

Fall 2021
Faculty Artist Series

Friday, September 3
**Strauss and Friends: Music
for Horn and Piano**
7:30 pm Bryan Hall Theatre

Friday, September 10
Julie Wieck, Voice
7:30 pm Bryan Hall Theatre

Friday, September 17
**Me, Myself and I: Music for
Clarinets**
7:30 pm Bryan Hall Theatre

Tuesday, September 28
**Christiano Rodriguez:
Violin/Viola**
7:30 pm Bryan Hall Theater

Friday, October 1
Chris Dickey, Tuba
7:30 pm Bryan Hall Theatre

Tuesday, October 5
Keri McCarthy, Oboe
7:30 pm Bryan Hall Theatre

Friday, October 22
**Christopher Wilson,
Percussion**
7:30 pm Bryan Hall Theatre

Friday, November 12
**New York Connections:
Solstice Wind Quintet in
Recital**
7:30 pm Bryan Hall Theatre



School of
Music

College of Arts and Sciences
WASHINGTON STATE UNIVERSITY

Faculty Artist Series

presents

Me, Myself and I

Shannon Scott, clarinet

Karen Savage, recorded piano

September 17, 2021

7:30 p.m.

Bryan Hall Theatre

music.wsu.edu/faculty-artist-series



Step Out

Program

Marianische Fantasien for Bass Clarinet (1990) Bertold Hummel (1925-2002)

- I Ave Maria
- II Salve Regina
- III Regina coeli

Raga Music for Solo Clarinet in A (1957) John Mayer (1930-2004)

- I Vilasakhani
- II Megha (Rainy Season)
- III Vibhasa (Sunrise)
- IV Gunakali (Morning)
- V Shri (Afternoon)
- VI Pilu (Evening)
- VII Puravi (End of Day)
- VIII Kanada (In the deep of Night)
- IX Vasanta (Spring Raga)

Duft (Scent) for solo clarinet (2011) Kaija Saariaho (b. 1952)

- I Blütenstaub (Pollen)
- II Blühend (Blossoming)
- III Flüchtig (Fleeting)

Three Tango Etudes John Gentry Tennyson (b. 1965)

- for solo clarinet in B-flat (2017)
- Tango I: Tango allegro
 - Tango II: sempre *p* e molto tranquillo
 - Tango III: Tango presto

Bagatelle from China West (2009) Chen Yi (b. 1953)
arranged for E-flat clarinet and accompaniment 2014

- II Nah Guo Hou

For All That Has Been Given (2005) Gregory Yasinitsky (b. 1953)

Recorded Piano: Karen Savage

Program Notes:

Bertold Hummel was born in Hüfingen (Germany). He worked as a cantor in the St. Konrad Church of Freiburg from 1956 to 1963. In 1963, he was appointed composition teacher to the Music Institute in Würzburg (which was then called State Conservatory), where he conducted the Studio for New Music until 1988.

Each of the three fantasias begins with a Gregorian song in praise of the Virgin Mary followed by an elaborate fantasia on this tune. Thus, Hummel bridges the period from the 17th century to the present time, from the old-fashioned religious melody to 20th-century music.

Source: <https://en.schott-music.com/shop/autoren/bertold-hummel/>

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John Mayer's music "is a unique blend of Indian and Western Classical music." He is best known for his Indo-Jazz Fusions performance ensemble. Trained in both India and London, UK, "[*Raga Music*] was Mayer's first work to incorporate the use of *raga*, his treatment of which is straightforward. Each of the movements states the ascending and descending forms of the *raga* in a clear and predictable manner. . . . Based on the *ragamala* concept, or 'garland of ragas,' the piece consists of nine short and characteristically distinct movements, each based on a different *raga*."

Source: Kelsey Paquin, "The Clarinet Works of Indian Composer John Mayer," *The Clarinet* (September 2021), 51-54.

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Kaija Saariaho's *Duft* (Scent) solo clarinet received its world premiere at the International Clarinet Competition Freiburg, Germany on 28 July 2012. *Duft*, a colorful and expressive piece exploring the lyrical

abilities of the instrument, consists of three movements entitled: Blütenstaub (Pollen), Blühend (Blossoming) Flüchtig (Fleeting). In the profusion of large and small works which Saariaho has produced in recent years [one finds] a concern, shown equally in her choice of subject matter and texts and in the profusion of expression marks in her scores, to make her music not a working-out of abstract processes but an urgent communication from composer to listener of ideas, images and emotions.

Source: <https://saariaho.org/2012/08/13/saariaho-duft-2/>

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Originally from Houston, Texas, [pianist and composer John Gentry] Tennyson established himself in New York and became a featured performer with Les Paul at the Iridium Jazz Club for seven years. Now residing in Los Angeles, Tennyson has been the 2009 recipient of the NEA Grant, *Challenge America*, served as Musical Director and Conductor for the new Broadway-bound musical, *The First Wives Club* under the direction of Francesca Zambello, co-written music for two new musicals and is now fully committed to new opportunities composing music for TV and Film in Los Angeles.

Source: <https://johngentrytennyson.com/bio>

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Chen Yi's *Three Bagatelles from China West*, originally written for flute and piano for Marya Martin's "Flute Book for the 21st Century," was subsequently arranged by the composer for a variety of duos, one of those being the E-flat clarinet and accompaniment. Movement II is inspired by the folk song "Nai Guo Hou," as well as pitch material sung in the folk song *Ashima* of the Yi people.

"Nai Guo Hou" is played on the Chinese free-reed instrument called the Bawu. The slender reed instrument is played transversely, like a flute, and has a small metal reed inserted in an opening near the end of the tube.

Ashima of the Yi People is a tale of a village girl, Ashima, engaged to Ahei, a shepherd. Rival suitor Azhi tries several methods (kidnapping, a song contest, murderous tigers) to eliminate Ahei, but none works. In a rage, Azhi floods the river and drowns Ashima, who turns into river stones. Ahei calls to Ashima from the river bank, and hears the echo of a response.

Sources: <https://www.presser.com/114-41397-three+bagatelles+from+china+west.html>,

<https://areiel.wordpress.com/2012/07/21/ashima-a-folktale-from-the-yi-people-of-yunnan/>

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WSU Regents Professor Greg Yasinitsky dedicated *For All That Has Been Given* to Jim and Nancy Schoepflin in appreciation for their contributions to WSU's School of Music during Jim's long tenure as clarinet professor and director. I close with this work tonight as my way of thanking Greg and Ann Yasinitsky for all they have given me in their mentoring, music making and friendship.