NORTHERN ARIZONA UNIVERSITY

School of Music

proudly presents the
2020-2021 Student Artist Series

Brandyn Leverage, clarinet/bass clarinet
Aimee Fincher, piano

with
Danielle Peterson, flute
Cris Inguanti, bass clarinet

This Senior Recital is given
in partial fulfillment of the requirements for the
Bachelor of Music in Performance.

Sunday, November 15, 2020
10:30 a.m., Livestreamed from Kitt Recital Hall
Program

*Tarantella*, op. 6 (1857)  
Camille Saint-Saëns (1835-1921)

Brandyn Leverage, *clarinet*  
Danielle Peterson, *flute*  
Aimee Fincher, *piano*

*Time Pieces*, op. 43 (1983)  
Robert Muczynski (1929-2010)

- Allegro risoluto  
- Andante espressivo  
- Allegro moderato  
- Andante molto—Allegro

Brandyn Leverage, *clarinet*  
Aimee Fincher, *piano*

~ Intermission ~

*Sonata for Bass Clarinet and Piano* (2015)  
Marc Eychenne (b. 1933)

- En Forêt  
- Les Ecureuils  
- Revenics au pied d’un chene  
- Jeux

Brandyn Leverage, *bass clarinet*  
Aimee Fincher, *piano*

*Toccata and Fugue in D Minor*,  
Johann Sebastian Bach (1685-1750) /  
arr. Jonathan Russell (b. 1979)

Brandyn Leverage, *bass clarinet*  
Cris Inguanti, *bass clarinet*

*Please turn off or silence all electronic devices.*  
*Unauthorized audio and video recordings are prohibited.*
CAMILLE SAINT-SAËNS (1835-1921)

*Tarantella*, op. 6 (1857)

Saint-Saëns was “probably the most awesome child prodigy in the history of music,” according to critic Harold C. Schonberg. His friend and mentor Berlioz once said that “He knows everything but he lacks inexperience.” He was a prolific and versatile composer of symphonies, concertos, chamber works, operas, choral music, and solo piano and organ works. His long life spanned the transition from Romanticism to Modernism.

A *tarantella* is a traditional Italian folk dance, characterized by a fast, upbeat tempo. This *Tarantella* was an early work by Saint-Saëns, written in 1857 as a virtuosic showpiece for musical skills on the improved flutes and clarinets of his day. James Leonard has called this work “instantly memorable and thoroughly loveable.”

ROBERT MUCZYNSKI (1929-2010)

*Time Pieces*, op. 43 (1983)

Muczynski’s *Time Pieces* was composed for world-renowned clarinetist Mitchell Lurie, who had served as principal clarinetist of the Chicago and Pittsburgh symphonies and was on faculty at the University of Southern California. The piece was completed in September 1983 and premièred in London at the Clarinet Congress of the International Clarinet Association on August 15, 1984, by Lurie with the composer at the piano.

Like his other chamber works, *Time Pieces* is a true piece of chamber music in which all instruments play an equal role in the music-making. The work contains material reminiscent of the jazz and classical styles of the twentieth century. It has become extremely popular throughout the clarinet world and can be heard frequently on university recitals.

The composer says the following about the piece in his notes for the album *Lurie and Baker*: “This composition is a suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color, and expressiveness . . . The title of the work, *Time Pieces*, has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness that everything exists in time: history, our lives and . . . in a special way . . . music.”
MARC EYCHENNE (b. 1933)
Sonata for Bass Clarinet and Piano (2015)

Marc Eychenne’s bass clarinet sonata is a recent work premiered in 2016 by Vincent Penot, the principal bass clarinetist at the Paris Opéra and teacher at the Paris Conservatoire. Marc Eychenne (1933), an Algerian composer born in Algiers, studied music at the conservatory in his home town. In 1954, he won the Grand Prix awarded by the city of Algiers for his performance on the violin. After performing numerous recitals with piano accompaniment and concerts with orchestra, both in Algeria and in France, Marc Eychenne obtained his card as soloist to play chamber music in the French Broadcasting Service in 1963, which allowed him to take part in numerous radio broadcasts in France and abroad. Gradually, his inclination for composition took over his interest in the violin. Over the years, Eychenne began composing chamber music, orchestral music, vocal music, music for children, and instrumental solo works.

JOHANN SEBASTIAN BACH (1685-1750)
Toccata and Fugue in D Minor, BWV 565 (1704)
(arranged for two bass clarinets by Jonathan Russell)

Jonathan Russell (b. 1979) leads an active and varied musical life as composer, clarinetist, bass clarinetist, conductor, writer, and educator. His wide-ranging and eclectic compositions build on influences from across the musical spectrum, unified by their directness of expression, emotional power, and visceral musicality. He is especially known for his innovative bass clarinet and clarinet ensemble compositions, which have dramatically expanded the technical and musical possibilities of these genres.

“My bass clarinet duo Sqwonk,” wrote Russell, “primarily performs new pieces that we commission, but occasionally we come across an old piece that seems like it would fit in well with our general aesthetic outlook. J.S. Bach’s Toccata and Fugue in D Minor is one such piece. Though originally composed for the organ, the deep resonances, free-wheeling virtuosity, and driving intensity of this work made it fit right in with our repertoire.”
Artist Profiles

BRANDYN LEVERAGE (clarinet/bass clarinet) is a senior at Northern Arizona University, studying secondary music education and clarinet performance. Although a bass clarinet specialist, he has played both clarinet and bass clarinet in a variety of ensembles over the years. At Northern Arizona University, he has been a member of the NAU Wind Symphony, NAU Symphonic Band, NAU Symphony Orchestra, NAU Lumberjack Marching Band, and the NAU Clarinet Quartet. Prior to his career at NAU, he has performed twice in the Midwest Band Clinic and, for three separate years, was chosen to be a member of the Arizona All-State Band. He has performed professionally with the Flagstaff Symphony Orchestra, intends to continue his performing activities as an orchestral clarinetist/bass clarinetist upon graduating, and has the concurrent goal of being a high school band director and private clarinet instructor.

Alabama native AIMEE FINCHER (piano) earned her doctorate in collaborative piano at Arizona State University, where she held a teaching assistantship for three years. Fincher earned performance and pedagogy degrees from the University of Alabama and the University of South Carolina, where she frequently performed with distinguished guest artists including Timothy Smith, Kenneth Tse, and Mariano Garcia. She is active in national conferences and international chamber music festivals, most recently the College Music Society National Conference, the Society of American Music Conference, and the Vianden (Luxembourg) Chamber Music Festival. Together with her duo partner, violinist Hannah Leland, Fincher recently released Duo Odéon’s debut album, Specter. The album, released on the Sono Luminus label, features premiere recordings of unpublished manuscripts by the composer George Antheil and the violinist Werner Gebauer. Fincher can also be heard on Summit Records’ album, Table for Three at Chez Janou, in collaboration with Arizona State University brass professor John Ericson and professor emeritus Douglas Yeo.

CRIS INGUANTI (bass clarinet) joined the woodwind faculty at Northern Arizona University in the fall of 2014 after serving as the assistant principal and bass clarinetist of the Vancouver Symphony Orchestra for seventeen seasons. He has also been a member of the Pacific Northwest Ballet and Houston Ballet Orchestras, the New York City Opera National Company Orchestra, and the New Philharmonia of Portugal. He has appeared as a soloist with orchestras and in recital in Europe and North America, and has also performed with a wide variety of chamber ensembles. As a member of the Manhattan Wind Quintet, Inguanti has appeared in numerous chamber music series, and has commissioned and recorded a number of new works for the genre, resulting in the release on Albany Records of When Angels Speak. Other recording ventures include the Mozart Simfonia concertante for Winds with the New Philharmonia of Portugal, and two solo CDs (one of which, Vox Terra, was nominated for best CD in the Western Canada Music Awards). He is also heard on many CBC recordings with members of the Vancouver Symphony Orchestra. Since arriving in Arizona, Inguanti
has been a frequent guest artist with the Phoenix Symphony Orchestra, the Arizona Ballet Orchestra, and the AZ Music Fest orchestra. At NAU, he performs regularly as a member of the Kokopelli and Flageolet ensembles and is a frequent soloist on a myriad of faculty recitals. Prior to NAU, Inguanti taught at the University of British Columbia and the Vancouver Academy of Music.

Born and raised in Phoenix, AZ, DANIELLE PETERSON (flute) is pursuing her undergraduate degrees in graphic design and flute performance at NAU, studying flute under Emily Hoppe. During her time at NAU, she has participated in multiple ensembles, including the NAU Lumberjack Marching Band her first semester of freshman year, the NAU Wind Symphony (in which she was principal flute her junior year), and various chamber ensembles. She is currently the principal flute of the NAU Symphony Orchestra, teaches private lessons, and has participated in the concerto competition three times since her arrival here. After graduating in May 2021, Peterson hopes to attend graduate school for flute performance.

Acknowledgements

Family—I would like to start off by thanking all my direct and distant family that was able to attend my recital today. You all have so much going on and it means the world to me that you were able to drive up here this morning. Whether or not you have been supporting me in person at my concerts or rooting for me through social media, it warms my heart every time I see one of you in the house or commenting on my mother’s endless amounts of Facebook posts about me. Even when times are hard and I feel discouraged, I know that I have all your full support behind me, pushing me towards my future career as a professional musician and band director. Thank you all so much.

Parents—On top of that, I need to thank you, Mom and Dad. You two have always been supportive of my passion to pursue music as a career. Whether it’s the countless concerts, endless supply of reeds you provided, or the amount of times I would practice at home and annoy you two, you saw potential in me and never let me stop pushing towards perfection. I am not entirely sure if I want to become a band director or pursue clarinet performance at a graduate school yet, but I know whatever I choose I know I will have your support. Everything I have accomplished wouldn’t be possible without the support of you two. Thank you.

Prof. Inguanti—Professor, Inguanti, Senpai, you have shaped me so much into the clarinetist I am today. I came into this school auditioning as a clarinet performance major that doesn’t play the clarinet and has played bass clarinet his whole life. I can’t
think of anyone else who would take the risk you did and accept me into your studio. You took me under your wing, starting me from the very bottom, and pushed me more than anyone to get me to where I am today. I can’t express how much you mean to me as an educator/performer with my words. So, I will show you everything you have helped me accomplish through my performance today. Thank you so much.

Dani—You have been so supportive of me throughout our relationship. Whether it has been through music, schoolwork, mental health, or just making my day better, I enjoy all your quirks and the time we spend together. You have helped me with so much and I cannot thank you enough. I love you so much, and I am excited to perform with you today.