

**Illinois State University  
Wonsook Kim College of Fine Arts  
School of Music**

**Charles W. Bolen Faculty Recital**

**Gresham Duo**

David Gresham, *clarinet*

Momoko Gresham, *piano*

**Kemp Recital Hall  
October 7, 2025  
Tuesday Evening  
7:30 p.m.**

**This is the seventeenth program of the 2025-2026 season.**

# Program

Please silence all electronics for the duration of the concert. Thank you.

Fantaisie (1911) Phillippe Gaubert  
(1879-1941)

3 Miniatures (1956) Krzystof Penderecki  
(1933-2020)  
I. Allegro  
II. Andante cantabile  
III. Allegro ma non troppo

Sonata, Op. 45 (1985) Wassili Lobanow  
(born 1947)  
I. Adagio  
II. Allegro (*attacca*)  
III. Andantino

## Intermission

4 Pieces in Bird Shape (1983) Takashi Yoshimatsu  
(born 1953)  
I. Ballade  
II. Invention  
III. Recitativo (*attacca*)  
IV. Divertimento

4 Hungarian Dances (1951) Rezső Kókai  
(1906-1962)  
I. Recruiting Dance  
II. Folk Dance  
III. Mourning Dance  
IV. Fresh

Romance, Op. 23 (1893) Amy Beach  
(1867-1944)  
(transcribed from violin/piano by David Gresham)

## Program Notes

### **Philippe Gaubert: *Fantasia* for Clarinet and Piano**

Philippe Gaubert (1879–1941) was a central figure in early 20th-century French music, known for his dual career as a celebrated flutist and influential conductor. Born in Cahors, France, Gaubert entered the Paris Conservatoire as a youth, where he studied flute and composition. He later became principal flutist of the Paris Opéra and professor of flute at the Conservatoire. In 1931, he was appointed principal conductor of the Paris Opéra and the Orchestre de la Société des Concerts du Conservatoire. His compositions show a mastery of the early 20<sup>th</sup> Century French harmonic language. The large majority of his works are for his instrument, the flute, but he did compose a number of other pieces as well.

*The Fantasia* for clarinet and piano was composed as the Paris conservatoire competition piece in 1911 (the year after Debussy's *Rhapsodie* served in that role). The *Fantasia* reflects Gaubert's gift for lyrical writing and his affinity for wind instruments. It follows the typical structure of a "competition piece": slow, lyrical first section, followed by a more energetic middle section, and ending with quite virtuosic writing. The piano part is more than mere accompaniment, creating a shimmering harmonic backdrop and sharing in the dramatic gestures of the piece.

### **Krzysztof Penderecki: *Three Miniatures* for Clarinet and Piano**

Krzysztof Penderecki (1933–2020) was one of Poland's most influential 20th-century composers, known for his creative use of sonorities in works such as *Threnody to the Victims of Hiroshima* and generally for very modernist and dissonant compositions. He later for his return to a more simple, clear, and even somewhat melodic style. Born in Dębica, Poland, Penderecki studied composition at the Academy of Music in Krakó. Later he taught both there and at Yale University. He received many awards, including the Grawemeyer Award, the Herder Prize, Grammy Awards, and even an Emmy.

Composed in 1956, *Three Miniatures for Clarinet and Piano* is one of Penderecki's earliest published works, written while he was still a student at the Academy. Each short movement explores a distinct character: a brisk, playful Allegro; a lyrical Andante Cantabile; and a lively Allegro non troppo. These pieces are quite distinct from his later styles, but they do show his interest in instrumental colors and clear motivic elements.

### **Vasily Lobanov: Sonata for Clarinet**

Russian composer and pianist Vasily Lobanov (b. 1947) is widely admired for his ability to unite the expressive lyricism of the Russian tradition with the intellectual rigor of twentieth-century modernism. A graduate of the Moscow Conservatory, he studied piano with Heinrich Neuhaus and Lev Naumov, and composition with Sergei Balasanyan. Lobanov has performed internationally as a pianist, both as a soloist and as a chamber musician with renowned partners including cellist Mstislav Rostropovich and violinist Oleg Kagan. His work as a composer spans symphonies, concertos, operas, and a rich catalogue of chamber music, which often explores the emotional intensity and contrapuntal complexity characteristic of Russian late-Romantic and modernist idioms. His concern in music is to express something both spiritual and emotional, bringing the spiritual "beyond" into the conscious experience of the listener.

Lobanov's **Sonata for Clarinet and Piano** stands as one of his most compelling chamber works, highlighting his gift for blending structural clarity with dramatic contrast. The sonata unfolds in a traditional three-movement form (though the second movement moves *attacca* into the third). The opening movement begins lyrically and contemplatively but develops into a very emotionally intense middle section before returning to the opening contemplation. An intense scherzo follows, full of rhythmic vitality and sharp contrasts, demanding virtuosity and precise interplay from both performers. The finale expresses a peaceful introspection, in a sense bringing the work into a spiritual realm before the end.

### **Takashi Yoshimatsu: *Four Pieces in Bird Shape***

Takashi Yoshimatsu (b. 1953) is one of Japan's most prominent contemporary composers, known for his colorful, modern, yet accessible style. A largely self-taught composer, Yoshimatsu initially studied engineering before turning to music. He has written symphonies, concertos, chamber works, and solo pieces, often characterized by their lyrical melodic lines, vibrant orchestration, and

imaginative programmatic ideas. Yoshimatsu's approachable and evocative style has made him an important voice in contemporary Japanese music, bridging traditional sensibilities with a fresh, modern idiom.

***Four Pieces in Bird Shape*** is a charming suite for clarinet and piano that reflects Yoshimatsu's recurring fascination with birds, a theme that appears in many of his compositions. The composer mentioned in an interview that the odd title of the piece both a jokey mocking of describing pieces as "in G major," for example. So he says this is not "in G major," but rather it is "in bird shape." Also the first letter of each movement spells out "B-I-R-D." The piece is fun, modern, challenging to play, accessible, colorful, and energetic.

### **Rezső Kókai: *Four Hungarian Dances***

Hungarian composer, musicologist, and educator **Rezső Kókai (1906–1962)** was a central figure in 20th-century Hungarian music, known for his ability to synthesize folk traditions with classical forms. Born in Budapest, he studied at the Franz Liszt Academy of Music, where he trained in composition and piano, later earning a doctorate in musicology with a dissertation on the history of the verbunkos, the Hungarian recruiting dance. Kókai became a professor at the Academy, where he influenced a generation of young musicians and contributed significantly to the study and preservation of Hungarian folk music.

Composed in 1950, ***Four Hungarian Dances*** is one of Kókai's most popular and frequently performed works. Drawing inspiration from verbunkos and csárdás traditions, the dances capture the rhythmic vitality, melodic charm, and emotional contrasts of Hungarian folk music. The set alternates between fiery, syncopated fast dances and slower, more lyrical movements, showcasing the dramatic rubato and ornamentation characteristic of the style.

Each dance presents a distinct character: lively asymmetric rhythms suggest the stamping feet of village dancers, while sweeping melodic lines recall the improvisatory style of the gypsy band. Kókai's skill lies in crafting music that is accessible and evocative while remaining grounded in authentic folk idioms rather than mere pastiche.

## **Amy Beach: *Romance* for Violin and Piano, Op. 23**

Amy Beach (1867–1944) was one of the first prominent American composers and a pioneering figure among women in classical music. A child prodigy, she was performing publicly on the piano by age seven and made her Boston debut at sixteen. After marrying physician Henry Beach, she focused on composition rather than a public concert career, becoming the first successful American woman to compose large-scale orchestral works, including the *Gaelic Symphony* (1896). Her music combines German Romantic influences with a distinctly American voice, often inspired by folk melodies and nature.

Beach composed her *Romance* for violin and piano in 1893 for violinist Maud Powell, who premiered it in Boston the same year. The piece exemplifies Beach's gift for lyricism and expressive color. A single movement of about seven minutes, the *Romance* is more than a simple salon piece; it is a compact tone-poem, taking the listener on an emotional journey from peace to peace.

## School of Music Upcoming Events

Wednesday, October 8, 7:30 pm

**Philharmonia Orchestra Concert**

Kemp Recital Hall

Thursday, October 9, 12:00 pm

**ISU Jazz Combos**

Normal Public Library

Sunday, October 12, 3:00 pm

**Afternoon of Brass**

Center for the Performing Arts

Tuesday, October 14, 7:30 pm

**Charles W. Bolen Faculty Recital: Alex Taylor - A Queer Songbook**

Kemp Recital Hall

Thursday, October 16, 7:30 pm

**Guest Artist Recital: Cassidy Fairchild, horn**

Kemp Recital Hall

Friday, October 18, 6:00 pm

**Senior Recital: Jon Frattini, percussion**

Kemp Recital Hall

Sunday, October 19, 3:00 pm

**Wind Symphony Concert**

Center for the Performing Arts

Monday, October 20, 7:30 pm

**Guest Artist Recital: Riyad Nicolas, piano**

Kemp Recital Hall

Wednesday, October 22, 7:30 pm

**Charles W Bolen: Mark Babbitt, trombone**

Kemp Recital Hall

Friday, October 24, 1:00 pm

**Performance Convocation Hour**

Kemp Recital Hall

Friday, October 24, 6:00 pm

**Senior Recital: David Lukaszczyk, sax**

Kemp Recital Hall

Friday, October 24 9:00 pm

**Junior Recital: Nicholas Pillsbury, voice**

Kemp Recital Hall