

3-25-2014

Faculty Recital Series: American Music for Clarinet

David Gresham, Clarinet

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Illinois State University
College of Fine Arts
School of Music

Charles W. Bolen Faculty Recital Series

American Music for Clarinet
(with one exception)

David Gresham, *Clarinet*
John Orfe, *Piano*

with
Guest Artist
Stephen Heinemann, *Clarinet*

Kemp Recital Hall
March 25, 2014
Tuesday Evening
8:00 p.m.

This is the one hundred and twenty-seventh program of the 2013-2014 season.

Program

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

- | | |
|---|---------------------------------|
| Hlas II for Solo Bass Clarinet (1992) | Leonid Hrabovsky
(born 1935) |
| Leviathan for Two Clarinets and Piano (2011) | John Orfe
(born 1974) |
| Ritmorroto for Solo Clarinet (1995)
I.
II.
III. | Roberto Sierra
(born 1953) |
| An Illustrated Ontogeny of the Flower Snark for Clarinet and Piano (2013)
Dot*
Line
Pyramid
Prism
Cube
Metamorphosis I
Metamorphosis II
Flower Snark
*There are no breaks between movements. | Carl Schimmel
(born 1975) |

~ INTERMISSION ~

- | | |
|---|----------------------------|
| Scherzo for Clarinet and Piano (2014) | John Orfe |
| Three Studies for Solo Clarinet (2007)
1. Mountain Bird
2. Poignant Song
3. Relentless Machine | Karel Husa
(born 1921) |
| Sonata No. 2 for Clarinet and Piano (1969)
I.
II.
III.
IV. | Alvin Etler
(1913-1973) |

About the Composers

JOHN ORFE

Dr. John Orfe has won a Jacob K. Javits Fellowship, a Tanglewood Fellowship, a Morton Gould Award and nine Standard Awards from ASCAP, the William Schuman and Boudleaux Bryant prizes from BMI, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale, the Champaign-Urbana Symphony Orchestra, Ludovico, the Music Institute of Chicago, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. His works have been performed in Thailand, Canada, Russia, the United Kingdom, Germany, Australia, Central and South America, and throughout the US; his percussion trio Dragon has received performances by over fifty different ensembles. Ensembles that have performed his music include the Chicago Symphony Orchestra, the Minnesota Orchestra, the Illinois Philharmonic Orchestra, Dinosaur Annex, and the Aspen Contemporary Ensemble.

In 2010 The Northwestern College Choir (MN) toured Latvia, Estonia, and Finland with Orfe's O Crux. The Bradley Chorale (IL) sang Orfe's Crown of the Righteous on its tour of Denmark. The New York Times hailed his Cyclone for two violas as "the most striking and momentous work on the program" of a Carnegie Hall concert in March 2007. Oyster, commissioned by Ohio University's School of Music and School of Dance, was premiered in June 2008 and performed at the North Carolina School of the Arts in January 2009. Chamber Symphony,

commissioned by Alarm Will Sound and Ludovico, was performed by AWS in 2008 to critical acclaim in Moscow and St. Petersburg, Russia, and London, England in 2010. His Dowland Remix (2009) received glowing mention in Die Welt and the Hamburger Abendblatt following performances in Hamburg and Bremen, Germany.

As a pianist Dr. Orfe has performed across the US and in Central and South America in such venues as the John F. Kennedy Center for the Arts in Washington, D.C., Disney Hall in Los Angeles, Mandel Hall in Minneapolis, the World Financial Center in New York, the Isabella Stewart Gardner Museum in Boston, and Hertz Hall in Berkeley. His performances have been described as 'breathtaking' and 'hypervirtuosic' by such sources as LAWeekly, the New York Times, the Deseret News and the San Francisco Chronicle.

Leviathan, a concert allegro for two clarinets and piano, takes its title from the sea monster described in the Book of Job, Chapter 41. The immense and fearsome power of the beast are depicted through serpentine figures in the clarinets, percussive thrashings in the piano, and musical figures that are melodically and rhythmically mighty, mercurial, and wild. Leviathan, of course, is also the famous political tract by Thomas Hobbes written in 1651 during the English Civil War. Hobbes advocated a strong central government as a necessary prevention against social chaos - what he called "the war of all against all." There is no political link between my piece and Hobbes' tract; there is a looser connection insofar as aspects of my current harmonic practice resemble aspects of Hobbes' social contract under a sovereign. Leviathan was premiered by David Gresham, Stephen Heinemann and the composer as part of the 2011 Illinois New Music Festival at St. Joseph's Church in Peoria, Illinois.

ROBERTO SIERRA

For more than three decades the works of American composer Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. At the inaugural concert of the 2002 world renowned Proms in London, his *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. Many of the major American and European orchestras and international ensembles have commissioned and performed his works. In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms. . ." His *Sinfonía No. 1*, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition *Sinfonía No. 3 "La Salsa"*. Roberto Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony. In 2010 he was elected to the prestigious American Academy of Arts and Sciences.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico, and studied composition both in Puerto Rico and Europe, where one his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

The composer writes: "*Ritomorrito* are studies in new rhythmic ideas and the simulation of polyphony in an intrinsically homophonic medium by means of textural stratification. In the late 1980's I invented a new type of rhythmic language which comprises the juxtaposition of two incomplete units with with different subdivisions. For example, two eighth notes of a triplet might be followed by sixteenth notes, thus leaving the first quarter-note value truncated. This process generates a succession of irrational durations or pulses.

"In the first piece the rhythmic cells and the melodic motives act independently of each other. The second study explores contrapuntal ideas. Different lines, which are in constant imitation, are separated by means of dynamics and articulation. The last piece is really two different pieces that happen simultaneously: one starts in the low register with loud dynamics and aggressive rhythms and the other starts gently in the high register. Gradually the two travel through the register of the instrument in opposite directions, ending in the reverse positions from which they began."

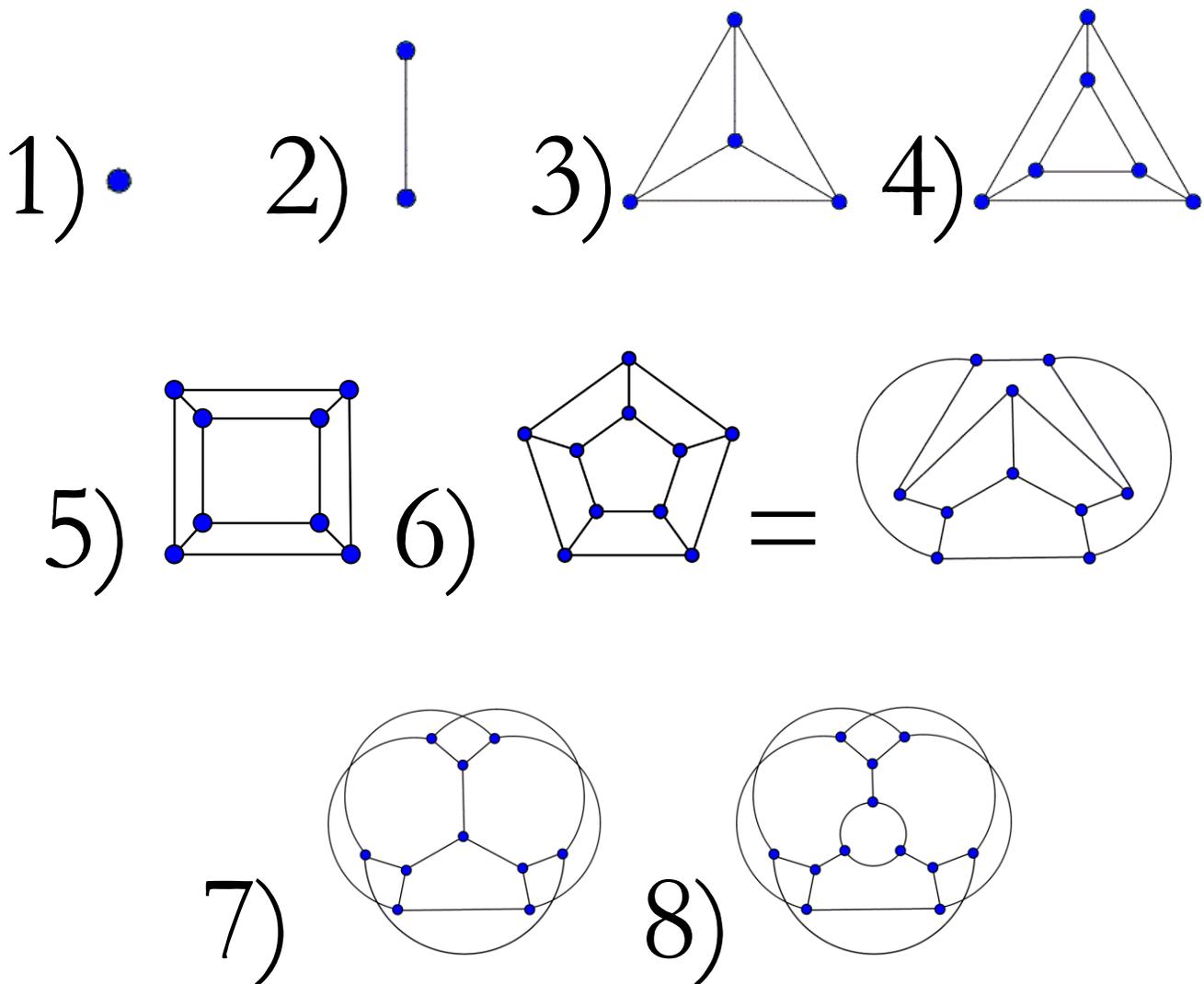
CARL SCHIMMEL

Carl Schimmel is a composer based in Iowa and Illinois. Praised by The New York Times as "vivid and dramatic," his recent music is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background. In infusing his music with extra-musical influences such as poetry, art, and even unusual words, he strives to construct nexuses of experience which reflect both the inner life of emotions and the outer physical world which shapes us and is shaped by us.

Winner of Columbia University's Joseph Bearns Prize and the Lee Ettelson Award, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America, Europe, Australia, and Asia. He has received performances and commissions from the California EAR Unit, the Left Coast Chamber Ensemble, the Minnesota Orchestra, North/South Consonance, saxophonist Taimur Sullivan, the Da Capo Chamber Players, Lucy Shelton, the Buffalo Philharmonic Orchestra, and many others. He is currently Assistant Professor of Music Theory and Composition at Illinois State University in Normal, IL.

Please visit <http://www.carlschimmel.com>.

An Illustrated Ontogeny of the Flower Snark, composed for David Gresham and John Orfe in fall of 2013, develops via a series of geometric metamorphoses. No more than a dot in its first life stage, it matures rapidly into one of the more bizarre life forms known to science. While the Flower Snark's name is descriptive of its ornate appearance in the adult phase, it belies the voracious and aggressive nature of the creature. Discovered in 1975 by Rufus Isaacs, the "J5" subspecies is the most studied; the ontogeny of the more primitive "J3" subspecies is illustrated below:



KAREL HUSA

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Three Studies for Solo Clarinet were composed in 2007 for the 60th Prague Spring International Music Competition in 2008 and dedicated to Professor Jiří Hlaváč for his 60th birthday. The three contrasting and virtuosic parts – *Mountain Bird*, *Poignant Song* and *Relentless Machine* - progressively represent three different characteristics of playing: *espressivo*, *legato* and *staccato*.

ALVIN ETLER

A student of Paul Hindemith, Etlar is noted for his highly rhythmic, harmonically and texturally complex compositional style, taking inspiration from the works of Bartók and Copland as well as the dissonant and accented styles of jazz. Though he played with the Indianapolis Symphony in 1938, he abandoned his orchestral life shortly thereafter to focus on his increasingly successful compositional career (which earned him two Guggenheim Fellowships during this period). In 1942 he joined the faculty at Yale University as conductor of the university band and instructor of wind instruments, where he began his studies with Hindemith. He also taught at Cornell University and University of Illinois before accepting a position at Smith College, which he held until his death. Etlar is also the author of *Making Music: An Introduction to Theory*, an introductory-level theory text published posthumously in 1974. (Biography from Wikipedia)