26 NOVEMBER 2018
MON, 4.30PM
CONSERVATORY CONCERT HALL

Junior Recital Series

CLARINET: CHIANG YUNG-YUAN

SCHUMANN
Fantasiestücke, Op. 73
   I. Zart und mit Ausdruck
   II. Lebhaft, leicht
   III. Rasch und mit Feuer

COPLAND
Clarinet Concerto
   I. Slowly and expressively – Cadenza
   II. Rather fast

CHIANG YUNG-YUAN (B.MUS3), clarinet
BEATRICE LIN, piano
Fantasiestücke, Op. 73 | Robert Schumann

Robert Schumann (1810-1856) was a German composer and influential music critic. He is one of the greatest composers who represent the Romantic period. This Fantasiestücke Op.73 was composed in 1849, which was the most productive year of Schumann's composing career. This Fantasiestücke consists of three movements, in which, Schumann wrote attaca between each movement.

The first movement is Zart und mit Ausdruck (Delicate and with expression). Piano’s triplets have a harmony that supports the clarinet's line which flows and sings together through the whole movement. The minor key with melancholy emotion spreads through this first piece and end off with a major key.

The second movement is Lebhaft, leicht (Lively, light). The piano and clarinet start the elegant dialogue with a lively tempo. In the middle part, the dialogue changes to triplets which gives a dance-feel. After a brief recapitulation, the piece ends off in a calm manner.

The third movement starts with a huge contrasting atmosphere than before, which is Rasch und mit Feuer (Fast and with fire). The middle part shifts to the feeling of doubt and goes back with passion again in the recapitulation. In the coda section, Schumann wrote Schneller (Faster) twice which build a climax and energy towards the end.
Clarinet concerto | Aaron Copland

Aaron Copland (1900-1990) was an American composer, conductor, and pianist. In 1947, the American jazz and swing clarinetist, Benny Goodman, commissioned Copland to compose a concerto for clarinet. In the year of composing this piece, Copland had a journey to Rio de Janeiro. Copland said that if it was not for Benny Goodman’s commission, he would likely never compose a concerto for clarinet. In addition, this piece is the only Concerto that Copland wrote for wind instrument.

This clarinet concerto consists of two movements which are "slowly and expressively" and rather fast". There is a long cadenza between the first and second movements which links these two movements together. The first movement starts with a tranquil atmosphere like the prologue of a movie and fills with the American style. The cadenza starts with the same motive as the first movement which gradually accelerates. In the second movement, the tempo moves in a rather fast tempo with the use of the cadenza's motives which appears frequently. We can find the combination of South American, especially Brazil local folk song, American popular music such as jazz and blue, and Copland's own style in this movement.

Programme notes by Chiang Yung-Yuan