



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Monday, May 6, 2024 • 7:00 PM

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**JOSHUA**  
**MELOCOTON**

*Graduate Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Monday, May 6, 2024 • 7:00 PM  
Brennan Recital Hall

# JOSHUA MELOCOTON, CLARINET

## *Graduate Recital*

AN HEEJIN, PIANO

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### PROGRAM

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Carl Maria von Weber (1786-1826)  
Grand Duo Concertant Op. 48 (1816)  
I. Allegro con fuoco  
II. Andante con moto  
III. Rondo

Donald Martino (1931-2005)  
A Set for Clarinet (1981)  
I. Allegro  
II. Adagio  
III. Allegro

- Intermission -

Robert Schumann (1810-1856)  
Fantasy Pieces for Clarinet and Piano, Op. 73 (1849)  
I. Zart und mit Ausdruck (Tender and with Expression)  
II. Lebhaft, leicht (Lively, light)  
III. Rasch und mit Feuer (Quick and with fire)

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

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*Joshua Melocoton is from the studios of Julie DeRoche & Michael Rusinek. This recital is presented in partial fulfillment of the degree Master of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.*

## PROGRAM NOTES

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Carl Maria von Weber (1786-1826)

### **Grand Duo Concertant Op. 48 (1816)**

*Duration: 20 minutes*

*Grand Duo Concertante* was written by Carl Maria von Weber in 1816. Weber, a prominent German composer, was heavily influenced to write this piece through his friend, Heinrich Baermann. It was through this friendship and work relation that Weber composed numerous works for the clarinet that showcased its virtuosic qualities. *Grand Duo Concertante* is structured in three distinct movements that showcases different moods and characters from one another. The opening movement, titled “Allegro con fuoco”, which translates to “cheerful with fire”, begins with a dynamic and spirited introduction. The opening measures of the movement focus on the dialogue exchange of thematic material between the clarinet and the piano. This sets the tone for the movement moving forward through the theme’s energetic traits which is introduced in the clarinet. While this occurs, the piano serves to not merely accompany, but provide its own equal importance in the music. Whilst the clarinet plays its high energy performance, the piano serves moments of contrasts with its lyrical playing that momentarily subdues the high energy the movement provides. The second movement, “Andante con moto”, contrasts from the first movement through its lyrical nature. It is characterized by its rich harmonies in combination with Weber’s ability to craft memorable melodies. The movement is introspective and serves to manifest a sense of intimacy between both instruments that brings out the expression in the music. The piece closes with the “Rondo: Allegro”, which exudes virtuosic playing from beginning to the end. This movement is characterized by its playfulness, forward momentum, and wastes no time with its burst of excitement through the fast passages that are littered throughout the movement. The clarinet and piano interplay with one another through this friendly competition as both instruments have moments of attention that showcase the players’ technical and virtuosic abilities.

Donald Martino (1931-2005)

### **A Set for Clarinet (1981)**

*Duration: 11 minutes*

Donald Martino was an American composer who became a staple in the contemporary classical music scene. *A Set for Clarinet* came to life when Martino, a clarinet student at the time, studied with an Italian bandsman named Francesco Lieto. Both Martino and Lieto studied Italian clarinet method books that imitated the likes of the Paganini Caprices. Through this, the comparisons of musical characteristics between *A Set for Clarinet* and what Martino and Lieto studied becomes more apparent.

*A Set for Clarinet*, composed in 1954, features a wide range of technical challenges that expresses the clarinets' and players' ability. Each piece within the music offers a unique world of its own which showcases Martino's unique compositional style. Throughout the piece, Martino showcases his mastery of clarinet writing through exploiting the full range of the clarinet as well as its expressive and timbral capabilities. From high energy passages to mysterious lyrical lines, Martino pushes the performer to explore and tell a story through the means of technical and emotional expression. Through its masterful composition, with its compelling melodies and a virtuosic performance, *A Set for Clarinet* showcases itself in the major contemporary clarinet repertoire.

Robert Schumann (1810-1856)

**Fantasy Pieces for Clarinet and Piano, Op. 73 (1849)**

*Duration: 11 minutes*

Robert Schumann's *Fantasy Pieces for Clarinet and Piano, Op. 73* are well-known in the clarinet repertoire. Composed in 1849, they showcase Schumann's unmatched capability for lyrical and poetic composition. Each movement possesses its own character that all seemingly transition smoothly from one another. The audience is taken through a plethora of moods and emotions ranging from the feeling of introspectiveness found in the first movement, to the exciting and jovial characteristics of the third movement. Schumann weaves the clarinet and piano duet seamlessly, creating a feeling of an almost intimate conversation between the two instruments throughout the piece. Schumann takes advantage of the clarinet by exploiting the instrument's timbral qualities and lyrical expressiveness. Joining this is the piano, which serves an equally important role in the piece by providing an engaging dialogue with the clarinet as well as serving contrapuntal lines throughout the music. Through its moving and compelling melodies, and rich harmonies, Schumann is able to encapsulate the essence of one's own emotion and feelings in the music.

Witold Lutoslawski (1913-1994)

**Dance Preludes for Clarinet and Piano (1954)**

*Duration: 11 minutes*

*Dance Preludes for Clarinet and Piano* was composed in 1954 during a turning point in Witold Lutoslawski's career as a composer. Having experienced political conflict in the world, including the aftermath of World War II and the rise of power of the Soviet Union, Lutoslawski (like many other composers) was commanded by the Communist regime to conform to their taste. These involved the idea that the music was to be aligned with what the Communist Party ideologically stood for and what their sound represented.

By his own will, Lutoslawski rejected these commands and sought to develop his own style and sound. Through this, he composed *Dance Preludes for Clarinet and Piano* which represented Lutoslawski's deep relations with Polish folk traditions, while showcasing his creativity and freedom from the Communist Party. Drawing from his Eastern European background, each movement in the piece represents a different dance form such as folk waltz, mazurkas, polonaise, and oberek which stemmed from Lutoslawski's homeland.

Lutoslawski utilizes aleatoric elements, or chance elements, that introduce a sense of randomness in the music. This creates a presence of unpredictability in the performance which allows the performer a certain level of freedom in the realm of what the composer asks for. Though it seems to be a simple piece, *Dance Preludes for Clarinet and Piano* exhibits Lutoslawski's capability as a composer. Through the use of intricate rhythms, rich and complex harmonies, and striking melodies, the piece stands as a work of pure creativity and individualistic expression that captures the evidence of Lutoslawski's unique composing style.

*Notes by Joshua Melocoton*



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