



SCHOOL OF MUSIC

Presents

Diego Torres Reyes - Clarinet
Dr. Cecilia Lo-Chien Kao – Collaborative Piano

Wednesday, May 1, 2024

7:00 pm

PepsiCo Recital Hall

Program

Fantasia

Jorg Widmann
(b. 1973)

Cantilène

Louis Cahuzac
(1880 - 1960)

Sonata No. 1 for Bb Clarinet and Piano
“Dawn and Abide in God”

Raúl David Torres Reyes
(b. 1989)

I. Largo Sostenuto – Marcato - Energico

II. Andante deciso

III. Presto

IV. Molto lento e delicato – Lento – Larghetto – Moderato - Allegro

Intermission

Sonata No. 1 in F minor Op. 120

Johannes Brahms
(1833-1897)

I. Allegro Appassionato

II. Andante un poco adagio

III. Allegretto grazioso

IV. Vivace

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

Fantasia – Jorg Widmann

German composer Jorg Widmann (b. 1973) has gained recognition as one of the most famous composers during the last decade. His compositional output reflects a constant exploration of different chamber settings, orchestral settings, and solo instrumental pieces. In his pieces, Widmann creates a mixture of his different influences, exploring a huge range of dynamics, colors, textures, and sonorities, which characterize his style. Some examples of his compositional output are *Armonica*, for full orchestra, 5 different string quartets, a *Violin Concerto*, and a musical theatre project called *Am Anfang*. Parallel to his compositional career, Widmann is also known as a clarinet virtuoso, composing challenging and virtuosic pieces for the clarinet, and premiering them.

Regarding his *Fantasia* for solo clarinet, Widmann wrote: “‘Fantasia’ for solo clarinet is my first real piece for my own instrument, the clarinet. With its eccentric virtuosity and its cheerful, ironic fundamental character, it reflects the experience with Stravinsky's 3 Pieces for solo clarinet of 1919 and the tonal innovations which did not appear in music before Carl Maria von Weber's notation for the clarinet and takes them further in a new way. It is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the commedia dell'arte.”

Cantilène – Louis Cahuzac

Louis Cahuzac (1880 – 1960) was a French clarinetist and pedagogue during the first half of the XX Century in France. After studying with Cyrill Rose, one of the legends of the French school of clarinet, Cahuzac launched a career as a virtuoso of the clarinet after winning different accolades such as the Premier prize of the Paris Conservatory in 1899. He also recorded some of the most important pieces of the clarinet repertoire, such as Nielsen's Clarinet Concerto, Mozart's Clarinet Concerto, Hindemith's Clarinet Concerto, and Milhaud's Clarinet Concerto. All these recordings occurred when Cahuzac was in his seventies. Parallel to his brilliant performing career, Cahuzac composed different small pieces for the clarinet.

Cantilène for Bb Clarinet and Piano was composed in 1971. The term *Cantilène* relates to a lyrical instrumental solo melody. The piece's texture, which is lyrical and with soft and smooth harmony changes, differs drastically from other clarinet pieces of his such as *Arlequin* and *Variations sur un air du pays d'Oc*. *Cantilène* presents an A-B-A form with a small coda at the end. Although it does not look like it, the piece is quite virtuosic, putting said virtuosic character in favor of the musical expressiveness of the piece.

Sonata No. 1 “Dawn and Abide in God” – Raúl David Torres Reyes

“The Sonata No. 1, *Dawn and Abide in God* (Spanish: *Per(a)manecer en Dios*), for B-flat clarinet and piano, derives its name from a compositional experience rooted in a deep theological belief. For years, this belief has permeated, influenced, and guided the works, framing them within an aesthetic experience that highlights reflection and meditation on God. Firstly, God is considered as the Creator and the principle of all things, revealing His eternal power and deity through creation (Romans 1:20). According to Colossians 1:16, everything has been created in Him: “All things were created through him and for him, whether thrones or dominions or rulers or authorities—all things were created through him and for him.” The reflection of His being is seen through the study of God's creation. During the composition of this piece, mathematical algorithms describing rhythmic and periodic series of movements were utilized through the programs Iannix and Geosonix, based on Iannix Xenakis's UPIC system. These programs enable the creation of animations through mathematical algorithms. Depending on their configuration, these animations can send MIDI or OSC messages that can be translated by other audio and music programs. The algorithms programmed for the animations describe 1) the behavior of cursors traveling (“dancing”) through specific orbits, 2) the trajectory of the orbits, 3) the speed and acceleration of the cursors, and 4) the type of signals each cursor activates when passing certain points in the orbits. Thus, each MIDI signal was later translated into sheet music through Logic and Sibelius programs. Different

series of sounds and complex harmonies were obtained through this algorithm. The image below illustrates one of the animations used in obtaining melodic and harmonic material in the work.

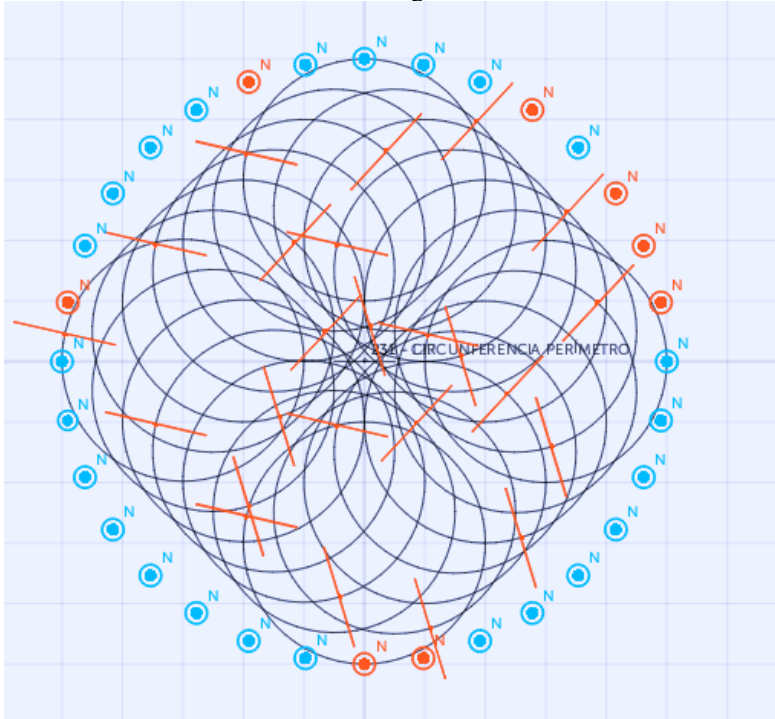


Fig. 1 - Example of animation: Cursors and triggers “dancing” around their orbits.

Mathematics is considered as part of creation and, at the same time, allows the representation and recreation of other parts of creation. Therefore, the algorithm and animation manifest a part of the essence of God. The melodies and harmonies obtained were used as melodic and harmonic inputs in the composition, incorporating the presentation of materials, melodic-thematic handling, temporal overlap, and controlled randomness.

Additionally, each of the works relates to the spiritual moments they go through. Meditation on the themes of abiding in God (Spanish: “permanecer”), as discussed in John chapter 15, and the dawning in God (Spanish: “amanecer”) from 2 Peter 1:19 were crucial during the composition process. Meditation on these passages, prayer, and seeking guidance were common practices.

This piece was commissioned in 2016 by Diego Torres, the brother of the composer. Its premiere took place at the Francisco José de Caldas District University on December 2, 2017, in the Otto de Greiff Hall of the Bogotá Philharmonic Orchestra. This is the second public performance of the work.”

Program notes from the composer.

Sonata No. 1 in F Minor - Johannes Brahms

Considered 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.

Brahms’s collaboration with famous clarinetist Richard Mühlfeld brought four important pieces to the clarinet repertoire: Two Clarinet Sonatas (Both of them are Op. 120), a Trio for clarinet, cello and Piano (Op. 114), and a Clarinet Quintet for Clarinet and String Quartet (Op. 115). His First Clarinet Sonata is in the key of F minor, and it has four different movements. The first movement, *Allegro Appassionato*, is in sonata form (exposition, development, and recapitulation) which presents a powerful dialog between the clarinet and the piano, changing harmony constantly and creating complex rhythmic textures. The second movement, *Andante un poco grazioso*, is in ternary form (ABA), and on it, Brahms changes the texture into an intimate and introverted conversation between the clarinet and the piano. The third movement,

Allegretto grazioso, follows the traditional scheme of a scherzo-minuet form. In this movement, the character differs from both previous movements, in terms of the melodic and rhythmic content, presenting a dance-like character. The final movement, *Vivace*, has a Rondo form, and the melodic material for the A part comes from a motif previously heard in the previous movements. The character of this final movement is more uplifting, exploring a variety of articulations in both the clarinet and the piano.