

3-26-2016

Rebecca Quillen, clarinet

Department of Music, University of Richmond

Follow this and additional works at: <http://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Rebecca Quillen, clarinet" (2016). *Music Department Concert Programs*. 109.
<http://scholarship.richmond.edu/all-music-programs/109>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

MX160326CP

UNIVERSITY OF RICHMOND LIBRARIES



3 3082 01189 9829

**REBECCA QUILLEN
CLARINET**

**FROM THE STUDIO OF
DAVID NIETHAMER**

**CAMP CONCERT HALL
SATURDAY, MARCH 26, 2016 • 5:00 PM**

Department of Music



RICHMOND
School of Arts & Sciences™

PROGRAM

Première Rhapsodie for Clarinet and Piano

Claude Debussy
(1862-1918)

Rebecca Quillen, clarinet
Dr. Joanne Kong, piano

Cinco Bocetos for Clarinet Solo

Roberto Sierra
(b. 1953)

- I. Preludio*
- II. Canción del campo*
- IV. Canción de la montaña*

Rebecca Quillen, clarinet

Sonata in F minor for Clarinet and Piano,
Op. 120, No.1

Johannes Brahms
(1833-1897)

- I. Allegro*
- II. Andante un poco Adagio*
- III. Allegro grazioso*
- IV. Vivace*

Rebecca Quillen, clarinet
Dr. Joanne Kong, piano

Out of respect for the performers and the audience members
around you, please turn off all electronic devices
before the recital begins. Thank you.

Program Notes

Claude Debussy, *Première Rhapsodie*

Written in 1910, the *Première Rhapsodie* was commissioned as an examination piece for the clarinet students at the Paris Conservatoire. In addition to the *Rhapsodie*, Debussy also wrote a *Petit Piece* for the conservatory students, which was used as a sight-reading exercise. The *Rhapsodie* is full of technical challenges that probably proved daunting for early twentieth-century clarinetists. The piece is also lyrical and rich, alternatingly smooth and ethereal, then spirited and playful, as it explores the full range of technical and musical possibilities that the clarinet has to offer.

Roberto Sierra, *Cinco Bocetos*

Roberto Sierra was born in Puerto Rico in 1953. He studied composition in Europe with Hungarian composer György Ligeti and currently teaches at Cornell University. *Cinco Bocetos* employs Latin American rhythms and complex syncopations in a set of short, playful pieces. The first movement, "Preludio," is stylistically and dynamically diverse. The second movement, "Canción del campo" ("Camp Song"), juxtaposes a series of large-interval jumps with a low melodic line, and the fourth movement, "Canción de la montaña" ("Mountain Song"), combines the interval jumps of the second movement with the syncopated rhythms that occur throughout.

Johannes Brahms, *Clarinet Sonata in F Minor*

Brahms wrote his F-minor Sonata for clarinetist Richard Mühlfeld, along with another sonata; a trio for clarinet, cello, and piano; and a quintet for clarinet and strings. Throughout this sonata, Brahms is especially interested in the different colors the clarinet can produce. He often places the same melodies in different octaves to explore the rich sonic variety of the clarinet's different registers. This sonata is also noteworthy for the virtuosity and complexity of the piano part, which interacts closely with the clarinet and at times even rises to a position of greater prominence than the soloist.