasy, based on the 1941 tune by Billie Holiday, includes elements of the original melody throughout, but is buried under his virtuosic and effervescent improvisation.

## UPCOMING ARTS AND LECTURES

E = exhibit F = film L = lecture M = music T = theater O = other  
Events are free unless noted otherwise.

E Wednesday, March 22  
99 Elephants a Day  
Collins Memorial Library, 9 a.m.-9 p.m.

E Wednesday, March 22  
Farm to Table by Chandler O'Leary  
Collins Memorial Library, 9 a.m.-9 p.m.

L Wednesday, March 22, 5 p.m.  
"Chasing Elephants: Conservationists, Politicians, Farmers, and the Problem of Ivory," by Rachel DeMotts  
Collins Memorial Library, Coffee in Elephant Gallery Exhibit Room 5 p.m.-5:30 p.m.,  
Lecture at 5:30 p.m. in Room 020.

L Wednesday, March 22  
"Technology and Freedom in the Age of Donald Trump," by Jay Stanley  
Kilworth Memorial Chapel, 6 p.m.-8 p.m.

F Thursday, March 23  
"Fatigue Society – Byung-Chul Han in Seoul/Berlin" (2015), a discussion with film maker Isabella Gresser.  
McIntyre Hall, Rausch Auditorium, Room 003, 5:00 p.m.

M Friday, March 24  
Jacobsen Series: "No Passport Required"  
Jennifer Nelson, clarinet; Karla Flygare, flute; Shannon Spicciati, oboe, guest; Francine Peterson, bassoon; Rodger Burnett, horn  
Schneebeck Concert Hall, 7:30 p.m. Tickets: \$15 general; \$10 sr. citizen, faculty, staff; free for current Puget Sound students available at Wheelock Student Center, 253.879.3100, and online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu) and at the door.

M Saturday, March 25  
Adelphian Concert Choir "Home Concert"  
Steven Zopfi, conductor  
Schneebeck Concert Hall, 7:30 p.m.

M Monday, March 27  
Violinist Grace Youn '13 in Recital  
Grace Youn '13 with Pianist Chien-Lin Lu  
Schneebeck Concert Hall, 7:30 p.m.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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