

DUO DOCTORAL RECITAL

Katzin Concert Hall | Saturday, November 23, 2013 | 12:00 pm

Audrey Miller, Clarinet
Gail Novak, Piano

After You, Mr. Gershwin!

Bela Kovacs (b. 1937)

Vier Stücke für Klarinette und Klavier, Op. 5

Alban Berg (1895-1935)

Variations Sur un Air du Pays D'Oc

Louis Cahuzac (1880-1960)

Trio Pathétique in D Minor **Mikhail Glinka (1804-1857)**

I. Allergro Moderato

II. Scherzo; Vivacissimo

III. Largo

IV. Allergro con Spirito

Kate MacKenzie, Bassoon
Yejin Seol, Piano

Andante e Rondo Ongarese, Op. 35

Carl Maria von Weber (1786-1826)

Pilinszky János: Gérard de Nerval

György Kurtág (b. 1926)

Circadia: Three Movements for Bassoon & Piano (2002)

Adrienne Albert

I. Cycles

II. Nightfall

III. Spring Ahead

Mikhail Glinka- Endearingly known to Nineteenth and Twentieth Century Russian composers as the “Father of the Nationalistic Style,” he was the leading inspiration of the *Kuchka* (The Mighty Handful) which included Rimsky-Korsokov and Mussorgsky. His music is often centered around exotic orientalism highlighted by the musical practices and traditions of Western Europe. *Trio Pathétique* was originally written for piano, violin, and cello early in his composition career in 1827. However, this woodwind version is often performed worldwide. Adhering to the traditional four movement form, each movement begins essentially unbroken. It is the emotionally-charged third movement, *Largo*, that is said to give the work its title.

Carl Maria von Weber- Said to be a continuation of his earlier Bassoon Concerto, Weber took his writing for the bassoon squarely into the Romantic Nineteenth Century with this work. Weber utilizes a simple, yet effective design: a straightforward repetition of a theme. The opening movement was written as a theme and variations, each with a refrain in between, while the second movement’s Rondo form furthers this concept of repetition. When Georg Friedrich Brandt (dedicatee of the Concerto) approached Weber for a second composition with orchestra in 1813, Weber presented an unfinished work he had previously written for the viola. The Hungarian element of the music can be traced to the increasingly popular style of the time which can be attributed to the exotic Gypsy music often heard on the streets of the Vienna.

György Kurtág- This is an interesting work consisting of two different artistic reactions to the tragic suicide of Gérard de Nerval (1808-1855), a Romantic French poet. Pilinszky János (1921-1981), also a poet from Twentieth Century Hungary, wrote the following poem titled *Gérard de Nerval*:

A riverside which is not a riverside.
A memory which has never been a sunrise,
then something of a moat
and a fiery pin in the head.

In 1984, Kurtág created added his own artistic link into this chain by setting this poem to music. The powerful, yet tender emotion of pain and its many faces is reflected throughout the piece, most notable through the falling chromatic sighs.

Adrienne Albert- Albert is a living/working composer currently residing in Los Angeles, California. *Circadia* was commissioned in 2002 by Californian bassoonist, Carolyn Beck. Albert got her start as a successful musician after being actively sought out by Stravinsky to perform (sing) his works while studying at UCLA. As a composer, she also has worked closely with notable names such as Leonard Bernstein and Phillip Glass. She describes this work as the “daily pulse and cycle of activities observed in many living organisms.” The first movement, “Cycles” uses polyrhythmic and percussive elements as the bassoon and piano enjoy motive interplay. “Nightfall” is an empathetic, stand-alone movement which depicts the melancholy phases and nature and life, while “Spring Ahead” is a nod toward the rejuvenation of the changing seasons and the happiness that is experienced with the oncoming of spring.