



UNCG
School of Music

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presents

Stephanie Wilson,
Composition

assisted by

Danica Baker, soprano
Charley Bryant, flute
Monica Chew, piano
Ann Dempsey, clarinet
Jacqueline Ekstrand, horn
Alana Handley, oboe
Ling-Mei Lin, piano
Melinda Miller, clarinet
Laura Parsons, trumpet
Kara Riggs, trumpet
Bill Schaffer, horn
Charles Turner, tuba
Jeffrey A. Wardlaw, trombone
Jennifer Wesner, bassoon

Graduate Recital

Sunday, April 27, 1997
8:15 p.m.

Hart Recital Hall, Brown Music Building

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

THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

Suite for Brass Quintet

This work has three movements, each of which is preceded by a fanfare. All of the movements are loosely based on a pentatonic scale, usually resulting in a harmonic structure built on fourths and fifths.

In the opening fanfare, the various instruments call to each other, each one contributing a different portion of the melodic material used in the piece.

The first movement (Allegro) is dance-like in character, in three sections (A B A). It begins with a five-note motive in the trumpet which unfolds into the melody of the opening section. The lyrical melody of the second section (B) is first introduced by the horn, then played by the trombone, which is joined in imitation by the horn, tuba, second trumpet, and first trumpet. A brief transition ends in a return to the cheerful theme of the first section (A), with occasional short reminders of the lyrical theme in the accompaniment.

The second fanfare is slow and lyrical, and combines the melody of the original fanfare with one of the motives from the second movement (Maestoso), which follows without a pause. The mood is meditative, as if one were lying on a grassy hillside, contemplating the majesty and beauty of the changing shape and character of the clouds as they travel across the sky. A short repeated figure ("ostinato") serves as accompaniment to the lyrical melody, stated first in the horn, and later taken over by other instruments. Brief fanfare-like interjections alternate with the smooth melody originally heard, finally taking over at the end of the movement.

The third fanfare returns to a faster tempo. The melody of the opening fanfare is combined with harmonic and rhythmic elements from the upcoming third movement. This fanfare begins contrapuntally, starting with the horn; the texture becomes denser as first a trumpet joins the horn, then the trombone, tuba, and other trumpet are added, each imitating the theme.

The third movement (With excitement) is in five parts (A B A C A), and is driven by a 3 + 3 + 2 rhythmic figure. The character is dance-like, as in the first movement. The melody in the trumpet (A), and later in the trombone, sails over an energetic rhythmic accompaniment. Another melody, smoother and more lyrical (B), is presented by the horn over a playful staccato accompaniment. It is repeated by the trumpet and trombone; a brief transition returns the piece to a shortened version of A. The tuba introduces another melody (C), accompanied by sustained notes in the horn and trombone. The character of the accompaniment is maintained until the trombone takes its turn, when the melody is inverted and the accompaniment reverts to a more rhythmic and playful character. The movement ends after a brief return to the opening thematic material (A).

Six Short Pieces for Solo Clarinet

The unifying feature of this group of pieces is their atonality. Some of the pieces have a distinct pulse; the others intentionally obscure it. Each piece explores an aspect of meter and rhythm, as well as clarinet technique. The first piece (Brilliant) exploits the ability of the clarinet to play legato (smoothly), the second (With drive) features its flexibility, and the third (Freely) uses very large leaps. The fourth piece (Moderato) makes use of the full range of the instrument; the fifth (Espressivo) focuses on repeated notes, and the last piece (Prestissimo) highlights articulation with a bouncy melody.

Preludes

**in the half-light before dawn
a stroll in the garden at dusk
man in the moon goes for a stroll
trained animal act**

Each of these preludes includes an ostinato. The first two preludes use ostinato patterns based on whole steps, perfect fourths, and perfect fifths, giving the piece a somewhat "Impressionistic" sound, suggesting the muted colors of pre-dawn and dusk. The third prelude has an ostinato based on the interval of a tritone, creating a whimsical character; perhaps the man in the moon really does slip out for a little stroll when no one is looking. The last prelude uses a driving ostinato in 5/4 meter that has a hint of "circus act" in it: bears and small dogs, perhaps?

Meditation

This piece begins quietly, suggesting quiet contemplation. Intensity waxes and wanes as thoughts swirl, first tranquilly, then in a more agitated manner, to come to rest at last, at peace again.

Moods for Piano

All the movements in this short suite of piano pieces are fairly diatonic in nature, with the exception of the fourth movement (Melancholy), which is atonal. The angular melodies of these piano pieces combine with varying harmonic treatments to paint different moods.