

The Ph.D./D.M.A. Programs in Music

May 12, 2023 12:00 p.m.

Baisley Powell Elebash Recital Hall



Hae Sol (Amy) Hur, clarinet Nenad Ivovic, piano

Four Autumn Landscapes (2007)

A Cold Clear Dawn

Maple Creek

Scattered Leaves

December Woods

Chris Rogerson
(b. 1988)

Clarinet Sonata, FP. 184 (1962)

Allegro tristamente

Romanza

Allegro con fuoco

Francis Poulenc
(1899–1963)

INTERMISSION

Three Pieces for Clarinet Solo (1919)

Sempre piano e molto tranquillo

♩ = 168

♩ = 160 *Forte from beginning to end*

Igor Stravinsky
(1882–1971)

Clarinet Sonata No. 1 in F Minor, Op. 120 (1894)

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Johannes Brahms
(1833–97)

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.
Please switch off your cell phones and refrain from taking flash pictures.

Notes on the Program

Born in 1988, **Chris Rogerson** is a composer of great talent and vision, whose music speaks to both the heart and the mind. With his unique voice and ability to connect with audiences of all backgrounds, he will continue to impact the world of classical music for years to come. According to *The New York Times*, his music was described as “haunting beauty” and “virtuosic exuberance”. Rogerson has been commissioned and performed music by prominent orchestras such as the Atlanta, Houston, Indianapolis, Milwaukee, and New Jersey, as well as the New World Symphony, San Francisco Symphony, Buffalo Philharmonic, and the Orchestra of St. Luke's.

His clarinet concerto, ***Four Autumn Landscapes*** was written in 2007 and dedicated to the world-renowned multifaceted clarinetist, Anthony McGill, who serves as the principal clarinet of the New York Philharmonic. The concerto was inspired by his childhood memories of Buffalo, New York. The piece consists of four movements that capture the atmosphere and landscape of the region during autumn. The music evokes a sense of nostalgia with lyrical melodies that are both introspective and expressive. The piece has been praised for portraying the beauty of clarinet sound and emotional depth. The first movement, *A Cold Clear Dawn*, portrays the early morning atmosphere of early fall when the air is crisp and summer has given way to autumn. The second movement, *Maple Creek*, evokes the image of trees lining a creek, their leaves transformed by autumn. The third movement, *Scattered Leaves*, represents the wind scattering the leaves everywhere, which is designed in scale-run in clarinet melodies throughout the movement. The final movement, *December Woods* depicts the transition from autumn to winter in Western New York, starting with stillness, then a storm, and finally a moment when the snow has fallen as the last leaf falls from a lone tree. Rogerson masterfully captures the essence of various autumnal settings by means of his creative utilization of the clarinet's broad dynamic range. By skillfully manipulating the clarinet's expressive capabilities, the composer delivers a powerful musical experience that transports the listener to different landscapes, ranging from a serene morning in early fall to a moment when the last leaf falls from a lone tree amidst the stillness of winter. (Source: <https://www.chrisrogerson.com>)

Francis Poulenc composed ***Clarinet Sonata, FP. 184*** in 1962, just one year before Poulenc's death. This was one of his last compositions and the manuscript was on his desk when he was found dead. The work was dedicated to Arthur Honegger, who was also a member of *Les Six*. It was premiered by two legendary musicians, clarinetist Benny Goodman and pianist Leonard Bernstein at Carnegie Hall on January 16, 1963.

The piece contains three movements however instead of following the classical German sonata form, Poulenc's piece takes inspiration from the less rigid 18th-century French sonatas of Couperin and Rameau. The first movement has a seemingly paradoxical tempo marking that blends playfulness with melancholy. The movement juxtaposes a whimsical clarinet introduction with a sweeping main theme, reminiscent of the grandeur and expansiveness found in Prokofiev's music. The central section of the movement is a delicate and poignant interlude, evocative of nostalgia and longing. The movement reflects a modern style with irregular harmonic progressions, unresolved dissonances, and frequent modulations, all while adhering to the framework of the sonata form and expressing Poulenc's neoclassical style.

Toward the end of the first movement, there is a hint of the beginning of the second movement, Romanza. The second movement opens with a slow and mournful melody played by the clarinet, accompanied by delicate piano chords. As the movement progresses, the piano takes on a more active

role, providing a counterpoint to the clarinet's melody with cascading arpeggios and flourishes. Although the center key of the second movement is in G minor, there are moments when the clarinet and piano appear to be playing in different keys, creating a sense of unease and uncertainty through modulation.

The third movement is written in a modified rondo form, A-B-C-A-B-C-A-Coda. Each section is connected through transition passages, creating a smooth and natural transition of mood and atmosphere. The sustained notes in the piano and arpeggios serve as an accompaniment, emphasizing the main melody and adding to its prominence. Throughout the movement, the clarinet and piano engage in a spirited dialogue, each instrument taking turns leading and following. The intense interplay between the two, with the clarinet and piano seemingly chasing each other in a playful game of musical tag.

Igor Stravinsky, who is widely considered the pioneer of 20th-century neoclassicism, has left an indelible mark on classical music history. One of his notable works is the *Three Pieces for Solo Clarinet*, composed in 1919, which has become a vital part of the solo clarinet repertoire. In his composition, Stravinsky expertly blends neoclassical characteristics that incorporate both tonal and atonal elements, as well as ragtime styles. By drawing on traditional musical forms and styles for tonal components, while simultaneously utilizing contemporary materials, such as atonal harmonies, rhythms, and set classes, Stravinsky creates a unique and innovative work. Moreover, the composer's choice to require the use of both A and B-flat clarinets throughout the piece is indicative of his desire to explore and showcase the clarinet's full dynamic range.

The first movement, *sempre piano e molto tranquillo*, translates to always soft and very calm. This movement is the slowest of the three and features a contemplative and serene atmosphere. Stravinsky focuses on exploring the deep, rich sonorities of the A clarinet, using its lower register to great effect. The first movement is structured in an ABA' form, with the B section providing a contrast to the more lyrical A sections through its use of different rhythms. Stravinsky's approach to tonality in this movement is more conservative than in his later movements, using traditional harmonic and melodic devices. However, he still manages to imbue the piece with a sense of modernity through his use of irregular phrases and unique timbre.

The second movement features a distinct contrast from the previous movement. Composed in a free-form style with a jazz improvisation approach, this movement lacks bar lines or a time signature. The tempo marking of the eighth note = 168 further reinforces the lively and improvisational nature of this piece. Compared to the previous movement, the intervals between notes in this movement are much wider and more intense. However, despite the apparent lack of pattern or rules, there are still clearly defined phrases and sections that Stravinsky indicated through breathing markings. By incorporating these markings, the melodic line becomes more fluid and the individual notes are more closely connected to one another. It is worth noting that the center tone of this movement is G (in A clarinet), as the first three phrases all end on G in either quarter or eighth notes, with the other notes being fast 16th triple notes. This emphasis on note G serves to unify the movement and give it a sense of coherence.

The final movement is characterized by its distinct use of the ragtime style. With a tempo marking of eight notes = 160, the movement demands a fast and lively rhythm that features a jumping ragtime feel. The form of the movement follows an A-B-A-C-A-B-A-Coda structure. Despite its simple and equal rhythmic patterns, it can be challenging to discern the form of the piece. However, the use of distinctive rhythms and a center tone provide a clear separation between the various sections.

Johannes Brahms experienced a profound musical transformation upon encountering the artistry of Richard Mühlfeld, a gifted clarinetist who served as the principal player in the Meiningen Hofkapelle Orchestra. Mühlfeld's expressive and captivating performance on the clarinet left a deep impression on Brahms, compelling him to abandon his initial plans for retirement and instead dedicate himself to composing four exceptional clarinet pieces, including the *Clarinet Sonata No. 1 in F Minor, Op. 120*. Through his intimate engagement with the unique timbre and tonality of the clarinet, Brahms not only enriched the clarinet repertoire but also revitalized his own creative output, ultimately cementing his place as one of the foremost composers of his era.

Allegro appassionato highlights the composer's exceptional skill in developing variation, a technique for manipulating musical material to create a cohesive and expressive musical narrative. The first movement features two primary themes that are artfully developed and transformed throughout the piece, showcasing Brahms' mastery of variation and his ability to create a richly textured and dynamic musical landscape. Brahms employs a range of musical devices, including rhythmic variation and key modulations, to create a complex and nuanced musical language. The clarinet and piano parts are intricately interwoven, each complementing and elaborating upon the other to create a multifaceted and emotive musical dialogue. In the concluding bars of the first movement, Brahms modulates from the somber key of F minor to the brighter and more optimistic key of F major. This tonal shift introduces an unexpected and intriguing element to the music, inviting listeners to reflect on the significance and implications of the sudden change.

The second movement, *Andante un poco Adagio* is in three parts of A-B-A form and is based on the key of A-flat major. The movement evokes a sense of tranquility and peacefulness, like a blissful dream, characterized by a lyrical and introspective melody that is shared between the clarinet and piano. Brahms employs a descending theme as the foundation of this movement and creates compelling melodies and develops them into rich and expressive musical language.

In the third movement, the composer adheres to an A-B-A form structure and maintains the key of Ab major that was established in the second movement. The movement is marked as *Allegretto* and is characterized by a charming and graceful waltz style, showcasing Brahms' ability to create music that is both technically complex and pleasing to the ear.

The final movement is marked as *Vivace* and is structured in the form of a Rondo. The movement is set in the key of F major, which serves to further reinforce the optimistic and uplifting mood established in the previous first movement. The movement starts with a lively introduction that provides an intriguing contrast to the introspective and contemplative character of the preceding movements. Brahms demonstrates juxtapose these contrasting elements, creating a sense of tension and excitement that carries throughout the movement. The Rondo form, characterized by its repetitive structure and recurring theme, serves to further reinforce the movement's sense of vitality and forward momentum.

About the Artists

Korean-American clarinetist **Hae Sol (Amy) Hur** has enjoyed a diverse career as a chamber, orchestra, and solo performer. Amy made her solo debut at Carnegie Hall's Weill Recital Hall on December 19, 2016, as a winner of the American Protege International Concerto Competition. Some of her notable competition accolades include winning the YoungArts award, Downbeat Music Award, Washington State Korean Music Association Youth Competition, Coeur d'Alene Symphony Young Artist Competition, and MTNA Young Artist Competition. Recently, she was nominated for the 2021 Yale School of Music Alumni Association Prize.

Amy has also made appearances at notable music festivals as a fellowship recipient, including the Marrowstone Summer Music Festival, Blackburn Napa Valley Music Festival, Norfolk Chamber Music Festival, and the Pacific Music Festival. This summer, Amy will be joining the Spoleto Festival as a clarinet fellow. She also regularly appears with the New Haven Symphony Orchestra and NHSO pops and is a substitute member of the New World Symphony. Furthermore, Amy has collaborated and performed with numerous ensembles in both Connecticut and New York City, such as Metropolis Ensemble, Pegasus: The Orchestra, Orchestra New England, Parlando, Princeton Symphony Orchestra, and more.

Amy holds a high school degree from the Interlochen Arts Academy. She completed her Bachelor of Music degree and Performer's Certificate at the Eastman School of Music and pursued her Master of Music and Master of Musical Art Degrees at the Yale School of Music. Her core clarinet mentors include Alexander Fiterstein, Emil Khudiyev, Kenneth Grant, David Shifrin, and Pavel Vinnitsky. Amy is a first-year Doctor of Musical Arts student at the Graduate Center of the City University of New York, studying under Pascual Martínez-Forteza.

At the age of four, **Nenad Ivovic** began his musical training at the Music School “Mokranjac” with Prof. Milica Vasiljević Bisenić. He completed his bachelor's degree with distinction at the Belgrade University of Arts under the tutelage of Prof. Nevena Popović at the age of nineteen. Nenad has received recognition for his outstanding musical abilities throughout his career, winning numerous awards at both domestic and international competitions. These include first prize at the Step Towards Mastery competition in Saint Petersburg, second prize at the Arianne Katcz competition in Tel Aviv, and third prize at the Jacob Flier competition in New York. In 2015, Nenad earned his Master of Music Degree from Tel Aviv University while studying with Prof. Emanuel Krasovsky. He has had the honor of collaborating with renowned musicians such as Andras Schiff, Emanuel Ax, Augustin Hadelich, Dmitri Bashkirov, Emerson Quartet, Mikhail Voskresensky, Joseph Kalihstein, Alexander Toradze, Tatiana Zelikman, and Peter Serkin, among others. In May 2019, Nenad completed his Master of Musical Arts degree at Yale University, guided by Prof. Boris Bernman. After graduation, he continued working at Yale School of Music as a collaborative pianist and chamber music coach. As of September 2022, Nenad has begun pursuing his Doctor of Musical Arts degree at the City University of New York - Graduate Center, with guidance of Prof. Julian Martin.