

# **Richard Nunemaker Clarinet, Bass Clarinet Walter Cosand, Piano**

Katzin Concert Hall  
Guest Artists Concert Series  
Wednesday, January 21, 2009 | 7:30PM

## **Program**

- New York Counterpoint (1985) Steve Reich  
(1936)  
Richard Nunemaker, Live clarinet and pre-recorded clarinet ensemble
- Multiplicites for Bb Clarinet (1995) Jody Rockamker  
(1961)
- Improvisations on Lines Where Beauty Lingers (2002) M. William Karlins  
(1932-2005)
- Grand Duo Concertant (1816) Carl Maria von Weber  
(1786-1826)  
Allegro con fuoco  
Andante con moto  
Rondo



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**New York Counterpoint** is written for eleven clarinets, including at times three bass clarinets. Ten clarinet parts are pre-recorded by the soloist who then performs the eleventh part live with the recording. The work is made up of three movements performed without pause.

Paul English, producer, and I spent three days in the studio layering the ten pre-recorded tracks. On day four we laid down the eleventh (solo) track. My thanks and hats off for the success of this recording go to the magical ears and patience of Paul English.

- Richard Nuemaker

**Steve Reich** was born in New York City in 1936. Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

**Multiplicities** was composed in the summer of 1995 for Richard Nunemaker. Several instrumental timbres are introduced at the opening and each is explored in its own section. During the course of the piece, the separate strands begin to merge and combine. Units that first seemed to be disparate and unique blend and unite with one another. By the end of the work, the similarities are more obvious than the differences.

**Jody Rockmaker** (born 1961, New York City) received his Ph.D. in Composition from Princeton University. He has studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. His principal teachers have been Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker is also the recipient of numerous awards including a Barlow Endowment Commission, Fulbright Grant, two BMI Awards for Young Composers, an ASCAP Grant, the George Whitefield Chadwick Medal from New England Conservatory, and a National Orchestral Association Orchestral Reading Fellowship. He has held residencies at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program and Villa Montalvo, and has been a Composition Fellowship at the Tanglewood Music Center. He taught at Stanford University and is currently an Associate Professor at Arizona State University School of Music.



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*Improvisation on "Lines Where Beauty Lingers"* for solo bass clarinet was composed in 2002, as a gift for my friend, clarinetist Richard Nunemaker. The jazz composition *Lines Where Beauty Lingers* was composed by my friend, composer/pianist Ron Thomas, and is included on the compact disc recording *The House of Counted Days*, featuring the Ron Thomas Quartet (Vectordisk HCD066691).

The beginning of the piece presents the Ron Thomas theme played without vibrato or rubato. During much of the improvisations, vibrato and performance in a "cool jazz" or easy swing style is encouraged. The term improvisation refers to the manner of composition. The performer, while encouraged to perform in jazzy styles, is not asked to improvise. All the pitches, rhythms and dynamics are indicated on the score. The performer should alter those things in agreement with the jazz style s/he has chosen.

- M. William Karlins

**M. William Karlins**, 1932-2005 earned his B.M. and M.M. from the Manhattan School of Music, and went on to earn a Ph.D. from the University of Iowa in 1965. Among his principal teachers were Frederick Piket, Philip Bezanson, Richard Hervig, Stefan Wolpe, and Vittorio Giannini. He was the Harry N. and Ruth F. Wyatt Professor of Music Theory and Composition at Northwestern University, where he served on the faculty from 1967-2004. Karlin's extensive compositional catalog, embraces all forms, from large orchestral and chamber works to solo and choral pieces. His saxophone music in particular, which he often combines with other individual instruments and ensembles, is widely performed in the United States and abroad.

Karlins was commissioned by the Chicago Symphony Orchestra, American Chamber Symphony, Fox Valley Symphony, Westminster Chamber Orchestra, The Glen Ellyn Children's Chorus, Camerata Woodwind Quintet, Arizona State University, Northwestern University School of Music, Chicago Saxophone Quartet, Music in Our Time, Media Press, Sigma Alpha Iota, and WFMT (Chicago) among other groups and soloists. His Impromptu for saxophone and keyboard was a Consortium Commission from the National Endowment for the Arts.

In addition to performances by the Chicago Symphony, some of the other groups that have played his music include the Dallas, Albany, Nuremberg and Grant Park Symphonies, the Chicago Chamber Orchestra, New Art Ensemble, Chicago Chamber Players, The Fine Arts, Lydian, Vermeer, Gaudeamus, Pacifica,



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Somogyi and Boston Composers String Quartets, Vision, Wytko, Vienna and other saxophone quartets, Quintet of the Americas, Rembrandt Chamber Players, CUBE (Chicago), Washington Square Contemporary Music Society, the Pittsburgh New Music Ensemble, Musica Moderna (Lodz, Poland), West German Radio, Canadian Broadcasting Co., WNYC (New York), WNIB and WBEZ (Chicago) and other radio and television stations, outstanding soloists and ensembles throughout the world.

Karlins' music has been recorded on CRI, Brewster, Advance and Golden Crest Records, Arizona University Recordings, as well as Centaur, Hungaroton, Opus One, ACA Digital Audio, Music from Northwestern, Soundwind, Equilibrium, RIAX & Arktos compact discs.

Karlins was a member of BMI and the American Music Center. He was a member of the American Composers Alliance where he served on their National Advisory Board and Board of Governors. He was a National Arts Associate of Sigma Alpha Iota.

*Grand Duo Concertante* for clarinet and piano in B Flat Major, Op. 48, J.204 (1816), **Carl Maria Von Weber** (1786-1826). Weber was born on Nov. 18, 1786, in Eutin, Oldenburg, Germany. He was a German composer, conductor, pianist, and guitarist. He was one of the first significant composers of the Romantic School. He was a composer for instrumental music and perhaps best known for works played by the clarinet. His three-movement work, the Grand Duo Concertante, features a clarinet with a piano that is equally essential. The first movement is a very close duo between the clarinet and the piano. It begins at a fast pace and later on becomes playful. The second movement displays grief and mourning. The third movement starts off joyful, but then later on you feel the energy rush through the music. It is very fast and brilliant.

- William Mosher

**Richard Nunemaker** has had a varied and prolific career as a symphony musician, concert soloist, recording artist, producer, educator and author. Nunemaker played clarinet, bass clarinet and saxophone with the Houston Symphony Orchestra from 1967-2008. He was also a member of the Chicago Civic Orchestra in 1966, the Louisville Orchestra from 1964-1966 and the Erie Philharmonic from 1962-1964.

Born in Buffalo, New York Nunemaker's career has run the gamut from managing his own dance bands in high school, to being in the pit for New York road show productions such as West Side Story, My Fair Lady and South Pacific



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as well as being a featured soloist both in recital and with symphony orchestras around the country.

A strong advocate of music by living American composers, Nunemaker has commissioned over fifty works for clarinet and saxophone. As a record producer he has produced and recorded five solo CDs featuring this music. He has been a featured soloist with the Houston Symphony Orchestra and on numerous occasions has appeared with the orchestra in live television and radio broadcasts. Nunemaker has recorded two CDs with the Houston Symphony Orchestra featuring the music of Benny Goodman and Artie Shaw. He has published four books, *Scale and Chord Studies*, *If The Shoe Fits*, *The Effortless Clarinet* and *The Effortless Saxophone*.

Nunemaker has been an artist/teacher for the Las Vegas Music Festival and The Sewanee Summer Music Center. At present he is a member of the faculty for the University of St. Thomas in Houston, Houston Community College and keeps an active private studio. Richard Nunemaker is president of The Houston Composers Alliance, Music by Living American/Houston Composers. More information on Richard Nunemaker can be found on his website: [www.RichardNunemaker.com](http://www.RichardNunemaker.com).



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