

This particular sinfonia concertante by Franz Danzi was written in 1814. It was written for the musicians in the Karlsruhe Court Orchestra, where Danzi was the Kapellmeister from 1812 until his death in 1826. Danzi is known for his instrumental concertos and sonatas, ballet music, operas, church music, and chamber music. The original version of this work is for flute, clarinet, and chamber orchestra. This edition for flute, clarinet, and piano was edited by John P. Newhill.

Excursions for Clarinet in A by Ronald Caravan

Excursions was written by Ronald Caravan in 1974. In the score, Caravan defines an excursion as “a going forth, a journey chiefly for recreation or pleasure, a deviation from a definite path, a digression, a movement outward from a mean position or axis.” The piece represents this journey through the exploration of many different timbres, effects, and non-conventional sounds which are possible on the clarinet. The central part of this piece is made up of “frames”, which allow the performer to choose the order and duration of the musical events contained within each frame. This enables the music to be completely unique and different each time it is performed. Caravan is one of the foremost experts of innovative performance techniques, and he currently teaches clarinet and saxophone at Syracuse University in New York.

Carnevale di Venezia by Ernesto Cavallini

Carnevale di Venezia (Carnival of Venice) is a frequently used folk tune for sets of variations during the Romantic period. Sets of variations exist for many instruments, including trumpet, piano, and violin. This particular set was composed for E-flat clarinet by Ernesto Cavallini, one of the most well-known Italian clarinet virtuosos of the nineteenth century. Cavallini was the principal clarinetist at *La Scala*, a prominent opera house located in Milan. This piece is made up of an introduction, a statement of the theme, and eight variations. This work was first published in 1899, twenty-five years after Cavallini's death. The original composition date is unknown.



Presents

Thomas Kmiecik,

clarinet

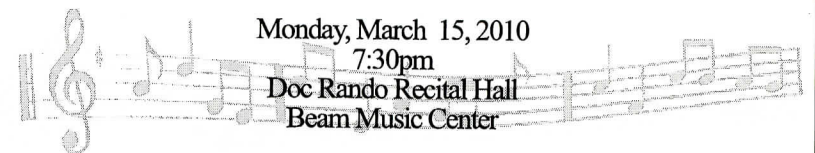
DMA Recital

in collaboration with

Kanako Yamazaki, piano

and

Donnie Malpass, flute



~ PROGRAM ~

***Fantasiestücke, op. 73* (1849)**

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

Robert Schumann
(1810-1856)

Three Miniatures for Clarinet and Piano (1956) Krzysztof Penderecki

Allegro

Andante cantabile

Allegro ma non troppo

(b.1933)

**Sinfonia Concertante for Flute, Clarinet,
and Orchestra, op. 41 (1814)**

Allegro moderato

Larghetto

Allegro polonaise

Donnie Malpass, flute

Franz Danzi
(1763-1826)

PAUSE

Excursions for Clarinet in A (1974)

Ronald Caravan
(b.1946)

Carnevale di Venezia

Ernesto Cavallini
(1807-1874)

Thomas Kmiecik is a student of Dr. Marina Sturm. This concert is offered in partial fulfillment for the requirements of the Doctor of Musical Arts Degree in Music Performance.

PROGRAM NOTES

Fantasiestücke, op. 73 by Robert Schumann

Robert Schumann composed *Fantasiestücke* over the span of only two days, and it was completed on February 13, 1849. The three movements are linked harmonically to create an instrumental song cycle, with each of the movements being a separate song without words. Each movement depicts various moods and feelings related to a world of fantasy. This piece was written in the early part of the Romantic period, during a time of many revolutions in Europe. Musicians and audiences wanted music which would allow them to escape the trouble and worry of everyday life, hence the idea of fantasy being highly prevalent in music. The cycle was originally for clarinet and piano, but it can be performed by cello and piano as well. This edition of the work was edited by Ernst Herttrich.

Three Miniatures for Clarinet and Piano by Krzysztof Penderecki

Three Miniatures was completed by Krzysztof Penderecki in 1956 while he was a student at the Academy of Music in Krakow. He completed his degree in 1958, and this piece was first published in 1959. Each of the three short movements represents a single mood or character. This work only uses traditional performance techniques, unlike many of Penderecki's later works which contain extended contemporary techniques to produce various effects or colors. In the time since this piece was composed, Penderecki has written orchestral works, chamber works, vocal works, music for operas, and more instrumental solo pieces. He is still an active composer today, and he frequently guest conducts various performing ensembles worldwide.

Sinfonia Concertante for Flute, Clarinet and Orchestra, op. 41 by Franz Danzi

The sinfonia concertante was a popular form during the high Classical and early Romantic periods (ca. 1770-1830) and it is similar to the Baroque genre called the concerto grosso. The soloists are featured frequently during the work as they would be in a concerto grosso. One primary difference between the two genres is that the solo parts are not always prominently distinguished from the accompanying ensemble in a sinfonia concertante, whereas the solo parts are generally always independent in a concerto grosso.