



SCHOOL OF MUSIC

Presents

Diego Torres Reyes, clarinet
Dr. Cecilia Lo-Chien Kao, piano

August 30, 2020

5:00 PM

PepsiCo Recital Hall

Program

Homage to A. Khachaturian

B. Kovacs (b. 1937)

Concerto for Clarinet and Orchestra. (1947 - 1948)

A. Copland (1900 – 1990)

Slowly and expressive

Rather Fast

Intermission

Homage to M. De Falla

B. Kovacs (b. 1937)

Sonata for Clarinet and Piano (1941)

L. Bernstein (1918 – 1990)

Grazioso

Andantino. Vivace e leggiero

Time Pieces for Clarinet and Piano (1983)

R. Muczynski (1929 – 2010)

Allegro risoluto

Andante espressivo

Allegro moderato

Andante molto. Allegro energico

This recital is given in partial fulfillment of the requirements for a Master of Music in Clarinet Performance.
Mr. Torres Reyes is a student of Dr. Corey Mackey. The use of recording equipment is prohibited.

Recital Program Notes

Kovacks

Hungarian clarinetist Bela Kovacks (1937) composed a series of pieces for solo clarinet in the style of several well-known composers: J.S. Bach, Khatschaturian, Strauss, Paganinni, Debussy, De Falla, Bartok, Weber and Kódyaly. Every homage is written in a similar style as the composers used to write, demanding a great technical and musical skill of the performer. These pieces are performed in a very frequent way in recitals and competitions around the world. Kovacs is also known for his pedagogical skills, being appointed at the Liszt Academy in 1975.

Copland

Concerto for Clarinet and String Orchestra with piano and harp (1947-1948) was written by Aaron Copland (1900 – 1990) as a commission made by Benny Goodman, one of the most famous clarinet players at that time. Copland wrote the piano reduction himself years after the premiere. Influenced by his teacher, Nadia Boulanger, the concerto uses some elements of neoclassicism, as well as elements of jazz, popular music and South American folk music. The concerto was premiered in 1950, by Goodman himself at the clarinet and the NBC Symphony Orchestra, conducted by Fritz Reiner. Since then, there has been some revisions to the music, most of them made by Copland himself. The concerto has only two movements, with a cadenza between the two of them. In the first movement, “Slowly and expressive” the clarinet shows its ability to blend with the strings in a lyrical and emotional dialogue. The cadenza is the turning point between the lyrical and the technical and virtuosity part of the concerto, meanwhile the second movement, “Rather fast”, has its influences from the Latin-Jazz. It is recognized as one of the largest pieces in the standard clarinet repertoire.

Bernstein

Sonata for Clarinet and Piano (1941) was written by one of the greatest American musicians in the Twentieth century, Leonard Bernstein (1918 - 1990). The sonata was dedicated to David Oppenheim, a great clarinetist and also one of Bernstein’s closest friends. However, the premiere of the piece was performed by David Glazier on the clarinet and Bernstein on the piano. Oppenheim and Bernstein worked together and produced the first recording of the sonata. The sonata is divided in two movements, *Grazioso*, which possess a lyrical character, *and Andantino*, which later became a *Vivace e leggiero*, using a light and playful character. The first movement hints of ‘Hindemitian’ harmonies, which makes sense as the two shared a summer together at Tanglewood a year before the composition was written. Although this sonata was Bernstein’s first published composition, the second movement provides foreshadowed characters heard later in his famous West Side Story.

Muczynski

Time Pieces for Clarinet and Piano, op. 43 (1983) was written by Robert Muczynski (1929 - 2010) in 1983. The piece was dedicated to Mitchell Lurie, one of Muczynski's best friends and world-renowned clarinetist. Its premiere was on the 1984 Clarinet Congress of the International Clarinet Association in London, with the composer at the piano and Lurie on the clarinet. This piece is divided into four movements, in which the composer created a dialogue between the clarinet and the piano, making this piece one of the greatest sonatas for clarinet. Each movement require different technique and musicality level of the clarinet player. Muczynski uses neoclassical elements in this piece, along with elements of jazz. Besides being a composer, Muczynski was also known for his teaching at University of Arizona at Tucson.