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Student Recital: Nicole N. Richardson, clarinet

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



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

• • • PROGRAM NOTES • • •

William Bolcom

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. Klosé. Like numerous clarinetists, Bolcom played many of these exercises at his own lessons. The ideas of Klosé 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

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A Short Lecture on the Clarinet

William Bolcom
(b. 1938)

Serenade no. 13 for Two Clarinets

Vincent Persichetti
(1915-1987)

Allegretto
Larghetto
Andantino
Andante
Vivo
Adagietto
Allegro

Sonata for Clarinet and Piano

Leonard Bernstein
(1918-1990)

Grazioso
Andantino: Vivace e leggiero

INTERMISSION

Solo de Concours

Henri Rabaud
(1873-1949)

Moderato-Largo-Allegro

Trio for Piano, Clarinet, and Cello, op. 11

Ludwig van Beethoven
(1770-1827)

Allegro con brio