

Department of Music
College of Fine Arts

presents a

Master's Recital

Kanade Oi, clarinet

Albina Asryan, piano

Crystal Yuan, violin

Christina Riegert, violin

John Pollock, viola

Mauricio Villazon, cello

PROGRAM

Gioachino Rossini
(1792 - 1868)

Variazioni per clarinetto e pianoforte

Shulamit Ran
(b.1949)

For an Actor: Monologue for clarinet

Charles-Marie Widor
(1844 - 1937)

*Introduction et Rondo
pour clarinette avec accompagnement de piano*

INTERMISSION

Wolfgang Amadeus Mozart
(1756 - 1791)

Clarinet Quintet in A Major, K581

I. *Allegro*

II. *Larghetto*

III. *Menuetto*

IV. *Allegretto con Variazioni*

*This recital is presented in partial fulfillment of the requirements for the degree
Master of Music in Performance.*

Kanade Oi is a student of Dr. Marina Sturm.

Thursday, February 10, 2011

7:30 p.m.

Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

***Variazioni per clarinetto e pianoforte* by Gioachino Rossini**

Variazioni was completed in 1810 by Rossini at the age of 18 and while studying at the Musical Lyceum of Bologna. It was written for a school concert given by the pupils. The original version of the piece was written for C clarinet and orchestra consisting of six parts; however, it is most commonly played on B-flat clarinet. The brilliant opening section is characteristic of the slow introduction to an overture of an opera with the clarinet having the lyrical melody; the first three variations are played slightly faster than the introduction. In each variation the rhythm progressively becomes more complicated. After the melody is stated, Rossini adds an accompanimental figure containing triplets super-imposed under the restated melody. This is then progressed by changing the triplets into sixteenth work. The fifth variation moves back to a brighter mood consisting of fast technical passages that resolve to climatic ending.

***For an Actor: Monologue for clarinet* by Shulamit Ran**

For an Actor: Monologue was written in 1978 and was commissioned for Laura Flax who is currently principal clarinetist with the New York City Opera Orchestra and the American Symphony Orchestra in memory of Hazel Flax, her mother. In the score, the composer states: "It is suggested that the piece be learned by carefully observing all notation-rhythmic and otherwise. Once learned, however, a considerable measure of freedom temporal and gestural, may be introduced. The printed page then becomes a 'scenario' from which the individual performer may 'act out,' though by purely musical means." In monologue, the performer needs to act the role of a virtuoso character without words. Although this piece is not set in the classical sonata form, it roughly follows that form including the exposition, which is articulated principally by a four note motive (E-A-B-flat-G-flat), development- disintegration with cadenza, and coda, which is reminiscent of the opening four note motive. The premiere performance of this work was on May 10, 1978 in Carnegie Recital Hall in New York City by Laura Flax.

***Introduction et Rondo pour clarinette avec accompagnement de piano* by Charles-Marie Widor**

Charles-Marie Widor was an organist and professor of Counterpoint, Fugue and Composition at the Paris Conservatoire in 1896. He studied with Nicolas-Jacques Lemmens on the organ, and with Francois-Joseph Fetis in composition. As a composer, he wrote several pieces of music including four operas, ballets, incidental music, four symphonies, concerti, and chamber music. *Introduction et Rondo* was written in 1898 and was commissioned by the Paris Conservatoire as a test piece for one of the annual exams. This is the only piece that he wrote for clarinet and piano. This piece begins with the piano introducing the motive that will be seen repetitively throughout the work. After this motive is stated the clarinet begins with an opening dotted figure that reaches a high D just before a rapid descending scale to low G. The Rondo section has much more freedom than the previous section and contains florid and rubato styles. The coda section consists of the theme from the Rondo section and concludes with an additional a new theme.

***Clarinet Quintet in A Major, K 581* by Wolfgang Amadeus Mozart**

Mozart completed his Clarinet Quintet in A Major, K 581 on September 29, 1789. This piece along with the Mozart Clarinet Concerto in A Major, K 622 was written for the famous clarinetist, Anton Stadler. Mozart mentioned this piece as "Stadler Quintet" in a letter of April 9, 1790 to his friend, Johann Michael. The quintet was originally composed for the basset clarinet. This instrument is similar to the clarinet in A but with an extended lower range to low C. Since the autograph score was lost, there are various versions of the musical passages for the soprano clarinet. The premiere performance of this piece was at the Royal-Imperial National Theatre in Vienna on December 22, 1789 with Anton Stadler and it is possible Mozart played the viola part.