

Compact Disc

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2015

4-13

School of Music
University of Washington Seattle, Washington

JENNIFER NELSON and the CLARINET STUDIO of the
University of Washington present the first annual

CLARINET NIGHT

Jennifer Nelson, *coordinator*

with (in order of appearance)

Mo Yan

Alexander Tu

Clarissa Thompson

The Cherry Blossom Quartet

7:30 PM

April 13, 2015

Brechemin Auditorium

CD#17,179 PROGRAM

1 Remarks, Nelson

2 MO YAN 14:04 Pei-Jung Huang, *accompanist*

SONATA FOR CLARINET & PIANO IN Bb FRANCIS POULENC (1899-1963)

- I. *Allegro tristamente (Allegretto - Très calme - Tempo allegretto)*
- II. *Romanza (Très calme)*
- III. *Allegro con fuoco (Très animé)*

3 ALEXANDER TU 15:22 Pei-Jung Huang, *accompanist*

CLARINET CONCERTO..... AARON COPLAND (1900-1990)

SHORT INTERMISSION

4 CLARISSA THOMPSON 13:56 Kevin Tu, *accompanist*

CONCERTO #2 CARL MARIA VON WEBER (1786-1826)

- II. *Andante con Moto*
- I. *Allegro*

5 THE CHERRY BLOSSOM QUARTET 13:17

Mo Yan, <i>clarinet</i>	Clarissa Thompson, <i>clarinet</i>
Alexander Tu, <i>clarinet</i>	Victor Morgan, <i>bass clarinet</i>

DIVERTIMENTO FOR THREE CLARINETS & BASS CLARINET
..... ALFRED UHL (1909-1992)

- I. *Allegro*
- II. *Andante sostenuto, molto espressivo*
- III. *Allegro con brio*

+ remarks

The *SONATA FOR CLARINET AND PIANO* was among FRANCIS POULENC'S final works and, like his *Oboe Sonata*, it dates from the summer of 1962. He dedicated the *CLARINET SONATA* to the memory of Arthur Honegger, a fellow member of "Les Six," who had passed away in 1955. Instead of following classical German sonata form, Poulenc's piece takes inspiration from the less rigid 18th-century French sonatas of Couperin and Rameau.

The oxymoronic tempo marking for the opening movement (Allegro trisamente) encompasses both the cheeky clarinet introduction and the wide-ranging main theme (which is reminiscent of Prokofiev), as well as the exquisite, nostalgia-tinged central section. Although Poulenc was to dedicate his valedictory *Oboe Sonata* (written just a few weeks later) to the memory of his friend Prokofiev, the lyrical spirit of the Russian composer also spills over into the serene interlude at the heart of the first movement of the *CLARINET SONATA*—a poetic digression, with a touch of Satie, which flows along as a close musical sibling to the tender diversion Prokofiev placed at the center of the powerful "Montagues and Capulets" segment of his ballet *Romeo and Juliet*.

The wistful principal clarinet melody in the gentle *Romanza* which follows provides the essential thematic material from which the composer weaves his melancholy second movement. The finale finds Poulenc at his most rambunctious—from percussive piano passages and impetuous clarinet commentary at the outset to the impertinent ending flourish.

AARON COPLAND was an American composer who during his lifetime has established himself as one of America's leading composers but has also developed a unique American style of music. His music was thought to have iconized America's nature through works such as *Appalachian Springs*, *Rodeo*, *Billy the Kid*, and many more. Works like these were thought to evoke images of the American landscapes as well as old American folk-tunes, which in the end helped iconize the sound and style of American music. The *CLARINET CONCERTO* was commissioned by jazz clarinetist Benny Goodman in 1947 and was originally scored for string orchestra and harp before a piano accompaniment reduction came out. The piece is divided into two movements with a cadenza in between the sections but is played without a break between any parts. The movements contrast as polar opposites with the first half being a slow, lyrical mood and the second half being quicker and more energetic. Overall the music is full of angular rhythms and dissonances common to jazz and Copland's American style.

CARL MARIA VON WEBER wrote two concertos and a concertino for clarinet in 1811, all inspired by Heinrich Baermann, a clarinetist he met in Darmstadt. Baermann was also a clarinetist that endorsed a new way to play the clarinet, having it with the reed on the bottom of the mouth-piece, like it is today, rather than on the top, as it was previously.

Weber's second clarinet concerto contains three movements, an *Allegro*, an *Andante con Moto*, and an *Alla Pollaca*. The first movement is based loosely on Sonata form, and highlights the wide range of the clarinet, the first two notes are even three octaves apart. The second movement is known to be the most expressive and mimics an aria, showing off the rich tone and wide dynamics of the clarinet. The third movement highlights technique and style ending with a flashy, virtuosic and technically difficult finale. All three movements combined show off the virtuosity of the clarinet from every angle.

ALFRED UHL, born in Vienna, spent most of his life in Austria. He wrote music for several films and was drafted into the Austrian army in 1940; he commanded a French prison camp from 1940 to 1942. From 1945 on, he taught at the Vienna Music Academy. Uhl wrote many pieces for clarinet, including the *DIVERTIMENTO* for clarinet quartet, which was originally written for members of the Vienna Philharmonic. The piece, written in 1942, is one of the most performed works for clarinet quartet. It consists of three movements, structured similarly to a conventional concerto (fast-slow-fast).

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