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Jewel Box Series: Apr. 16, 2004

Jewel Box Staff

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D I S C O V E R

NORTHEASTERN ILLINOIS UNIVERSITY



JEWELBOX 2003
2004

Northeastern Illinois University, Jewel Box Series

April 16, 2004
Recital Hall - 8pm

Presents

CARUSI & MELONI

PROGRAM

Fantasie-Stücke Op. 73 for clarinet and piano

Schumann

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit feuer

Prelude in C-Sharp Minor, Op. 45

Chopin

Etude in B Minor, Op. 25, No. 10

Nocturne in C-Sharp Minor, Op. Posthumous

Etude in C Minor, Op. 10, No. 12

Gran Duo Concertante Op. 48 for clarinet and piano

Weber

Allegro con fuoco
Andante con moto
Rondo: allegro

Sonata for clarinet and piano

Poulenc

Allegro, Tristamente
Romance
Allegro con fuoco

Three Pieces

Piazzolla

Oblivion
Libertango
Escualo

Tonight's concert is being broadcast live on 98.7 WFMT. As a courtesy to the audience members, listeners, and performers, we ask that you turn off all electronic devices, including pagers and cellular phones. Additionally, flash photography and recording devices are prohibited. We appreciate your cooperation.

SUBSCRIBERS:

Join us for a reception with the artists in the Golden Eagle Room immediately following the performance!

- Tonight's reception is sponsored by the Istituto Italiano di Cultura -



ABOUT THE ARTISTS

Nazzareno Carusi

The standing ovations given to his two recent Carnegie Hall recitals have confirmed Nazzareno Carusi as one of the leading Italian artists of his generation. The legendary pianist Alexis Weissenberg writes, "The artistic gifts and the breadth of his repertoire have made a considerable impression on me."

Nazzareno Carusi was born in Celano, Italy, in 1968. He has studied with Alexis Weissenberg and Viktor Merzhanov. Carusi won the Alexis Weissenberg International Piano Award 1999 in Engelberg (Switzerland) as well as first prize in the Rencontres Internationales de Piano in Paris, the National Federation of Music Clubs in Buffalo (USA), and the sixth National Italian Piano Competition (Rome, Ravenna, Macerata, Albenga, Moncalieri and Sulmona). He also took third place in the "Luis Sigall" International Piano Competition in Viña del Mar (Chile).

Nazzareno Carusi has played for the main Italian and foreign musical institutions, such as Carnegie Hall in New York, Lugano's Musical Weeks, Salle Cortot of Paris, Luxembourg's Radio Auditorium, Rachmaninoff Hall at Ciaikovsky Conservatory in Moscow, Teatro Cólón in Buenos Aires and Stresa's Musical Weeks. He has recorded for many Italian and international TV/Radio corporations. In 1994 he was one of the youngest winners of the Italian national competition to become a faculty member in the Italian State Conservatories of Music; today he is on the faculty of "G. Tartini" State Conservatory of Music in Trieste.

As of February 2004, Mr. Carusi is the artistic consultant of the Italian Academy Foundation of New York, Inc.

Fabrizio Meloni

The first solo clarinet player of the Orchestra of the Philharmonic Theatre of La Scala, Fabrizio Meloni has studied music at the G. Verdi Conservatory of Milan, graduating with the highest grades, "cum laude," and honorable mention. He has been the winner of various national and international competitions, has performed with soloists of international fame, such as Canino, Lonquich, Campanella, H. Schiff, Gulda, Gruberova, the Hagen Quartet, Myung-Whun Chung and maestro Muti. He has toured in the United States and in Israel with the Italian Flute Quintet, playing compositions by Berio, Sciarrino and Mascagni, created specifically for this group of performers.

Recently he has completed an enthusiastically received tour of Japan (Tokyo, Osaka) with Phillip Moll and the Soloists of La Scala, presenting a program of Italian music that has been published in CD format under the title "I fiati all'Opera" (DAD Records). He has taught master classes in Japan at the Tokyo Halley Hall and Taho University High School, as well as at Matsumoto and Hashikaga. His various recordings include: Mozart's "Sinfonia Concertante" (Solisti della Scala), "Concerto K622" for clarinet and orchestra with the Orchestra Filarmonica della Scala directed by maestro Muti, "Pulcherrima Ignota" (E. Bairav Ensemble, a tribute to the gypsy music of the world), "Duo Obliquo" (with Carlo Boccadoro, composer, pianist and percussionist), and Mozart-Brahms (quintet for clarinet and violins). He has been invited by the Superior Conservatory of Paris and by the Conservatory of Italian Switzerland to hold master classes, by the Musical School of Milan to teach an annual advanced course, and by the towns of Citta' di Castelli and Montegiorgio to teach summer courses. He is the author of the volume "Il Clarinetto" published by Zecchini Editore.

PROGRAM NOTES

Fantasia-Stücke, Op. 73

Robert Schumann (1810-1856)

In the midst of the European revolutions in the mid-nineteenth century, 1849 was an extraordinarily prolific year for Robert Schumann. He completed approximately 40 compositions during this time, many of which are now to be considered major works in his output. Schumann related the political events of the time with his productivity in a letter dated April 10, 1849 stating "For some time now I've been very busy, it's been my most fruitful year, it seemed as if the outer storms compelled people to turn inward." Early in 1849, Schumann worked on the finishing details of his four act opera *Genoveva*. His attention then turned to chamber music, namely the *Fantasia-Stücke, Op. 73*, and the *Adagio and Allegro, Op. 70* for horn and piano. The *Conzertstück, Op. 86* for four horns and orchestra and numerous choral works followed, all within the first four months of the year.

Schumann's *Fantasia-Stücke, Op. 73* for clarinet and piano originally had the title *Soiréestücke*. It is not known if the work was intended for a specific clarinetist or performance. The work was first published in 1849 with the option to substitute violin or cello for the clarinet part. The three concise movements of the *Fantasia-Stücke* are all in a ternary formal structure, each developing textures that allow the clarinet part to grow organically from the piano part, a stylistic hallmark of Schumann's music. There is a thematic connection between all three

movements as the work progresses from an introspective nature to a more outward and optimistic manner. The third movement offers a recapitulation of thematic material from the previous movements. After the two instruments perform in canon with each other, the opening melody of the first movement is presented, followed by a coda which recalls the primary theme of the second movement.

The *Fantasia-Stücke, Op. 73* provided a presage to Brahms' towering clarinet sonatas both in instrumentation and the application of the unified texture of the two instruments. In a musical soirée held at the home of Clara Schumann (1819-1896) on November 13, 1894, the *Fantasia-Stücke* were performed along with Brahms' two *Clarinet Sonatas, Op. 120*, offering a further link between the clarinet and piano works of Schumann and Brahms.

Prelude in C-Sharp Minor, Op. 45

Frédéric Chopin (1810-1849)

Etude in B Minor, Op. 25, No. 10

Nocturne in C-Sharp Minor, Op. Posthumous

Etude in C Minor, Op. 10, No. 12

As a composer, pianist, and critic, Robert Schumann was well acquainted with the compositions of Chopin. Schumann's critical writings deliver an interesting account of the contemporary reception of the great Polish master's music. In 1841, Schumann wrote regarding Chopin's originality in the *Neue Zeitschrift für Musik* declaring that "Inherent in everything he [Chopin] does is that significant originality which, once displayed, leaves no doubt as to the master's identity. He produces, moreover, an abundance of new forms which, in their tenderness and daring alike, deserve admiration. Always novel and inventive in externals, he remains the same in the construction of his compositions and in special instrumental effects, so that one fears that he may not surpass what he has already achieved. The latter, to be sure, is enough to enter his name ineradicably in the history of modern art, even though his influence is restricted to the piano."

Tonight's program features two well-known studies by Chopin, and two comparatively less famous works. The *Prelude in C-Sharp Minor, Op. 45* was composed in 1841, two years after the completion and publication of the famous *Preludes, Op. 28*. The work was published in Vienna in 1841 as a part of the *Album-Beethoven* which was issued to support the funding of a Beethoven monument in Bonn. Mendelssohn's *Variations sérieuses, Op. 54* were also included in this anthology. Chopin's *Op. 45* is a mature work which suggests a Brahmsian quality in its pianistic texture, similar to Brahms' *Intermezzi*, while implying the manner of an improvisation. Also noteworthy in this brief masterpiece are the valorous modulations after the cadenza.

While the *Nocturne in C-Sharp Minor* was a relatively early work for Chopin, it remained unpublished until 1875. It was composed in 1830 after his two piano concertos. Chopin presents a quote of the F-minor piano concerto in this nocturne, as well as a reference to his song for voice and piano *The [Maiden's] Wish, Op. 74, No. 1*, (1829), which was made famous in a piano paraphrase by Franz Liszt.

Chopin's *Etudes* offer at once a compendium of keyboard techniques and the highest order of mid-nineteenth-century piano composition. He composed two sets of twelve studies (*Opp. 10 and 25*) and three further studies which appeared in a piano method published in Berlin in 1840. The *Etudes, Op. 25* were composed between 1832 and 1836 and first published in 1837.

Gran Duo Concertante, Op. 48

Carl Maria von Weber (1786-1826)

In addition to his fame as a composer, Carl Maria von Weber was a virtuoso pianist, conductor, and music critic. The operas and *Singspiele* of Weber showed great innovations. His *Der Freischütz* of 1821 facilitated the growth of a German operatic tradition and influenced many composers, most notably Richard Wagner. Weber was a prolific composer in many of the genres popular during his time. His *Gran Duo Concertante, Op. 48* for clarinet and piano is an important bridge between the clarinet works of Mozart, and those of Schumann and Brahms. Weber changed the original designation of the work as a sonata during the process of composition, developing a work that is essentially a concert piece for two virtuoso instrumentalists. The clarinet and piano often appear synthesized to provide the effect of one instrument (as in the Schumann *Fantasie-Stücke*) while still capitalizing on the individuality of the parts. This is particularly evident in the precipitous finale, a strident depiction of the spectacular virtuosity of Weber's time.

Sonata

Francis Poulenc (1899-1963)

The great French composer and pianist Francis Poulenc is often regarded as the heir to the legacy of his predecessor and countryman Gabriel Fauré (1845-1924). He was born in Paris to a wealthy family, and began piano studies at the age of five with his mother, herself an estimable pianist. While searching for a composition teacher, Poulenc was already lauded for his music. He was a member of the famous *Les Six*, a group of composers which also included Auric, Durey, Honegger, Milhaud, and Tailleferre. Profoundly influenced by Satie and Cocteau, *Les Six* presented concerts together from 1917 through the early 1920s. Poulenc remained in France during WWII, after which he embarked on several successful tours of North America.

Poulenc's aural inspiration was the human voice, a matter which he attempted to reconcile in his chamber music. His works for winds are thus closer to his ideal, and Poulenc nurtured the output of such music throughout his distinguished career. His *Sonata* for clarinet and piano was composed in 1962 and is one of the composer's last works. It is an excellent example of Poulenc's attention to the vocal qualities of melodic writing, and features juxtapositions of passages of great wit, and those of more profundity.

**Oblivion
Libertango
Escualo**

Astor Piazzolla (1921-1992)

The Argentinean composer, bandleader, and bandoneon player Astor Piazzolla was a child prodigy who revolutionized the tango. The style of his innovative compositions in this form were eventually known as *nuevo tango*, and met with critical contention in its incipient stages. Piazzolla's many tangos feature fugal techniques, novel instrumentation, daring chromaticism and dissonance, and the occasional use of jazz materials.

The three works concluding this program exhibit the endless variety of approaches Piazzolla took in his music. *Oblivion* offers the serenity of a peaceful *Café* scene, while the *Libertango* suggests the moderated rhythmic qualities of the dance. The brisk and vivacious *Escualo* was dedicated to the violinist Fernando Suarez Paz, a member of Piazzolla's group *Quinteto Piazzolla* and longtime collaborator.

Northeastern Illinois University is a comprehensive state university of about 12,000 students located on the northwest side of Chicago. Northeastern is nationally recognized as having the most ethnically diverse student body in the Midwest. Along with the quality academic programming consistent with the University's mission of excellence and access, the University is known for support of the fine arts, global education opportunities, and leadership in teacher preparation and education. ■

JEWELBOX 2003 2004

Coming up in the Jewel Box Series

Friday, May 21, 2004 – Pilgrim Chamber Players

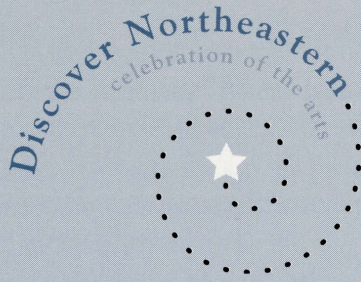


Coming soon to the Fine Arts Center Gallery...

THE ANNUAL JURIED STUDENT EXHIBITION

The Annual Juried Student Exhibition opens on April 19th. This exhibition includes 35 works selected from 100 submissions in different mediums representing NEIU's undergraduate visual arts majors and minors. The show is juried by the established sculptor Diane Simpson.

** For more information on the Fine Arts Center Gallery, call 773.442.4944*



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