

ANAM RECITAL: JOSEPHINE DANIEL (CLARINET)

Bubble and Squeak - from Vivaldi to modern

FRIDAY 24 OCTOBER 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Charles-Marie WIDOR (1844-1937) Introduction et Rondo, op. 72 (1898) 9'

Andreas TARKMANN (b. 1956) after **VIVALDI** Clarinet Concerto No. 1 in B-flat Major, 'Sant'Angelo' (2018) 16'

i. Allegro ('Lo seguitai felice')

iii. Molto allegro ('Gelosia')

Carl Maria von WEBER (1786-1826) Clarinet Concerto No. 1 in F Minor, op. 73 (1811) 9'

i. Allegro

ii. Adagio ma non troppo

Valerie COLEMAN (b. 1970) Red Clay and Mississippi Delta (2009) 5'

Josephine Daniel * (QLD) clarinet

Braden Simm * (QLD) flute

Alex Tsang * (NSW) oboe

Tom Allen * (VIC) horn

Stephanie Sheridan * (WA) bassoon

Aidan Boase (ANAM Associate Faculty) piano

Approximate duration: 45 minutes

Josephine is supported by ANAM Syndicate donors Ann Grant, Geoff and Yvonne Schroder in the memory of the late Ken Shroder, Wyandra Fund.

Braden is supported by ANAM Syndicate donors Olga Abrahams, Lesley Milburn, Diane Lightfoot, Lee Palmer.

Alex is the 2025 Simon Lee Foundation scholar and is further supported by Syndicate donors Helen Ballantyne and the late Milton Robinson, Elida Brereton.

Tom is supported by ANAM Syndicate donors Gordon Ainger, Viorica Samson.

Stephanie is supported by ANAM Syndicate donors Ian Hogarth and Peter Larsen, Marilyn and the late David Howorth, Barry Jones AC and Rachel Faggetter, Chris Perks and Victor Goldsztein, Adrian Turley and the late Frank van Straten AM.

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PROGRAM NOTES

Charles-Marie Widor is best remembered as one of the great French organists of the late nineteenth century, but in 1898 he wrote this striking *Introduction et Rondo* for clarinet and piano as a competition piece for the Paris Conservatoire. The work has since become a favourite in the clarinet repertoire, thanks to its mix of lyrical writing, dramatic contrasts, and thrilling virtuosity.

What I love most about this piece is how naturally it seems to suit the clarinet. The clarinet is, in many ways, a singing instrument, and Widor leans into that with long, lyrical lines that really let the sound bloom. There are so many different characters in this short work — it begins with something almost timid and understated, then grows more expressive, colourful, and eventually quite bold, reaching one of the highest possible notes on the clarinet at the peak of the piece. It is an incredible feeling to play after such a big build up, and for me it's what makes this piece such a thrilling showcase of everything the clarinet can do.

Andreas Tarkmann has arranged three new clarinet concerti that draw from Vivaldi's operatic and oratorio arias, imagining what Vivaldi might have done had the clarinet been a mature instrument in his era.

As a clarinetist who has long admired Vivaldi's music, this piece feels like a "bucket list" come true. Because the Baroque repertoire for clarinet is limited, I have always loved listening to Vivaldi's works from afar. But this arrangement gives me the chance to inhabit that world directly - it feels like I'm finally getting to join a musical conversation that, until now, I could only watch from the outside. It is also a special piece for me given that the arrangement was created for one of my favourite clarinetists, Martin Fröst. You can tell it was written with his playing in mind: it's virtuosic, playful, and full of vocal expressiveness.

Carl Maria von Weber's first clarinet concerto is one of the cornerstone works of the clarinet repertoire. Weber is best known for his operatic works, and this concerto is filled with operatic themes and ideas. The first movement, marked *allegro*, is lively and full of character, showing off the instrument's agility and expressive range. It has a strong sense of drive and contrast, moving between bold, dramatic passages and more lyrical moments. The second movement, *adagio ma non troppo*, is beautifully calm and reflective, with a flowing, song-like quality that feels like an operatic aria. I first learnt this second movement for my AMEB exam in Grade 10, and so it's incredibly nostalgic for me and has been both insightful and a joy to bring it back as a much more mature player and hopefully more mature person too!

American composer and flautist **Valerie Coleman** is known for writing music that blends classical structures with elements of jazz, blues, and folk traditions. *Red Clay and Mississippi Delta* was inspired by Coleman's family roots in the American South and is a lively, characterful scherzo for wind quintet. The piece is short but packed with personality, with playful rhythms, bluesy inflections, and moments that almost sound like jazz improvisation.

For me, this is the "just plain fun" piece on the program. After the intensity and scope of the other works, it's refreshing to play something so joyful and rhythmically alive. It also shows another side of the clarinet: one that grooves, swings a little, and blends with the colours of a quintet in playful conversation.

Words by Josephine Daniel