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Rebecca Quillen, clarinet, and Walter Beers, piano

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Presents in Recital

Rebecca Quillen, *clarinet*
Walter Beers, *piano*

Assisted by
Davis Massey, *cello*
Dr. Joanne Kong, *piano*

Sunday, April 7, 2013
2:00 p.m.
PERKINSON RECITAL HALL



Program Notes

Beethoven's **Trio in B-flat major**, Op. 11, composed in 1797 in Vienna and published the following year, was intended to appeal to amateur musicians. With this in mind, Beethoven composed the third movement as variations on a well-known popular song of the day, "Pria ch'io l'impegno" ("Before I go to work"), from Joseph Weigl's comic opera *L'amor marinaro ossia Il corsaro* ("Love at Sea, or, the Corsair"). The tune was so popular that it earned the trio the nickname "Gassenhauer," or "Pop Hit."

Although an early work and very much in the classical idiom, the Trio hints at the more mature style of Beethoven's future. The first movement opens with a dramatic unison gesture in all three instruments that sets up the first theme; this theme cadences in the dominant, but the second theme begins in the surprising key of D major. The second movement opens with a plaintive melody in the cello, which is taken up by the clarinet, and answered by a lyrical solo from the piano. The final movement takes its sprightly theme through nine variations, culminating in a brief but explosive finale.

Often overlooked today, **Louis Spohr** was a prolific composer and quite popular in his own lifetime. A friend and contemporary of Beethoven, Spohr pursued a diverse musical career, dividing his time between composing, conducting, and performing as a solo violinist. Spohr wrote a total of four concertos for the clarinet, all of which were commissioned by the virtuoso clarinetist Johann Simon Hermstedt. This first clarinet concerto was composed in 1808 and its second movement demonstrates Spohr's lyrical style.

Ravel's **Sonatine**, probably composed between 1903 and 1905, was given a diminutive title because of its brevity; the whole piece takes only slightly more than ten minutes to perform. Although it adheres more or less to the standard forms of a three-movement sonata, there is a remarkable amount of motivic and melodic continuity throughout the work. The strikingly different characters of the three movements obscure this continuity, but Ravel's fascination with the falling fourth motive of the opening melody – later inverted to produce the elegant lines of the minuet movement, and the clarion-call theme of the third movement – creates a surprisingly coherent whole.

Brahms' **Trio in A minor**, Op. 114, was one of his final works, completed in 1891 just six years before his death. Brahms had decided to retire completely from composition when he discovered the clarinetist Richard Mühlfeld, with whose playing he was so taken that he was inspired to return to work. This Trio, as well as two clarinet sonatas and a quintet for clarinet and strings, was the result of Brahms' newfound friendship with Mühlfeld, and these compositions are unique in his output for their innovative thematic and harmonic manipulation. The emotionally turbulent first movement is followed by a wistful *Adagio* and a reflective minuet and trio, and the piece concludes with a tumultuous final *Allegro*. Syncopation and metrical ambiguity characterize many of the rhythms throughout the work.

—Rebecca Quillen and Walter Beers

Program

Trio in B-flat major, Op. 11, "Gassenhauer" Ludwig van Beethoven

I. *Allegro con brio* (ca. 10 min) (1770-1827)

II. *Adagio* (ca. 5 min)

III. *Tema con variazioni (Allegretto)* (ca. 7 min)

Rebecca Quillen, *clarinet*

Davis Massey, *cello*

Walter Beers, *piano*

Clarinet Concerto No. 1 in C minor, Op. 26 Louis Spohr

II. *Adagio* (ca. 6 min) (1784-1859)

Rebecca Quillen, *clarinet*

Dr. Joanne Kong, *piano*

Sonatine (1903-1905) Maurice Ravel

I. *Modéré* (ca. 2 min) (1875-1937)

II. *Mouvement de menuet* (ca. 2 min)

III. *Animé* (ca. 6 min)

Walter Beers, *piano*

Intermission

Trio in A minor, Op. 114 Johannes Brahms

I. *Allegro* (ca. 5 min) (1833-1897)

II. *Adagio* (ca. 3 min) (ca. 4 min)

III. *Andante grazioso*

IV. *Allegro*

Rebecca Quillen, *clarinet*

Davis Massey, *cello*

Walter Beers, *piano*



Please silence cell phones, digital watches, and paging devices before the recital.

Special thanks

to Joanne Kong, Richard Becker,
David Niethamer, Alexander Kordzaia,
and the members of eighth blackbird,
for their patient and enthusiastic teaching and coaching,
and to Barbara Melton, for her help with organizing this
concert and her patience with our endless requests for the
key to Perkinson Recital Hall.

