

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

December 6, 2016 7:30 p.m.

*Baisley Powell Elebash Recital Hall*



## Igor Begelman, clarinet Alexandre Moutouzkine, piano

*Canzonetta*, op. 19 (1888)

Gabriel Pierne  
(1863-1937)

Unfinished Sonata in D minor for viola and piano (1825)

*Allegro moderato*

*Larghetto ma non troppo*

Mikhail Glinka  
(1804-1857)

*Scaramouche*, op. 165d (1937)

*Vif*

*Modéré*

*Brazileira: Mouvement de samba*

Darius Milhaud  
(1892-1974)

### INTERMISSION

*Hot-sonata* for saxophone and piano (1930)

*MM = 66*

*MM = 112*

*MM = 80 Lamentuoso ma molto grotesto*

*MM = 132*

Erwin Schulhoff  
(1894-1942)  
arr. Igor Begelman

*Canzona* for clarinet and piano in F minor (1883)

Sergey Taneyev  
(1856-1915)

*Porgy and Bess Suite* (1944)

George Gershwin/Jascha Heifetz  
(1899-1937/1901-1987)  
arr. Igor Begelman

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

**Gabriel Pierné** (1863-1937) was a French composer, conductor and organist. The last skill led him to becoming the successor to his teacher Cesar Franck as organist at Sainte-Clotilde Cathedral in Paris. Pierné studied at the Paris Conservatoire before taking up the position of chief conductor for the concert series, Concerts Colonne in 1910. He maintained post until 1933, and during this time, he notably conducted the world premiere of Igor Stravinsky's *The Firebird*. Despite being predominantly remembered as a conductor, his **Canzonetta** remains a recognized piece in the Clarinet repertoire. Pierné composed for a variety of instruments. After all, he was a master musical craftsman, and his skill is as apparent in ear candy such as the *Canzonetta* for clarinet and piano, Op. 19 (composed in 1888), as it is in his weightier, "serious" organ and dramatic music. The Single-movement *Canzonetta* was dedicated to Pierné's friend Charles Turban. It is informally divided into several distinct but connected sections of music. The clarinet's wistful opening melody has hints of the *sicilienne* in its dotted rhythms; it is followed by a contrasting *scherzando* episode. Here the piano is granted the body of thematic action while the clarinet adds isolated arpeggios that are derived from the very first gesture of the piece. The dotted rhythms of the opening are completely dissolved during a *syrupier* section (*Più lento*), but soon both instruments develop a hankering for those old *sicilienne* rhythms and return to the opening music, this time with the tune in the piano. The closing section is truly magical: the clarinet makes a whispering run up the treble clef as the music drops from *pianissimo* to *triple-piano*, and then disappears as the piano provides a soft harmonic cushion.

**Mikhail Glinka** (1804-57) is commonly regarded as the founder of Russian nationalism in music. His influence on composers such as Rimsky-Korsakov, Borodin and Mussorgsky was considerable. As a child, he had some lessons from the famous Irish virtuoso pianist John Field who was living in Petersburg, but his association with music remained purely amateur, until visits to Europe which began in 1830. In both Italy and Germany, he was able to formally study and improve his compositional technique. His music offered a synthesis of Western operatic form with Russian melody, while his instrumental music was a combination of the traditional and the exotic. With a strong tendency of favoring larger works, Russian composers did not leave a significant cache of instrumental music. Most of the existing instrumental works are unique and offer a rare opportunity for an intimate connection with the author.

Glinka began his **Viola Sonata** in 1825 but never completed the work. The manuscript breaks off at the very end, a few measures short of the final bar of the second movement, which is actually two movements in one. There is physical evidence that he had intended another, possibly final movement, a rondo-polka, and there are sketches extant, but it seems he never got around to it. The final bars of the third movement were completed by the Russian musicologist and scholar V. Borisovsky in 1932. The opening movement, shows the scope of the young Glinka's thinking. Virtually nothing like had been composed in Russia up to this time. The music is by turns lyrical, dramatic and stormy and very romantic with much brilliant writing for both instruments. It has a distinct vocal quality as well. The second movement, is as noted two in one. The first part *Larghetto* is sedate and song-like while the second part, though not named, is very dramatic. Certainly, this is a work of historical importance but also it makes a nice and rarely heard choice for the recital hall.

During the mid-1930s French composer **Darius Milhaud** (1892–1974) composed much incidental music for theatrical productions, later reusing some of this material to great effect in

concert works. Towards the end of 1935 he wrote music for a production by the Comédie-Française of Bolivar, a new play by the Uruguayan-born French writer and dramatist Jules Supervielle on the life of South American revolutionary Simón Bolívar, which had its first performance in February 1936.

In May 1937 Milhaud composed music for a production by Henri Paspar for the Theatre Scaramouche Company of *Le médecin volant*—one of, as the composer recalled, ‘some very pretty shows for children adapted from Charles Vildrac’ after Molière. In France, the summer of 1937 was dominated by the Paris International Exposition for which Milhaud composed several works, including one for a concert of music for two pianos given by Marcelle Meyer and Ida Jankelevich. The work was **Scaramouche**, based upon material originally written for *Le médecin volant* (in the first movement and finale) and the overture to *Bolivar* (in the slow movement). In the end, Milhaud created three versions of this suite, the last of them in 1941 for clarinet and orchestra or piano.

The first movement is concerned with various contrasting themes, the first a bustling idea full of syncopations and brilliant octaves and a little rising tune, both of which lead to the very simple second main theme, reflecting the youthful audience for the play from which the music originally derives, almost as a nursery-song. The brilliant opening music soon engulfs the second theme in dazzling virtuosity. The second movement, very clear in layout, has a gentle theme in 4/4 as a lullaby—followed by a flowing fresh idea in 6/8, before the famous ‘Brazileira’ finale in rumba tempo, full of Milhaud’s distinctive polytonality *en passant*. The publisher Deiss was present at the concert and immediately offered to publish *Scaramouche* but Milhaud thought that the piece had no future. Deiss insisted and went ahead anyway to the eventual delight of both men. Milhaud also recalled that writing *Scaramouche* gave him enormous trouble. But audiences alike agree it was well worth the effort.

Few European composers of the 1920s and 1930s embraced jazz and added its features to their own styles as whole-heartedly as Prague-born **Erwin Schulhoff** (1894-1942). The protégé of Dvorak, Schulhoff was educated in the best European traditions and was one of the first generation of classical composers to find inspiration in the rhythms of jazz music. He was an exceptional improviser even in classical music and even more so in jazz. Schulhoff’s life in the Czech Republic quickly became endangered with the German occupation of the Czech lands in 1938-39. Schulhoff, as a communist of Jewish heritage, was doubly at risk, and he began the process of emigrating to Great Britain, France or the United States. After the occupation, however, it appeared that Schulhoff’s only hope was to escape to the Soviet Union. Schulhoff applied for Soviet citizenship for himself, his wife and his son, receiving it in April 1941. Schulhoff picked up his visa to emigrate on June 13, 1941, but, with the Nazi invasion of the Soviet Union on June 22, leaving the country became impossible, and Schulhoff was arrested the next day. Unlike other well-known Czech cultural figures of the so-called “Lost Generation”, like the composers Pavel Haas, Gideon Klein, Viktor Ullmann and Hans Krása, Schulhoff was arrested for being a Soviet citizen and a communist, rather than for being a Jew, and he was not taken to the notorious Theresienstadt camp. Initially held in the Prague YMCA, Schulhoff was deported to a concentration camp in Wülzburg, Bavaria, where he died of tuberculosis in August 1942.

**Hot-Sonate** was commissioned by Berlin radio station Berlin Funkstunde AG. By that time the English word "Hot" had become a synonym for jazz and this saxophone sonata is thoroughly hot both in that sense and in the expressive, gritty quality of many of its jazz elements. The opening movement is a lyrical one, in rhapsodic form, a kind of jazz club-ballad style. The brief second movement has riff-like figures for saxophone while the texture is held together by a syncopated

piano part. The third movement is the only one with a musical direction (the others all have just metronome markings). *Lamentuoso ma molto grottesco* is a low-down blues piece, with jazz phrasings and sounds in the solo part. The final movement is a jazz tango. The work was premiered by the commissioning radio station in 1930.

A younger contemporary of Tchaikovsky and his most trusted friend, **Sergey Taneyev** (1856-1915) was a truly extraordinary musician, equally accomplished and successful as a composer and a pianist. Despite obvious brilliance, however, Taneyev was often seen by his contemporaries as too pedantic and his compositions - too dry. That did not stop him from being experimental with his music. *Canzona* in f minor for clarinet (1883) is a rather unique composition. Despite the fact that in the second half of 19th century wind instruments were thriving in Western European music, their use by the Russian composers was limited to primarily orchestral compositions. This fact makes Taneyev's work even more fascinating.

All his life, Taneyev was interested in things that were considered old-fashioned in nineteenth-century Russia: early music, ancient literature, history, and counterpoint. Even his works were often written in early forms, such as suites, preludes and fugues, and madrigals. The **Canzona** for clarinet is another example. One of his rare compositions for solo instrument and orchestra, it was composed some time before 1883, but in January that year Taneyev revised it and completed it for one of the concerts at the Moscow Conservatory. It had its first performance on 22 January 1883 by a student with the student orchestra and Taneyev himself conducting. The music of this work is open, peaceful, measured, and lyrical, and the piece remains very popular in Russia while slowly gaining recognition among Western musicians.

While easily the most recognizable name on our program, **George Gershwin's** (1898-1937) music also endured being underestimated. Despite how **Porgy and Bess** is now standard fare at major opera houses, widespread appreciation for its seamless union of earthy folk melodies with brilliant composition was delayed until several decades after its composer's untimely death. *Porgy and Bess* caused a scandal in the 1930s for its all-black cast performing at venues then mostly frequented by whites. While the source material, drawn from poor neighborhoods in the South, might have fit the work's first black performers and their contemporary struggles, the idea of a prominent, celebrated white composer featuring ethnic African-American material was daring for its time. Nevertheless, widely popular today, "*Porgy and Bess*" is a classic American work whose many enduring melodies have been performed by an enormous variety of singers and instrumentalists in every conceivable style. Russian-American violinist Jascha Heifetz, wrote his suite based on the tunes from the opera for violin and piano during the autumn of 1944 at his house in Harbor Island, California. Probably the greatest at his craft in the 20th century, Heifetz was also highly adept at the piano - his arrangement evokes the vocal qualities of his first instrument, while equally featuring the second. He hewed very closely to the original songs, with only a few minor interpolations and the addition of various instrumental techniques that enliven the melodies in the absence of the Dubose Heyward and Ira Gershwin lyrics that one would hear a singer perform.

## About the Artists

Clarinetist **Igor Begelman's** virtuosity and imagination have been praised by critics as a "remarkable display of music making" and have earned him an impressive list of awards, engagements, and honors. An Astral alumnus and the recipient of an Avery Fisher Career Grant,

Mr. Begelman has appeared as soloist with major orchestras in the U.S. and abroad, including the Houston Symphony, L'Orchestre de la Suisse Romande, the Orchestra of St. Luke's, and I Musici de Montreal, among many others. His recital appearances have included engagements throughout Europe, Canada, Mexico, Japan, and Israel, as well as recitals in such distinguished venues as Philadelphia's Kimmel Center for the Performing Arts, Boston's Faneuil Hall, Carnegie's Weill Recital Hall, Lincoln Center, and the 92nd Street Y. Equally accomplished as a soloist and chamber musician, his appearances have taken him to the Caramoor, Ravinia, Marlboro, Tanglewood, and Schleswig-Holstein festivals. An active educator, Mr. Begelman gives regular master classes throughout the U.S. He has been a professor of Clarinet at the North Carolina School of the Arts and the Director of the Woodwind Program at the Bowdoin International Music Festival, and also teaches at Brooklyn College and Sarah Lawrence College. Raised in Kiev, Ukraine, Igor Begelman received a Master's degree from The Juilliard School and a Bachelor's degree from the Manhattan School of Music. His affiliation with the Piatigorsky Foundation allows him to teach and perform classical music in less traditional settings.

Russian pianist **Alexandre Moutouzkine** has appeared widely on the world's great concert stages. His performance in London's Wigmore Hall was hailed by International Piano magazine as "grandly organic, with many personal and pertinent insights, offering a thoughtful balance between rhetoric and fantasy...technically dazzling." His performance of Chopin Études in the Great Hall of the Moscow Conservatory was recorded live and released on the Classical Music Archives label in Moscow. Mr. Moutouzkine burst onto the U.S. concert scene at the age of 19, when he received the Special Award for Artistic Potential at the XI Van Cliburn International Piano Competition;

Mr. Moutouzkine has toured throughout Germany, France, Spain, Russia, Ukraine, Kazakhstan, and Italy as well as in countries throughout North and South America. He has also toured the U.S. and has given concerts throughout Europe, including Rome, Madrid, and London.

Mr. Moutouzkine holds both a Masters and a post-graduate degree from the Manhattan School of Music, where he studied with Solomon Mikowsky, and Bachelors degrees from the Hochschule für Musik und Theater in Hannover and Russia's Nizhny Novgorod Music Academy.