

Recital Hall
Texas A&M University-Kingsville
“Cabarets and Cafes: Song and Dance”

Mesh for solo Eb clarinet (2004)	Ana Sokolovic
Vier Stucke for Bb Clarinet and piano (1913)	Alban Berg
Cancion para un clarinetista (2010)	Javier Zalba

Mesh

Ana Sokolovic's works are intensely communicative and sometimes borrow the idiom of the *absurde* to express a childlike soul. This work was originally written as five dances for solo violin inspired by Balkan folklore and based on the instruction manual for a hand dryer: shake, push, stop, rub, upwards air. Featured on her album *Folklore Imaginaire*, this foray into Balkan dance distills movements down to their essence until the dance resonates in a primal and joyful way.

Vier Stucke

It is said that Alban Berg was severely criticised by Arnold Schoenberg upon writing these miniatures for clarinet which could be seen as similar to Schoenberg's Six Pieces for Piano and this potentially delayed their performance to 1919. The intense expressionism of the short gestures that quickly bloom and close in each movement bring to mind Berg's lyrical works for voice and the humorous interplay, use of flutter tongue and other *clins d'oeil* draw a connection with Schoenberg's *Cabaret Songs* of 1901 continuing to show the influence of cabaret and Schoenberg's associations with Uberbrettl, part of Ernst von Wolzogen's Bunte Theater on the Second Viennese School composers. Uberbrettl aspired to convey "serious" ideas in popular idioms, attracted literary luminaries, and encouraged the traditional interplay of music, text, and theater.

Cancion para un clarinetista

Dedicated to clarinetist Vicente Monterrey, a graduate of the Conservatoire Nationale Supérieure de Musique de Paris and the National School of Art in Havana, Javier Zalba fuses genres between the French "chanson" and the Cuban "contradanza". The contradanza's spirit is embodied by a small harmonic cycle in an improvised style that finishes with an eight-bar riff and a subsequent return also finishes with a flashy cadenza at the end of the piece. The French "chanson" is often through-composed, driven by lyrics and has accompanied French society from the poems of troubadours to the busy cafe scenes and crooners of today's popular music speaking to subjects of heartache and *ennui*. It is this easy combination of dance and song in an approachable style that speaks so eloquently through *Cancion para una clarinetista* ("song for a clarinetist") and stays in your ear like a vibrant memory.