



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Sunday, March 8, 2026 • 7:00 PM

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**MATTHEW**  
**TOMAINO**

*Junior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Sunday, March 8, 2026 • 7:00 PM

Brennan Recital Hall

# MATTHEW TOMAINO, CLARINET

*Junior Recital*

DONG-WAN HA, PIANO

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## PROGRAM

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Claude Debussy (1862–1918)  
**Première rhapsodie (1909–1910)**

Franz Schubert (1797–1828)  
**The Shepherd on the Rock (Der Hirt auf dem Felsen), D. 965 (1828)**

Isabella Wiliford, soprano

- Intermission -

Igor Stravinsky (1882–1971)  
**Three Pieces for Solo Clarinet (1918)**

Francis Poulenc (1899–1963)  
**Sonata for Clarinet and Piano (1962)**

I. Allegro tristamente (Allegretto – Très calme – Tempo allegretto)

II. Romanza (Très calme)

III. Allegro con fuoco (Très animé)

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*Matthew Tomaino is from the studios of Tim Zavadil & Michael Rusinek. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

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## PROGRAM NOTES

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Claude Debussy (1862–1918)

### **Première rhapsodie (1909–1910)**

*Duration: 9 minutes*

Debussy composed *Première rhapsodie* for clarinet and piano between December 1909 and January 1910, and dedicated the work to the renowned French clarinetist and professor Prosper Mimart. In 1909, Gabriel Fauré, then Director of the Paris Conservatoire, appointed Debussy to the institution's board of directors. One of Debussy's first responsibilities was to provide two works for the upcoming clarinet examinations, one of which became the *Première rhapsodie*.

The piece was first performed during the Conservatoire examinations on July 14, 1910. Although originally written for clarinet and piano, Debussy later orchestrated the accompaniment himself, publishing the orchestral version in 1911 following the official premiere with Mimart. The *Rhapsodie* showcases the expressive and coloristic possibilities of the clarinet, blending lyrical elegance with impressionistic harmonic language.

Franz Schubert (1797–1828)

### **The Shepherd on the Rock (Der Hirt auf dem Felsen), D. 965 (1828)**

*Duration: 11 minutes*

*Der Hirt auf dem Felsen* (The Shepherd on the Rock), D. 965, is a Lied for soprano, clarinet, and piano composed by Franz Schubert in 1828, during the final months of his life. Of the song's seven verses, the first four and the final verse are drawn from poems by Wilhelm Müller, while verses five and six—often attributed to Helmina von Chézy—were written by Karl August Varnhagen von Ense.

This work, Schubert's penultimate composition, was written in response to a request from the celebrated soprano Anna Milder-Hauptmann, a friend of the composer. She asked for a concert piece that would allow her to display a wide emotional range. Schubert composed the Lied in gratitude for her efforts to promote one of his operas in Berlin. After Schubert's death, his brother Ferdinand sent Milder a copy of the score in September 1829. She premiered the work on February 10, 1830, at the House of the Blackheads in Riga. It was published approximately a year and a half after Schubert's death.

The Lied unfolds in three main sections, with the clarinet and voice sharing equal expressive importance. The opening section, in B $\flat$  major, conveys warmth and serenity as the shepherd listens to

echoes rising from the valley below. The middle section turns darker and more introspective, beginning in G minor and modulating through A $\flat$  major and A minor before settling in G major, reflecting feelings of grief and isolation. The brief final section returns to B $\flat$  major and looks ahead to the arrival of spring, symbolizing renewal and rebirth.

Igor Stravinsky (1882–1971)

**Three Pieces for Solo Clarinet (1918)**

*Duration: 5 minutes*

Stravinsky composed *Three Pieces for Solo Clarinet* in 1918, publishing it the following year as a gift of gratitude to arts patron Werner Reinhart, an amateur clarinetist. The work is notable as one of the few major unaccompanied clarinet pieces that requires both A and B $\flat$  clarinets.

The first piece originated as a song Stravinsky began composing in 1916. Marked “*Sempre piano e molto tranquillo*” (always soft and very peaceful), it is the slowest of the three movements, with a tempo marking of quarter note = 52. The music unfolds as a long, deliberate sequence of quarter and eighth notes, ornamented with occasional grace notes and frequently interrupted by breath marks. Stravinsky explores the clarinet’s lower register, often leaping between the upper and lower ranges of the instrument. The final measure is marked “*poco più f e poco più mosso*” (a little louder and a little more motion), creating a sudden and striking contrast in both tempo and dynamic.

The second piece is written in a free improvisatory style reminiscent of jazz, featuring no time signature or bar lines. With a tempo marking of eighth note = 168 (grouped as three sixteenths), the movement can be divided into three sections. The opening is a whirlwind of sextuplets and thirty-second notes that demand extreme technical precision. The middle section contrasts this intensity with a calmer mood, featuring fast eighth notes in the clarinet’s lower register. The final section recapitulates the opening material, bringing back the same virtuosic sextuplet figures.

The third piece is inspired by the ragtime style found in *L’Histoire du soldat* and is the only movement that calls for the B $\flat$  clarinet. Marked at quarter note = 160, it is characterized by rapid syncopation, frequently changing time signatures, and sharply placed accents. The dynamic remains almost constantly forte until the very end, where the music softens and concludes with a final grace note.

Francis Poulenc (1899–1963)

**Sonata for Clarinet and Piano (1962)**

*Duration: 16 minutes*

Poulenc's *Sonate pour clarinette et piano* (1962) is one of the last works he completed. Written for B $\flat$  clarinet and piano, the sonata is dedicated to the memory of Arthur Honegger, Poulenc's fellow member of Les Six. Although it follows a fast–slow–fast layout, the structure is unconventional: the first movement itself is divided into fast–slow–fast sections. The paradoxical marking "Allegro tristamente" captures the music's character—restless and energetic, yet tinged with grief. After a brief fortissimo introduction of sharp clarinet figures and forceful piano chords, the piano subsides, allowing the clarinet to spin long, arching phrases. In the slow middle section, the sense of mourning deepens, highlighted by octave leaps in the clarinet.

The Romanza opens with an unaccompanied clarinet melody before the piano enters with a steady, understated accompaniment. The movement intensifies the lyrical melancholy hinted at in the first movement, carrying it to its emotional peak. The finale is exuberant and fiery, featuring percussive piano writing and piercing clarinet passages that create a lively, almost circus-like atmosphere.

The sonata was commissioned by clarinetist Benny Goodman, who was intended to premiere the work with Poulenc at the piano. Poulenc died suddenly of a heart attack on January 30, 1963, before the work was published. An editor later clarified ambiguous notes and supplied missing dynamics and articulations. The premiere took place at Carnegie Hall on April 10, 1963, performed by Benny Goodman and Leonard Bernstein.

*Notes by Matthew Tomaino*



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