Department of Music
College of Fine Arts

presents a

Master’s Recital

Jessica Kahal, conductor
Kanade Oi, clarinet

PROGRAM

Claude Debussy
(1862 – 1918)

Prélude à l’après-midi d’un faune

Wolfgang Amadeus Mozart
(1756 – 1791)

Clarinet Concerto in A Major, K. 622
I. Allegro
II. Adagio
III. Rondo: Allegro

This performance is in partial fulfillment of the requirements for the degree
Master of Music in Conducting.

Jessica Kahal is a student of Taras Krysa.

Friday, October 15, 2010 7:30 p.m.
Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Claude Debussy, *Prélude à l’après-midi d’un faune*

Debussy’s “Prelude to The Afternoon of a Faun” was first performed in Paris on December 22, 1894. It was inspired by the poem *L’apres-midi d’un faune* by Stephane Mallarme, and later formed the basis for a ballet choreographed by Vaslav Nijinsky. Debussy writes of his music, “It is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.” This piece was revolutionary in its exploration of tonality, harmonic function, texture, and use of orchestral colors. Composer-conductor Pierre Boulez called the piece the awakening of modern music. It is constructed using only one motif, which is introduced by the solo flute in the beginning, and then traded off between the different woodwinds throughout. Marshall Burlingame writes of the piece, “Its interludes grow smoothly and spontaneously out of each other. The work unfolds like time, in that every minute seems a fresh experience.”

Wolfgang Amadeus Mozart, Clarinet Concerto in A major, K. 622

Mozart’s Clarinet Concerto was premiered on October 16, 1791, in Prague, by clarinetist Anton Stadler, a good friend of Mozart’s. Originally, this concerto was written for basset-horn, which is a clarinet with a lower range than the modern-day clarinet. It was later adapted by an unknown editor for the more familiar Clarinet in A. This piece was completed two months before Mozart’s death, making it his last instrumental work. Because it was composed at the peak of his compositional abilities, it contains some of Mozart’s finest writing for any instrument. Especially notable in this concerto is the use of the clarinet’s wide range, where the differences in timbres are beautifully employed to vary the mood. Mozart also carefully balances the ensemble considerations with the display of the clarinet’s virtuosity. The second movement of the concerto is considered the most famous. Andrew Huth writes of the concerto, “There is a special atmosphere about the Clarinet Concerto. As well as the tender simplicity that often links it to the world of The Magic Flute, there is a mellow, autumnal sound, a particular mood and coloring which makes the slow movement one of Mozart’s deepest utterances and lends even the fast passages in the outer movements a grave and luminous beauty.”

**Violin**
Taras Krysa  
Matthew Tsai  
Christina Riegert  
Elaine Thomas  
Debra Yavitz  
Michael Burkhardt

**Bass**
Ryan Bell

**Flute**
Donnie Malpass  
Emily Lindgren

**Oboe**
Matthew Guschl  
Tamara Leake

**Clarinet**
Tallyn Wesner

**Bassoon**
Brian Marsh  
K. C. Chai

**Horn**
Kyle Tolstyka  
Jordan Rush

**Percussion**
TBA

**Harp**
TBA