

Performance Etiquette

So that others around you may enjoy the performance without distraction, we ask that you refrain from:

speaking audibly;
taking flash photographs;
entering or leaving the hall unnecessarily,
or any other aural or visual distractions.

Please turn off cellular phones and all other audible devices.

The use of unauthorized recording devices is strictly prohibited.

Thank you.



Ushering services provided by the Western Illinois University Chapter of Mu Phi Epsilon.

WESTERN ILLINOIS UNIVERSITY
*College of Fine Arts & Communication
& School of Music*

present

Faculty Recital

Eric Ginsberg, clarinet

and

Liang-yu Wang, piano



COFAC Recital Hall
Thursday, November 9, 2017
7:30 PM

*College of Fine Arts and
Communication Recital Hall*



WESTERN
ILLINOIS
UNIVERSITY

Program

Sonatine pour clarinette en si bémol et piano (1963) Pierre Sancan
(1916-2008)

Tema con Variazioni pour clarinette
en la et piano (1974) Jean Françaix
(1912-1997)

Tema
Variation I Larghetto misterioso
Variation II Presto
Variation III Moderato
Variation IV Adagio
Variation V Tempo di Valza
Cadence
Variation Prestissimo

Arlequin, pièce caractéristique
pour clarinette seule (1958) Louis Cahuzac
(1880-1960)

Sonata for Clarinet and Piano (1962) Francis Poulenc
(1899-1963)

French pianist and composer Pierre Sancan was born in Mazamet in the South of France. He began musical studies in Morocco and Toulouse before entering the Paris Conservatoire, where he studied conducting with Charles Münch and Roger Désormière, piano with Yves Nat, and composition with Henri Büsser. He won the Conservatoire's Prix de Rome in 1943. He wrote the clarinet sonatine in 1963 for Ulysse Delecluse, clarinet professor at the conservatoire. It has three sections, Allegro, Andante sostenuto, and Vivo, in one continuous movement.

Françaix's variations for clarinet was a commission by the Paris Conservatory for the clarinet department's Pièce de Concours. Composed in 1974 for that year's trials, Françaix dedicated Tema con variazioni to his grandson Olivier, whose name can be heard in the little three-note motif in the theme.

Louis Cahuzac defined a style of clarinet playing that continues to influence many of us as we explore his numerous compositions and listen to his legendary recordings. This style emphasized a liquid tone and elegant legato: a very civilized approach to the challenges of playing. He studied with Cyrille Rose, whose etudes also continue to haunt us as we prepare for auditions or coach students to do so. Cahuzac provided this description of *Arlequin*, which is translated here by my sister, Rena Ginsberg:

The composer wanted to depict the main attributes of this Italian *Commedia dell'arte* character: the comical and whimsical qualities that amuse and entertain us as he bumbles and blunders and that make us laugh as he encounters both joy and pain. The clarinet's job here is to translate the character's pirouettes, u-turns and exuberance and his somewhat grotesque melancholy. The composer's use of some rather discreet allusions to jazz rhythms and styles represents the fact that a character like Harlequin is timeless and can thus be portrayed through any genre of music.

The sonata for clarinet was one of the last pieces Poulenc composed and it is dedicated to his old friend and fellow member of *Les Six*, Arthur Honegger. It is his third and, perhaps, best composition for the instrument, earlier ones being a sonata for two clarinets and a sonata for clarinet and bassoon. Benny Goodman, a source of inspiration for us on a slightly different level than Cahuzac, commissioned the sonata. Goodman was supposed to play its premiere with the composer himself, but Poulenc died and he performed it with Leonard Bernstein. The sonata is in three movements, with the first itself divided into three continuous parts.