

UNIVERSITY OF  
CENTRAL MISSOURI.

SCHOOL OF

VISUAL AND PERFORMING ARTS

AN ALL-STEINWAY SCHOOL

UCM Music Presents

**STUDENT RECITAL**

Hart Recital Hall

Sunday, March 28, 2021

3:00 p.m.

**Zoe Eledge, Clarinet**  
**Deanna Schockmann, Piano**

*In consideration of the performers, other audience members, and the live recording of this concert, please silence all devices before the performance. Parents are expected to be responsible for their children's behavior.*

Three Etudes on Themes of Gershwin

I. I Got Rhythm

II. Summertime

Paul Harvey (b. 1935)

Five Bagatelles, Op. 23

I. Prelude

II. Romance

III. Carol

IV. Forlana

V. Fughetta

Gerald Finzi (1901-1956)

*continued on reverse*

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Paul Harvey is a British composer and arranger born in Sheffield and studied at the Royal College of Music, London. He went viral in late 2020 for a video his son Nick captured of Harvey performing a 30 year old composition of his despite being diagnosed with dementia in 2019.

Harvey wrote each movement of his *Three Etudes on Themes of Gershwin* for different clarinetists. *I Got Rhythm* was to James Gillespie, who is Editor Emeritus of *The Clarinet* and Emeritus Regents Professor of Music at the University of North Texas in Denton. *Summertime* was to Jerome Bunke, who is an acclaimed performer and CEO of recording firm Digital Force.

Gerald Finzi was a British composer born in London who is known mostly for his choral works. He drew much of his inspiration from various bleak fatalistic style poetry. This is believed to be the result of having experienced the death of three brothers, his first composition teacher, and his father all before he turned 18. Finzi saw first hand how short life can be and tried to write things to create a legacy for himself that would guarantee “an ultimate life to his works.”

Finzi composed the first three movements of the *Five Bagatelles* in the spring of 1941, just months before he was drafted for the Ministry of War Transport in WWII. He then added the fourth movement in January of 1942. When he spoke to Leslie Boosey about publishing the movements together rather than separately, they agreed with the exception that an additional movement would be added for a quick finale. The Bagatelles initial prints sold out within a year when published in 1945. This frustrated Finzi who claimed they were “not worth much but got better notices than my decent stuff.”

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