

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the doctoral recital of

Gregorio Maria Paone, *clarinet*

with

**Steven Brancalone,
*piano & harpsichord***

Sunday, May 14, 2023

1 pm

Recital Hall



There will be one 10-minute intermission.

Program

Sonata for Clarinet and Basso Continuo (ca. 1770) Gregorio Sciroli
(1722-1781)

Allegro moderato
Largo
Allegro

Dance Preludes (1954) Witold Lutosławski
(1913-1994)

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Moonflowers, Baby! (1986) Meyer Kupferman
(1926-2003)

10-Minute Intermission

Three Bagatelles from China West (2014) Chen Yi
(b. 1953)

I. Shange
II. Nai Guo Hou
III. Dou Duo

Fantasie for Solo Clarinet (1993) Jörg Widmann
(b. 1973)

*This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.
Gregorio Maria Paone is from the studio of Dr. Šarūnas Jankauskas.*

Program Notes

A Neapolitan composer **Gregorio Scioli** studied at the Conservatorio della Pietà dei Turchini, with the support of his godfather, the Duke of Caprigliano. He was primarily known for his opera and church music, and as the director of the Palermo Conservatory. Scioli's *Sonata in B-flat major* is one of the earliest compositions for clarinet, completed around 1770. Significantly, W.A. Mozart's first composition involving clarinet, *Divertimento in E-flat major*, K. 113 was composed in 1771. The sonata follows the typical structure of its era: fast-slow-fast.

Immediately after World War II, Polish musicians and filmmakers experienced a resurgence of artistic independence. However, the Communist regime demanded "accessible" and folkloristic music, which was restrictive to many Polish composers such as **Witold Lutosławski**. The *Dance Preludes* were composed during this difficult period and are one of Lutosławski's most popular works. Originally written for clarinet and piano in 1954, Lutosławski later made two orchestral versions, one in 1955 and the other in 1959.

Dance Preludes consist of five movements that are based on Polish folk dance rhythms. The first movement is a jerky dance, while the second is a flowing Andantino. The third movement is a scherzo with fast passages in the high-register. The fourth movement is a reflective piece with a simple melody. The final movement is a strongly accented dance combining different time signatures, with hints of bagpipe tones and a festive atmosphere rising to a wild climax.

Chen Yi's *Three Bagatelles from China West* was commissioned by Meet the Composer for flutist Marya Martin's "Flute Book for the 21st Century" project, later known as *Eight Visions* (Presser 414-41193), as part of MTC's New Music, New Donors program. The work is dedicated to Mr. Gilbert Kaplan, a longtime friend of the composer, for his tremendous support of classical music in the world, with deep admiration and respect.

Program Notes - Continued

The authentic folk music of China West has amazed and inspired me to write this piece:

-Movement I draws from folk music elements of the solo piece *Shange Diao* played on the wind instrument Lerong, as well as the musical pattern played on the small wind instrument Kouxian of the Jingpo people.

-Movement II is inspired by the solo piece *Nai Guo Hou* played on the wind instrument Bawu, as well as pitch material sung in the folk song Ashima of the Yi People.

-Movement III comes from the folk song *Dou Duo*, as well as sounds of the Lusheng ensemble playing of the Miao People.

-Program note by the composer

Meyer Kupferman was a prolific American composer who wrote in a variety of styles, including jazz and avant-garde. *Moonflowers, Baby!* is subtitled *A jazz essay for solo* and features some of the clarinet's extended techniques. It is not a mere showcase of these qualities, but a piece based on jazz language that alternates between an improvisatory style and more lyrical melodies. In particular, the second half of the piece features a melody based on the harmony of Sidney Bechet's *Petite Fleur*. This is an evocative exploration of the clarinet's expressive range in the lowest register, which returns at the conclusion of the piece.

Jörg Widmann discusses his piece: "*Fantasie for Solo Clarinet* is my first real piece for my own instrument, the clarinet. It is largely based on the usual Romantic melodious sound, though with ironic side trips into dance, klezmer, and jazz, making *Fantasie* the clarinet's equivalent of 'light music.' With its eccentric virtuosity and its cheerful, fundamentally ironic character, it reflects Stravinsky's *Three Pieces for Solo Clarinet* of 1919 and the tonal innovations that appeared with Carl Maria von Weber's notation for the clarinet, and takes them further in a new way. *Fantasie* is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the commedia dell'arte."