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Senior Recital: Chrissy Hohl, clarinet

Department of Music, University of Richmond

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SENIOR RECITAL

Chrissy Hohl, clarinet

assisted by

Ilan McNamara, violin

Lauren Kim, violin

Katie Dixon, viola

Davis Massey, cello

Joanne Kong, piano



APRIL 16, 2003, 7:30 PM
PERKINSON RECITAL HALL

... PROGRAM ...

Fantaisie

Philippe Gaubert
(1879-1941)

Capriccio

Heinrich Sutermeister
(b. 1910)

Dance Preludes

Allegro molto
Andantino
Allegro giocosa
Andante
Allegro molto

Witold Lutoslawski
(1913-1994)

... INTERMISSION ...

Quintet for Clarinet and String Quartet in A Major,
K. 581

W. A. Mozart
(1756-1791)

Allegro
Larghetto
Menuetto-Trio I/II
Allegretto con Variazioni I-IV—Adagio—Allegro

Composed in 1911, Gaubert's *Fantaisie pour clarinette et piano* made its debut at a competition that year at the Paris Conservatory, where the composer was a professor. Although he was known as a successful flautist and conductor, Gaubert proved his ability to write for the clarinet in *Fantaisie*, which displays the Romantic spirit of Debussy and other composers of the time.

The piece begins with two-measure phrases that alternate between the piano and the clarinet. These phrases are gradually extended and ornamented, expressing the passionate mood of the work. In contrast to the flexible tempo of the first section, the middle section of the piece has a steady pulse and features lyrical lines in the clarinet over arpeggios in the piano. The end of the piece includes a brilliant series of scales and three accented chords that display the extensive range of the clarinet.

Heinrich Sutermeister wrote his *Capriccio for Unaccompanied Clarinet* in 1947 for the International Clarinet Concours in Geneva. Since that time, the piece has grown in popularity and is performed frequently in competition. In addition to his instrumental works, Sutermeister has composed operas as well as music for television and film. He has stressed the importance of the melodic line in composition, placing less emphasis on complex harmonic structure. He may have inherited this style from Carl Orff, with whom he studied and who also had an affinity for smooth, lyrical melodies.

The *Capriccio* is a one-movement work in a modified rondo form. The majority of the piece consists of two contrasting sections: the first of these sections includes the recurring opening theme in the low register and consists of staccato articulation across the various registers of the instrument, and the second features slurred, more expressive lines and evokes a feeling of melancholy. These two parts are modified and extended until the coda section, which ends with a series of runs and arpeggios.

Lutoslawski composed this set of five *Dance Preludes* in 1954, at a time when Poland's Stalinist regime required "Socialist Realism" in music. Works were considered acceptable if they adhered to social-

ist ideals such as appealing to the masses. Lutoslawski composed this piece for amateur players and satisfied the current need for children's songs.

The first of the preludes, *Allegro molto*, includes frequent changes of meter not always shared by the two instruments. The light, mechanical nature of this first movement is contrasted with the second movement, *Andantino*, which uses expressive, lyrical lines in the clarinet part supported by rich piano chords. The third movement alternates between melodic passages consisting of grace and sixteenth notes and more lyrical sections. The *Andante* centers around the pitch D, and it evokes a sense of mystery through stepwise ascending and descending passages. The final movement is the fastest of the set, and repeated figures in the last section create a sense of urgency that drives the piece to its conclusion.

Mozart's *Quintet for Clarinet and String Quartet in A major, K. 581*, was written in 1789. Before this time, Mozart had become increasingly interested in the clarinet, as part of the woodwind section of the orchestra and as a solo instrument. His desire to write for the instrument grew when he met Anton Paul Stadler (1753-1812), a successful musician who excelled at the clarinet as well as the basset horn. Five years after their first meeting, Mozart composed the quintet for Stadler to premiere.

The *Allegro* movement begins with rich chords in the strings before the clarinet enters with a series of decorative arpeggios. As the movement continues, the clarinet frequently alternates between the roles of ensemble member and soloist, at times taking on a supportive function, and at other times demonstrating its unique character against that of the quartet. The second movement, *Larghetto*, displays the beautiful tone of the clarinet over steady eighth notes in the strings. The *Menuetto* is a welcome, light-hearted contrast to the expressive second movement. It includes two trios, one featuring the strings and the other featuring the clarinet. The theme and variations of the final movement develop gradually until the beautiful *Adagio* interrupts its regular rhythm. The return to *Allegro* brings the piece full circle, ending with the fourth movement's central dotted rhythm and the finality of a dominant-tonic cadence.