



SCHOOL OF MUSIC

Presents

Tia Chernow, Clarinet
Dr. Cecilia Lo-Chien Kao, Piano

Wednesday, October 23, 2024

7:00 pm

PepsiCo Recital Hall

Program

Sonatina For Clarinet and Pianoforte

Allegro
Andante
Allegro Scherzando

Malcolm Arnold
(1921, 2006)

Fantasiestücke for Clarinet and Piano, Op. 73

Ziemlich langsam
Lebhaft
Langsam

Robert Schumann
(1810, 1856)

Viktor's Tale

John Williams
(1932, Present)

Intermission

Clarinet Concerto, Op. 2

Allegro
Adagio
Rondo

Carl Stamitz
(1745, 1801)

Duets for Clarinet and Bassoon, WoO 27- No. 1, Rondo.

Ludwig van Beethoven
(1770, 1827)

Dorian Holley, Bassoon

Program Notes

Sonatina for Clarinet and Piano by Malcolm Arnold

Malcolm Arnold, born in 1921, was a British composer known for his various genres that he composed for, including film, orchestral, and chamber music. The "Sonatina for Clarinet and Piano," composed in 1949, and commissioned by Major H. F. H. Raby, exemplifies Arnold's traditional forms with more of a contemporary and modern flair. This piece has many lively rhythms and playful melodies throughout. The three movements take listeners on a journey, starting with a spirited Allegro that invites both performers to showcase their virtuosity. The heart of the work lies in the Andante, where the clarinet sings with a lyrical melody before concluding with a vibrant Allegro Scherzando that leaves the audience with a sense of joy and exuberance. Arnold's unique voice in this Sonatina makes it a favorite among clarinetists and a delightful experience for audiences.

Fantasiestücke for Clarinet and Piano, Op. 73 by Robert Schumann

Robert Schumann, one of the most important figures of the Romantic era, composed the "Fantasiestücke" for Clarinet and Piano, Op. 73, in 1849. Schumann was deeply influenced by his experiences as a pianist and his passion for literature. The "Fantasiestücke" consists of three movements, each exploring different facets of the human experience. The opening movement, Andante, allows the clarinet to weave a beautiful melody that reflects longing and tenderness. This is followed by the lively Lebhaft, a vibrant exchange full of playful energy, showcasing Schumann's genius for creating intricate dialogues between the instruments. The final Langsam brings a sense of resolution, with a serene, reflective character that encapsulates the essence of Romantic expression.

Viktor's Tale by John Williams

John Williams, born in 1932, is perhaps the most iconic film composer of our time, known for his huge movie score that are an icon to cinematic storytelling. "Viktor's Tale," written for the 2004 film "The Terminal," reflects Williams' exceptional talent for creating fun and delicate melodies that evoke strong emotions. In this piece, the clarinet takes center stage, delivering a lyrical line that captures the essence of the character Viktor's journey. "Viktor's Tale" is a testament to his ability to transcend the screen, making it a touching and memorable work for both performers and listeners alike.

<<Discuss the style of the piece>>

Clarinet Concerto in B-flat Major, Op. 2 by Carl Stamitz

Carl Stamitz, a key figure in the Classical period, was born in 1745 and played a significant role in the development of the clarinet repertoire at his time. His "Clarinet Concerto in B-flat Major,

Op. 2," composed in the late 18th century, is a highlight of the clarinet canon, celebrated for its technical difficulties. The concerto unfolds over three movements, beginning with a lively Allegro that showcases the clarinet's large range and fast articulation. The lyrical Adagio offers a contrasting, introspective moment, where the clarinet sings with emotion and leaves the performer with creative liberties. The finale, Rondo, is very playful and easy to listen to. It is a perfect example of a rondo form. This concerto not only highlights the clarinet's capabilities but also serves as a delightful reminder of Stamitz's contributions to the instrumental music of his time.

Three Duets for Clarinet and Bassoon by Ludwig van Beethoven

Ludwig van Beethoven, born in 1770, is renowned as one of the greatest composers in Western music history. His "Three Duets for Clarinet and Bassoon," composed around 1792, exemplify his innovative spirit and deep understanding of instrumental interplay. These duets were written during a time when Beethoven was beginning to establish his unique voice. These duets not only showcase the distinct timbres of the clarinet and bassoon but also offer a glimpse into Beethoven's early compositional style, making them a joy for both performers and audiences.

Tia Chernow is a student of Dr. Corey Mackey.

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