



COLLEGE OF VISUAL AND PERFORMING ARTS
School of Music

Faculty Artist Series

Kathleen Mulcahy, clarinet

June Huang, violin

Sophia Kim Cook, piano

Benjamin Rikhoff, double bass

Saturday, February 16, 2019
7:00 pm
Harris Theater

PROGRAM

The Classical Side of Benny Goodman

Sonata for Clarinet and Piano
Allegro tristamente
Romanza
Allegro con fuoco

Francis Poulenc
(1899-1963)

Kathleen Mulcahy, clarinet
Sophia Kim Cook, piano

Benny's Gig
Brisk, with drive
Very slow and hesitant
Calypso serenade (moderately moving)
Slowly
Jaunty

Morton Gould
(1913-1996)

Kathleen Mulcahy, clarinet
Benjamin Rikhoff, double bass

Intermission

Contrasts
Verbunkos (Recruiting Dance)
Piheno (Relaxation)
Sebes (Fast Dance)

Béla Bartók
(1881-1945)

June Huang, violin
Kathleen Mulcahy, clarinet
Sophia Kim Cook, piano

PROGRAM NOTES

While all of the works on the program come from different stylistic backgrounds, they have a common origin in that they were composed for Benny Goodman (1909-1986). Goodman, famously known as the “King of Swing,” had a great influence on the classical clarinet repertoire with his commissions, premieres, and recordings. He was considered the first jazz-to-classical crossover artist, and in 1938 alone he made his famous Carnegie Hall debut with his big band, commissioned his first classical work, made his first classical recording, and gave his first classical recital. In addition to the pieces represented on today’s program, Goodman commissioned or premiered many important 20th century clarinet works including Copland’s Clarinet Concerto, Derivations for Clarinet and Band by Morton Gould, Malcolm Arnold’s Clarinet Concerto No. 2, and Bernstein’s Prelude, Fugue, and Riffs (originally commissioned by Woody Herman.)

Poulenc’s Clarinet Sonata (1962), was commissioned by Benny Goodman, and dedicated to the memory of Arthur Honneger, a Swiss composer who, like Poulenc, was a member of *Les Six*. The first movement is in three parts, with the two energetic outer sections serving as a frame for the more introspective middle material. The second movement, Romanza, consists of beautiful, sustained melodies, which contrast with the clownish and virtuosic third movement. Goodman intended to play the premiere of the Sonata with Poulenc at the piano, but he suddenly died in January 1963 before the work could be performed. It was premiered instead on April 10, 1963 at Poulenc’s memorial concert with Bernstein as pianist.

Morton Gould and Benny Goodman were close friends and colleagues. The first seven duos of **Benny’s Gig** (three of them are omitted in today’s performance) were written in 1962 “Celebrating Benny’s 1962 Russian Tour” and the last one was written in 1979 for Goodman’s 70th birthday. Gould was known for infusing his music with a variety of musical genres, while still adhering to his classical roots. In Benny’s Gig, Gould alludes to the jazz style for which Goodman was known, while still making the piece accessible for the classical clarinetist. Each short movement has a distinct personality ranging from melancholy and introspective to tongue-in-cheek and carefree.

The **Bartok Contrasts** (1938) was composed for Benny Goodman and the violinist Joseph Szigeti. Up until this time, the composer had not used wind instruments in his chamber music compositions, and arrived at the name Contrasts because of the distinct differences in timbre between the clarinet and violin. It was premiered in Carnegie Hall on April 21, 1940, with Bartok at the piano, Szigeti on violin, and Goodman on clarinet. The work includes Hungarian and Romanian dances throughout, most notably the Verbunkos (or Recruiting Dance) of the first movement. This genre of music was commonly used at military recruiting events. The first movement features the clarinet, especially in a virtuosic cadenza near the end, and the last movement provides an extended cadenza for the violin. The violin begins the last movement with a violin tuned in scordatura (G#, D, A, Eb), providing tritone double stops, which set the mood for the movement.

M E E T T H E A R T I S T S

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 2012. From 2014-2016, Dr. Mulcahy served as interim clarinet and bass clarinet with the National Symphony Orchestra, and appeared with the orchestra on their 2016 European Tour throughout Spain, Germany, Austria, Luxembourg, and Poland. She continues to work with the National Symphony as an extra musician, and can also be seen performing frequently with the Kennedy Center Opera House Orchestra. Dr. Mulcahy has held tenured positions with the Annapolis Symphony, Buffalo Philharmonic, 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. Upcoming appearances include recitals and masterclasses at the Eastman School of Music and Lamar University, and a performance at ClarinetFest 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 codirector 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. From 1999-2009, Dr. Mulcahy spent her summers in Chicago as second and Eb clarinet with the Grant Park Orchestra.

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.

June Huang serves as Mason's Director of Strings, a position she has held since August 2017. She served as an adjunct violin faculty member in Mason's School of Music since August 2015. Prof. Huang holds a Masters of Arts in Violin Performance from the University of California at Santa Barbara where she was a member of the Young Artist String Quartet. She earned a Bachelor of Music in Violin Performance from Oberlin Conservatory and attended the Cincinnati College-Conservatory of Music as an undergraduate. Prof. Huang studied at the Meadowmount School of Music, Aspen Music Festival, Banff Centre for the Arts, and Kneisel Hall. Her primary teachers include Jens Ellerman, Stephen Clapp, Ronald Copes, and Marilyn McDonald.

An active performer in the Washington, DC area, she has performed with the National Philharmonic, Harrisburg Symphony, Richmond Symphony, Wolf Trap Orchestra, Washington Ballet Orchestra, and Amadeus Orchestra. She is a frequent chamber music collaborator and has appeared in concerts with the Staunton Music Festival, Red Lodge Music Festival, Chamber Music Society of Central Virginia, and Virginia Virtuosi. A specialist on the baroque violin, Ms. Huang plays and records with Opera Lafayette, Four Nations, REBEL Baroque Orchestra and Mannheim Rocket. Leadership positions have included concertmaster of the Washington Bach Consort and the National Cathedral Baroque Orchestra.

Prof. Huang is a passionate teacher and has a strong interest in furthering the field of violin pedagogy. She is a guest clinician at many camps, schools, workshops and clinics. A teacher certified by the Suzuki Association of the Americas and a recipient of a research grant from the Levine School of Music, she visited Matsumoto and studied violin pedagogy with Dr. Suzuki. Prof. Huang is a faculty member of the Blue Ridge Suzuki Camp and is the Founder and Director of String Camp/Strings Plus at Levine Music in Washington DC, now celebrating its 26th season.

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.”

Benjamin (Ben) Rikhoff is a current Jazz Studies Major at George Mason University with a concentration in Bass Performance. He is studying under Professor Glenn Dewey, bassist for the President's Own Marine Band.

Ben is also a professional gigging musician in the DMV area, who performs regularly with numerous ensembles from a wide range of genres. These include Wade Beach's Brazilian band, The Martinez & Gutherie Duo (Soul / Folk fusion), The Voyage (Jazz Fusion), The Connor Holdridge quartet (Jazz), Jonny Grave (Funk and Blues), The New Vybe (Hip hop, gospel, soul), and Doc Nix & The Green Machine (GMU's award winning Pep band)

Ben is always trying to push his own limits as a musician and bassist, and is always trying to experiment with new ways of playing the double and electric bass.

Faculty Artist Series Spring 2019

David Porter, Tuba
February 9 at 8:00pm

Kathleen Mulcahy, Clarinet
& June Huang, Violin
February 16 at 7:00pm

Christopher Jewell, Bassoon
February 17 at 7:00pm

Glenn Smith, Composition
February 22 at 8:00pm

Jim Van Slyke, Musical Theater
March 24 at 3:00pm

Anna Balakerskaia, Piano
& Friends
March 24 at 7:00pm

Julianne Nickel, Flute
& James Nickel, Horn
March 30 at 4:00pm

Dorotea Racz, Cello
March 31 at 3:00pm

*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

For more information and a complete listing of concerts and recitals,
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