



SCHOOL OF MUSIC

Presents

Erin Reigh, clarinet
Igor Parshin, piano

Tuesday, April 27, 2021

5:30 pm

PepsiCo Recital Hall

Program

Fantasy Pieces, Op. 73
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Robert Schumann
(1810–1856)

Three Pieces for Solo Clarinet

Igor Stravinsky
(1882–1971)

Intermission

Première Rhapsodie

Claude Debussy
(1862–1918)

Sinfonia Concertate in B-Flat Major, Op. 41
Larghetto
Allegretto polonaise

Franz Danzi
(1763–1826)

Nicole Cowan, flute
Maxim Kudaev, piano

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Clarinet Performance. Ms. Reigh 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.

Fantasy Pieces, Op. 73

German critic and composer **Robert Schumann** (1810–1856) was an important figure in the Romantic period. His music is known to be very intimate and is largely influenced by his passion for literature. Schumann was incredibly influential in developing the “character piece” genre, which other Romantic composers such as Clara Schumann, Johannes Brahms and Felix Mendelssohn would also work on during the nineteenth century. These pieces are relatively brief and expressive of a specific mood or nonmusical idea, often drawing inspiration from literature. Schumann is also known to be one of the first music critics in history.

Schumann wrote his *Fantasy Pieces for Clarinet and Piano* (1849) over the course of two days in February of 1849. The pieces were premiered only a few days later by his wife, Clara, and Johann Gottlieb Kotte, a clarinet player from Dresden, Germany. Although he initially titled the work *Soirée Pieces*, Schumann decided to have them published as *Fantasy Pieces*, thereby emphasizing their poetical aspects. The work is written for Clarinet in A. The first movement is lyrical and introspective. It begins in A minor and eventually brightens to A major. The second piece, also written in A major, presents a more upbeat character. It is something of an A-major doppelgänger of the first movement, but with an added sense of hope and optimism. The third piece possesses a much stronger character, which is reflected in the title *Rasch und mit Feuer*, which translates to “quick with fire.” The movements are intended to be played *attacca*, or “without pause,” allowing the listener to hear that these are not so much fantasy pieces, but rather three pieces of the same fantasy.

Three Pieces for Clarinet

Igor Stravinsky (1882–1971) influenced the music world throughout the length of his career, starting with his three ballets: *The Firebird* (1910), *Rite of Spring* (1913) and *Petrushka* (1911). Some of his other important works include his *Violin Concerto* (1931), *Historie du Soldat* (1918), *Pulcinella* (1920), and *Symphony of Psalms* (1930). His pieces are mainly recognizable for their rhythmic complexity, great orchestration, and dissonant harmonies; although the discordant harmonies of *The Rite of Spring* were not entirely new in 1913, Stravinsky was the first to pursue Claude Debussy’s purely sensual approach to chords into a harmony that was not itself obviously beautiful.

It was during his sojourn in Switzerland during World War I that Stravinsky wrote his *Three Pieces for Solo Clarinet* (1918). They were written for his longtime friend, Swiss amateur clarinetist Werner Reinhart, who financed the first performance of the *Historie du Soldat* (The Soldier’s Tale). The first two pieces are scored for Clarinet in A, while the third piece is scored for Clarinet in Bb, which is atypical for solo clarinet repertoire. David Shifrin writes of the music: “It was one of the first works for an unaccompanied wind instrument and served as the prototype for many subsequent works. All three pieces are written in unconventional meter notations.” Each movement presents a different character of the clarinet. His unique treatment of rhythm, meter, timbre, and musical style in his earlier ballet music is reflected throughout the three pieces. The first piece is written mostly in the chalumeau register. The second piece is written without bar lines and is exemplary of the rhythmic changes that are often present in Stravinsky’s music. The third piece is jazz influenced and reminiscent of the fourth movement of *Historie du Soldat*, Ragtime.

Première Rhapsodie

French composer **Claude Debussy** (1862–1918) is considered one of the most influential composers from the first part of the twentieth century. His style of composition, which involves using different modes, scales and rhythms, distinguish Debussy as one of the first Impressionist composers. His principal influences were Richard Wagner, Aleksandr Borodin, and Modest Mussorgsky. He wrote important and famous orchestral pieces such as *Prélude à l'après-midi d'un faune* (1894), *La mer* (1905) and *Pelleas et Melisande* (1902).

Premiere Rhapsody for Clarinet and Piano was written between 1910 and 1911, and it was dedicated to Prospère Mimart, the clarinet professor at the Paris Conservatoire between 1904 and 1918. Mimart premiered the piece on January 16, 1911. It is considered as one of the most important pieces in the French repertoire. Debussy orchestrated the piano part for orchestra, giving the opportunity to the soloist to play it with an orchestra. Some of the challenges of this piece are the long phrases, which make the breath control difficult, and the dynamic level throughout the entire range of the instrument. The *Rhapsody* opens delicately with a brief motive that is then transformed into a long lyrical melody. At the midpoint, there is a distinct change in mood, marked “sweet and penetrating,” and the solo line playfully trades a new idea back and forth with the piano. The piece ends with a brief burst of almost strident virtuosity and a short cadenza.

Sinfonia Concertate in B-Flat Major, Op. 41

Franz Danzi (1763–1826) was born in Schwetzingen, Germany, and served as a cellist in the famous Mannheim Orchestra. He enjoyed an active career in opera and later became the Deputy Kapellmeister in Munich in 1798. In 1807 he returned to Mannheim and was appointed Kapellmeister in Stuttgart, which was the highest honor a composer could receive. Danzi wrote around 18 stage works, many in the form of German Singspiel. He also wrote for orchestra, mainly sinfonia concertantes, which led to the development of the independent symphony genre. His music reflects his own early experiences in the Mannheim Orchestra and the influence of his teacher, Abt Vogler.

Sinfonia Concertante Op. 41 for Flute and Clarinet is a three-movement concerto grosso in B-flat major. Danzi highlights both the individual players' virtuosity and effortlessly combines the two instruments in beautiful harmonies. This quintessentially late Baroque, early Classical piece, follows the Mannheim fast-slow-fast movement procession and uses themes in very traditional and expected ways for the period. The second movement in F-major gently introduces the soloists over a sparse piano accompaniment and shows off the instruments' dexterity in soft dynamics. Towards the end of the movement, the flute and clarinet join in close harmony, playing the main theme that had previously only been heard in one voice at a time. This movement finishes just as softly as it begins and outlines the tonic triad. The third and final movement is a lively polonaise dance in three-four time that feature themes trading between soloists. Both voices stay busy throughout as the rhythms alternate between rapid triplet and sixteenth notes. One can hear many baroque ornaments and trills, mainly in the flute part, as well as an Alberti bass in the clarinet line, especially in the latter half of the movement. Danzi ends the piece with unison scalar runs for the soloists and two concluding B-flat major triads played in all parts.