



BREAKDOWN TANGO!

ROBERT SPRING, CLARINET
ANDREW CAMPBELL, PIANO
ECKART SELLHEIM, PIANO
KATHERINE MCLIN, VIOLIN
THOMAS LANDSCHOOT, CELLO
CATALIN ROTARU, BASS
MARTIN SCHURING, OBOE
JORGE MONTILLA, CLARINET
ALBIE MICKLICH, BASSOON

FACULTY ARTIST CONCERT SERIES
KATZIN CONCERT HALL
SUNDAY, SEPTEMBER 10, 2006 • 2:30 P.M.

MUSIC

 Herberger College
of Fine Arts

ARIZONA STATE UNIVERSITY

PROGRAM

Igor's Ladder **

Rodney Rogers
(b. 1953)

Sonata for Clarinet

Francis Poulenc
(1899-1963)

- I. Allegro Tristamente
- II. Romanza
- III. Allegro con fuoco

Fantazie Variée

Louis Cahuzac
(1880-1960)

There will be a 10-minute intermission

**Gran Duo for Clarinet, Contrabass,
and Piano**

Giovanni Bottesini
(1821-1889)

Suite Pour Trio d'Anches (1949)

Aleksander Tansman
(1897-1986)

- I. Dialogue
- II. Scherzino
- III. Aria
- IV. Finale

Breakdown Tango

John Mackey
(b. 1973)

A reception will follow in Cowley Lobby

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In respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode.

Thank you.

Program notes

Igor's Ladder is a duet for two clarinetists. One player is rather outgoing and energetic while the other is more reticent and nostalgic. They toss ideas back and forth, sometimes agreeing and sometimes not. The mood of the piece fluctuates depending on which character is dominating.

The title refers to a rising sequence (a musical ladder) used by Igor Stravinsky in his ballet *The Firebird* and other early works. While a pupil of Rimsky-Korsakov, Stravinsky took some of his teacher's techniques and adapted them to his own needs. One of the devices he developed was a two-voice pattern--a ladder of parallel thirds--that ascends five octaves (Rimsky's original ladder was less complex and rose only one octave before repeating). It seemed appropriate to employ this two-voice idea in a duet for clarinets since Stravinsky was fond of wind instruments and wrote extensively for the clarinet. (And Stravinsky's ladder was adapted from one that Rimsky had scored for two clarinets.)

Stravinsky's music still inspires me, so I offer this light-hearted piece as a homage to the composer. *Igor's Ladder* is dedicated to Robert Spring whose musicianship, encouragement and friendship has meant so much to me over the years.

Compositions by **Rodney Rogers** include both instrumental and vocal music, ranging in size from works for solo performers to full orchestra. He is the recipient of composition awards from BMI and ASCAP and fellowships in composition from Tanglewood, the MacDowell Colony, and the Yaddo Artist Colony. Commissions have come from the National Endowment for the Arts (NEA Consortium Commission), the College Band Directors National Association's 50th Anniversary, the Music Teachers National Association (MTNA), a quintet for the Palo Verde Brass (premiered at the International Trumpet Guild's International Brassfest) and numerous individual performers and chamber groups. Five works received their premiere in Carnegie Recital Hall in New York City. Groups performing his music include the American Composers Orchestra, Eastman Wind Ensemble, New York New Music Ensemble, American Brass Quintet, Juilliard Brass Quintet, St. Louis Symphony Chamber Players, Gregg Smith Singers, Richmond Sinfonia, Omega Quartet and university ensembles throughout the United States, as well as in Europe, Japan, and Australia. His music appears on solo albums by various concert artists in both the United States and England and is published by Hal Leonard and Carl Fischer (works are also available through the composer). A recent CD entitled *Complicated Optimism* (Albany Records) contains both large and small-scale compositions. Rogers received his PhD. from the University of Iowa and has taught composition at Louisiana State University, Lawrence University (Appleton, WI), and currently at Arizona State University.



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