

### **Heinrich Sutermeister (1910-1995)**

#### ***Capriccio for solo clarinet in A***

Heinrich Sutermeister, a Swiss composer, studied extensively under Carl Orff and established himself most notably in the genre of opera. Sutermeister first attracted attention during the 1930s with a series of works including his *Divertimento for Strings* and the radio opera *Die schwarze Spinne* which, with their dynamic rhythms and primeval melodic and harmonic simplicity, clearly reflect the influence of Orff. Sutermeister rejected modernism and wrote in an style incongruent with that of his contemporaries, but his style was intelligible to a wide audience and resultantly popular (unlike the serial music of Schoenberg, Berg, and Webern).

In 1940 Sutermeister reached the peak of his career with the opera *Romeo und Julia*, which was commissioned by the Dresden Staatsoper of Nazi Germany. Sutermeister wrote a modest amount of chamber and orchestral music including the *Capriccio for solo clarinet in A* which was completed in 1947. Although Sutermeister never again achieved notable success in opera, some of his sacred choral works, such as *Missa da requiem* and *Te Deum*, were quite successful in Switzerland during Sutermeister's late compositional period.

### **Wolfgang Amadeus Mozart (1756-1791)**

#### **Clarinet Quintet in A K581**

Mozart was a master of what is now considered Viennese Classicism. His mature style is distinguished by its melodic beauty and strict adherence to form. He was astoundingly prolific as he wrote in every medium current in his time including symphonies, operas, masses, oratorios, concertos, wind ensemble pieces, string quartets, and keyboard works.

Mozart's *Clarinet Quintet* K581 was composed in September of 1789. Although it is one of his later works, it is more stylistically similar to his works from earlier in that decade. Mozart wrote the quintet and *Clarinet Concerto* K622 for Anton Stadler (1753-1812). The two were close friends and fellow masons although Stadler compromised Mozart's financial situation by continually borrowing large sums of money. Stadler had such an affinity for the lower register of the clarinet that he had a "basset clarinet" built for him that extended the range of the clarinet down a minor third to the C below middle C. It is for this instrument that Mozart composed both the quintet and the concerto, but the original scores were lost and the clarinetists today perform editions for the standard clarinet in A.

#### Bibliography

Bodman Rae, Charles: 'Lutoslawski, Witold', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed [8 October 2004]), <<http://www.grovemusic.com>>

Brown, Clive: 'Spohr, Louis', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed [8 October 2004]), <<http://www.grovemusic.com>>

Eisen, Cliff et. al.: 'Wolfgang Amadeus Mozart', *The New Grove Music Online* ed. L. Macy (Accessed [8 October 2004]), <<http://www.grovemusic.com>>

Levi, Erik: 'Sutermeister, Heinrich', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed [8 October 2004]), <<http://www.grovemusic.com>>



COLLEGE OF VISUAL AND PERFORMING ARTS

**Department of Music**

---

**Senior Recital**  
**Lisa Kachouee, Clarinet**

Assisted By:  
**Michael Thompson, Piano**  
**Kristopher Miller, Violin**  
**Elizabeth Bacon, Violin**  
**Erin Waller, Viola**  
**Erin Gilstrap, Cello**

---

Friday, November 19, 2004  
8:00 P.M.  
Harris Theatre

## PROGRAM

Dance Preludes.....Witold Lutoslawski  
(1913-1994)

- I. Allegro molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro molto

Capriccio for solo clarinet in A.....Heinrich Sutermeister  
(1910-1995)

Clarinet Concerto No. 1 in C minor, Opus 26.....Ludwig Spohr  
(1784-1859)

- I. Adagio, Allegro
- II. Adagio
- III. Rondo, Vivace

**\*\*INTERMISSION\*\***

Clarinet Quintet in A K581.....Wolfgang Amadeus Mozart  
(1756-1791)

- I. Allegro
- II. Larghetto
- III. Menuetto and Trio
- IV. Allegretto con Variazioni

## Notes on the Program

### **Witold Lutoslawski (1913-1994)**

#### ***Dance Preludes***

Witold Lutoslawski was born into a noble Polish family during one of the most tumultuous eras in European history. His father, a Polish military officer, was arrested and executed by a Bolshevik firing squad in 1918. Witold Lutoslawski also served in the military and was taken as a prisoner by the Germans in 1939, but managed to escape after eight days. Unfortunately, as a result of the political unrest, and the post World War II Soviet oversight of Polish art, much of Lutoslawski's early works were destroyed with the exception of a handful of pieces including *Symphony No. 1*.

Lutoslawski composed a large quantity of folk inspired music during the late 1940's and 1950's as he was impoverished and had to compose music that could yield income. This so-called "folk period" culminated with the *Concerto for Orchestra* and the *Dance Preludes* for clarinet. Lutoslawski call the *Dance Preludes* his "farewell to folklore." His *Concerto for Orchestra* solidified his reputation as Poland's leading composer of his generation.

### **Ludwig Spohr (1784-1859)**

#### **Clarinet Concerto No. 1 in C minor, Opus 26**

Ludwig Spohr began to play the violin at the age of five and his exquisite musical talent was immediately recognizable. Despite his family's disapproval of a career in music, Spohr pursued an education in that field, and in 1805 he was appointed as concertmaster of the Orchestra in Gotha, Germany. While working in Gotha, Spohr was commissioned by Duke Günther I of Schwarzburg to write the *Clarinet Concerto No. 1* for clarinetist Simon Hermstedt (1778-1846). All of Spohr's clarinet works, including four concertos, two sets of variations and a pot-pourri, were written for Hermstedt. Spohr's concertos, virtuosic and violinistic in nature, facilitated Hermstedt's addition of seven keys to the standard five keyed clarinet.

Spohr, remarkably prolific throughout the course of his life, was primarily known for his virtuosity as a violinist until he moved to Kassell, Germany at the age of thirty-seven. Although he continued to perform as a soloist until the last year of his life, his efforts were primarily focused on conducting and composing at this time. He enjoyed immense success with his opera *Jessonda* and his oratorio *Die letzten Dinge*, and became recognized as one of the leading German composers of his time.