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GRADUATE RECITAL, CLARINET

Mary Pappert School of Music

PNC Recital Hall

Duquesne University

In partial fulfillment of the requirements for
the degree of Master of Music

Paul Quinn

May, 2012

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2012

GRADUATE RECITAL, CLARINET

Paul Quinn

Approved May 2012

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ABSTRACT

GRADUATE RECITAL, CLARINET

Paul Quinn

March 29, 2012

Supervised by Stephen Benham, Ph.D.

This recital seeks to explore the various ways in which Eastern-European composers have utilized traditional folk-music as inspiration for their works. The programing focuses on several techniques used as a means for synthesizing folk-songs and art-music, ranging from setting preexisting melodies to accompaniment, to manipulating the idiomatic musical and linguistic features of folk-music as the basis for one's musical language. In addition, this recital reveals the wide range of styles and genres, including neoclassicism, expressionism, and polytonality, that can be derived from Eastern-European folk-songs. In this regard, the program itself highlights the relevance of folk-music as a viable source of inspiration for artistic expression.

PROGRAM

Dance Preludes	Witold Lutoslawski
Allegro molto	(1913-1994)
Andantino	
Allegro giocoso	
Andante	
Allegro molto	

Suite for Clarinet Solo	Egon Wellesz
Rhapsody	(1885-1974)
Serenade	
Scherzo	
Dance	

Sonatina	Bohuslav Martinů
	(1890-1959)

INTERMISSION

Sonatina for Clarinet Solo	Miklós Rózsa
Tema con Variazioni	(1907-1995)
Vivo e giocoso	

Contrasts for Violin, Clarinet, and Piano

Béla Bartók

Verbunkos (*recruiting dance*)

(1881-1945)

Pihenő (*relaxation*)

Sebes (*fast dance*)

Anton Smirnov, violin