



UGA
presents.

24|25 SEASON

ANTHONY MCGILL, clarinet
EMANUEL AX, piano

SUN, FEB 2, 3:00 pm

Hodgson Concert Hall

Supported by
JULIA SWAGLER

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Eric Rudd

Nigel Parry

PROGRAM

ROBERT SCHUMANN (1810-1856)

Phantasiestücke for Clarinet and Piano, Op. 73 [11:00]

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

JESSIE MONTGOMERY (b. 1981)

Peace [4:00]

FRANZ PETER SCHUBERT (1797-1828)

Sonata in A minor for Clarinet and Piano, “*Arpeggione*,”
D.821 [25:00]

- I. Allegro moderato
- II. Adagio
- III. Allegretto

INTERMISSION

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata quasi una Fantasia [Sonata No.14] in C-sharp minor,
Op. 27, No. 2, “Moonlight” [15:00]

- I. Adagio sostenuto
- II. Allegretto
- III. Presto agitato

FLORENCE BEATRICE PRICE (1887-1953)

Adoration [4:00]

JAMES LEE III (b. 1975)

Ad anah? [4:00]

LEONARD BERNSTEIN (1918-1990)

Sonata for Clarinet and Piano [10:00]

- I. Grazioso
- II. Andantino

Program is subject to change.

PROGRAM NOTES

by Laurie Shulman ©2025

***Phantasiestücke* for Clarinet and Piano, Op. 73**

Robert Schumann (1810-1856)

The term *Phantasie* occurs regularly in Schumann’s compositions, most famously in the solo piano *Phantasie*, Op. 17. Three additional *Phantasiestücke*, or Fantasy Pieces, enrich Schumann’s list of works: a set of solo piano pieces, Op. 12, the three pieces that open this afternoon’s program, and four *Phantasiestücke* for piano trio, Op. 88. The concept of a fantasy, with all the freedom of thought, form, and emotion that it implies, would have been very attractive to Schumann. He worked most effectively in miniatures that allowed him maximum flexibility of expression. These three pieces, only the last of which even exceeds four minutes, are fine examples.

Although Schumann composed these pieces for clarinet and piano, he did specify violin or cello ad lib., meaning that he sanctioned the substitution of either instrument for the clarinet. That directive had a practical justification, allowing for a wider dissemination of his music if it were available to three duo combinations. During the years 1848 and 1849, Schumann was exploring the possibilities of such limited chamber ensembles. How much sonic variety could he achieve with only two instrumental timbres? The clarinet, with its wide range and sultry tone color, must have appealed to him. Similarly, the cello, with its warmth, songful potential and even wider range, was a natural vehicle for these pieces. So well-suited are they to the cello that they are performed

as frequently on cello as clarinet. The seductive appeal of these miniatures has prompted additional arrangements for bassoon, oboe, oboe d’amore and even saxophone! Today we hear them as Schumann originally intended them.

The three *Phantasiestücke* are closely linked in several ways. All are essentially tripartite (ABA) forms. The overall key scheme—a minor, A major, and A major—binds them together, as do the contrasting middle sections that gravitate to the related keys of F major and d minor. Schumann uses triplet figuration in the accompaniment figures in all three movements, then makes the triplets the melody for the B-section in the second piece, *Lebhaft, leicht*. These pieces demonstrate a beautiful integration of the two instruments, and each movement seems to grow logically out of its predecessor. The third piece is the most dramatic, with a recurrent “Mannheim rocket” (a rapidly rising musical gesture) that reminds us that Schumann knew a thing or two about virtuosi and creating musical excitement. The finale also alludes subtly to musical material from both prior movements. Yet, as John Daverio has so eloquently observed:

... the various reminiscences do not overtly call attention to themselves; Schumann’s technique of attenuated recall rather makes for a delicate tracery of fleeting allusions and half-remembered ideas.

***Peace* (2020)**

Jessie Montgomery (b. 1981)

Jessie Montgomery is on a roll. This gifted young woman—she recently turned 43—has rocketed to the forefront of American music, writing scores that are both powerful and

accessible. A violinist and educator as well as a composer, Montgomery grew up in a musical household on Manhattan's Lower East Side. Her parents worked in music and theater and were active in neighborhood arts initiatives. Montgomery earned her undergraduate degree from the Juilliard School in violin performance, and subsequently completed a master's in film composition and multimedia at NYU. She is currently a graduate fellow in music composition at Princeton.

Peace was commissioned in 2020 by Victoria Robey OBE for violinist Elena Urioste and pianist Tom Poster, premiered as part of the #UriPoste-JukeBox Program. Montgomery has since arranged it for viola and piano and for clarinet and piano, as we hear it. Her composer's note explains its origins in the first months of the pandemic.

Written just a month after the Great Sadness of the first quarantine orders due to COVID-19, facing the shock felt by the whole globe as well as personal crisis, I found myself struggling to define what actually brings me joy. And I was at a stage of making peace with sadness as it comes and goes like any other emotion. I learned to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience.

The piece is a single movement of approximately four minutes. Montgomery expresses a range of emotions within that brief span: incomprehension, frustration, and ultimately the determination to carry on, to move forward..

Sonata in A minor for Clarinet and Piano, “*Arpeggione*,” D.821 Franz Peter Schubert (1797-1828)

The *arpeggione* is a bowed guitar that first appeared in 1823. It resembles a bass viol, but with six strings tuned a fourth apart, like a guitar. (The string instruments of the orchestra have four strings, tuned a fifth apart.) Its invention is variously credited to Johann Georg Stauffer and the violin maker Johann Earl, both of Vienna, and to Peter Teufelsdorfer, an instrument maker in the Hungarian city of Pest. In its brief heyday, the *arpeggione* was admired for the ease with which it allowed for runs in thirds, double stops, and arpeggios (whence its name). The instrument had an unremarkable history, and would probably be forgotten were it not for this lone sonata by Schubert, which has given the *arpeggione* some measure of longevity.

Schubert's *Arpeggione* sonata dates from November 1824. It was probably commissioned by Vincenz Schuster, a cellist and guitarist who participated regularly in musical evenings at the Viennese residence of the law professor Ignaz Sonnleithner. The piece is significant largely because it is one of the rare occasions in Schubert's maturity when he turned his attention to the duo sonata. It crowned a prolific year for composition. In 1824 he also wrote the Grand Duo for piano, four-hands; two string quartets, the *Tröckne Blumen* variations for flute and piano, and the magnificent Octet.

Curiously, Schubert seems to have written for this hybrid guitar-cello as if it were a conventional string instrument, without paying particular attention to its quirky possibilities. Today the *Arpeggione* sonata is performed most frequently on cello;

however, the music is so attractive that other instruments have claimed it as their own, including viola, violin, and clarinet. In fact, certain passages in the upper register of the obsolete instrument can be more difficult to play on the cello—but lend themselves beautifully to clarinet.

Most critics single out the central Adagio in E major as the most distinguished movement of the *Arpeggione* sonata. Although lovely, it is haiku-like in its brevity; there is no heavenly length here. The Adagio serves primarily as a connector between the substantial outer movements, in A minor and A major respectively. Schubert balances a melancholy main theme in his opening Allegro moderato with a warmer melody for the concluding Allegretto, which combines elements of rondo and free *divertissement*.

Sonata quasi una Fantasia [Sonata No. 14] in C-sharp minor, Op. 27, No. 2 “Moonlight”

Ludwig van Beethoven (1770-1827)

Few sonatas are so well known as the “Moonlight” —or so misunderstood. Schoolchildren and adults alike too often think of this extraordinary work as synonymous with its ethereal first movement. The complete sonata consists of three movements, each of which breaks from tradition and builds tension, culminating in the veritable explosion of the finale. That wonderful opening Adagio sostenuto is a mood-piece entirely different from what audiences of 1801 would have expected at the beginning of a sonata. It turns accompaniment into melody and places odd emphasis on the unfolding of arpeggiated chords.

The sobriquet “Moonlight” is not Beethoven's, but is attributed to

Ludwig Rellstab, the German music critic, poet, and novelist. He purportedly likened the opening movement to ‘a boat visiting, by moonlight, the primitive landscapes of Vierwaldstättersee in Switzerland.’ Beethoven assigned this sonata the subtitle “*quasi una fantasia*,” indicating a freedom of approach and an improvisatory quality that was, effectively, an emancipation proclamation from the structural demands of the classical sonata.

Beethoven dedicated the “Moonlight” sonata to Giulietta Guicciardi, a beautiful young Italian woman who came to Vienna in 1800 and studied with him. The 30-year-old composer fell promptly and hopelessly in love with her. He seems to have felt that his feelings were reciprocated, but ultimately the difference in their societal standing precluded any alliance. Those of a romantic persuasion may infer that the melancholy of the famous first movement and the turbulent rage of the last are expressions of a rejected lover's frustration and grief. Certainly Beethoven explores a wide gamut of emotions in this sonata, but he does so with a subtle unity. The mournful slow arpeggios of the opening, accelerated and telescoped, become the frenetic rockets of the finale.

Adoration (1951)

Florence Beatrice Price (1887-1953)

Florence Price was the first Black female composer to have a symphony performed by a major American orchestra. In the past decade, her compositions have been getting a considerable amount of well-deserved attention.

Her story is remarkable. She performed in public at age 4 and published her first composition when she was 11. She was accepted to New England

Conservatory at 16, studying composition, piano, and organ. After teaching in Little Rock and Atlanta for several years, she left the South for Chicago, pursuing additional study at Chicago Musical College and the American Conservatory.

By the 1920s, she was winning awards, and in 1932 she earned first prize in the Wanamaker competition for her Symphony in E minor. Chicago Symphony conductor Frederick Stock took note and premiered that work in 1933. He also encouraged her to write a piano concerto. Marian Anderson incorporated two of Price's arrangements of spirituals into her repertoire, enhancing Price's reputation. She continued to teach and compose until her death in 1953.

Adoration (1951) was one of her last compositions. She wrote it for organ, an instrument she knew well from having played organ for silent films early in her career. The piece has been arranged for a wide variety of instrumental ensembles including violin and piano, string quartet, brass quintet, and full orchestra. Elaine Fine arranged it for clarinet and piano in 2021. It is a reverent movement of little more than three minutes, whose hushed character evokes both the heritage of spirituals and the atmosphere of church music.

***Ad anah?* (2015)**

James Lee III (b. 1975)

James Lee III is a composer to watch. Currently Professor of Music at Morgan State University in Baltimore, Lee holds a DMA in composition from University of Michigan, where he studied with Michael Daugherty, William Bolcom, and Bright Sheng. He was also a composition fellow at the Tanglewood

Music Center, working under the tutelage of Michael Gandolfi. Lee was the winner of a Charles Ives Scholarship and the Wladimir Lakond Award from the American Academy of Arts and Letters. His music has been widely performed by orchestras and chamber music series throughout the USA. Between now and early April, Lee will have his music performed by the Augusta Symphony, Philadelphia Chamber Music Society, Louisiana Philharmonic, Mississippi Symphony, Pittsburgh Symphony, and Hamburg Symphony. His works have also been heard in South America, Cuba, and Russia.

Ad anah? for clarinet and piano is a meditation on the troubled world in which we live. The title is Hebrew, and translates to “How long” or “until when.” Lee has said, “*Ad anah?* is a musical commentary on a lament, or sign, for the injustices and violence that the Prophet Habakkuk was observing in the days of the Old Testament.” The relevant Biblical text is:

O Lord, how long shall I cry for help, and thou wilt not hear?
Or cry to thee ‘Violence!’ and thou wilt not save?
Why dost thou make me see wrongs and look upon trouble?
Destruction and violence are before me; strife and contention arise.
So the law is slacked and justice never goes forth.
For the wicked surround the righteous, so justice goes forth perverted.

(Hab.1:2/4)

The conversation between the two instruments reflects the text's dialogue between the prophet and God. Musically, their parts are closely entwined. Rising

sigh figures express hope that obstacles may be overcome. As the piece progresses, Lee's music grows more intense. Though the ending is quiet, one senses that matters have not been fully resolved.

Sonata for Clarinet and Piano Leonard Bernstein (1918-1990)

Leonard Bernstein is universally beloved as the composer of *West Side Story*, *On the Town*, and *Candide*. Choral singers love his *Chichester Psalms* and *Mass*; orchestra buffs admire his *Jeremiah*, *Kaddish*, and *The Age of Anxiety* symphonies. All these are major works requiring extensive performing forces. Relatively few listeners are acquainted with Bernstein's chamber music. The Sonata for Clarinet and Piano was Bernstein's first published composition and his first recorded work. This skillfully crafted piece shows that Bernstein, then only 24, was no longer a student, but an accomplished composer with a distinctive voice of his own. At the same time, its dependence on his older contemporary Paul Hindemith shows us that Bernstein's musical personality was still malleable.

At this early stage of his career, Bernstein was better known as a conductor, but he was keenly interested

in composition. During the summer of 1941, he studied conducting at the new Berkshire Music Center in Tanglewood, rooming at a nearby prep school with composer Harold Shapero, clarinetist David Glazer, violinist Raphael Hillyer, and cellist Jesse Ehrlich. The Music Center faculty included German expatriate Paul Hindemith, who was very highly regarded in the early 1940s. The Berkshire organizers considered him to be the crown jewel in their tiara of guest composers.

After the Japanese bombed Pearl Harbor on 7 December, 1941, Bernstein attempted to enlist in Boston, but was rejected because of congenital asthma. He busied himself by playing piano jobs and organizing public musical events. For one of them, a concert in April 1942 at the Institute of Modern Art in Boston, he decided to write a piece for his friend David Glazer and himself. The resulting Clarinet Sonata is widely regarded to be Bernstein's tribute to Hindemith's neoclassical idiom. Its angular first theme is especially reminiscent of the German composer, but the balance of the work bears the unmistakable imprint of Bernstein's emerging style, particularly in the up tempo, jazz-inflected segments.

ABOUT THE ARTISTS

ANTHONY MCGILL

Hailed for his “trademark brilliance, penetrating sound and rich character” (*New York Times*), clarinetist Anthony McGill enjoys a dynamic international solo and chamber music career and is principal clarinet of the New York Philharmonic — the first African American principal player in the organization's history. He is the recipient of the 2020 Avery Fisher Prize, one of classical music's most significant awards, and was named Musical America's 2024 Instrumentalist of the Year.



Martin Romero

McGill appears as a soloist with top orchestras, including the New York and Los Angeles Philharmonics, the Metropolitan Opera, and the Baltimore, Boston, Chicago, and Detroit Symphony Orchestras. In the 2024-25 season, he makes his BBC Proms debut performing Mozart's Clarinet Concerto with the BBC Scottish Symphony Orchestra & Gemma New.

Also this season, McGill embarks on a multi-city tour with Emanuel Ax. He joins the performance and recording project *Principal Brothers* featuring his brother, Demarre McGill, as well as Titus Underwood and Bryan Young, four leading Black American woodwind principals performing the works of three prominent Black composers: James Lee III, Valerie Coleman, and Errollyn Wallen.

Anthony McGill performed alongside Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the first inauguration of President Barack Obama. *American Stories*, his album with the Pacifica Quartet, was nominated for a GRAMMY®. He has been a collaborator of the Miró, Pacifica, Shanghai, and Takács Quartets, and performs with leading artists including Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang.

He serves on the faculty of The Juilliard School and is Artistic Director for Juilliard's Music Advancement Program. He holds the William R. and Hyunah Yu Brody Distinguished Chair at the Curtis Institute of Music.

McGill's #TakeTwoKnees campaign protesting the death of George Floyd went viral, reaching thousands of individuals. He was invited by the Equal Justice Initiative (EJI) to perform at the dedication of the National Monument to Freedom. Since 2023, he has partnered with civil rights leader Bryan Stevenson to organize EJI classical music industry convenings examining America's history of racial inequality in Montgomery, Alabama.

EMANUEL AX

Born to Polish parents in what is today Lviv, Ukraine, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. Mr. Ax made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

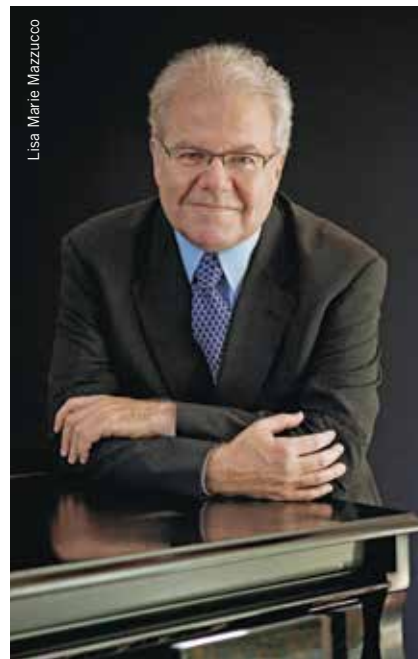
The 2024/25 season begins with a continuation of the Beethoven For Three touring and recording project with partners Leonidas Kavakos and Yo-Yo Ma which takes them to European festivals including BBC Proms, Dresden, Hamburg, Vienna and Luxembourg. As guest soloist he will appear during the New York Philharmonic's opening week, which will mark his 47th annual visit to the orchestra. During the season he will return to the Cleveland and Philadelphia orchestras, National, San Diego, Nashville and Pittsburgh symphonies and the Rochester Philharmonic.

A fall recital tour from Toronto and Boston moves west to include San Francisco, Seattle and Los Angeles culminating in the spring in Chicago and his annual Carnegie Hall appearance. A special project in duo with clarinetist Anthony McGill takes them from the west coast through the midwest to Georgia and Carnegie Hall and in chamber music with Itzhak Perlman and Friends to Los Angeles, Santa Barbara and San Francisco. An extensive European tour will include concerts in Paris, Oslo, Cologne, Hamburg, Berlin, Warsaw and Israel.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987 and following the success of the Brahms Trios with Kavakos and Ma, the trio launched an ambitious, multi-year project to record all the Beethoven Trios and Symphonies arranged for trio of which the first three discs have been released. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma

of the Beethoven and Brahms sonatas for cello and piano. In the 2004/05 season Mr. Ax contributed to an International Emmy Award-Winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Mr. Ax's recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University. For more information about Mr. Ax's career, please visit EmanuelAx.com.



Lisa Marie Mazzucco