



SCHOOL OF MUSIC

Presents

Diego Torres Reyes, Clarinet
Dr. Cecilia Kao, Piano
Sheri Oestreich – Flute
Josh Villanueva – Snare Drum

Saturday, March 6, 2021

5:00 pm

PepsiCo Recital Hall

Program

3 Romances for Clarinet and Piano, op. 94

Nicht schnell

Einfach, innig

Nicht schnell

Robert Schumann

(1810 - 1856)

A Set for Clarinet

Allegro

Adagio

Allegro

Donald Martino

(1931 - 2005)

Intermission

Concerto for Clarinet and Orchestra, op. 57

Carl Nielsen

(1865 - 1931)

Josh Villanueva, Snare Drum

Techno Parade for Flute, Clarinet and Piano

Guillaume Connesson

(b. 1970)

Sheri Oestreich, Flute

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 or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

- Carl Nielsen's Clarinet Concerto op. 57

Danish composer, violinist, and pedagogue **Carl August Nielsen** (1865-1931) was one of the most distinguished musicians in Europe during the first part of the Twentieth century. Mostly recognize for his six symphonies, Nielsen also composed several pieces for solo instruments such as flute, violin, and clarinet, as well as some chamber music pieces. His composition style changed radically over the years, with romantic influences from Johannes Brahms in his early years to a neo-classical style in his last years.

Nielsen's Clarinet Concerto, written in 1928 and dedicated to danish clarinetist Aage Oxenvad. This concerto was the last Nielsen composed as part of the plan to compose a concerto for each of the members of the Copenhagen Wind Quintet, being preceded by the Flute Concerto two years before. In this piece, Nielsen tried to represent two different characters and personalities, that reflect his internal struggle and reflects some of the struggles Oxenvad had inside himself. The use of the snare drum, the display of virtuosity and the sudden changes of mood and ambience makes this concerto one of the most famous pieces written for the instrument.

- Robert Schumann's Romances for Clarinet and Piano op. 94

Robert Schumann (1810-1856) was one of the most important German composers during the Romantic period. Aside from his compositional output, Schumann is also known as one of the first music critics in history. His compositional process is ~~very~~ linked to his passion for literature. Schumann is also considered as one of the first composers of the "character piece" genre, a romantic genre also visited by Johannes Brahms, his wife Clara Schumann, and Felix Mendelssohn.

The *Romances for Oboe and piano op. 94*, composed in 1849, was originally written for oboe. However, Schumann also arranged the same pieces for violin and clarinet. This piece is divided into three movements, in which all the movements have the same A – B – A form, typical form used in song forms. These romances are distinguished for its musicality, with long phrases and subtle changes of mood, in which the piano and the clarinet create a beautiful dialog across the three movements.

- Donald Martino's A Set for Clarinet

American composer and pedagogue **Donald Martino** (1931 – 2005) studied composition with Milton Babbitt and Luigi Dallapiccola. During his extensive career he explored different compositional techniques, creating different pieces for solo instrument, chamber music pieces and soloist pieces such as the Concerto for Violin or his Concerto for Piano. The exploration of new sonorities and the description of many interpretative details mark his music as unique,

making him one of the most known, important, and fascinating composers in America. In addition to his compositional output, he was also a dedicated pedagogue, teaching at several different universities in United States. He was also awarded with a Pulitzer Prize in Music in 1973 for his chamber work *Notturmo*.

One of his most recognized compositions for solo instrument, *A Set for Clarinet*, written in 1954, present three different movements, requiring a very difficult technical level, consisting of huge leaps from the lower register to the Altissimo register, fast articulated passages, huge and sudden dynamic contrasts, and quick runs throughout the entire register of the instrument. The first one, which original title was "Conservatory Stomp" depicts a usual A – B – A form with introduction and coda. The second one, "Blues in Eb" also presents an A – B – A form with coda. "10th Avenue Shuffle" was the original title of the third and last part of the set. The word set does not reflect an actual set as in the twelve-tone composition technique. Instead, it reflects a dance band set, in which the three movements are played without pause. The piece was written in the space of three days in February 1954, and it was premiered in May of that very same year by Arthur Bloom in Princeton. It is considered as one of the most recognized pieces in the clarinet repertoire nowadays.

- Guillaume Connesson's Techno Parade for Flute, Clarinet and Piano

One of the most currently distinguished French composers, **Guillaume Connesson** (1970) maintains a busy career with commissions from some important orchestras such as Concertgebouw Orchestra and Orchestra National de France, Philadelphia Orchestra and Chicago Symphony Orchestra. He is also recognized as a composer-in-residence for important orchestras across Europe and United States. In 2015 and 2019 Connesson received the Victoires de la Musique Award, and in 2012 he also received a Sacem's Grand Prize. His recordings have also obtained important awards.

Connesson wrote this about the piece: *"Composed for flute, clarinet and piano, my Techno-parade is made up of one movement with a continuous beat from beginning to end. Two incisive motifs swirl and clink together giving the piece a festive, but also disturbing character. The wails of the clarinet and the obsessive patterns of the piano try to replicate the raw energy of techno music. In the middle of the piece, the pianist, and his page-turner chase after the piano rhythms with a brush and sheets of paper (placed on the strings inside the piano), accompanied by the distorted sounds of the flute (rather like the tone of a side drum) and the glissandi of the clarinet. After this percussive "pause", the three instruments are pulled into a rhythmic trance and the piece ends in a frenzied tempo. Composed for the tenth anniversary of the Festival de l'Empéri, I dedicate my Techno-parade to its three creators Eric Le Sage, Paul Meyer and Emmanuel Pahud."*