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Graduate Recital: Lauren Del Re, clarinet

Lauren Del Re

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Del Re, Lauren, "Graduate Recital: Lauren Del Re, clarinet" (2007). *All Concert & Recital Programs*. 7038.
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ITHACA COLLEGE

SCHOOL OF MUSIC

GRADUATE RECITAL

**Lauren Del Re, clarinet
Russell Posegate, piano**

**Hockett Family Recital Hall
Saturday, April 28, 2007
2:00 p.m.**

ITHACA

PROGRAM

3 Miniatures (1956)

Krzysztof Penderecki
(b. 1933)

- I. *Allegro*
- II. *Andante Cantabile*
- III. *Allegro ma non troppo*

Sonata Op. 128(1945)

Mario Castelnuovo-Tedesco
(1895-1968)

- I. *Andante con Moto*
- II. *Scherzo*
- III. *Lullabye*
- IV. *Rondo alla Napolitana*

INTERMISSION

Soliloquies (1976)

Leslie Bassett
(b. 1923)

- I. *Fast, aggressive, driving, dramatic*
- II. *Flowing, singing*
- III. *Fast, abrasive, contentious*
- IV. *Slow, lyrical, expressive*

Ballabile con Variazioni nel ballo
Ettore Fieramosca (1837)

Giacomo Panizza
(1804-1860)

Graduate Recital presented in partial fulfillment for the
degree Master of Music in Performance.

Lauren Del Re is from the studio of Richard Faria and
Victoria Bullock.

Program Notes

3 Miniatures At the end of the 1950s, Poland's contemporary classical music scene was transformed from neo-classical backwater to avant-garde frontier. During the post-war decade, access to modern music had been severely restricted, as Polish composers were "encouraged," with varying degrees of success, to embrace and express the ambiguously defined tenets of socialist realism. When the thaw came to Polish musical life, the ice did not so much melt as crack, releasing torrents of creativity, as composers poured long pent-up energies into bold and ambitious experimentation. Krzysztof Penderecki's 3 Miniatures were originally composed for violin. The perky, mercurial Allegro lasts less than a minute. The hushed Andante, with its suspenseful clarinet line over a muffled, open bare fifth tom-tom from the piano. The Allegro ma non troppo is a crisp quick march with witty syncopations and an accelerated finish. This piece barely brushes the surface of the radical features Penderecki is known for.

Sonata, Op. 128 Born in Florence, Italy in 1895, Castelnuovo-Tedesco has composed for many genres, including opera, film scores, ballets and chamber music. His love for the clarinet began when he took part in performances of the two Brahms sonatas for clarinet and piano. The sonata is long and according to the composer "perhaps the longest clarinet sonata ever composed", but presents no listening problems. His Brahmsian influence is evident in the passionate and serious first movement Andante con moto. The Scherzo is a brilliant movement in a simple meter with a fine swinging buoyancy and a bright spirit. The lullaby is also somewhat Brahms-like with undulations of a practical lullaby with a melody most suited to the title. The last movement is the ideal foil for all before it - a brilliant, strongly rhythmic, yet captivating melodic Napolitana dance.

Soliloquies Leslie Bassett turned to composition while serving as trombonist and arranger of music during WWII. Soliloquies was written for the gifted priest-musician Fr. Robert Onfrey. Bassett writes..."In many ways Soliloquies is a challenge to his and every other clarinetist's artistry and technique, for it is meant to be a virtuoso vehicle for the performer and at the same time a potent and engaging experience for the listener." The first movement is fast, driving and dramatic, filled with whirlwind scales, resonance trills, and ends with a mutliphonic trill. The second movement is quiet, barcarole-like, with many of its melody notes colored by grace note harmonic arpeggiations and occasionally surprised by interspersed low flutterings. The third piece is fast, abrasive and

contentious. Short bursts of notes throughout the registers of the clarinet are contrasted by a more lyrical arpeggiated conclusion.

The final movement is simple, slow, lyrical and expressive. Incorporating the resonance trills and colors from other movements, this movement is the calm after the storm.

Ballabile con Variazioni Ernesto Cavallini (1807-1874) was the most important player of the Italian school; he has rightly been called the Paganini of the clarinet and became principal clarinetist of the orchestra in La Scala, Milan. Giacomo Panizza was conductor at La Scala during the last thirteen years of Cavallini's time there. He composed two operas and thirteen ballets for Milan, several times exploiting his brilliant first clarinetist with solos like the present one. His *azione mimica* in 5 parti **ETTORE FIERAMOSCA**: or, *The Challenge of Barletta* was first performed at La Scala on 10 October 1837. The *Ballabile con Variazioni* comes from Act III: a festa di ballo set in a magnificent banquet hall. It should perhaps be mentioned that solos for the E flat clarinet were more common in the 19th century than now.