

22. marts 2023
kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



DEBUTKONCERT

KLARINET

ERNESTAS ŠIDIŠKIS



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

ERNESTAS ŠIDIŠKIS

Ernestas Šidiškis is a Lithuanian clarinetist, born and raised in Kaunas. He started playing clarinet at the age of 11. Later, Ernestas studied at music academies and universities in Lithuania and the United States, where he spent years studying with Håkan Rosengren and Yehuda Gilad. In 2020, he began his studies at The Royal Danish Academy of Music with Associate Professor John Kruse.

Ernestas holds a co-principal position with Lithuanian State Symphony Orchestra and has previously held the same position with Kaunas City Symphony Orchestra. As a soloist, he has played with Lithuanian Chamber Orchestra, Kaunas City Symphony Orchestra and California State University Fullerton Symphony Orchestra.

As an orchestra and chamber musician, Ernestas has played concerts in Estonia, Norway, Denmark, Germany, United States, Poland, United Arab Emirates. He has shared stage with world renowned artists, such as Renée Fleming, Dmitri Hvorostovsky, Arturo Sandoval, Mirga Gražinytė-Tyla.

I would like to thank everyone who were involved in making this concert happen. It's truly a privilege to be able to perform this beautiful music in a great hall like this. I am very happy to share stage with great musicians: Kendzsi, Alex, Gabriel, Pascal and Giacomo. Thank you for joining me on this occasion!

I would like to thank my teacher John Kruse for musically enriching lessons and inspiring conversations throughout these last few years. You are an example of a great musician and a beautiful human being. Another thanks goes to Max Artved and all the other teachers from whom I had a chance to learn. Finally, I want to thank my wife Beata for always supporting me and being there for me.

George Gershwin - Three Preludes for Clarinet and Piano

Three preludes, originally composed for solo piano in 1926, is a set of short pieces heavily influenced by jazz. The first prelude is a melody of jerky, syncopated rhythm influenced by Brazilian dance music. Although these sounds are far from adventurous by modern standards, they were almost unheard of when the piece was composed. Harmonies and melodies of the second prelude emphasize the major/minor duality of the blues scale. In the third prelude, two melodies form a question-and-answer pair. This theme is used throughout to provide harmonic structure. The “question” is harmonized using minor chords, the “answer” using major chords. After a brief, highly syncopated middle section, the melodic pair returns, major wins and the piece concludes with a flourish.

Jörg Widmann - Fantasie for clarinet solo

Written in 1993, when Widmann was only twenty years old, it’s one of his first compositions and his first piece for clarinet solo. Widmann was inspired by Igor Stravinsky and Pierre Boulez when writing the piece, and qualities of impulsivity, virtuosity, and extremes inherent in Boulez’s work, can also be heard in Widmann’s writing. He was also inspired by an image of Harlequin from an Italian improvised comedy known as *commedia dell’arte*. Widmann said: “Fantasie is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the *commedia dell’arte*.”

Joseph Horowitz - Sonatina for clarinet and piano

The Sonatina, written in 1981, is one of a number works written as a result of a continuous friendship between Horowitz and clarinetist Gervase de Peyer. Horowitz provides a description of the Sonatina in the score: “The Sonatina is lighthearted and follows a traditional pattern of the three-movement division. The first, in classical sonata form, is mainly lyrical against a rippling piano background. The second movement is employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo that alternates two themes in equal proportions. Sonatina is melodically and rhythmically much influenced by jazz and other popular music and calls for equal virtuosity from both players.”

Johannes Brahms - Clarinet quintet in B minor

Clarinet quintet, written in 1891, is one of the pieces, written after Brahms had decided to quit composition. Inspired by clarinetist Richard Mühlfeld, he decided to postpone his retirement and composed four compositions for clarinet. It may be a cliché to describe the piece as “autumnal,” as so many critics have, but it may also be the best word to describe how it feels. Of all the woodwinds, the clarinet blends most easily with strings: its wide range, liquid tone, and dynamic control allow it to conceal itself inside the string quartet and then come in and out as a soloist. In Brahms’s hands, it is like chilly breeze that tempers the warmth of the other instruments, while carrying a vanishing recollection of something past.

Ernestas Šidiškis

PROGRAM

GEORGE GERSHWIN (1898-1937)

Three Preludes for Clarinet and Piano

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Allegro ben ritmato e deciso

JÖRG WIDMANN (F. 1973)

Fantasie for Clarinet solo

PAUSE (CA. 20 MINUTTER)

JOSEPH HOROVITZ (1926-2022)

Sonatina for Clarinet and Piano

JOHANNES BRAHMS (1833-1897)

Klarinetkvintet i h-mol op. 115

Allegro

Adagio

Andantino

Con moto

MEDVIRKENDE

Kendzsi Tanaka, klaver

Alexander Chiu og Gabriel Coxner, violin, Pascal Armini, bratsch, Giacomo Oudin, cello
