



SCHOOL OF MUSIC

SENIOR RECITAL
ANDREW FRIEDMAN '14, CLARINET

SUNDAY, FEB. 9, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

- Dance Preludes for Clarinet and Piano (1954) Witold Lutoslawski
I. Allegro molto (1913–1994)
II. Andantino
III. Allegro giocoso
IV. Andante
V. Allegro molto

Andrew Friedman, clarinet
Karen Ganz, piano

- Dancing Solo (1994)..... Libby Larsen
I. With shadows b. 1950
IV. Flat out

Andrew Friedman, clarinet

- Little Suite of Dances (1984).....William Bolcom
I. Rag b. 1938
II. Apache-Jungle
III. Quasi-Waltz
IV. Soft-Shoe

Andrew Friedman, E-flat clarinet
Karen Ganz, piano

INTERMISSION

Histoire du Tango (1985)	Astor Piazzolla
I. Bordel 1900	(1921-1992)
II. Café 1930	Arr. by Claude Vuirpy
III. Night-Club 1960	Trans. by Bruce Edwards
IV. Concert d'aujourd'hui	
	Andrew Friedman, E-flat clarinet
	Jenna Tatiyatirong, clarinet
	Cameron Stedman, clarinet
	Delaney Pearson, bass clarinet

A reception will follow the recital in School of Music, Room 106.

ANDREW FRIEDMAN

Andrew Friedman '14 is currently a senior majoring in clarinet performance and English at University of Puget Sound, where he studies with Jennifer Nelson. He also is co-principal clarinet of the university's Wind Ensemble and Symphony Orchestra. In the 2012–13 school year, Andrew won Puget Sound's Concerto/Aria Competition and took first prize in the Beatrice Herrmann Young Artist Competition. He studied last summer with Shannon Scott at the Eastern Music Festival and has performed in additional masterclasses for Gary Gray, David Howard, Richie Hawley, and Bil Jackson, among others.

GUEST PERFORMERS

Jenna Tatiyatirong '16, student of Jennifer Nelson, is majoring in clarinet performance and mathematics.

Cameron Stedman '17, student of Jennifer Nelson, is majoring in music education.

Delaney Pearson '15, student of Jennifer Nelson, is majoring in clarinet performance.

ACCOMPANIST

Collaborative pianist **KAREN GANZ** holds a B.A. in English and an M.A. in literature from Truman State University, a M.M. in piano/accompanying from The University of New Mexico, and a D.M.A. in collaborative piano from New England Conservatory. She currently freelances at Pacific Lutheran University, University of Puget Sound, and University of Washington, with private studios in Seattle and Tacoma.

ACKNOWLEDGMENTS

Any good artist knows that personal dedication is only a part of the improvement process. My own efforts would have been meaningless without the generous support of so many people—my parents, who have met squeaks and summer festival fees with patient acceptance; Jennifer, whose advice and support have sustained and transformed me as an artist and as a person; Gerard Morris, who gave my artistry a vocabulary and a direction; and the combined students, faculty, and staff of the School of Music who made this place my home. My music will always, in some way, be for them.

PROGRAM NOTES

The **Dance Preludes** stand as **Lutoslawski's** last piece of his early phase. At the time, he wrote many popular tunes under the *nom de plume* "Derwid," as well as other pieces intended for popular consumption. He wrote a few concert-pieces under his own name based on folk idioms and private experiments with new compositional techniques. The *Dance Preludes* are a prime example of the former and what he called his "farewell to folklore" before his expeditions into new methods in the late '50s. They are based on five songs from northern Poland arranged in a traditional, alternating fast-slow suite, employing vestiges of functional tonality, with their harmonies often triadic. Likewise their melodies are often diatonic or modal, linked by free chromaticism—melodies are based on multiple scales on the same root simultaneously (for example, the first movement's melody flirts between E-flat major and E-flat minor). On the other hand, Lutoslawski's adventurous side reveals itself in its dodecaphonic chord clusters, interval pairing, and octatonic runs. The Preludes occupy a unique place in Lutoslawski's output as a final embrace of Polish nationalism and "socialist realism" before his move to the avant-garde.

Libby Larsen wrote **Dancing Solo** at the request of clarinet soloist and Ohio State professor Caroline Hartig, who said of the piece, "I wanted a woman composer to write the work. I have always been a fan of Libby Larsen and so it followed that I chose her to write a work for me as I knew her composition style would capture the essence of my clarinet playing." Thus, the piece endeavors to function as a conduit between Larsen and Hartig, incorporating characteristic elements of both artists. Larsen's note describes the piece as "a dance composed of color, rhythm, beat implied and explicit, and breath: the music is the dance and the dance is the music"—notably, a combination of her love of dance; her preoccupation with rhythm; and her natural philosophy of sounds, music, and silence. The first movement, **With Shadows**, draws from waltz patterns but makes the strong beats silent—only the weaker beats receive sounding pitches. There also is a series of

vocal character exchanges that allude to Larsen's fascination with the human voice. The final movement, **Flat Out**, plays with funk grooves and imitates Charlie Parker's fiery, virtuosic bebop.

The Little Suite of Dances is a rarely performed gem, one of the cornerstones of the relatively small E-flat clarinet repertory. **William Bolcom** draws from his considerable knowledge of 20th-century popular genres to create a series of light hearted tunes for the whimsical voice of the E-flat. The first movement, **Rag**, imitates one of Joplin's piano compositions. The next movement, **Apache-Jungle**, combines the music of the Apache style with scales from the rock genre. The third movement, **Quasi-Waltz**, is a tribute to the jazz tunesmith Joseph Kosma. The suite ends with **Soft-Shoe**, another popular dance of the early 20th century.

Originally for flute and guitar, **Histoire du Tango** quickly became one of **Astor Piazzolla's** most popular pieces. The work draws from a dazzling array of sources—from the composer's childhood spent listening to jazz in New York, from his adolescence learning classic tangos in Buenos Aires, and from studying composition as a young man with Alberto Ginastera and Nadia Boulanger. *Histoire* is one of his later pieces and shows a deep understanding of tango as a dynamic music. The first two movements, **Bordel 1900** and **Café 1930**, are prime examples of tipica, traditional tangos from the first half of the 20th century, featuring singing melodies and stable key areas with plenty of movement between major and minor. The next two movements, **Night-Club 1960** and **Concert d'aujourd'hui**, belong to Piazzolla's contribution to tango, the tango nuevo style that he began writing in as early as the 1950s. These movements are characterized by the radical addition of compound meters (never before seen in tango), adventurous harmonies influenced by postwar jazz, and unrestrained chromaticism.

—notes compiled by Andrew Friedman

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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FEBRUARY

Monday, Feb. 10, 5:30–7 p.m. Guest Lecture: “The Memory Table,” by Myriam J.A. Chancy, Tahoma Room, Commencement Hall, part of *The Caribbean Writer Series*. Free

Thursday, Feb. 20, 7:30 p.m. Swope Lecture: “The Future of Religion in Higher Education,” by Rhonda & Doug “Jake” Jacobsen, Kilworth Memorial Chapel. The event is free, but ticketed. Tickets can be acquired by visiting Wheelock Information Center, calling 253-879-6013, or online at tickets.pugetsound.edu. Reception and book signing immediately following the lecture. For more information, please contact Helen Fickes at 253-879-2751 or hgarczynski@pugetsound.edu.

Friday, Feb. 21, 7:30 p.m. *Musical Postcards*, Symphony Orchestra, Huw Edwards, conductor, works by Mendelssohn, Dvorak, Kabalevsky, Handel, Debussy, and Mahler, with performances by Bronwyn Hagerty, cello; and Maggie Manire, soprano, winners of the Concerto/Aria Competition, Schneebeck Concert Hall. Free

Wednesday, Feb. 26, 7:30 p.m. Jazz Band, Tracy Knoop, director, Schneebeck Concert Hall. Free

Friday, Feb. 28, 7:30 p.m. Jacobsen Series: *From the Music Hall to the Cabaret: Chamber Works by Weill and Poulenc*, performances by Dawn Padula, mezzo-soprano; Maria Sampen, violin; David Requiro, cello; Stephen Schermer, bass; Karla Flygare, flute; Dan Williams, oboe; Jennifer Nelson, clarinet; Paul Rafanelli, bassoon; Rodger Burnett, horn; Judson Scott, trumpet; Gunnar Folsom, percussion; Duane Hulbert, piano; and Gerard Morris, conductor, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff; admission free for Puget Sound student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

Friday, Feb. 28 Saturday, March 1; Thursday, March 6; Friday, March 7; 7:30 p.m.

Saturday, March 8; 2 p.m. and 7:30 p.m. Faculty Production: *Iphigenia 2.0* by Charles Mee, directed by Jess K. Smith '05, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music department, the School of Music enriches the cultural life of the campus and community.