



SCHOOL OF MUSIC

Presents

Emma Andersen, Clarinet
James Wehe, Piano

Sunday, April 23rd, 2023

4:00pm

Pepsico Recital Hall

Program

Rhapsody for Clarinet

Willson Osborne
(1906-1979)

Blues da “Un Americano a Parigi”

Michele Mangani
(b. 1966)

Fantasy Pieces Op. 43 for Clarinet and Piano

Niels Wilhelm Gade
(1817-1890)

Andantino con moto

Allegro vivace

Ballade

Allegro molto vivace

Intermission

Konzertstück a la Feidman

Istvan Kohan
(b. 1990)

Tia Chrenow, Clarinet

This recital is given in partial fulfillment of the requirements for a Degree
In Music Education. Emma Andersen is a student of Dr. Corey Mackey.

The use of recording equipment or taking photographs is prohibited.

Program Notes

Rhapsody for Clarinet by Willson Osborne

Willson Osborne was a student of Paul Hindemith at Yale University and shared some of his mentor's fondness for neoclassicism. The Rhapsody for clarinet was composed in 1952, originally as a 'Study for Bassoon' but has become popular as a recital piece by clarinetists. Osborne intended to make it playable on clarinet as well. According to the composer the piece was written as "abstract music" using "the Oriental technique of variation, in which short song-like fragments are in turn developed". The work is notable for its extensive use of descriptive instructions; only two staves have no such markings.

Blues da “Un Americano a Parigi” di G. Gershwin by Michele Mangani

This piece was arranged by Michele Mangani in 2003 and contains music from George Gershwin's *Rhapsody in Blue* and his musical *An American in Paris*. Mangani originally arranged this for band, and then further reduced it to clarinet and piano. He is currently the Artistic director of the Wind Orchestra of Marche and Professor of music for wind instruments at G. Rossini Conservatory in Pesaro. Since March 2017, he also holds the position of Artistic Director of the Academy of the “Cappella Musicale del SS. Sacramento” of Urbino.

Fantasy Pieces Op. 43 for Clarinet and Piano by Niels Wilhelm Gade

Niels Wilhelm Gade left an extensive collection of orchestral and chamber music, works for organ and piano, and lieder and chants. His versatility as an instrumentalist, composer, conductor and director made him the most important figure in the Danish musical scene of his time. 'Fantasiestücke' Op. 43 is among the most frequently played original works for clarinet and piano. Gade's compositions stand out due to his great mastery in instrumentation, and the same applies to these four melodically and harmonically original 'Fantasiestücke'. In this piece, the clarinet is treated like an instrument that can contribute a wide range of expressive means.

Konzertstück a la Feidman by Istvan Kohan

The Tokyo based Hungarian clarinetist István Kohán is one of the most exciting wind instrumental soloists of today. Kohán launched his career in 2013 when he won the 1st prize and audience prize at the 11th Tokyo Music Competition. He has been invited to music festivals such as Tokyo Spring Festival, Budapest Spring Festival, KaposFest, La Folle Journée au Japon, and Suntory Hall's Chamber Music Garden. He keenly expands the existing clarinet repertoire by writing new pieces that are usually inspired by his musical roots. He grew up listening to his father's playing who is an outstanding klezmer clarinetist, so this genre is like a native language for him. The characteristic and world famous Hungarian folk music is also a strongly inspirational source for his works, including Konzertstück. In this piece, he takes classic clarinet themes from Mendelssohn and Mozart and puts a Klezmer twist on them.