



SCHOOL OF MUSIC

Presents

Diego A. Torres Reyes, Clarinet
Dr. Cecilia Kao – Collaborative Piano
Nora Mello – Piano
Max Healy - Cello

Wednesday March 22nd, 2023

7:00 pm

PepsiCo Recital Hall

Program

Tema con Variazioni (1974)

Jean Francaix
(1912-1997)

Grand Duo Concertant for Clarinet and Piano (1815)

Allegro con fuoco
Andante con moto
Rondo: Allegro

Carl Maria von Weber
(1786-1826)

Pause

Trio for Clarinet, Cello, and Piano op. 114 (1891)

Allegro
Adagio
Andantino Grazioso
Allegro

Johannes Brahms
(1833-1897)

Nora Mello, Piano
Max Healy, Cello

This recital is given in partial fulfillment of the requirements for a Doctorate in Musical Arts 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.

Recital Program Notes

Tema con Variazioni

One of the most renowned French composers during the middle of the Twentieth Century was Jean Francaix (1912 – 1997). In addition to composing, Francaix was also an accomplished pianist. Most of Francaix's compositional style reflects the Neoclassical style that was going on during the first half of the century. One of his teachers was the French composition pedagogue Nadia Boulanger. Francaix's output consists mostly of ballet music, having written sixteen of them, with the addition of five operas and many chamber music pieces and solo instrumental music. Some of his most celebrated instrumental pieces are his Clarinet Concerto (1967) and his Double Concerto for Flute, Clarinet and Orchestra (1991). Francaix is also known for his many compositions for woodwind ensemble, with a Quartet (1933), two Quintets (1948 and 1987), a Sextet (1991), a Septet (1933) and a Quadruple Concerto for Flute, Oboe, Clarinet, Bassoon and Orchestra (1935)

Tema con Variazioni was written in 1974. The piece is scored for Clarinet in A and piano. Following the standard Theme and Variations form, Francaix presents a theme based on the word *Olivier* (his grandson and dedicatee of this piece) and develops it with six different variations and a small cadenza. Each variation portrays a different character of the clarinet. The first variation is melodic and intimate, with delightful harmony changes. The second presents a mischievous, virtuosic clarinet part, with the piano part working as an accompaniment. The third variation portrays a playful character, reflected by using different articulations and a light piano part. The fourth variation portrays a peaceful melody with a polyrhythmic texture between the clarinet in duple meter and the piano in triple meter. The fifth variation keeps the same playful character as the third one, only varying the rhythmic pattern. A small cadenza precedes the last variation, a play on a march. In this cadenza, the clarinet player presents his technical and musical skills, with intricate leaps, fast-note passages, and sudden character changes. The final variation presents a quirky dialog between the clarinet and the piano. The piece is filled with sudden dynamic changes, huge register leaps, fast, technically challenging passages, and rhythmically complex textures between the clarinet and the piano part.

Grand Duo Concertant op. 48 for Clarinet and Piano

German composer Carl Maria von Weber (1786 – 1826) is recognized as one of the most important German composers during the transitional period between the Classic and the Romantic era. Most of his known works were in the opera genre, with examples such as *Der Freischütz*, *Euryanthe*, and *Oberon*. These works paved the way for later German composers such as Richard Wagner, who considered Weber a great influence. In addition to being a composer, Weber was also a prolific piano player and a capable orchestra conductor.

Grand Duo Concertant op. 48 for Clarinet and Piano was written between 1815 and 1816. The piece is divided into three movements, in which the clarinet and the piano share the spotlight together. The first movement, *Allegro con Brio*, presents a powerful piano part, reinforced on several occasions by the clarinet part. The character of this movement varies between light, agile and energetic. In the second movement, *Andante con Moto*, Weber portrays his operatic character by presenting a very dramatic dialogue between the clarinet and the piano, filled with dynamic contrasts and large register changes. The *Rondo, Allegro* is the third movement of the piece, presenting a virtuosic clarinet part while the piano part has an accompanying role during most of the movement. It has a light, lively character, highlighted in the last section of the movement in which the piano and the clarinet play a succession of scales and arpeggios in unison.

Trio for Clarinet, Cello and Piano op. 114

Considered as one of the most significant figures in the Romantic era of music, Johannes Brahms (1833 – 1897) was a German composer known for his intricate rhythmic mixture in his music. He was recognized for his symphonic output, having written 4 symphonies, 2 overtures and several concerti for different instruments such as violin or piano. Brahms was also known for his chamber music works, combining piano (as he was a skilled pianist) and different instruments such as violin, cello, horn, and clarinet.

Trio for Clarinet, Cello and Piano op. 114 was composed in 1891. This was a result of the collaboration between Brahms and German clarinetist, Richard Mühlfeld. In addition to this trio, said collaboration brought two sonatas for Clarinet and Piano and a Clarinet Quintet, all written between 1891 and 1894. The trio presents 4 different movements. The first movement, *Allegro*, presents a combination between lyricism and rhythmic textures in minor mode, showcasing all three instruments with great melodic ideas and wonderful accompaniment material. The second movement, *Adagio*, changes into a major mode and much more melodic-based material. The minor mode returns for the third movement, *Andante Grazioso*. This movement is in a minuet-trio form. In the minuet section, the instruments exchange the melodic line more often than in the trio part. The minuet part is in minor mode while the trio part is in major mode. For the fourth movement, *Allegro*, the character is highly energetic, with a great counterpoint between the three instruments and a polyrhythmic texture, combining duple meter against triple meter. The piece is considered an important piece of chamber music repertoire for all the instruments involved.