

School of Music

University of Washington Seattle, Washington

NONCIRC CDs # 15,416 - 15,417

Presents a Faculty Recital:

Sean Osborn, *clarinet*

accompanied by

Kimberly Russ, *piano*

May ¹⁴~~21~~, 2007

7:30 pm

MEANY THEATER

PROGRAM

CD# 15,418

1 PREMIERE RHAPSODIE..... 8:06 CLAUDE DEBUSSY (1862-1918)

2 COMMENTS

CHARACTER PIECES..... 12:17 SEAN OSBORN (b. 1966)

3 I. JMN

4 II. EM

5 III. ME

6 IV. RM

7 V. FS

8 COMMENTS

9 ETUDE ---- Cyrille Rose 2:29

10 COMMENTS

11 from Motives in Verdi's Opera RIGOLETTO:

FANTASIA..... 12:16 LUIGI BASSI (1833-1871)

INTERMISSION

CD# 15,419

1 Comments

2 BIRDS IN WARPED TIME II 12:17 SOMEI SATOH (b. 1947)

3 Comments

SONATA FOR CLARINET AND PIANO IN F MINOR,

OP. 120, NO. 1 25:08 JOHANNES BRAHMS (1833-1897)

4 I. Allegro appassionato

5 II. Andante un poco Adagio

6 III. Allegretto grazioso

7 IV. Vivace

The Paris Conservatoire held a competition every year for graduating students to play a newly composed piece they had prepared, and a piece for sightreading by the same composer chosen that year. Many of the competition pieces were good enough to survive and join the standard repertoire, but none were so great as CLAUDE DEBUSSY's 1910 *PREMIERE RHAPSODIE*. While originally for clarinet and piano, Debussy later set it for full orchestra and clarinet solo. With the designation "Premiere," it could be surmised that he meant to compose at least a second rhapsodie, but never got to it before he died the following year. All of the music in this piece flows from the first three notes of the clarinet.

CHARACTER PIECES is a musical depiction of five people, designated only by their initials. There are four clarinetists and three composers represented, and I will neither confirm nor deny any guesses as to who they are. Where the clarinetists are concerned, I tried to write music that they like to play and in a style that they play it. Where the composers are concerned, I tried to write homages to their styles and their musical tastes.

LUIGI BASSI was the clarinetist at La Scala, Italy's most famous opera house, when Verdi was composing and premiering most of his early and middle works, including *Rigoletto*. It was quite common during the 19th century for musicians and composers to write fantasies on the popular music of the day, and every instrument has several such pieces in its repertoire. The *Rigoletto* fantasy is quite good, and contains several popular themes, including "Caro Nome," the act III Quartet "Bella figlia dell'amore", and "Par me veder le lagrime." It is interesting to note that the most popular tune from *Rigoletto*, "La donna e mobile" appears nowhere in this fantasia. I have performed this *FANTASIA* many times, and the opera *Rigoletto* nearing 100 times.

SOMEI SATOH was born in 1947 in Sendai (northern Honshu), Japan. He began his career in 1969 with "Tone Field," an experimental, mixed media group based in Tokyo. In 1972 he produced "Global Vision," a multimedia arts festival, that encompassed musical events, works by visual artists and improvisational performance groups. In one of his most interesting projects held at a hot springs resort in Tochigi Prefecture in 1981, Satoh places eight speakers approximately one kilometer apart on mountain tops overlooking a huge valley. As a man-made fog rose from below, the music from the speakers combined with laser beams and moved the clouds into various formations. He has written more than thirty compositions, including works for piano, orchestra, chamber music, choral and electronic music, theater pieces and music for traditional Japanese instruments.

As with the music of Takemitsu, calmness, allied to religious ideas, pervades. Unlike Takemitsu, he has been influenced by the repetitions of minimalist music, as is evi-

dent in the accompaniment to this piece. This piece was originally written for violin and piano. Here, the clarinet uses a range of sounds, from non vibrato, to slow portamenti to held notes with exaggerated vibrato. To the westerner, the sound may be evocative of Japanese instruments - the string instrument *kokyū* or the wind instrument *shakuhachi*. At other times the calm, pentatonic melody line speaks a universal language.

Like many other composers (Mozart, Schubert, Nielsen, Bartok, Debussy, Poulenc), JOHANNES BRAHMS composed his great clarinet works at the end of his life. He had written that he was retiring from composition when he heard the great clarinetist Richard Mühlfeld perform. He was immediately inspired to take up composition again and write four major works for the clarinet: the Trio, Op. 114, the Quintet, Op. 115, and the two clarinet Sonatas, Op. 120. The first, in f minor and four movements contains many elements of Brahms' mature style: hemiolas, beat displacement, strict formalism, counterpoint, variations, and motivic compositional style. This last aspect is particularly strong in the first movement, as is Brahms' way of writing music in several different meters simultaneously. The second movement contains a beautiful falling theme that is varied several times. The third is a Ländler - a moderate dance in three with emphasis on the first beat. The last is a rollicking Rondo with quite a quick marking for Brahms: Vivace!

Praised as "...an excellent clarinetist," by The New York Times, Sean Osborn, former clarinetist with the Metropolitan Opera Orchestra, has performed on four continents since his recital debut at the Kennedy Center for the Performing Arts at the age of 17. His performance of Nielsen's Clarinet Concerto with the Philadelphia Orchestra was "especially admired" for the "beautifully inflected phrases" by the critics of The Philadelphia Inquirer, and Gramophone Magazine called him "a master clarinetist."

Appointed over nearly 300 other applicants to a position with the Metropolitan Opera Orchestra in 1989, Osborn was the youngest clarinetist in the history of the Met. He has also performed as guest principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. During his orchestral career, he has been singled out for praise of his "bravura technique" (Oggi) and his "slenderly eloquent" solos (Village Voice). In solo performances, he has been praised for his "ability to describe attractively shaped musical arcs with his fluid tone," and "demonstrate[ing] the effortlessness of his technique in a performance of Francaix's pyrotechnical Concerto."

Touring the country extensively, Osborn has performed live and in recital on many radio stations and nationally on NPR's Performance Today. He is a top prizewinner in both the ARTS Competition and the International Clarinet Society Competition, and in 1984 was named a Presidential Scholar in the Arts. Osborn has also participated in the Marlboro, Colorado, Aspen, and Keystone music festivals. He has recorded for Sony Classics, London, Deutsche Grammophon, CRI, and others. His solo CD *American Spirit* was released in 2003 on Albany Records.

A student of Stanley Hasty at the Eastman School of Music, Osborn is a graduate of the Curtis Institute of Music and the Interlochen Arts Academy, where he received its highest honor, the Young Artists Certificate. He also received a master's degree from Southern Illinois University, where he studied with Eric Mandat. Osborn has given numerous master classes throughout the country at schools such as the Eastman School of Music, the Manhattan School of Music, Rice University, and the New World School of the Arts, and has been a guest lecturer at the Mannes College of Music.

A frequent chamber musician, Osborn has collaborated with James Levine, Donald Weilerstien, Richard Stoltzman, the St. Lawrence String Quartet, and members of the Colorado String Quartet and Tokyo String Quartet, as well as members of the orchestras

of New York, Philadelphia, San Francisco, Pittsburgh, Los Angeles and many others.

He is also a composer; his works have been performed by members of the Marlboro Music Festival, the New York Philharmonic, Metropolitan Opera, Los Angeles Philharmonic, the American Saxophone Quartet, and the faculty of the Juilliard School, to name a few. An ASCAP award recipient, his Symphony #1 "September 11th" received an Accomplished Musician award from the Ibla Foundation, and his Quartet for four B^b clarinets, called "delectable" by The Clarinet, is published by Presser Music.

Seattle Symphony Orchestra Pianist, **Kimberly Russ**, is recognized as an extremely accomplished ensemble player and collaborative pianist. Ms. Russ has performed with musicians of the nation's finest orchestras as well as many other world-renowned artists. Continually in demand as a collaborative pianist, she appears frequently in concert throughout the Puget Sound region in recitals, festivals, and master classes. Ms. Russ can also be heard on several television, radio, and film recordings as well as video game soundtracks.

After moving to Seattle from New York, Ms. Russ has appeared with the Seattle Opera Orchestra, the Bellevue Philharmonic, the Seattle Choral Company, and Choral Arts Northwest. She has been invited to perform for the Ladies Musical Club, the Belle Arte, Barry and Friends, and the Sherman Clay Music for Lunch Series. Ms. Russ is the rehearsal pianist for both the Seattle Choral Company and the Seattle Symphony Chorale, Seattle's premiere orchestral choirs.

At the Seattle Symphony, Ms. Russ particularly enjoys assisting the conductors and soloists in preparation of their performances with the Orchestra. She also collaborates with many members of the orchestra in various chamber music concerts. While performing with the orchestra, Ms. Russ plays a variety of keyboard instruments including piano, celesta, harpsichord, synthesizer, and occasionally, organ.

While a student at The Juilliard School, Ms. Russ played for many instrumental and voice lessons, master classes, recitals, performance juries, and admission auditions as a staff pianist. She was invited to continue as a staff pianist for The Juilliard School after graduation. She assisted with The Juilliard Pre-College Chorus and coached the Pre-College voice students weekly along with maintaining her schedule for the college division. She also performed at many institutions in New York and New Jersey including Manhattan School of Music, Mannes School of Music, Rutgers University Mason Gross School of Music, Stony Brook School of Music, and SUNY Purchase College School of Music. In addition, she was the rehearsal pianist for the Cantabile Chamber Chorale in New Jersey.

A native Floridian, Ms. Russ appeared as soloist, orchestral pianist, and chamber musician with the former Florida Symphony Orchestra, Central Florida Community Orchestra, Brevard Symphony Orchestra, Orlando Opera Orchestra, and the Central Florida Percussion Ensemble. Ms. Russ was the rehearsal pianist for the Camerata Chorus of the Orlando Opera Company. She taught at the Engel School of Music, Valencia Community College, St. Luke's School of the Arts, and the University of Central Florida College and Pre-College Divisions.

Ms. Russ is a member of the Music Teachers National Association, Washington State Music Teachers Association, Seattle Music Teachers Association and maintains a select private teaching studio at her Shoreline home where she resides with her husband, Christopher Olka, (Principal Tuba, Seattle Symphony) son, James, and their cat, Berlioz.

CLASSICAL

KING FM 98.1