



SCHOOL OF MUSIC

Presents

**Rylee Grimes, Clarinet  
Cecilia Lo-Chien Kao, Piano**

Tuesday, November 5, 2024

7:00 pm

PepsiCo Recital Hall

**Program**

**Hall of Ghosts**

Amanda Harberg  
(b. 1973)

**Sonata for Clarinet and Piano**

Carlos Guastavino  
(1912-2000)

*Intermission*

**Cantilène for Bb Clarinet and Piano**

Fernande Decruck  
(1896-1954)

**Shepard on the Rock (Der Hirt air dem Felsen)**

Franz Schubert  
(1797-1828)

Morgan Drummond, soprano  
Cecilia Lo-Chien Kao, piano

**Oblivion for Bb Clarinet and Horn in F**

Astor Piazzolla  
(1921-1992)

Brady Thomas, horn  
Cecilia Lo-Chien Kao, piano

This recital is given in partial fulfillment of the requirements for a Bachelor in Music Education. Rylee Grimes 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

### *Hall of Ghosts (2020)*

**Amanda Harberg** (b. 1973) is an American composer who writes music for a variety of instruments that incorporates Western and contemporary music. Harberg received her undergraduate and masters degrees at Juilliard and earned her PhD from Rutgers University School of Graduate Studies. Harberg has had her pieces played and conducted by many, one of which being her Piccolo Concerto being premiered in 2021.

“*Hall of Ghosts* was composed in April 2020 as a “thank you” gift dedicated to the wonderful community of flutists who participated in my Prayer Project- a virtual flute orchestra project that I produced during the Covid-19 lockdown period. In July 2021, I arranged *Hall of Ghosts* for clarinetist Christopher Pell, who premiered the new version at the Interlochen Center for the Arts. In the first section, the silence of the rests and pauses creates an expressive background for the searching and plaintive phrases of the solo piccolo. The lively middle section is a contrapuntal dialogue between the ticking of time and an instrument striving to make itself heard. These materials trade off throughout the piece. You can decide through your interpretation on who wins. The music? Or the ghosts?”

- Amanda Harberg

### *Sonata for Bb Clarinet and Piano (1970)*

**Carlos Guastavino** (1912-2000) was a prominent Argentine composer celebrated for his lyrical and expressive style, which blends traditional Argentine folk music with classical elements. Born in Santa Fe Province, Argentina, he began his musical education early, studying under influential figures like Alberto Ginastera. Over a career spanning more than six decades, Guastavino produced a significant body of work, including choral, orchestral, and chamber music, as well as numerous songs and piano compositions. His music is noted for its melodic beauty, rich harmonies, and rhythmic vitality, often reflecting Argentina's diverse landscapes and cultural heritage.

Composed in 1964, Guastavino's Clarinet Sonata showcases the clarinet's expressive range in a dialogue with the piano. The piece embodies the spirit of Argentine folk music while adhering to classical sonata structure. Guastavino's melodic mastery shines through, with memorable themes infused with folk elements and sophisticated harmonies.

The sonata comprises three movements:

1. **Allegro** – A lively, energetic introduction featuring playful exchanges and bright themes that highlight the clarinet's agility.
2. **Adagio** – A serene and introspective movement where the clarinet presents a poignant melody, creating an intimate atmosphere.
3. **Allegro** – A spirited finale that brings back vibrant rhythms and intricate interplay, reflecting the exuberance of Argentine culture.

### ***Cantilène (1933)***

**Fernande Decruck** (1896-1954) was a French composer who became very esteemed throughout her career. Decruck won many composition awards starting as early as at the age of eight and she studied both composition and organ. Decruck's compositions are celebrated for their lyrical beauty, intricate harmonies, and a distinct blend of classical and folk influences. Despite being overshadowed by her male contemporaries, her contributions to chamber music and the clarinet repertoire are significant.

*Cantilène* is a 1933 work for Bb clarinet and piano, showcasing Fernande Decruck's melodic sensitivity and technical skill. The title, meaning "Song," reflects its expressive character of longing and introspection. The piece features flowing, lyrical lines with haunting melodies and emotional depth. The clarinet weaves delicate phrases, while the piano provides dynamic support and harmonic richness. Decruck's modal scales and subtle chromaticism create an evocative atmosphere, inviting a range of emotions from melancholy to serenity, while highlighting the clarinet's warm tone and agility.

### ***Der Hirt auf dem Felsen (1828)***

**Franz Schubert** (1797-1828) was an Austrian composer whose prolific output includes over 600 lieder (songs), symphonies, chamber music, and piano works. He is celebrated for his lyrical melodies, innovative harmonic language, and profound emotional depth. Schubert's music often reflects the romantic spirit of his time, blending simplicity with complexity.

Composed in 1828, *Shepherd on the Rock* (or *Der Hirt auf dem Felsen*) is a chamber piece for soprano, clarinet, and piano. This work reflects themes of love and longing, encapsulating Schubert's mastery of song. Schubert's lyrical writing shines through, with beautiful melodies evoking pastoral settings. The clarinet adds warmth, complementing the soprano's voice, while the piano provides harmonic support.

The piece features three sections:

1. **Opening Section** – The soprano introduces a serene melody expressing the shepherd's longing for his beloved, accompanied by gentle clarinet lines.
2. **Middle Section** – A playful dialogue between the clarinet and piano highlights the beauty of nature and joy in love, with the soprano's voice soaring above.
3. **Final Section** – The return to the opening theme conveys bittersweet longing, culminating in a poignant conclusion.

Original Text (German)	English Translation
<p>Wenn auf dem höchsten Fels ich steh',  In's tiefe Thal hernieder-seh',  Und singe, und singe</p> <p>Fern aus dem tiefen dunkeln Thal  Schwingt sich empor der Wiederhall  Der klüfte.</p> <p>Je weiter meine Stimme dringt,  Je heller sie mir wieder klingt  Von unten von unten</p> <p>Mein Liebchen wohnt so weit von mir,  Drum seh'n ich mich so heiss nach ihr  Hinüber, hinüber</p> <p>In tiefem Gram verzehr' ich mich,  Mir ist die Freude hin,  Auf Erden mir die Hoffnung wich,  Ich hier so einsam bin, ich hier so einsam bin.</p> <p>So sehndend klang im Thal das Lied,  So sehndend klang es durch die Nacht,  Die Herzen es zum Himmel zieht mit  wunderbarer Macht  Die Herzen es zum Himmel zieht mit  wunderbarer Macht.</p> <p>Der Frühling will kommen,  Der Frühling, mei-ne Freud',  Nun mach' ich mich fertig  Zum Wandern bereit.</p>	<p>When on the mountain top I stand,  So far above the meadow land  And carol, and carol</p> <p>Up from the lowly darkling lea  A friendly voice sings back to me, reechoing  So sweetly.</p> <p>My voice is ringing far and near,  The answer comes resounding clear,  To cheer me, to cheer me.</p> <p>The loved one lives so far away,  I long for her by night and day,  My darling, my darling.</p> <p>In deepest gloom I pine and sigh,  The world is dark and drear,  Up on the earth my visions die,  My heart is lonesome here.</p> <p>With longing rang his tender lay,  With longing rang his tale of love  And all who heard till dawn of day  Were drawn to heav'n above  And all who hear till dawn of day  Were drawn to heav'n above</p> <p>The spring time is coming,  The month of merry May,  I'll make myself ready,  Then up and away.</p>

### ***Oblivion for Bb Clarinet and Horn in F (1982)***

**Astor Piazzolla** (1921-1992) was an Argentine tango composer born in 1921. Piazzolla is most recognized for revolutionizing the tango as a compositional form, incorporating jazz and classical elements into what he called, *nuevo tango*. Piazzolla's works are characterized by their emotional depth, intricate rhythms, and innovative harmonies.

Composed in 1982, *Oblivion* is one of Piazzolla's most famous pieces, originally written for a film score, *Enrico IV*. The piece embodies a sense of melancholy and nostalgia, reflecting the complexities of love and loss. Its haunting melody captures the essence of tango while transcending traditional boundaries, making it a beloved work in both the tango and classical repertoire. Piazzolla's masterful use of melody and harmony creates a poignant atmosphere. The interplay between the melodic line and accompaniment evokes feelings of nostalgia and introspection, inviting listeners to reflect on their own experiences of love and memory.