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Student Recital: Nicole Richardson, clarinet

Department of Music, University of Richmond

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STUDENT RECITAL

Nicole N. Richardson, clarinet

assisted by

Elaine Bucheimer, clarinet
John Jorgensen, cello
Keith Tan, piano

MARCH 20, 8:00 PM
PERKINSON RECITAL HALL
William Balcom

Theatrical modes mixed with classic American style have always played a major part in not only the compositions but also the performances of William Bolcom. As he has explained, “My explorations in all sorts of music from America’s past have been to learn the roots of our musical language so that I can build from them.” (Kalban 1993) A Short Lecture on the Clarinet is no different. Bolcom composed this piece in 1976 for Fr. Robert Onofrey, with its premiere in Ann Arbor, Michigan. The work is centered around the infamous method book of H. Klose. Like numerous clarinetists, Bolcom played many of these exercises at his own lessons. The ideas of Klose combined with witty commentary gave birth to A Short Lecture on the Clarinet. This piece gives the audience a crash course in the history of the clarinet, while allowing the performer to demonstrate some of the more human-like qualities of the instrument.

Vincent Persichetti

Vincent Persichetti, probably more than any other American composer, concentrates a great deal on creating music for wind instruments. Thus far, he has written a total of 15 different serenades, including Serenade no. 13 for Two Clarinets. An unusual use of counterpoint and harmony, one of the trademarks of the composer, is clearly heard throughout this piece. Each of the seven movements is sprinkled with dissonances, rhythmic overlaps, and sudden changes in dynamics. Persichetti thus creates a stimulating piece for the performer and the listener alike.

Leonard Bernstein

Leonard Bernstein was once quoted as saying that his fascination with the clarinet was his inspiration for composing his only woodwind sonata. In 1939 he began playing the clarinet simply for fun, and three years later, he had completed this work.

The sonata, while charming and brief, is by no means simplistic. The first movement is modeled after the style of the neo-classicist Paul Hindemith. Flowing phrases, subtle tempo changes, and surprising dynamics are heard continuously. The second movement contrasts greatly with the first and is broken into four sections, alternately slow and fast. The brisk, syncopated style is characteristic of the compositions of Bernstein; it can be found in works such as the ballet Fancy Free (1944) and West Side Story (1957). While trying to make the 5/8 meter fit with the piano part presents a challenge for the clarinet player, the light, bouncy feel of this movement makes it delightful to perform.

Henri Rabaud

Little is known about conservative composer and an active conductor Henri Rabaud. This French musician, ironically, enjoyed studying the Viennese classical composers instead of artists from his own country like Debussy. While Rabaud is most remembered for his operas, he did create a few other works including the Solo de Concours for the clarinet. This piece was written for the annual competition that was held at the Paris Conservatory and was first performed in 1901. Each of the three parts is unique in its own way. The work opens with a beautiful cadenza in the clarinet coupled with heavy chords in the piano. Solo de Concours then slows to a Largo tempo, which allows the performer to be extremely expressive. The piece finishes with a flourish in the quick Allegro section. Rabaud tests both the agility and the range of the clarinetist right up until the very end of his work.

Ludwig van Beethoven

The boldness of Ludwig van Beethoven shines through in his Trio for Piano, Clarinet, and Cello. Allegro con brio opens with brash octave lines in all three instruments. Beethoven then creates a lively piece with leaping staccato notes in the clarinet, light eighth notes in the piano and cello, and invigorating scales and arpeggios in all parts. He even surprises the audience by changing dynamics unexpectedly and starting the development of the piece in G-flat major instead of the dominant F major. The composer also adds unexpected accents to make this trio movement an exciting work.

--notes by Nicole Richardson
A Short Lecture on the Clarinet

William Bolcom
(b. 1938)

Serenade no. 13 for Two Clarinets
Allegretto
Larghetto
Andantino
Andante
Vivo
Adagietto
Allegro

Vincent Persichetti
(1915-1987)

Sonata for Clarinet and Piano
Grazioso
Andantino: Vivace e leggiero

Leonard Bernstein
(1918-1990)

INTERMISSION

Solo de Concours
Moderato-Largo-Allegro

Henri Rabaud
(1873-1949)

Trio for Piano, Clarinet, and Cello, op. 11
Allegro con brio

Ludwig van Beethoven
(1770-1827)
Senior Recital
Miriam Albin, viola
March 21, 1999, 3 pm
Perkinson Recital Hall

Los Tangueros
with Pablo Ziegler, piano, and Christopher O’Riley, piano
Wednesday, March 22, 1999, 8 pm
Camp Concert Hall, Booker Hall of Music

American pianist Christopher O’Riley teams with Argentine pianist Pablo Ziegler in Los Tangueros, a program of classic Piazzolla tangos in two-piano arrangements by Mr. Ziegler, composer’s longtime pianist.

Adults $14, Sr. Citizens $12, Faculty/Staff $10, UR Student $5
Call 289-8980 for tickets.

Philadanco
Friday, March 26, 1998; 8 pm
Saturday, March 27, 1998, 8 pm
Alice Jepson Theatre

The Philadelphia Dance Company-Philadanco has brought performance excitement to enthusiastic audiences for more than 20 years. This professional company of highly-skilled dancers emphasizes innovative works by African-American choreographers in dramatic programs that have great audience appeal and win unanimous critical appeal.

Adults $16, Sr. Citizens $14, Faculty/Staff $12, UR Student $5
Call 289-8980 for tickets.

Student Recital
Dana Rajczewski, trumpet
March 27, 1999, 8 pm
Perkinson Recital Hall

Ian Bostridge, tenor
Wednesday, March 31, 1999, 8 pm
Camp Concert Hall, Booker Hall of Music
Sponsored, in part, by the University of Richmond Cultural Affairs Committee

The 1998-99 Great Performances Season concludes with what is sure to be one of the most exciting concerts of the season featuring the brilliant young tenor from England, Ian Bostridge. In the few years since his 1993 professional debut, Ian Bostridge has attracted some of the finest concert and recital reviews of any singer at any time in any age. Esquire magazine claims that “everyone’s mad for tenor Ian Bostridge”-we guarantee that you will be, too!

Adults $16, Sr. Citizens $14, Faculty/Staff $12, UR Student FREE
Call 289-8980 for tickets.