

***Get It!* by Gene Koshinski (b. 1980)**

Percussion artist, composer, and educator **Gene Koshinski** is Associate Professor of Percussion at the University of Minnesota Duluth.

Get It! was written for and premiered by bassoonist Dr. Jefferson Campbell. The piece itself is the product of a request made by Campbell to create a challenging concert piece for bassoon that stemmed from the popular music medium. Simply put, *Get It!* is designed to unleash the bassoonist's inner "rock star!" – Gene Koshinski

The sheet music for ***Get It!*** is available at www.c-alanpublications.com.

***Sonata for Clarinet and Bassoon* by Francis Poulenc (1899-1963)**

French composer **Francis Poulenc** wrote ***Sonata for Clarinet and Bassoon*** (dedicated to Audrey Parr) in 1922 and later revised it in 1945. The sonata was one of Poulenc's favorites. Igor Stravinsky was impressed by it and another of Poulenc's sonatas, commenting:

While in Paris I saw Satie and Poulenc many times. The latter has composed two sonatas. One for horn, trumpet and trombone and the other for clarinet and bassoon. Both are very well written and seem to me very significant in the sense that he visibly rids himself of the "modern prejudices" of which you have spoken to me. I very much loved the music of these two sonatas, very fresh music where the originality of Poulenc manifests itself as it does in none of his other works. Moreover, this music is very, very French... (Schmidt, *Entrancing Muse: A Documented Biography of Francis Poulenc*, pp.118-119)

***The Easy Winners* by Scott Joplin (1868-1917) Arr. by Bill Holcombe**

American composer and pianist **Scott Joplin** achieved fame for his ragtime compositions and was dubbed the "King of Ragtime Writers." During his brief career, he wrote 44 original ragtime pieces, one ragtime ballet, and two operas.

The Easy Winners (subtitled *A Ragtime Two Step*) is one of Joplin's most popular works. It was one of the four that had been recorded as of 1940. The copyright for the original piano version was registered October 10, 1901. The Shattinger Music Company of St. Louis, Missouri bought the piece and published a simplified version. Only later did John Stillwell Stark publish it as-written. This 1997 arrangement is from the *Scott Joplin Suite, Vol. 2 for Woodwind Trio* collection arranged by Bill Holcombe and published by Musicians Publications.

Midwest Tour 2014 Program Notes

***Summer Sunrise on the Mississippi* by Robert Fruehwald (b. 1957)**

There is an eloquence of silence...

There is a haunting sense of loneliness...
The tranquility is profound, infinitely satisfying.

That is all beautiful, soft and rich and beautiful,
A pink flush, a powder of gold, a purple haze.

from *Life on the Mississippi* by Mark Twain

I teach music composition and theory at Southeast Missouri State University. Every day, when walking home, I would see a glint of blue through the trees on the horizon. For many months, I thought I was seeing the sky. Then, one day, I saw a stern-wheel steamboat squarely in the middle of that patch of blue - what I had been seeing was the Mississippi River. Every day after that, I would watch the river and observe its moods. It's been my daily companion ever since.

Recently, our music department at Southeast Missouri moved from the main university campus to a new one on the banks of the Mississippi. Now I observe the river up close. I see different things every day.

I decided to write a piece about the river, a piece that expresses its mood on a warm day, early in the morning, just as my own day would begin. I looked to Mark Twain for some lyrics and found a suitable passage in his *Life on the Mississippi* (published the year before *The Adventures of Huckleberry Finn*). I thought Twain's words would make a great basis for a song, and I think that someday they will; however, instead of a vocal work they inspired me to write this instrumental solo.

When I recorded the river sounds on the CD accompaniment, I put the microphone right down on the Mississippi River (at Cape Girardeau, Missouri). I also recorded some other nearby sounds: birds, cicadas, a passing train, etc. - Robert Fruehwald

Summer Sunrise on the Mississippi was commissioned by Michael Dean. He premiered it on his October 2009 tour of universities in Florida. It is on the CD, *Woodwind Music of Robert Fruehwald, Vol. 1* – available at cdbaby.com, iTunes.com and Amazon.com for purchase and download.

The sheet music and CD accompaniment for *Summer Sunrise* is available for **free download** at www6.semo.edu/fruehwald/downloads.html.

Parable for Solo Bassoon by Vincent Persichetti (1915-1987)

Vincent Persichetti was an American composer, teacher, and pianist. An important musical educator and writer, he was known for his integration of various new ideas in composition into his work and teaching. He also taught many noted composers at the Juilliard School, including Philip Glass.

Parable for Solo Bassoon (1969) is the fourth of a collection of 25 works entitled “Parable,” many of which are for unaccompanied instruments.

Andy and Me by Robert Fruehwald

Composer and teacher, **Robert Fruehwald**, grew up in Louisville, Kentucky where he played flute in the Louisville Youth Orchestra. He attended the University of Louisville receiving a Bachelor of Music in Composition (with honors). While in Louisville, he studied composition with Nelson Keyes, Claude Baker, and Dan Welcher, and flute with Francis Fuge. He earned his Master of Fine Arts degree at the California Institute of the Arts studying with Mel Powell, Morton Subotnick, and Leonard Rosenman. He returned to the Midwest to work on a Ph.D. at Washington University in St. Louis. There, he studied under Robert Wykes and finished his doctorate in 1985. Before accepting a teaching position in the late 1980s, Dr. Fruehwald developed a series of programs to print musical examples for scholarly journals and books. In 1989 he took a teaching position at Southeast Missouri State University. Dr. Fruehwald has taught numerous subjects at Southeast including applied composition, music theory, applied flute, electronic-computer music, and the history of modernism. He served as chair of the department of music from 1995-2000. His professional web page is www6.semo.edu/fruehwald/home.html.

Andy and Me was commissioned by Michael Dean. He premiered the work at Southeast Missouri State University in Cape Girardeau, Missouri in December of 2006.

Andy and Me is a whimsical look at the relationship between Mike and the newest addition to his family, Andy. The sounds on the CD accompaniment represent (and feature) Andy in a kind of conversation with the clarinet music played by Mike. - Robert Fruehwald

Andy and Me is on Michael Dean’s CD, *Desertscape: New Music for Clarinet* – available at cdbaby.com, iTunes.com, and Amazon.com. The sheet music and CD accompaniment for *Andy and Me* is available from the composer at rfruehwald@semo.edu.

Hollywood Counterpoint by Robert Fruehwald

Hollywood Counterpoint was inspired by motion pictures and my experience of living in Los Angeles in the early nineteen-eighties. The first movement, “Immoral Beloved,” is a reaction to a number of overly sentimental movies about the love lives of great composers. In these films, the great composers generally have mildly unfulfilling love affairs. I wondered, what would it be like if these love affairs went really, really, bad? They might end up like the characters in the opera, *Carmen*. “Immoral Beloved” combines a famous theme by Beethoven with a lesser known melody from Bizet’s *Carmen*.

Wilshire Boulevard is perhaps the main street in Los Angeles. It runs from downtown to the Pacific Ocean. Much of it is lined with offices and shopping. When I lived in Los Angeles, one of the city’s major department stores, the May Company, was located on Wilshire and during the holidays the street was lined with giant candy canes (and palm trees). To me, the real miracle on Wilshire Boulevard was the Los Angeles County Museum of Art. It is located next to the La Brea Tar Pits (only in Los Angeles would they build an art museum next to tar pits). The museum was the venue for the famous Monday Evening Concerts, the city’s premiere new music series. It is a kind of miracle that Los Angeles became a center for contemporary high culture. A number of prominent composers, including Stravinsky and Schoenberg called the city home. “Miracle on Wilshire Boulevard” combines the familiar sound of Christmas music with techniques borrowed from Stravinsky.

“The Kentuckian” is inspired by all of those B movies that romanticize frontier life in America. Being a native of Kentucky, movies about Kentuckians have a particular appeal for me. Many of the films have music based on folk tunes or songs by early American composers. Among Kentucky composers, Stephen Foster rises to the top of the list. Foster was originally from Pittsburgh, but he lived for many years in Covington, Kentucky, directly across the river from Cincinnati, Ohio. While Foster’s music seemed perfectly suited for this project, I just couldn’t find a Foster song that suited me. I looked for music by other Kentucky composers and found a song by Anthony Philip Heinrich that better suited my needs. Heinrich was a composer, pianist and violinist who moved to Kentucky in the early nineteenth century. He gave some of the first performances of classical masterpieces on the frontier (he is credited with giving the first performance in America of a Beethoven symphony). While Foster was a city dweller, Heinrich was a true pioneer. He was the kind of person that might appear as a character in one of these films. –Robert Fruehwald

Scott Pool and Michael Dean premiered *Hollywood Counterpoint* at *ClarinetFest 2014* at LSU in August of 2014. It will be on the upcoming CD, *Woodwind Music of Robert Fruehwald, Vol. 2*. The sheet music for *Hollywood Counterpoint* is available at rfruehwald@semo.edu.