DePaul University
SCHOOL OF MUSIC

Tuesday, November 17, 2026 • 7:00 PM

Finley Jones

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Finley Jones, clarinet

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Program

Béla Kovács (1937-2021)
Hommage à Manuel De Falla (1994)

Louis Spohr (1784-1859)
Sechs Deutsche Lieder (Six German Songs), Op 103 (1837)

Wonee Kim, piano
Rylie Peck, soprano

Johannes Brahms (1833-1897)
Clarinet Sonata No. 2 in E-flat major, Op. 120 (1894)
I. Allegro Amabile
II. Allegro Apassionato
III. Andante Con Moto - Allegro

Wonee Kim, piano

Finley Jones is from the studio of Julie DeRoche. This recital is presented in partial fulfillment of the degree Bachelor of Music.

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

Program Notes

Béla Kovács (1937-2021)
Hommage à Manuel De Falla (1994)
Duration: 4 minutes
While virtually unknown to the rest of the classical world, the Kovács *Hommages* are today some of the most beloved pieces in the clarinet repertoire. There are a series of nine in the collection, which were written by the Hungarian clarinetist and former principal of the Hungarian Philharmonic, Béla Kovács. What makes these pieces unique is the fact that most of them were written in the style of composers who never wrote works for solo clarinet. This gives clarinetists as close an experience to playing a solo piece by these composers as one can get. These composers include Bach, Paganini, Weber, Debussy, Strauss, Bartok, Kodaly, Khatchaturian and of course, De Falla.

Kovács wrote this homage in 1994 in the style of the Spanish composer Manuel De Falla (1876-1946). De Falla's music draws heavily from the Spanish and Andalusian musical traditions, which can be heard in the use of heavy accents and grace note flourishes. Kovács quite brilliantly imitates this through the repeated eighth note-triplet motif, as well as the virtuosic runs and cadenzas which De Falla frequently wrote for woodwinds in his own pieces. While short, this piece imitates both the style and melodic writing of De Falla's music quite well.

Louis Spohr (1784-1859)
Sechs Deutsche Lieder (Six German Songs), Op 103 (1837)
Duration: 20 minutes
Louis Spohr may not be as widely known or remembered today, however, he was quite a successful composer in Germany during his time. He composed 10 symphonies, 10 operas, 18 violin concerti, four clarinet concerti, four oratorios, and quite a few other chamber works including art songs like the one I will perform today. Each movement, or "Leid" (which translates to song in German), is based upon a preexisting poem that the composer used as inspiration. There are of course six in total; most of which are from different poets. This specific piece was written in 1837 for the clarinetist Johann Simon Hermstedt and dedicated to the Princess of Sondershausen. These are each of the poems in order of movement:

I. Sei still mein Herz- Be Still My Heart

I kept hope deep in my heart, which I, trusting. Opened for her, my eyes shone with the joy of life, when her magic engulfed me, and when I listened to her enchanting voice now the echo of her has died away in the storm. be quiet, my heart, and think not on it. this is now the truth, the other was delusion. The earth lay before me in a spring dream, which light and warmth have set aglow, intoxicated with joy I drifted through space. from breast sprang the flowers, the love's springtime was in my awakened, frost falls lightly through me now, in my soul it is night. Be quiet, my heart, and think not on it, this is now the truth, the other was delusion. I built from flowers and sunshine a bridge for me through the lite, upon which I walked in a laurel devoting myself to the noblest causes. the men's gratitude was my most beautiful reward, now the crowd laughs out loud with impudent scorn, be quiet, my heart, and think not on it, this is now the truth, the other was delusion.

II. Zwiegesang -Duet

In the lilac bush a little bird sat in the quiet, lovely May night, beneath it a maiden in the high grass in the quiet, lovely May night. When the maiden sang, the little bird remained silent, and when the little bird sang the maiden listened, and their duet rang out into the distance throughout the moonlit valley. What sang the little bird in the branches through the quiet lovely May night? Indeed, what did the maiden sing at the same time, through the quiet, lovely May night? Of spring's sunshine the little birds of love's delight the maiden, and how their song touched my heart I shall never in my life forget.

III. Sehnsucht- Longing

Look into my heart and I look at the world, until from my swimming eyes a tear from me falls, indeed shines the distance with a golden light, but holds me the north, I shall reach it not. Oh the confines so narrow and the world so wide, and so fleeting the time! I know a land, where out of sunny greenery around sunken temples the grapes bloom, where the purple wave the shore covers with foam, and of future singers the laurel dream; from after entices it and beckons to my desirous mind, and I can not go there! Oh I had wings to fly in the blue of the air, how would I bathe in the sun's fragrance, but in vain! And hour flees upon the hour; Passing your youth in mourning, bury your song! Oh the confines so narrow and the world so wide, and so fleeting the time!

IV. Wiegenlied- Lullaby
All is quiet in sweet repose, therefore my child, you must sleep also. Only the wind is rustling outside. Hush, hush, fall asleep my child. Close your little eyes, let them like two buds be. Tomorrow when the sun shines, they will blossom like the flowers. And I will look at those two little flowers, and I will kiss your little eyes, and your mother's heart will forget, that outside it is spring.

V. Das heimliche Lied- The Secret Song
There are secret pains that are never expressed in words, born deep within the heart they are never made known to the world. There is a secret longing that shines always from the light, there are hidden tears, the stranger sees them not. There is a quiet sinking into an inner world where peaceful meadows beckon, by starlight illuminated, where upon fallen barrier the soul heaven builds, and rejoicing its thoughts and rejoicing, expresses its thoughts in words. There is a quiet passing into a silent, desolate pain, and no one may it see, the heavily oppressed heart. It says not what it needs, and when it breaks with grief, bleeding and tortured, the stranger sees it not. There is a gentle slumber, where sweet peace abides, where quiet rest the cares where quiet rest heals the cares of the weary soul. But there is a lovely hoping that worlds flies above, there where near a heart open, the heart filled with love lies.

VI. Wach auf- Awaken
Why do you remain so long in contemplation? Love has been awake for a long time! Don't you hear the sounds all around you? The little birds singing with sweet tone; from the bare, rigid branches sprout tender little leaves. the life flows through branch and twig. The little drops slip out of the forest hollows, the brook leaps up with seething power. The sky leans over into the clear waves, reflecting wondrously the blue. the reflection in the water gives a cheerful vibration to shape and sound. bring everything together in ceaseless motion. Why do you remain so long in contemplation? Love has been awake for a long time!

Johannes Brahms (1833-1897)
Clarinet Sonata No. 2 in E-flat major, Op. 120 (1894)
Duration: 22 minutes
In a letter addressed to his friend and longtime publisher Fritz Simrock, Brahms remarked that he was too old to continue composing and had decided that he would retire from it completely. This was indeed his plan; that is, until he heard the clarinetist Richard Mühlfeld play. It was in Meiningen, Germany in a recital where he

first heard him. Brahms was absolutely enamored with his playing, so much so that when Mühlfeld suggested he write a piece for him, he agreed to come out of retirement. Brahms was no stranger to the clarinet at that time either. While he had never written solo works for it, he wrote extensively for it in his symphonies and thought very highly of it. Upon Mühlfeld's request, he would go on to write both a Clarinet Trio and Clarinet Quintet in 1891, and would later finish his two Clarinet Sonatas in 1894.

The Second Sonata, which I will be performing today, is much warmer and less dramatic than his First Sonata. Despite this, there are themes of mortality and a reflective nature to it. These can be heard through a motif of low repeated half notes in the clarinet part that almost imitate the tolling of a bell. The completion of this piece was after all very close to the end of his life. The way he uses the themes, introducing and developing them in a major key and then having them return later on as a minor counterpart happens very frequently throughout. It's as if he was recalling happy moments in his life and feeling sadness for their passing. Considering that the piece has a very jubilant ending, one can imagine that he may have felt a great sense of joy and gratitude during the final chapters of his life.

Notes by Finley Jones

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