

Ithaca College Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

10-30-2013

Guest Recital: Marianne Gythfeldt, clarinet

Marianne Gythfeldt

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

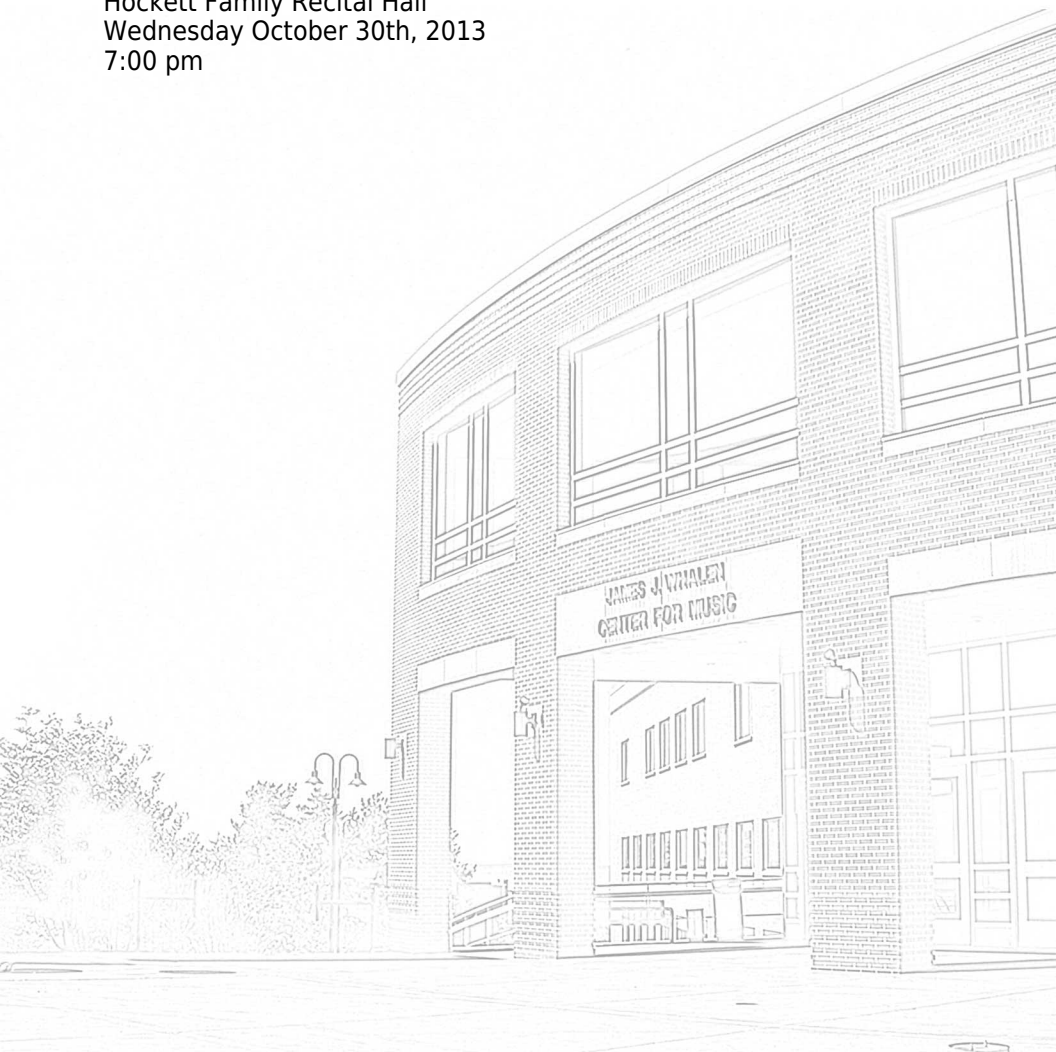
Gythfeldt, Marianne, "Guest Recital: Marianne Gythfeldt, clarinet" (2013). *All Concert & Recital Programs*. 2295.
https://digitalcommons.ithaca.edu/music_programs/2295

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Guest Recital:
Marianne Gythfeldt, clarinet

Richard Faria, clarinet
Xak Bjerken, piano

Hockett Family Recital Hall
Wednesday October 30th, 2013
7:00 pm



ITHACA COLLEGE

School of Music

Program

Three Duos Concertants for Two Clarinets,
Duo IV, edited by Himie Voxman
Moderato
Minuetto con Grazia-Trio-Minuetto II

F. Joseph Haydn
(1732-1809)

Fantasy Pieces for Clarinet and Piano, op. 73
(1849)
Zart und mit Ausdruck
Lebhaft, Leicht
Rasch und mit Feuer

Robert Schumann
(1810-1856)

A Set of Stravinsky
Pastoral for two clarinets (1907)
Three Pieces for solo clarinet (1918)

Igor Stravinsky
(1882-1971)

Intermission

Sonata for solo clarinet (1972)
Lento, poco rubato
Allegro giusto

Edison Denisov
(1929-1996)

Quanti for clarinet and electronic sounds (1991)

Luigi Ceccarelli
(b. 1953)

Première rhapsodie for clarinet and piano (1910)

Claude Debussy
(1862-1918)

Biographies

Marianne Gythfeldt

Marianne Gythfeldt has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage.

She is equally at-home in traditional, contemporary and alternative genres as clarinetist of Zephyros Winds, Consortium Ardesia, Collide-O-scope, SEM Ensemble, and former member of the Naumburg award-winning group New Millennium Ensemble. She is also a frequent performer with Orpheus Chamber Orchestra and Talea Ensemble in New York City. She was recently appointed Assistant Professor of clarinet and woodwind coordinator at Brooklyn College Conservatory where she will continue her work as a leader in arts engagement, outreach and development. Ms. Gythfeldt spent eight years as clarinet and chamber music professor at the University of Delaware where she won the Delaware Division of the Arts established artist award. The grant award was used to commission four new electroacoustic works for clarinet and electronics to be premiered in 2014. Ms. Gythfeldt has recorded with CBS Masterworks, CRI, Albany, Koch and Mode Records.

Luigi Ceccarelli

Luigi Ceccarelli studied Electronic Music and Composition at Pesaro Conservatory. Since the 1970s he has worked as a composer using the most advanced and modern electronic technology available. He is interested in all forms of sound, irrespective of genre, and in the relationships between music and the performing arts.

His work as a composer has brought him international recognition. He has won three Bourges Festival Prizes: in 2004 (Euphonie d'or), in 2003 for the performance of "Live*" and in 1996 for "Birds", for digitally processed clarinet and birdsong. In 2002 he won the UBU Prize (given by Italian theatre critics and awarded to a musician for the first time on that occasion), as well as the Special Award of the jury at the MESS Festival in Sarajevo and the Special Prize at the BITEF Festival in Belgrade for "Requiem". In 1999 he received the "Hear" Prize by Hungarian Television and in 1997 and 1998 the "Honorary Mention" at the Ars Electronica Festival at Linz (Austria). His works, together with those of Edison Studio, have been chosen for performance at the International Computer Music Conference in 1995 (Aharus), 1997 (Thessaloniki), 1999 (Beijing), 2000 (Berlin), 2002 (Göteborg) and 2003 (Singapore). In 2005 he also received the "Opus Prize" from the "Conseil de la Musique du Quebec".

Luigi has held the post of Professor of Electronic Music at the Conservatory of Perugia since 1979.

Xak Bjerken

The American pianist and music pedagogue, Xak Bjerken, earned his bachelor's degree cum laude at UCLA, studying with Aube Tzerko, and his master's and doctoral degrees from the Peabody Institute as a student and teaching assistant to Leon Fleisher.

has given solo and chamber music recitals in Europe and throughout the USA. Orchestral solo appearances include Edinburgh with the Scottish Chamber Orchestra, Rome with the Spoleto Festival Orchestra and in Disney Hall, Los Angeles, with members of the Los Angeles Philharmonic Orchestra. He has performed at the Royal Concertgebouw Hall in Amsterdam, Alice Tully Hall, Weill Hall, the Kennedy Center, and has given recitals throughout Europe.

Xak Bjerken is the pianist of the Los Angeles Piano Quartet, which tours the USA regularly and he was for nine years a member and later a co-director with Steven Stucky of ensemble X, a new music group. He has held chamber music residencies at the Tanglewood Music Center and the Festival of Two Worlds in Spoleto, Italy, performed at the Olympic Music Festival, the Tucson Winter Chamber Music Festival, and served on the faculty of the Eastern Music Festival and the Icicle Creek Festival.

Since 2011, Xak Bjerken has been on the faculty at Kneisel Hall in Maine, and at the Bennington Chamber Music Conference in Vermont. He is an Professor of Piano at Cornell University, was music director of Cornell University Chamber Orchestra.(2002-2004), and of Cornell Symphony Orchestra (2004), and is and Co-Artistic Director of Mayfest - Conello International Chamber Music Festival

His first solo recording for CRI, released in 2001, was entitled "High Rise;" he has also recorded for Chandos, Albany Records, Fleur de Son, and Koch International, and in 2010, his recording for Chandos of music by Stephen Hartke received much acclaim.

Program Notes

Franz Joseph Haydn

Although Papa Haydn, widely considered the father of the Classical period, did not write solo works for clarinet, he did include the clarinet in his later symphonies and operas. However, his treatment of the clarinet was much more conservative and cautious than that of Mozart. Therefore, it is a pleasure to find these duos that allow the clarinet to partake in the violinistic brilliance of Haydn.

“Transcriptions for two clarinets of Mozart’s compositions for strings and keyboard appeared as early as 1799, and many present-day editions of these duets exist. Less well-known are those of Haydn. According to Anthony Hoboken the *six duos concertants pour deux violons* was published in 1806. The publications vary as to key and order of duets, but both are based on the string quartets of opus 9 and opus 33.” (H. Voxman)

Robert Schumann

Three Fantasy Pieces (Drei Fantasiestücke) for Clarinet and Piano, Op. 73, were written in Dresden in 1849 after an emotionally exhausting project of writing an opera. The work was created for evenings at home playing chamber music with friends from the Dresden Statskapelle Orchestra. Originally called Night Pieces, it was changed to Fantasy pieces to depict the moody nature of the work. Fantasy implies the romantic notion of how the piece was composed; with compositional whimsey. This work is often referred to as a song without words, for its lyrical stance, but also functions as an integrated counterpoint between clarinet and piano, with the single-voice instrumental line woven into the texture of the piano part.

Claude Debussy

The *Première rhapsodie* (First Rhapsody) by Claude Debussy was composed between December 1909 and January 1910. It was dedicated to the French clarinet professor Prosper Mimart, and was a creation for the Paris Conservatory clarinet competition. Considered a masterpiece of the clarinet repertoire, it masterfully encapsulates the dual-spirit of the instrument; the warm woody quality and the jazzy, playful character.

"In 1909 Fauré appointed Debussy to the governing council of the Conservatoire, le Conseil Supérieur, a sign of prestige and an appointment that paid a stipend Debussy desperately needed [Debussy] did hear the clarinet juries in July 1910, when his *Rhapsodie* was performed. On 8 July he indicates to Durand that he will report on the eleven clarinetists "if I survive." However, on 15 July he writes, "The clarinet competition [the previous day] went extremely well and, to judge by the expressions on the faces of my colleagues, the *Rhapsodie* was a success...One of the candidates, Vandercruyssen, played it by heart and very musically. The rest were straightforward and nondescript." (from an International Clarinet article; Debussy for clarinet solo: The music and the Conservatoire context by John Gaulty and James Briscoe

Quanti for Bb clarinet and clarinet sounds

The title of this work refers to the existence of subatomic particles whose behavior is recognized statistically without knowledge of all the specific details of their individual movements. This piece, by analogy, follows in some respects statistical laws present in a kind of macrostructure. This take place in precise form and guidelines established by the composer; for example, during the composition the range of the melodic material does change but always according to predetermined guidelines. Other parameters, however, such as intensity, timbre and pitch, are governed on a microstructural level following the quantum theory and are thus not predetermined but rather solutions chosen at random by the computer. The part performed live acts as a complement to those controlled by the computer recorded on tape. There are usually eight simultaneous parts (seven on tape and one performed live) which are indistinguishable from one another.

Apart from the final section, the melody is very quick with almost all of the sounds as short as possible. One may think of them as the minimal signifying particles (quanti) of the clarinet sound. The sounds produced by the sampler are actually fragments (recorded beforehand by David Keberle) of all the possible and "impossible" effects which the clarinet is capable of producing, including multiphonics, short "staccatos", "sforzatos", breath sounds, and key

clicks.

Edison Denisov

Born in Siberia, he became a musical activist during the repressive era of Soviet rule. A student of Shostakovich, he was a leader in the Russian avant-garde movement and his charitable work enabled the exchange of music between European and Russian composers. Although his music shows traces of a traditional Russian heritage, it is his modernist language that defined him as a composer.

I first heard Denisov's unaccompanied Sonata performed by Charlie Neidich many years ago. It was such a brilliantly crafted piece with clear structure and beautiful expressive qualities. Also Charlie's delivery was magnificent and inspiring! The whole thing made a strong impression on me, and I am glad to finally have a chance to program it on a recital!

Igor Stravinsky

Stravinsky was one of the most influential composers of the 20th century. Well-known for his large-scale works such as Rite of Spring and Petrushka, he was forced to limit his ensemble forces during and leading up to World War I. This period saw the creation of L'Histoire du Soldat, Pastoral and Three Pieces for Clarinet. Pastoral was written in 1907 at Stravinsky's summer home in the Ukraine while under the supervision of Rimsky-Korsakov. It was written for several different configurations of instruments; soprano, oboe, English horn, clarinet, and bassoon (1923), violin and piano (1933), violin, oboe, English horn, clarinet, and bassoon (1933). Three Pieces for Clarinet was written in 1918 during the period when Stravinsky was writing L'histoire du Soldat. The Pieces resemble L'histoire in motivic uses in the first and second movements, and in the third it is the ragtime gesture that ties the two pieces together. In the second movement, Stravinsky also uses gestures from the Rite of Spring. In tonight's Set of Stravinsky, the Pastoral represents the more melodic and traditional side of Stravinsky, while the Three Pieces demonstrates the angular, abstract nature of his work.

Marianne Gythfeldt