



SCHOOL OF MUSIC

Presents

Aidan Kane, clarinet
James Wehe, piano

Sunday, April 23, 2023

5:30 PM

PepsiCo Recital Hall

Program

Starry Night

- I. The Starlight Night*
- II. Bright Star!*
- III. The Sight of Stars*

Jenni Brandon
b. 1977

Three Pieces

- I. Contradanza*
- II. Habanera*
- III. Vals Venezolano*

Paquito D’Rivera
b. 1948

Intermission

Sonata

- I. Allegro tristamente*
- II. Romanza*
- III. Allegro con fuoco*

Francis Poulenc
1899-1963

Konzertstück a la Feidman

- I. Freilach*
- II. Hora*
- III. Presto*

István Kohán
b. 1990

Yotham Eshak, clarinet

This recital is given in partial fulfillment of the requirements for a Degree in Music Education. Aidan Kane is a student of Dr. Corey Mackey. The use of recording equipment or taking photographs is prohibited.

Program Notes

Jenni Brandon is an active composer and conductor; she has composed music for soloists, chamber ensembles, concertos, orchestra, and opera. She is currently an adjunct lecturer in the school of dramatic arts at the University of Southern California and is completing work on a musical. *Starry Night* is a three-movement work for solo B-flat clarinet that tells of the night skies and our fascination with what lies in them. Using poetry and texts from Gerard Manley Hopkins, John Keats, and Van Gogh (whose painting is also the inspiration for the title of this work), these movements tell of the stars as “firefolk” and how the sight of stars can make us dream.

- I. *The Starlight Night*
***Look at the stars! look, look up at the skies!
O look at all the fire-folk sitting in the air!***
Gerard M. Hopkins (1844-1889)
- II. *Bright Star!*
***Bright Star! Would I were steadfast
as thou art-
Not in lone splendor hang aloft the
night!***
John Keats (1795-1821)
- III. *The Sight of Stars*
***For my part I know nothing with any
certainty,
but the sight of stars makes me
dream.***
Vincent Van Gogh (1853-1890)

Paquito D’Rivera is a widely-acclaimed Cuban-American composer, conductor, and instrumentalist. As a boy and young man, he performed on the saxophone and clarinet for several notable ensembles, including Cuba’s National Theater Orchestra, the Cuban National Symphony Orchestra, and GRAMMY award-winning band Irakere, which performed a unique fusion of jazz, rock, classical and traditional Cuban music. Now based in America, D’Rivera’s is now known globally for his compositional and performance prowess. His compositions include solo, chamber, large-ensemble and jazz works, and some notable commissions include the Lincoln Center, the Library of Congress, the National Symphony Orchestra, the Grant Park Music Festival, and the International Double Reed Society.

Paquito D’Rivera’s *Three Pieces for Clarinet and Piano* can be performed as a single work or as three independent works. *Contradanza* originates from an eighteenth-century English country dance which eventually made its way to France, America, and Cuba, later influencing Danzon, Mambo, and Cha-Cha. This movement is dedicated to Cuban composer and pianist Ernesto Lecuona. *Vals Venezolano*, or *Venezuelan Waltz*, is a genre that became popular in the nineteenth century Venezuela and was performed on the regional instruments such as piano, violin, guitar, and bandola. D’Rivera dedicated this movement to Antonio Lauro who was a leading proponent of this genre and a composer, primarily for guitar.

Francis Poulenc was a French composer born in Paris, France in 1899. As a composer, Poulenc was mostly self-taught, but he studied piano with Ricardo Viñes. His many compositions include religious works, music for solo piano, opera, ballet, chamber music, large scale orchestral and choral works, and spirited songs with beautiful melodies. Shortly before his death, Poulenc began working on a project of composing a sonata for each wind instrument; sadly, he was only able to complete three before his death in 1963. His Clarinet Sonata, which was composed in 1962, was dedicated Arthur Honegger and premiered by Benny Goodman and Leonard Bernstein. *Allegro tristamente* is dramatic and sassy with a serene interlude in the middle, the *Romanza* is a gentle and solemn lament, marked *très calme*, and *Allegro con fuoco* is a bright, energetic, and percussive finale.

István Kohán is a Tokyo-based Hungarian clarinet performer and composer. He rose to fame after winning 1st prize and audience prize at the 11th Tokyo Music Competition in 2013. Since then, he has competed at and won many music contests across Japan. He composes frequently for the clarinet and takes much inspiration from klezmer, Hungarian folk, and Romani music. Filled with rapid runs and thrilling cadenzas, *Konzertstück a la Feidman* is a technically virtuosic, playful dialogue between 2 clarinets and piano.