Clarinet Junior Recital
Lim Wei Cheah

H. Sutermeister
Capriccio

C.M. von Weber
Clarinet Concerto No. 1, Op. 73

5pm, Monday, 26 Nov 2018
Conservatory Concert Hall
Capriccio | Heinrich Sutermeister

Heinrich Sutermeister is a Swiss composer, who is famous for his operatic, cinema, radio and television works. He studied with Carl Orff at the Munich Academy of Music. His compositions have many Orff’s influences such as the dynamic rhythm. Serialism was not part of his style of writing as he dislikes it even though it was very trendy during his time.

Capriccio for Solo Clarinet in A was commissioned for the Geneva International Music Competition in 1946. Since then, this piece has become more one of the standards in the clarinet repertoire. This work consists of two contrasting passages, one of it has a very rough and short passage giving a very edgy characteristic while the other is more velvety and legato. His composition was written with simple harmonic and melodic line making it very easy for the listener.

Clarinet Concerto No.1, Op. 73 | Carl Maria von Weber

Carl Maria von Weber is a German Composer, Conductor, and Pianist during the romantic era. He is famous for most of his operatic works such as the Der Freischütz. During the second half of the 1700s, clarinet generally begins to be accepted as an orchestral and solo instrument. It also became more popular amongst the musicians such as Heinrich Baermann, in return, inspired composers to write more repertoire for this instrument.

During 1811, Weber wrote the clarinet concerto no. 1 which was commissioned by the King of Bavaria, who had been impressed by his previous clarinet solo work, Clarinet Concertino which was performed by Baermann.

In the first movement, the orchestra starts off in a minor key which passes on to the clarinet. The solo clarinet line has a lyrical line that portrays a well-ornamented singing quality style that slowly and gradually becomes more virtuosic in the middle section.

In the second movement marked Adagio ma non troppo, which has an early romantic operatic aria style. Halfway through this movement, it changes to a minor key that is more lively and animated.

The Finale, Rondo: Allegretto, has a very playful element in it with surprising modulations but yet, it has a short moment of dramatic emotion. In this movement, it is not possible to hear the contrast between classical and early romantic styles.