

Chen I-Ching Clarinet Junior Recital

Saint-Saëns & Widmann



17:30 Mon. 23rd November
Livestream on
YST YouTube Channel

23 November | Monday

Chen I-Ching

Clarinet Recital

Beatrice Lin, *piano*

PROGRAMME

CAMILLE SAINT-SAËNS

Clarinet Sonata in E-flat Major, Op. 167

I. Allegretto

II. Allegro Animato

III. Lento

IV. Molto Allegro

JÖRG WIDMANN

Fantasie

About The Performer

I-Ching was born in Taipei, Taiwan. She started to play the clarinet at the age of 10. During these 10 years, I-Ching has won several awards in the National Student Music Competition in Taiwan, which includes clarinet solo, woodwind quintet, and orchestra performance. I-Ching is now a year 3 student at the Yong Siew Toh Conservatory of Music under the tutelage of Prof. Ma Yue, Principal Clarinettist of the Singapore Symphony Orchestra.

Programme Notes

Camille Saint-Saëns, Clarinet Sonata in E-flat Major, Op.167

Saint-Saëns was a French composer, conductor, pianist, and organist. His best-known works include Introduction and Rondo Capriccioso, the Second Piano Concerto, and the Carnival of the Animals. This Clarinet Sonata in E-flat major was written in 1921, a year before his death. Saint-Saëns dedicated this piece to French clarinettist, Auguste-Élénore Périer. Similar to Brahms' later years, Saint-Saëns became something of a dry well, and it would be during his last year of life where he began a series of compositions for solo wind instruments and piano. Firstly, he wrote oboe sonata which was dedicated to the oboist, Louis Bas. Then he wrote this clarinet sonata Op.167. Lastly, was the bassoon concerto, dedicated to the bassoonist, Léon Letellier.

There are four movements in this sonata. The lyrical and sweet melody of the theme is impressive at the first contact. Each movement has an obvious and different musical style. You can hear singing, lively, heavy sadness, fresh and gorgeous.

J. Widmann Fantasie for Clarinet Solo

Joerg Widmann, an international soloist, and the professor of clarinet at the Freiburg Musikhochschule in Germany. This solo piece is Widmann's first piece of his own instrument. Said Widmann himself, "With its eccentric virtuosity and its cheerful, ironic fundamental character, it reflects the experience with Stravinsky's 3 Pieces for solo clarinet of 1919 and the tonal innovations which did not appear in music before Weber's notation for the clarinet and takes them further in a new way. It is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the commedia dell'arte."

For myself, the most challenging thing is all the notes which "did not appear in music before Weber's notation". It is a piece of contemporary music. There are glissando, multiphonic, flutter tongue, and microtone. Those skills are difficult to control and to create. Basically, we can separate this piece into several parts. Each part has its own character. However, there is one motive keeps coming

back every time when a new theme finishes which is also the part of the beginning. Because of that, it sounds like a contemporary “Rondo”.

Programme notes by Chen I-Ching.