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Junior Recital: Christine Hohl, clarinet

Department of Music, University of Richmond

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Junior Recital
Christine Hohl, clarinet

assisted by
Joanne Kong, piano

April 2, 2002, 7:30 PM
Perkinson Recital Hall
Written in the last year of his life, *Sonata, op. 167* is one of Saint Saëns' most conservative works. The clarinet is the primary instrument in all four movements as the piano provides support and occasional melodic material.

The *Allegretto* consists of a basic melody in the clarinet with regular eighth notes in the piano accompaniment. A development section builds on many of the themes before returning to the original statement. The second movement, *Allegro animato*, has a much lighter quality and features sections of 'dialogue' between the instruments. *Lento* is the slowest and most demanding of the movements as it demonstrates the extensive dynamic and register capabilities of the clarinet, and the final *Molto allegro* features brilliant sixteenth-note runs before returning to the original theme of the first movement.

Anton Weinberg, to whom the last of the three etudes is dedicated, thought of the original idea for Paul Harvey's *Three Etudes on Themes of Gershwin*. Weinberg envisioned a piece that resembled the second movement of Stravinsky's *Three Pieces* and ended with a rendition of "It Aint Necessarily So." Harvey took this idea and combined it with two other movements based on popular Gershwin tunes to create his set of *Three Etudes*.

All three etudes have different styles, but each combines the melody of a Gershwin tune with developmental ideas and brilliant technical passages that highlight the abilities of the instrument. One of the
most striking aspects of the piece is the composer’s ability to take material of his own and that of Gershwin and combine them in such inventive ways.

**Fantasiestücke, op. 73**

Robert Schumann  
(1810-1856)

Zart und mit Ausdruck  
Lebhaft, leicht  
Rasch und mit Feuer

Christine Hohl, clarinet  
Joanne Kong, piano

Robert Schumann wrote a series of duets in the latter part of his composition career and the *Fantasiestücke for Klavier und Klarinette (oder Violine oder Violoncello)* is one example. Although they were later revised before being printed, the three pieces were composed over three days in February 1849.

The three movements that comprise the work all have their own qualities but the composer’s lyrical style ties them together. His use of repetition to build intensity, as well as his sensitivity to changes in dynamic and style, make this piece easy to listen to. The last movement is especially striking with the composer’s use of dynamic contrast.