

Shengwen Wu
Clarinet

GRADUATE STUDENT RECITAL SERIES
RECITAL HALL
NOVEMBER, 26TH, 2013 • 7:30

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

School of Music

Program

La Naissance d'un Papillon

Dedicace

1, La chenille

2, La chrysalides

3, Le papillon

Yvonne Desportes

(1907-1993)

Concerto for Clarinet and String Orchestra with Harp and Piano

Aaron Copland

(1900-1990)

There will be a 10-minute intermission

Sonatina for Clarinet and Piano

Joseph Horowitz

(1926-)

1, Allegro calmato

2, Lento, quasi andante

3, Con brio

I Want To Be Happy (Transcription of Stan Getz)

Vincent Youmans

(1898-1946)

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Special thanks to the great musicians:

Gail Novak—Piano

Aleksey Izotov—Piano

Alex Oliverio—Guitar

Ben Hedquist-- Bass

Dr.Robert Spring—Clarinet Instructor

Dr.Joshua Gardner—Clarinet Instructor

Program Notes

La Naissance d'un Papillon-- Yvonne Desportes

French composer Yvonne Desportes's *La naissance d'un papillon* (The Birth of the Butterfly) is in four sections. After a short dedication to Guy Dangaïn, the final three sections represent the life stages of the butterfly: worm, cocoon, and butterfly. It is a virtuosic work that uses multiphonics, flutter tonguing, glissandos, etc. It is very technical at times.

Concerto for Clarinet and String Orchestra with Harp and Piano-- Aaron Copland

Copland's interest in American music extended beyond folk tunes and cowboy songs to jazz. His interest lay dormant for 20 years, until jazz clarinetist Benny Goodman, commissioned this concerto from him in 1947. Goodman and conductor Fritz Reiner gave the first performance on a radio broadcast from New York featuring the NBC Symphony Orchestra, on November 6, 1950. The concerto consists of one continuous movement, with a solo cadenza linking the two main sections. The opening portion is slow and lyrical, almost like a lullaby. The solo cadenza begins in the same mood, but gradually the rhythms of jazz and South American dances make their way into the music, ushering in the bouncy, virtuosic second half.

Sonatina for Clarinet and Piano-- Joseph Horowitz

This work was composed between January and April 1981 at the request of Gervase de Peyer and Gwenneth Pryor, who premiered it at Wigmore Hall, London on May 12, 1981.

The Sonatina is light-hearted and follows a traditional pattern of the three-movement division. The first, in classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is an

A-

B-A song structure employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo which alternates two themes in equal proportions, exploiting the upper register of the clarinet. The harmonic idiom of the whole work is obviously tonal, and, like most recent compositions of Horowitz, the Sonatina is melodically and rhythmically much influenced by jazz and other popular music. It calls for equal virtuosity from both players.

I Want To Be Happy (Transcription of Stan Getz)—Vincent Youmans

"I Want to Be Happy," by composer Vincent Youmans and lyricist Irving Caesar is from the Broadway show *No, No Nanette* which was ultimately a big success but had a checkered beginning. "I Want to Be Happy" charted several times over thirteen years. Film versions of the show were brought out in 1930 (starring Bernice Claire, Alexander Gray, and Lucien Littlefield) and 1940 (starring Anna Neagle, Richard Carlson, and Roland Young). S.Z. Sakall played Jimmy in 1950's *Tea for Two* which updated the plot for stars Doris Day and Gordon McRae, who sang "I Want to Be Happy." Stan Getz recorded "I Want to Be Happy" with the Oscar Peterson Trio, and it has been covered by the Glenn Miller Orchestra, bassist Charles Mingus, vocalist Sarah Vaughan, violinist Joe Venuti, and pianist Thelonious Monk. Since 2000 it has been recorded by bassist Ray Brown, trombonist Bill Watrous, pianists Monty Alexander and Cedar Walton, vocalist Stephanie Nakasian, and saxophonist Scott Hamilton. Both vocalist Tierney Sutton and guitarist John Pisano recorded the song in 2007.