



COLLEGE OF VISUAL AND PERFORMING ARTS
School of Music

Faculty Artist Series

Kathleen Mulcahy, clarinet

Sophia Kim Cook, piano

Philippe Chao, viola

Craig Mulcahy, trombone

Sunday, February 23, 2020
3:00 pm
Harris Theater

PROGRAM

Introduction et Rondo, op. 72

Charles-Marie Widor
(1844-1937)

Wings

Joan Tower
(b. 1938)

Sonata for Clarinet and Piano

Amanda Harberg
(b. 1973)

Gently, Playful

Interlude

Agitato

Intermission

Prelude, Allegro and Pastorale

Rebecca Clarke
(1886-1979)

Kathleen Mulcahy, clarinet

Philippe Chao, viola

Concertpiece No. 2, Op. 114

Felix Mendelssohn
(1809-1847)

Presto

Andante

Allegretto grazioso

Kathleen Mulcahy, clarinet

Craig Mulcahy, trombone

Sophia Kim Cook, piano

PROGRAM NOTES

Charles-Marie Widor was primarily known as a composer of organ music, but wrote for a wide variety of instruments and ensembles throughout his career. He was born in Lyon to a family of organ builders, and was known as one of the leading organ recitalists of his time. Widor composed *Introduction et rondo* in 1898 for the end of the year competition at the Paris Conservatory. In the typical French style of the time, the music combines romanticism, virtuosity, and flexibility, and requires the performer to explore a wide variety of colors and dynamics. The dedication reads “a son ami M.C. Rose,” referring to Cyrille Rose, principal clarinetist of the Paris Opera, and a well-known clarinet pedagogue.

Joan Tower’s Wings was written in 1981 and dedicated to her friend and colleague Laura Flax, who premiered the piece at a recital in Merkin Hall, New York City, on December 14, 1981. The composer wrote, “The image behind the piece is one of a large bird - perhaps a falcon - at times flying very high gliding along the thermal currents, barely moving. At other moments, the bird goes into elaborate flight patterns that loop around, diving downwards, gaining tremendous speeds.” The overall feel of the composition is a surging upward thrust, which appears after a quiet beginning and ends with a dramatic conclusion. The Quartet for the End of Time by Oliver Messiaen was a direct influence on the composition of Wings.

Amanda Harberg, composer and pianist, is on the faculty of the Rutgers University Mason Gross School of the Arts. In the summers she serves on the composition faculty at the Interlochen Arts Camp. In the composer’s own words, “The Sonata for Bb Clarinet and Piano has three contrasting yet closely related movements: 1. Gently, Playful, 2. Interlude, and 3. Agitato. The first movement begins with a sweetly mellifluous opening melody contrasted by a playful secondary theme, and is a nostalgic exploration of youthful innocence. The second movement serves as a bridge into another emotional space, colored by sadness and loss. The final movement transforms the material from the opening movement into an insistent dance full of dark, agitated energy. My sincere thanks to clarinetist Benjamin Fingland, for whom the piece was composed. Ben

and I premiered the sonata in August 2015 at the Mason Gross School of the Arts.”

Rebecca Clarke was an English composer and violist best known for her chamber music featuring the viola. She studied at the Royal Academy of Music and Royal College of Music in London, later becoming one of the first female professional orchestral players. Prelude, Allegro and Pastorale was written in 1941 for Rebecca’s brother Hans Clarke, a well-known biochemist and accomplished amateur clarinetist. The composer described the work in the following manner: “The whole thing is very unpretentious: a short unassuming little prelude; an Allegro which I originally thought of calling a Toccata – as it gives both the players plenty of chance to show what they can do...The subject is more or less ‘mirror-writing,’ and in the coda the instruments are, in addition, continually crossing one another. There is a long fugato section in the middle of the movement, after a second subject in pizzicato chords on the viola. The whole of the second movement should sound very spirited, and is, I think, quite effectively written for both parts. The third movement Pastorale is rather melancholy and nostalgic, ending in a very subdued way.”

Mendelssohn’s Concertpiece No. 2, Op. 114, composed in 1832, is one of a pair of pieces dedicated to clarinet virtuosi Josef Baermann (father) and Carl Baermann (son). The piece was originally written for clarinet, basset horn, and piano. In modern performances, the basset horn part is often covered by another clarinet, bass clarinet, or bassoon. The piece is composed in three sections, fast-slow-fast, resembling a concertino form, but somewhat shorter. Typical of Mendelssohn’s works for solo instruments, it opens in the minor, shifting to major for the slow movement and finale sections.

MEET THE ARTISTS

Kathleen Mulcahy was appointed as Director of Woodwinds and Assistant Professor of Clarinet at George Mason University in August 2018, after serving as Adjunct Professor of Clarinet since in 2012. She performs frequently with the Kennedy Center Opera House Orchestra and the National Symphony. Dr. Mulcahy has held tenured positions with the Annapolis Symphony, Buffalo Philharmonic, Grant Park Orchestra, and ProMusica Chamber Orchestra. She is currently principal clarinetist with the Alexandria Symphony Orchestra.

An active chamber musician and recitalist, Dr. Mulcahy performs regularly on the Faculty Artist Series at George Mason University and has been a featured soloist with the Mason Wind Symphony and Symphonic Band. She has performed on chamber series in venues such as the Kennedy Center, the National Gallery of Art, the German Embassy, and the National Cathedral. In July 2017, she performed the world premiere of Howard Buss' *Divertissements for Clarinet and Percussion* at the International Clarinet Association's Clarinetfest in Orlando, FL. Dr. Mulcahy is also a RYT 200 certified yoga instructor, and presented her workshop "Mindfulness and Yoga for the Practice Room" at the American Single Reed Summit in October 2018. Dr. Mulcahy has presented recitals and masterclasses at colleges all over the country, most recently at Lamar University and the Eastman School of Music, and also performed a recital at ClarinetFest 2019 in Knoxville, TN.

In the summer, Dr. Mulcahy serves as Coordinator of Summer Music Intensives for the Mason Community Arts Academy, and is also the co-director of the Mason Summer Clarinet Academy. She can also be seen with the Wolf Trap Orchestra in the pit for Wolf Trap Opera productions, or on stage at the Filene Center accompanying a wide variety of acts.

Previously, Dr. Mulcahy served as a clarinet instructor at the State University of New York at Fredonia. She holds the DMA and BM degrees from The Ohio State University and the MM degree and Performer's Certificate from the Eastman School of Music. Her principal teachers have included James Pyne, Peter Hadcock, and Kenneth Grant. Kathleen Mulcahy is a Buffet Group USA performing artist.

Born in Montréal, Canada **Sophia Kim Cook** pursued piano studies first at the Conservatoire de musique du Québec à Montréal, and finishing at McGill University, Schulich School of Music, receiving both her Bachelors with Honours and Masters of Music there. Described as a 'a steady presence at the

piano' (Washington Post) and a 'virtuostic piano backbone' (DC Arts Beats), Ms. Kim Cook is a sought out collaborative pianist and orchestral pianist, having played for a myriad of soloists and ensembles, including the National Symphony Orchestra, the Kennedy Center Opera House Orchestra, Maryland Symphony Orchestra and the Alexandria Symphony Orchestra. She was brought in to play for the George Mason University in fall 2013, and has enjoyed playing for students ever since. She is also collaborative pianist for many conferences and workshops including the International Trumpet Guild Conference, the American Trombone Workshop, the National Symphony Orchestra Summer Institute, and the Fredericksburg Brass Institute. Sophia was invited to record a CD with the principal trombonist of the San Francisco Symphony, Timothy Higgins which was released in the spring 2013. "To talk about the trombone or the pianist individually doesn't do this recording justice. Their collaboration transcends to another level of beauty and artistry. Absolutely Breathtaking."

Appointed Acting Assistant Principal Violist during his twentieth season with the Kennedy Center Opera House Orchestra, **Philippe Chao** has performed as an extra musician with the National, Detroit, and Baltimore Symphonies and was previously the Assistant Principal Violist of the Virginia Symphony. He is a longstanding member of the Post-Classical Ensemble and the Grand Teton Music Festival and is on the faculty of the Sewanee Summer Music Festival.

As a concerto soloist, Philippe has appeared with the Newark Symphony Orchestra, the National Repertory Orchestra, the Virginia Symphony, and the Eclipse Chamber Orchestra and has appeared as the featured soloist with the Fairfax Choral Society at the National Shrine of the Immaculate Conception in Washington, DC. Other appearances have included performances with the orchestras of Georgetown University, Catholic University, and George Mason University.

As a chamber musician and recitalist, he has performed with renowned international artists such as James Buswell, Nathaniel Rosen, Simone Porter, Susan Platts, the Coull Quartet, and Julian Rachlin and with numerous chamber music societies including The Pressenda Chamber Players, Musica Aperta, the Smithsonian Chamber Orchestra, the Chamber Music Series at the United States Holocaust Museum, and the Czech and Ukrainian Embassies' series.

Philippe is an Adjunct Professor of Viola at The George Mason University School of Music as well as at Washington Adventist University and The Catholic University of America's Benjamin T. Rome School of Music, Drama, and Art.

Earning degrees from the University of Minnesota and the University of Southern California's Thornton School of Music, Mr. Chao also studied at the Britten-Pears School for Advanced Musical Studies in Aldeborough, England and at the Cleveland Institute of Music. His mentors include Roland and Almita Vamos, Michael Zaretsky, Gérard Caussé, Donald McInnes, and Robert Vernon. His strings are kindly sponsored by D'Addario.

Born in Denver, Colorado, Principal Trombonist **Craig Mulcahy** joined the National Symphony Orchestra in 2006. Prior to this appointment, he held the positions of Principal Trombone of the Kennedy Center Opera House Orchestra for seven years, Second Trombone with the Buffalo Philharmonic Orchestra, and Principal Trombone of the Tulsa Philharmonic. He has also performed with the San Francisco Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, and Colorado Symphony. A graduate of the Juilliard School and University of Northern Colorado, Mr. Mulcahy became the first winner of the prestigious Zellmer-Minnesota Orchestra Trombone Competition.

As an active clinician and soloist, he has performed solos, recitals, and given masterclasses throughout the U.S. and abroad, including the Chinese International Trombone Workshop in Beijing, where he was the featured artist. During his free time, he enjoys backpacking, flying trapeze, and spending time with his family.

Faculty Artist Series Spring 2020

Friday, February 7, 7:00pm

Dr. Elissa Alvarez
Soprano

Sunday, February 9, 3:00pm

The Gunston Ensemble
Strings & Piano

Sunday, February 9, 7:00pm

Prof. Kerry Wilkerson
Bass-Baritone

Sunday, February 16, 7:00pm

The Artemis Trio
Flute, Horn, & Piano

Friday, February 21, 8:00pm

Profs. Christopher Jewell & Emily Foster
Bassoon & Oboe

Sunday, February 23, 3:00pm

Dr. Kathleen Mulcahy
Clarinet

Sunday, February 23, 7:00pm

Dr. Eunae Ko Han
Piano

Sunday, March 1, 3:00pm

Dr. David Porter
Tuba

Sunday, March 1, 7:00pm

Dr. Anna Balakerskaia & Friends
Piano & More

*All events in the Faculty Artist Series are open to the public
and admission is courtesy of the School of Music.*

George Mason University School of Music

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