UNLV
Department of Music
College of Fine Arts
presents a

Doctoral Recital

Jennifer Iles, clarinet
Valeria Ore, piano

PROGRAM

Ferruccio Busoni
(1866–1924)

Elegie für Klarinette und Klavier

Ferruccio Busoni

Concertino für Klarinette und kleines Orchester

Roberto Sierra
(b. 1953)

Ritmorroto
1. Con absoluta precision ritmica
2. Con Calma
3. Agresivo

INTERMISSION

Donato Lovreglio
(1841–1907)

Fantasia da Concerto on Themes from Verdi’s
La Traviata, Op. 45

Wolfgang Amadeus Mozart
(1756–1791)

Clarinet Concerto in A Major, K. 622
Allegro
Adagio
Rondo-Allegro

This recital is presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts in Applied Music.

Jennifer Iles is a student of Marina Sturm.

Thursday, March 15, 2012  5:30 p.m.  Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Elegie für Klarinette und Klavier, Ferruccio Busoni (1920)
Ferruccio Busoni (1866-1924) was an Italian composer and pianist who lived most of his life in Germany. He began his career as a virtuoso pianist at an early age, eventually gaining an international reputation as a teacher and performer touring throughout Europe and the United States. His talent as a pianist often overshadowed his career as a composer, yet he gained some notoriety during his lifetime as a composer and composition teacher. His father, Ferdinando Busoni, was a well-known clarinetist and inspired many of Busoni’s works for clarinet.

Occasionally Busoni would send musical messages, or small compositions of a few bars, to his friends as a greeting. Elegie for clarinet most likely began as a greeting to Edmonda Allegra, principal clarinetist for Tonhalle Orchestra in Zurich, to whom he dedicated the work. He soon expanded the composition as part of an opera, Doktor Faust, but later published it as a separate work intended as a counterpart to his Albumleaf for flute. Elegie has a melancholy feel that strikes a balance between serenity and tragedy due to the constant alternation of major and minor throughout. This type of writing is evident in other works, including the Concertino, and is characteristic of Busoni’s late style.

Concertino für Klarinette und kleines Orchester (1918)
In London, Busoni composed the Concertino für Klarinette und kleines Orchester, which he also dedicated to Edmondo Allegra. The composition was premiered the following year and has notable similarities to Strauss’s Oboe Concerto and some of Berlioz’s compositions. The themes and melodies of the Concertino are very operatic and feature the extensive range of the clarinet. The opening begins in the altissimo and ventures to the lowest chalumeau register before the first theme is complete. While this piece is technically demanding, the feel is very free giving the clarinetist various opportunities to push and pull phrases. In general, the Concertino has a mystical sound, which was of interest to Busoni at the time, and continued to become more evident in his later works.

Ritmorroto, Roberto Sierra (1995)
Roberto Sierra (b. 1953) is an American composer known for his fusion of elements of European modernist and Puerto Rican and Latin American music. He composed Ritmorroto in 1995 while he was composer-in-residence with the Milwaukee Symphony. The piece was written for and dedicated to bass clarinetist William Helmers. Like his previous unaccompanied clarinet work Cinco Bocetos, there are no barlines, resulting in quite free rhythms. The difference in Ritmorroto is that Sierra completely alters the written rhythmic system so that the rhythms are “truncated,” creating the sense of multiple melodies being played simultaneously and constantly interrupting each other. The first movement presents this idea in a quick, driving fashion. In both the second and third movement, Sierra “presents two melodic ideas happening simultaneously.” The second movement is distinguished by extreme dynamic contrast, while the third movement has clear agrestivo and sereno alternating melodies.

Donato Lovreglio, Fantasia da Concerto on Themes from Verdi’s La Traviata, Op. 45 (1859)
Donato Lovreglio (1841-1907) was a Bari-born flautist and composer who spent most of his life in Naples. Most of his compositions were operatic themes for flute, but he also composed a few operatic works for clarinet and oboe. First performed in 1859 at the Teatro Apollo in Rome, Fantasia on Themes from La Traviata showcases the clarinet range, technique and virtuosic style throughout. The piece also demonstrates Lovreglio’s abilities as a composer to create multiple variations on Verdi’s arias.

Clarinet Concerto in A Major, K. 622 (1789-1791)
The Clarinet Concerto is undated, but believed to have been composed sometime between 1789 and 1791. It was originally written for Anton Stadler (1753-1812) and premiered at Prague National Theater on October 16, 1791. Stadler was a good friend of Mozart’s, known for his skill as a clarinetist, and particularly for extending the range of the bass clarinet. Due to Stadler’s preference for lower notes, the Concerto features the chalumeau range of the instrument and the lyrical singing qualities for which Stadler was known. Although the original manuscript was lost, the first 199 bars of Mozart’s autograph sketch were discovered, indicating that the piece was first intended for basset horn in G but then revised for bass clarinet in A, due to a preference in key. Mozart wrote several other works for Stadler, including the Keglstatt trio K. 498, and the Clarinet Quintet K. 581 before composing his final Concerto for Clarinet.