

10-8-2016

Faculty Recital: Richard Faria, clarinet

Richard Faria

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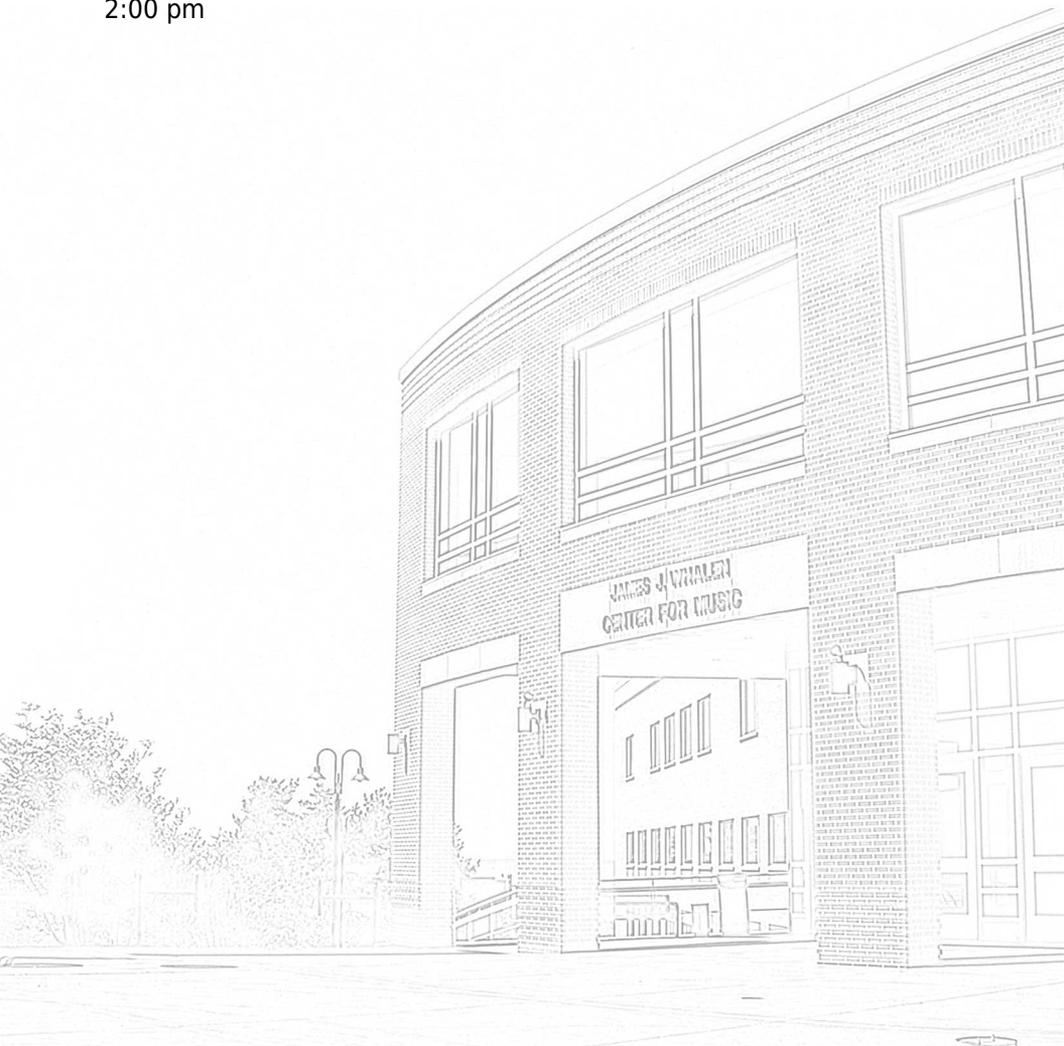
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Faculty Recital:
Richard Faria, clarinet

Vadim Serebryany, piano

Hockett Family Recital Hall
Saturday, October 8th, 2016
2:00 pm



ITHACA COLLEGE

School of Music

Program

Pastoral (1916)

Arthur Bliss
(1891-1975)

Romanian Folk Dances (1915)

- I. *Jocul cu băță* (Stick Dance)
- II. *Brăul* (Sash Dance)
- III. *Pe loc* (In One Spot)
- IV. *Buciumeana* (Dance from Bucsum)
- V. *Poarga Românească* (Romanian Polka)
- VI. *Mărunțel* (Fast Dance)

Béla Bartók
(1881-1945)
arr. Kálmán Berkes

Invisible Orthodoxy (2012)

- I. Free Salamander Exhibit
- II. Steam
- III. Cardboard Destruction
- IV. Crazy Bird on Oxford Avenue
- V. Golden Light

Cornelius Boots
(b. 1974)

Intermission

Ritmorroto (1995)

- I. *Con Absoluta Precisión Rítmica*
- II. *Con Calma*
- III. *Agresivo*

Roberto Sierra
(b. 1953)

Grand Duo Concertant, op. 48 (1816)

- I. *Allegro con fuoco*
- II. *Andante con moto*
- III. *Rondo. Allegro*

Carl Maria von Weber
(1786-1826)

Program Notes

Invisible Orthodoxy

for Bb clarinet and tape by Cornelius Boots

This piece features extremes of density and space: the densities give way to the space. For the performer, the core idea here is: don't panic. In writing this piece, I gave priority to the possibility of the performer relaxing into the tape part, as opposed to feeling like they had to keep up with it. The opening section was written as the main riffs for a progressive rock song that I was rehearsing with former members of the band Sleepytime Gorilla Museum: this new band is likely to be called Free Salamander Exhibit. After rehearsing with them for one year, I retired from performing in rock venues and drinking establishments so this meant I had to leave the band, even though they are my good friends and revered colleagues, and I took these riffs with me.

The subsequent sections are each tributes to the small cottage I lived in for 2 years on Oxford Avenue in Richmond, California with my cat, Ludo. I made lots of tea there ("Steam") and some of it changed my life. Meanwhile, Ludo continues his fondness for tearing up cardboard boxes ("Cardboard Destruction") when he is feeling impatient or feisty: he has done this since he was small and we have lived in 10 different places together now over the last 12 years. I hope it helps to clean his teeth because I don't let him go outside and kill birds and chew on their bones. The "Crazy Bird" is self-explanatory: I just had to record these bird songs that kept happening right outside my window. The "piano innards" duet that is featured on the tape was an improvisation recorded back at my old school, Indiana University, on a visit in 2011 to show my sweetheart, Felicia, around my old performance halls. We found two 9-foot grand pianos waiting for us to record! I added the cymbals and percussion when writing this piece. Felicia is also featured on her Celtic harp during the last movement, that was inspired by one of the key features of this cottage: the quality of sunrise light that entered in the morning ("Golden Light"). It was the simplest and most accessible feeling of gratitude and rightness that would visit on clear mornings, and it reflected the gratitude I felt for Felicia finding me in this cottage and sharing these moments with me (and Ludo). The Performance Notes for this ending say to the performer: "You should actually be feeling the energy field of your heart during this movement,

audiences are also sensitive to that: make yourself vast and humble."

To that I will only add, once more:

Breathe from the Heels.

- Cornelius Boots