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4-16-2012

## Guest Artist Recital: Anne Dervin, Clarinet; April 16, 2012

Anne Dervin Clarinet

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## Upcoming Events

### Monday – 16, April 2012

Guest Artist, Rex Martin, *tuba* 8:00 PM KRH \*

### Tuesday - 17, April 2012

Convocation Hour 11:00 AM CPA \*

Faculty String Quartet 7:30 PM KRH \*

### Wednesday - 18, April 2012

Andrew François, *viola* 6:00 PM KRH \*

Piano Project 8:00 PM KRH \*

### Thursday - 19, April 2012

Music Factory Concert 8:00 PM KRH \*

### Friday - 20, April 2012

Matt Brusca, *percussion* 6:00 PM KRH \*

Jazz Ensemble I & II 8:00 PM CPA

### Sunday - 22, April 2012

Guest Artist Master Class, 8:00 AM KRH \*

Kenneth Tse, *saxophone*

Symphonic Winds Concert 3:00 PM CPA

Guest Artist Recital 5:00 PM KRH \*

Kenneth Tse, *saxophone*

Brooke Davis, *collaborative piano* 8:00 PM KRH \*

### Monday - 23, April 2012

Nick DiSalvio, *saxophone* 6:00 PM KRH \*

Chamber Winds 8:00 PM KRH \*

### Tuesday - 24, April 2012

Student String Chamber Concert 7:30 PM KRH \*

### Wednesday - 25, April 2012

Gillian Borth, *viola* 6:00 PM KRH \*

Guitar Studio 7:30 PM KRH \*

Symphonic Band and University Band 8:00 PM CPA

\*- Free Admission

Illinois State University  
College of Fine Arts  
School of Music

## Guest Artist Recital Series

Anne Dervin, *Clarinet*

Joshua Russell, *Piano*

Center for the Performing Arts

April 16, 2012

Monday Evening

7:00 p.m.

This is the one hundred and ninetieth program of the 2011-2012 season.

## Program

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Duo Concertant Darius Milhaud  
(1892-1974)

Three Scenes for Solo Clarinet (2000) Shulamit Ran  
(born 1949)  
Bold  
"Chameleon"  
[Entr'acte]  
Song

Fantasy (...those harbor lights) (1983) Joan Tower  
(born.1938)

~ Intermission ~

Sonata for Clarinet and Piano Jennifer Higdon  
(born 1962)  
Calmly  
Declamatory

## Program Notes

### *Sonata for Clarinet*

*Jennifer Higdon*

*Sonata for Clarinet* is a new arrangement by the composer of *Sonata for Viola* (1990). Of the original work, the composer writes:

This piece was written as a conventional work in that its harmonies come out of the tonal tradition. It was written with the traditions of other viola sonatas in mind (Hindemith, Clarke) and was undoubtedly influenced by some of the flute music that I have played (Prokofiev Sonata & Copland Duo).

Pulitzer-prize winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) is one of the most performed living American composers working today. Her list of commissioners range from the Cleveland Orchestra to the Philadelphia Orchestra; from eighth blackbird to the Tokyo String Quartet; and from The President's Own Marine Band to such artists as Hilary Hahn. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Serge Koussevitzky Foundation, the Guggenheim Foundation, the American Academy of Arts & Letters (two awards),

## About the Artists . . .

*Joshua Russell* has performed as a pianist, organist, and conductor throughout the United States, Europe, and Haiti. Widely regarded as an expert on the piano music of Haiti, Dr. Russell recently performed an encore recital of Haitian piano music at the Haitian Embassy in Washington, D.C., after which Haitian Ambassador Raymond Joseph stated:

"As an interpreter of Haitian music, you could not find a better person. He was an inspiration to everyone who heard him. He is an inspiration to me."

Dr. Russell has appeared as an orchestral soloist and in recitals at nationally visible venues such as the American Liszt Society National Festival, the San Genarro Festival of Los Angeles, and the Lasker Summer Music Festival (North Carolina). Joshua performed as a guest artist at the 2009 Liszt-Garrison International Piano Competition in Baltimore and was recently invited to serve as the Guest Co-Chair for the 2011 Liszt-Garrison Competition. His upcoming schedule includes appearances across the United States and Canada.

Dr. Russell is in demand throughout the United States for his entertaining and educational workshops and has been a speaker on the topic of "Piano Music around the World" at national conferences of the Music Teachers National Association (MTNA) and the College Music Society.

*Dr. Anne Dervin*, clarinet, is an active chamber, orchestral, and solo performer and teacher. She has appeared in recitals and performances throughout the Southeastern and Midwestern United States and Canada. As an orchestral musician she is a member of the Long Bay Symphony Orchestra (South Carolina) and has performed with North Carolina Symphony, North Carolina Opera, Chamber Orchestra of the Triangle, North Carolina Vocal Ensemble, Fayetteville Symphony Orchestra (North Carolina), Opera Carolina, Peoria Symphony, and Jackson Symphony.

She has been a member of the faculties of East Carolina University and Coastal Carolina University, and is an active private instructor. Anne has been a guest clinician in middle and high schools and guest artist at various universities. Her research interests and work include clarinet pedagogy, music of the Holocaust, and interdisciplinary studies. She held Graduate Research Fellowships at Michigan State University, has been the recipient of private grants for pedagogical research, and was a finalist in the International Clarinet Association's Research Competition.

She was the third prize winner in the Music Teachers National Association Young Artist National competition and has served as an adjudicator and judge for the organization's state competitions.

She received her Doctorate of Musical Arts from Michigan State University, and Masters and Bachelors of Music (with highest university honors) from East Carolina University. She completed Graduate Studies at the University of North Carolina School of the Arts. Her teachers include Elsa Ludewig-Verdehr and Robert Listokin.

### *Three Scenes for Clarinet*

Shulamit Ran

Of the work the composer writes:

The process of contemplating a yet-to-be-written composition has always conjured up in my mind the images of a person embarking on a journey to a mysterious, unknown destination. All is possible – the freedom is both exciting and daunting! Time and again, as I begin this process, two decisions, often determined by the external circumstances of a commission, help ground my impulses and direct me to a road on which to travel. There are the projected length of the piece (akin to the painter’s size of canvas), and its instrumental forces (or cast of characters).

Having previously written a single movement solo clarinet piece [For An Actor: Monologue], of a length similar to what was envisioned here, I opted this time to compose a set of three moderately short pieces forming a single entity. Almost by compulsion, I found myself drawn once again to what is, in my mind, the clarinet’s uniquely dramatic persona. The three contrasting scenes take us on a mental and emotional journey. Diverse as the journey’s spaces are, though, the traveler remains the same, yet going through a process of transformation. The first movement intersperses bold and dramatic music with slow, contemplative, almost otherworldly music. The second movement is volatile and mercurial, juggling the graceful and dance-like with music of great ferocity. A brief, static Entr’acte separates the second movement from the song-like last movement. The slow music from the first scene returns and is transformed, recast, and ultimately brought to a new sphere of consciousness.

The work was commissioned by Yamaha Corporation Band and Orchestral Division for Arthur Campbell.

Shulamit Ran, the Andrew MacLeish Distinguished Service Professor of Music, at the University of Chicago, is a Pulitzer Prize-winning composer with special interest in performance and in the study of contemporary music. Ran is the artistic director of *Contempo*, the University’s acclaimed performers of modern classical music and served as Composer-in-Residence with the Chicago Symphony Orchestra (1990-1997) and the Lyric Opera of Chicago (1994-1997).

Ran’s *Symphony* earned the 1991 Pulitzer Prize in Music and the 1992 Kennedy Center Friedheim Award. Additional honors include a 1998 Koussevitsky Foundation Grant.

She is the recipient of five honorary doctorates. She was elected a Fellow of the American Academy of Arts and Sciences in 1992 and of the American Academy of Arts and Letters in 2003. Recording releases in 2007 of her music include “Credo/Ani Ma’amin” by the vocal ensemble Chanticleer on Warner Classics and orchestral works “Legends” with the Chicago Symphony conducted by Daniel Barenboim and Violin Concerto on Albany Records. Ran been at Chicago since 1973.

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***Fantasy (...those harbor lights)***

***Joan Tower***

Tower's *Fantasy for Clarinet and Piano* (1983) was commissioned by and dedicated to clarinetist Richard Stolzman. Many of Tower's works have titles that are abstract in nature; Tower has said she avoids giving titles that would make her works programmatic. Elements of both the piano and clarinet part draw from one of Tower's favorite tunes, "Harbor Lights." The song, written in 1937 and made popular by such recording artists as Bing Crosby, Elvis Presley, and Willie Nelson, may be heard in small fragments in the work but is not clearly stated. The dramatic one movement work combines beautiful, slow lyrical passages with virtuosic rhythmically driving chamber writing and extended cadenza-like passages for both instruments.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). Tower studied piano and composition at Bennington College and Columbia University. Her earliest works were serial in concept, but her music soon developed the lyricism, rhythmic drive, and colorful orchestration that characterize her subsequent works. She co-founded the Da Capo Chamber Players in 1969 as pianist — its accolades included the 1973 Naumburg Chamber Music Award — but also wrote several well-received pieces for the ensemble. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Her music is published by Associated Music Publishers.

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