



SCHOOL OF MUSIC

Presents

Ryan Rodarte, clarinet

April 11, 2026

4:00PM

PepsiCo Recital Hall

Program

Grand Duo Concertant, Op. 48

I. Allegro con fuoco

II. Andante con moto

III. Rondo allegro

Carl Maria von Weber
(1786-1826)

Ryan Rodarte, clarinet
Dr. Cecilia Lo-Chien Kao, piano

Sequenza IXa

Luciano Berio
(1925-2003)

Ryan Rodarte, clarinet

Clarinet Trio, Op.114

I. Allegro

II. Adagio

III. Andantino grazioso

IV. Allegro

Johannes Brahms
(1833-1897)

Ryan Rodarte, clarinet
Nancy Olivares, cello
Joshua Stanczak, piano

This recital is given in partial fulfillment of the requirements for a Master's in Music Degree. Ryan Rodarte is a student of Dr. Corey Mackey. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.



Carl Maria von Weber (1786-1826), a pivotal figure of early Romanticism, is often celebrated for his contributions to opera. However, his works for clarinet are equally monumental and largely inspired by his friendship with the virtuoso clarinetist Heinrich Baermann (1784-1847). The *Grand Duo Concertant*, *Op. 48* (composed 1815-16) is a testament to that partnership.

The work was conceived chronologically opposite to the order of the movements: Weber composed movement III first, followed by movement II, and finally movement I a full year later. The title *Grand Duo Concertant* reflects Weber's remarks of the work, indicating that the clarinet and piano parts call for "equal virtuosity". Similarly, some musicologists refer to the work functioning as a "double concerto without orchestra".

The three-movement outline follows the classical fast-slow-fast structure. Movement I is in sonata form, driven by strong, fierce energy. Movement II offers an operatic contrast, with an aria-like melody in the clarinet. Movement III is a rondo in 6/8 with bursts of lively rhythms. The *Grand Duo Concertant* showcases Weber's ability to dramatically blend virtuosity with lyricism and technicality, ultimately cementing his work as a staple of the Romantic clarinet repertoire.



Luciano Berio (1925-2003) was an Italian composer largely accredited for his significance to the post-war avant-garde in Europe. He is known for his innovative exploration of sound and profound engagement with music before his time. His fourteen *Sequenze* (composed 1958-2002), stand as a landmark series of works, each conceived as a virtuosic portrait of a specific instrument and its performer.

Sequenza IXa, written in 1980 for French clarinetist Michel Arrignon (1948-2025), is a masterpiece of solo instrumental repertoire. The work originated from an unrealized project consisting of clarinet and electronics at *L'Institut de Recherche et de Coordination Acoustique et Musique* (IRCAM), where Berio served as electro-acoustic director in partnership with French composer Pierre Boulez (1925-2016). Through *Sequenza IXa*, Berio aimed to transform the clarinet's timbre using vocal qualities and imitation of digital filters.

Berio described the work as "essentially one long melody", one that explores constant transformation and interplay between two distinct harmonic fields. In practice, he writes an extensive unfolding of musical ideas: rapid, virtuosic figurations interwoven with long, sustained notes, creating the illusion of polyphony from a single instrument. Soft,

whisper-esque motifs mimic the human voice while virtuosic extended techniques imitate digital sonic filters. This exploration of the clarinet's timbre pushes the instrument to its expressive limits, solidifying the work's place as a standard of the contemporary clarinet repertoire.



Johannes Brahms (1833-1897), a towering German composer of the Romantic era, took a self-imposed hiatus from composition after completing his String Quintet, Op. 111 in 1890. He originally intended for this piece to mark the end of his life's work, famously writing to his publisher, "With this letter you can bid farewell to my music, because it is certainly time to leave off." However, a fortunate encounter with the virtuoso clarinetist Richard Mühlfeld (1856-1907) drew Brahms back to composition with remarkable inspiration. The result was a late flowering of chamber works, including a Clarinet Trio,

Quintet, and two Sonatas.

Clarinet Trio, Op. 114 (composed 1891) is cast in four movements, blending Classical formal style with profound introspection. The opening Allegro in A minor is in sonata form, with its primary and secondary themes unfolding in a seamless flow rather than traditional contrast. The Adagio in D major is a tender, songful movement, with the clarinet and cello intertwining in long, expressive lines over the piano's gentle harmonies. Brahms uses ternary form (A-B-A) for the waltz dance-like third movement, marked *Andantino grazioso*. The finale, Allegro, is a sonata-rondo that balances vigorous energy with moments of blissful lyricism.

This work is an iconic display of Brahms's masterful use of displaced rhythms and the dark, rich sonority of the clarinet and cello in their lower registers. It stands as a mature testament to Brahms's final creative period and remains a cornerstone of the clarinet chamber repertoire.