

4-10-2011

## Senior Recital: Brendon Lucas, clarinet

Brendon Lucas

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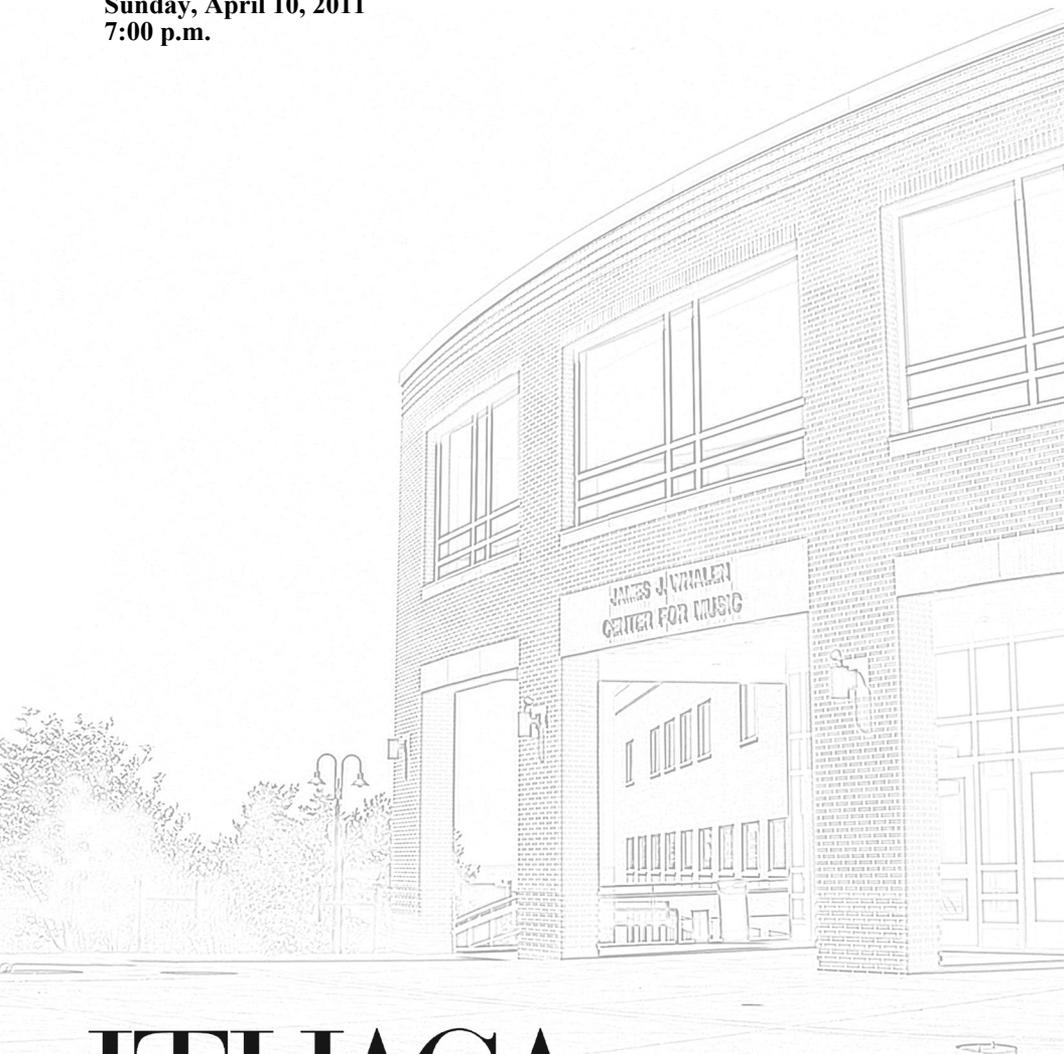
Lucas, Brendon, "Senior Recital: Brendon Lucas, clarinet" (2011). *All Concert & Recital Programs*. 169.  
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**Senior Recital:  
Brendon Lucas, clarinet**

**Mary Ann Miller, piano  
Daniel Mahoney, guitar**

**Ford Hall  
Sunday, April 10, 2011  
7:00 p.m.**



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## Program

Première Sonata for Clarinet in C and Piano  
Allegro con spiritoso  
Adagio  
Rondo, Allegretto

François Devienne  
(1759-1803)

Histoire du Tango  
Bordel  
Concert d'aujourd'hui

Astor Piazzolla  
(1921-1992)

## Intermission

Black Dog

Scott MacAllister  
(b. 1969)

A Set for Clarinet  
Allegro  
Adagio  
Allegro

Donald Martino  
(1931-2005)

Carnival of Venice (Theme and Variations)

Paul Jeanjean  
(1874-1928)

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This Senior Recital is in partial fulfillment of the degree Clarinet Performance and Music Education. Brendon Lucas is from the studio of Michael Galván.

## Notes

Devienne's first sonata is the lesser known of the two he composed for the clarinet between 1780 and 1800. This three movement work was originally composed for clarinet in C, but in modern editions is found only notated for the Bb clarinet with a C major accompaniment. This notation places the concerto-like virtuoso sections in written D major for the instrument, which makes a musically stimulating performance of the piece quite difficult. The performance you will hear this evening returns the piece to the instrument of its original composition to allow for an accurate representation of Devienne's gestures and nuance. The mood of the piece is very expressive and beautiful, and overall the style seems quite like the romantic mood Debussy, while portraying cheerfulness and playfulness of Mozart era works. Indeed, the music of Devienne is quite often mistaken for that of Mozart himself.

"Histoire du Tango" is one of Piazzolla's more ambitious multi-movement works, and is intended to depict the history of tango style music in four movements styled at thirty year intervals. The piece was originally composed for the flute and guitar in the 1980s, and has since seen a fair share of transcriptions and arrangements for various instrumental duos. The performance on this program retains the original classical guitar accompaniment, paired with a transcription for clarinet in A. You will hear the first and last movements which depict respectively Piazzolla's impressions of both the origins of tango music, and where it will move to in the "performance of today." You will hear heavy rhythmic syncopation, fast dynamic alterations and light, playful melodies indicative of Piazzolla's trade as a bandoneonist, and his experience with the tango orchestra.

As one of the clarinet repertoire's more modern contributions, Scott MacAllister's "Black Dog" actually finds its roots within the Led Zeppelin chart of the same title. Originally composed for clarinet and wind ensemble, this piece incorporates numerous fast technical passages and extended techniques intended to emulate the sound of a rock guitar. The Bb-Ab-Gb motive heard throughout the piece is taken directly from the vocal melody of the Led Zeppelin chart, as are a number of the repeated syncopated rhythmic motives. The piece revolves around two central rhythmic/melodic themes (one slow and lyrical, one technical and disjunct) which are rotated around one another to create the overall musical structure. The final cadenza allows the performer to, shall we say, "rock out" on all of the aforementioned compositional elements, and bring an explosive conclusion to this unique piece of clarinet literature.

Perhaps one of the more technically challenging solos for unaccompanied clarinet written in the 20th century, Donald Martino's "Set for Clarinet" represents a 1950s interpretation of what can only be described as clarinet jazz with a "modern" twist. The work is sprightly, with spiky rhythms and leaps of

register that demand a command of practiced technique. The second movement of the set, a slow, moody lament, reminds this performer of the solo clarinet movement in Messiaen's Quartet for the End of Time. All of the movements incorporate many elements of the jazz style of clarinet playing, and Martino even labels the piece as a "set" which is very reminiscent of the idea of jazz performance practice.

There are few musical themes that are quite so mutually shared among wind instruments than that which is known as "Carnival of Venice." The origins of the theme are actually quite well hidden in musical history, and numerous composers have taken up the task of creating a set of variations appropriate to the original melody. One account states that the theme originates from a piece entitled "The Bride of Venice" by English composer Sir Julius Benedict. Another states that the theme was built from an old Venetian tune called 'O Mamma Mia'. Paganini wrote a set of variations on this theme and named the set The Carnival of Venice in 1829. Alamiro Giampieri was another composer to have written variations on the melody. Jeanjean's interpretation obviously came much later and the set of variations he creates for the clarinet fall quite well beneath the fingers and provide the audience with a sweet taste of clarinet "sorbet" on any program. As the conclusion to this evening's performance Jeanjean's theme and variations on "Carnival of Venice" starts out quite melodiously and transforms into a whirlwind of music as the piece moves towards its virtuosic conclusion.