RICHARD PICKAR, clarinet

MARY NORRIS, piano

Wednesday, October 19, 1977
8:30 p.m.
Hamman Hall
**PROGRAM**

Sonate (1939)  
Paul Hindemith  
(1895-1963)

I  Mässig bewegt  
II  Lebhaft  
III  Sehr langsam  
IV  Kleines Rondo, gemächlich

Sonatina pour Clarinette Sibet Piano  
Bohuslav Martinu  
(1890-1957)

Moderato  
Andante  
Poco allegro

Intermission

Sonate, Op. 120, No. 1  
Johannes Brahms  
(1833-1897)

Allegro appassionato  
Andante un poco adagio  
Allegretto grazioso  
Vivace

Variations sur un Air du Pays D'oc  
Louis Cahuzac  
(1880-1960)

Theme moderato  
I  Variation: Allegretto Vivo e leggiero  
II  Variation: Alla polacca  
III  Variation: Andante  
IV  Variation: Moderato (ben misurato)

**NOTES**

SONATE (1939)  
Paul Hindemith

The Paul Hindemith (1895-1963) Sonate for clarinet and piano is one of a lifelong series of sonatas for solo instruments and piano that arose from the composer's association with the idea of Gebrauchsmusik (music to be used). This incredible output contained sonatas for English horn, alto horn, and tuba as well as the more traditional orchestral instruments; the Gebrauchsmusik concept even realized the composition of pieces for player-piano and mechanical organ. The Sonate for clarinet comes from Hindemith's middle period, and in it can be seen his concern for clarity of tonality and form, and expressiveness of melody. The two outer movements (literally translated as moderate and leisurely little rondo) are the most classical in concept and construction. The second movement is a brisk, weird little march, followed by the expressive slow movement which alternates melody and accompaniment with clarinet and piano duet.