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Junior Recital: Brendon Lucas, clarinet

Brendon Lucas

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ITHACA COLLEGE

SCHOOL OF MUSIC

JUNIOR RECITAL

**Brendon Lucas, clarinet
Brendon Shapiro, piano
Joshua Oxford '07, piano**

**Hockett Family Recital Hall
Saturday, April 24, 2010
2:00 p.m.**

ITHACA

PROGRAM

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

Johannes Brahms
(1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

PAUSE

Tango Etudes (1987)

Astor Piazzolla
(1921-1992)

Sans indication
Molto marcato et energico

Sonatina, Op. 27 (1951)

Miklós Rózsa
(1907-1995)

Tema con variazioni
Vivo e giocoso

Scaramouche, Op. 165 (1937)

Darius Milhaud
(1892-1974)

Vif
Modéré
Brazileira

Junior recital is presented in partial fulfillment for the degree of
Bachelor of Music in Performance and Music Education.

Brendon Lucas is from the studio of Michael Galván.

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.

Program Notes

Johannes Brahms (1833-1897) was one of the leading musicians of the Romantic period. A traditionalist [and innovator (?)], his music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. In his 57th year (1890), Brahms retired from the world of music writing, only shortly thereafter to find himself unable to abide by his decision. Captivated by clarinetist Richard Mühlfeld's spirited interpretations with the Meiningen orchestra, Brahms was inspired to once again pick up composition. It was for Mühlfeld that he composed his Clarinet Trio Op. 114, Clarinet Quintet Op. 115 (both 1891), and both Clarinet Sonatas of Opus 120 (1894), the first of which is being performed on this program. Written for clarinet and piano, Brahms' **clarinet sonata in F minor Op. 120** is organized into four movements: *allegro appassionato*, *andante un poco adagio*, *allegretto grazioso* and *vivace*. As one of the masterworks of the literature for clarinet and piano, the four movements of this sonata capture the spirit and virtuosity of Brahms' writing, and allow both musicians to give a performance demonstrative of the unique complexity and character of their respective instruments.

Astor Piazzolla is perhaps Argentina's most famous tango composer and bandoneónist, known not only for his tango performances in concert halls but also for merging tango with jazz, something that still receives mixed affections especially from social tango dancers. Perhaps the continued popularity of Piazzolla's compositions is that while they maintain the percussive grit of tango dance hall music they can also be played by musicians of different performing genres who combine the skills of polished music reading with improvisational soloing. The six **Tango Etudes** were originally written for flute or violin. Popularized through transcription for the saxophone, they have also found a home in performance on the clarinet. The transcription was done through a joint effort between Claude Delangle and Piazzolla himself. The set of etudes can be performed either unaccompanied, or with piano as it will be heard on this program. Featured are Etudes three and five.

Miklós Rózsa compiled a unique variety of compositions throughout his career, and one might often recognize his name from the credits following a film in a movie theater. Rózsa's admirable film music tends to attract more attention than his "classical" compositions. The more one hears of those compositions, the more unfortunate it seems that this should be so, as his more classical compositions are never less than well crafted and intelligent, sometimes much more. While the composition date for Rózsa's **Sonatina** for unaccompanied clarinet is sometimes listed as 1957, it is more commonly known to have been written in 1951. Its two movements demand a wide variety of technique. The first is made up of a simple theme, slightly reminiscent

of Rózsa's Hungarian roots in its more or less modal nature, and seven variations rich in contrast. The second movement is marked *vivo e giocoso*, and provides the listener with persuasive and engaging rhythmic variety.

A true puzzle of compositional materials, **Scaramouche** is a patchwork quilt of music put together by **Darius Milhaud** from segments taken from his own earlier compositions. Not only was this work pieced together from various excerpts, it has also undergone various transcriptions from its original instrumentation. In 1936, Milhaud composed incidental music for a pair of plays presented at the "Comedie-Francaise" and "Scaramouche Theater" in Paris, France. The first, *Bolivar* by Jules Supervielle was accompanied by an orchestra of flute, clarinet, alto saxophone, a pair of trumpets, trombone, harp and celesta. It was from the incidental music for this production that the composer crafted the two outside movements of *Scaramouche*. The inside movement was put together from incidental music the composer wrote for a Molière play (*Le Médecin Volant*) originally for saxophone and piano, and performed at the aforementioned "Scaramouche Theater" just off the Champs-Élysée in Paris. This theater became the namesake for Milhaud's composition. Transcribed for two pianos, he first arranged the three movement solo work for alto saxophone and orchestra, which he published in 1937 as his Opus 165. He simultaneously published the work for two pianos as Opus 165b. The immense popularity of the work led to a transcription of the piece for clarinet and orchestra in 1937, the piano accompanied version of which you will hear as the conclusion of this program.