



Donald F. Cook Recital Hall
M.O. Morgan Building
Saturday, 10 April 2004 at 5:00 p.m.

Graduation Recital

Sean Rice, clarinet

Patrick Cashin, piano

- Deuxième Sonate pour clarinette et pianoforte Francois Devienne
(1759-1803)
Allegro con spiritoso
Adagio
Rondeau – Allegretto
- A Set For Clarinet Donald Martino
(1931-)
Allegro
Adagio
Allegro
- Vier Stücke für klarinette und klavier, Op. 5 Alban Berg
(1885-1935)
Mäßig
Sehr langsam
Sehr rasch
Langsam
- Concerto No. 2 for Clarinet, Op. 74 Carl Maria von Weber
(1786-1826)
Allegro
Romanze – Andante con moto
Alla Polacca

Presented in partial fulfilment of the requirements for Music 445B

Francois Devienne was one of France's most prolific writers for woodwind instruments in the 18th century. He was trained as a flautist and bassoonist and performed these instruments with orchestras such as the Paris Opera orchestra, Loge Olympique, Theatre de Monsieur, Paris National Guard Band, and Theatre Feydeau. He is well known for his opera *Les visitandines* (1792), which saw great success. Between 1792 and 1797, *Les visitandines* had over 200 performances in Paris.

His *Duexieme Sonate* for clarinet and piano is very rococo in style. This is not surprising since Devienne was French. The work is in three movements with the first cast in sonata form, the second in a binary form, and the third in a rondo form. The music is very light and courtly in character. The outer movements highlight the clarinets technical abilities with sections of flashy technique while the second movement showcases the clarinets lyricism in a beautiful Adagio.

Donald Martino is an American composer who studied the clarinet, saxophone, and oboe as his first instruments. He was coached in composition by people such as Bacon, Sessions, and Babbitt and completed his formal training at Syracuse and Princeton Universities. He has many distinguished awards for his compositions, including the 1974 Pulitzer Prize, First Prize at the Kennedy Center Friedheim Competition, and the Boston Symphony's Mark H. Horblit Award. He has taught at Princeton, Yale, and was chairman of composition at the New England Conservatory.

A Set for Clarinet is a very animated work that uses 12-tone techniques for its composition. Martino marks pitch sets through register, dynamics, and specific tone colors (a mezzo voce section in the second movement). Martino is also known for his ability to create a sense of polyphony in his solo, unaccompanied writing. In *A Set for Clarinet*, this technique is evident when the clarinet appears to be in dialogue with itself. Martino achieves this sense of dialogue by opposing different melodic ideas in contrasting registers of the clarinet.

Alban Berg was an early 20th century Austrian composer who was part of the Second Venetian School of composers. His best known work at the height of his expressionistic writing is his opera *Wozzeck*. In 1913, Berg wrote *Vier Stücke* for clarinet and piano and dedicated it to his teacher, Arnold Schoenberg. The four pieces are atonal and are composed using the 12-tone method. Drama is very evident in this work with dynamics and range constantly changing and evolving. This work also uses contemporary techniques such as glissandos and flutter-tonguing to heighten the drama.

Carl Maria von Weber is one of the most significant contributors to the clarinet repertory. He wrote two concertos, a concertino, a quintet, and the *Grand Duo Concertante* for clarinet. All of these works exist because of Weber's affiliation with German clarinetist Heinrich Baermann. Baermann and Weber formed a successful duo that toured many the works Weber wrote for Baermann. The second clarinet concerto has many fiery musical passages that highlight the clarinets range and colors. The first movement is both graceful and heroic while the second displays almost vocal or operatic characteristics. Weber even marks a section in the second movement as recitative. The third movement is quite exciting, playful and characteristic of dance. The dance-like quality of the music is created through the use of Weber's favorite polonaise rhythm.