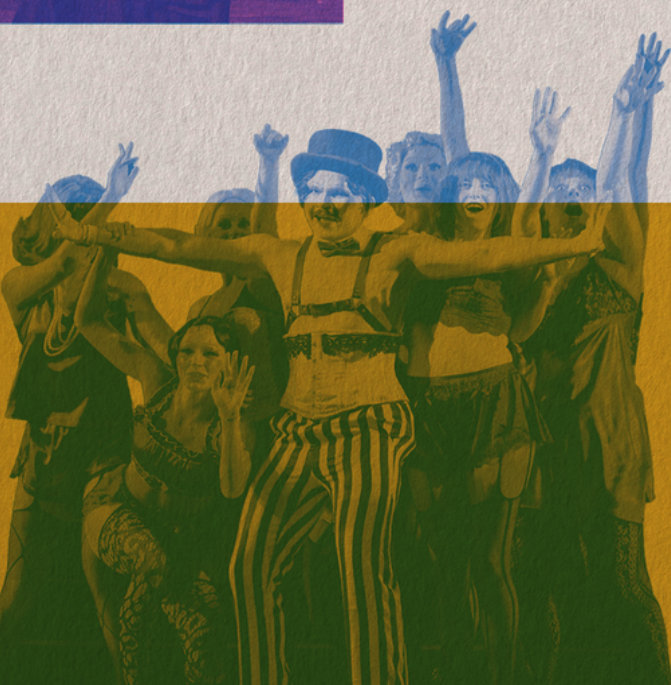




ON STAGE



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The Department of Music presents
The Faculty & Friends Concert Series

Shimmer and Shadow: Clarinet and Bass Clarinet Music from Europe and America

Jessica Lindsey,
clarinet and bass clarinet

Claudio Olivera,
piano

Rowe Recital Hall
Rowe Arts Building
Tuesday, August 25, 2026 | 7:30 pm
coaa.charlotte.edu

A Note from Dr. Jessica Lindsey

Thank you for attending the recital this evening! As the performer and curator of tonight's program, I'm excited to share these works with you, and I wanted to give you some perspective on how I chose this specific music.

The outer works are pieces I learned during my studies at the University of Nebraska–Lincoln, and both are steeped in shimmer and shadow. The middle three works on this program are written by living composers. The second work, *Variations on Themes of Black Sabbath*, feels like all shadow to me. It utilizes guitar pedals that create a delay effect, mimicking my real-time sounds and following me almost like a shadow. Believe me, I learned that during my practice sessions because a delay effect doesn't only echo your desired sounds!

The third and fourth works, *Spiegel im Spiegel* and *Wingspan*, are two separate compositions, but I am playing them without a break, as though they were two movements of the same work. There are many different reasons for doing this, but I'm curious to see if audience members feel a sense of resolution (and perhaps a little shimmer?) at the end of *Wingspan*.

The final work on the program is part of the standard literature for clarinet study: one of the two sonatas for clarinet written by one of the "Three B's"—Brahms! Because of the timeline of the clarinet's development as an instrument, we do not have an original work for clarinet and keyboard from either of the other "Three B's"—Bach or Beethoven. Therefore, we clarinetists are very thankful to have Brahms's *Second Sonata in E-flat Major, Op. 120*. Given the choice, UNC Charlotte students often prefer to perform the *First Sonata in F Minor, Op. 120*, and I'm hoping that, moving forward, maybe the *Second Sonata* might become a more popular choice! I encourage you to listen for the shimmers and shadows throughout tonight's program.

Program

Fantaisie pour Clarinette et Piano (1911)

Philippe Gaubert
(1879-1941)

**Variations on Themes of Black Sabbath
for Bass Clarinet and Delay Pedal (2009)**

Lori Ardovino
(b. 1960)

- I. War Pigs
- II. Children of the Sea
- III. Iron Man

Spiegel im Spiegel (1978)

Arvo Pärt
(b. 1935)

Wingspan (2023)

Francisco Javier "Paco" de Alba
(b. 1994)

Sonata in E-flat Major, Opus 120, No. 2 (1894)

Johannes Brahms
(1833-1897)

Program Notes & Composer Biographies

The ***Fantaisie pour Clarinette et Piano*** was composed by French flutist, composer, and conductor Philippe Gaubert for the 1911 clarinet *Solo de Concours* (clarinet exit examination) of the Paris Conservatory. Gaubert taught flute and later conducting at this prestigious institution. When instrumental students at the Paris Conservatory were ready to graduate, they would prepare a work that was (usually) newly composed that year for the exit examination or *concours*. This practice was established in 1797 and winning first prize meant moving on from studies at the Paris Conservatory to a performance career, a prestigious teaching career or both.

The *Fantaisie* is a continuous work with contrasting sections and two main themes. The opening theme starts in the piano and evokes a sense of mystery. The clarinetist and pianist trade this theme back and forth and the composer continues to embellish the theme in both the clarinet and piano in this opening section. A bold piano interlude introduces the next faster *allégrement* section in cut time. This theme is more upbeat, and the composer weaves in drama by adding more and more moving notes for both players.

The opening theme returns briefly in the piano and after that, we are back to the more upbeat theme, and now it's decorated with more and more chromaticism. The beginning of the end is a Vivace section with a delightful articulation challenge for the clarinetist in a bouncing 6/8 time signature. The final portion of this not-too-serious work is preceded by a bold statement of the opening theme (piano) and followed by a set of arpeggios (clarinet) that one might wish to take rather seriously in preparation for an exciting finish.

-Program note by Jessica Lindsey

Born to a cobbler who was a good amateur clarinetist, at an early age **Philippe Gaubert** (1879-1941) began private lessons with the great French flute pedagogue Paul Taffanel, and Gaubert joined him in Paris when Taffanel was named to a teaching post at the Conservatoire in 1893. Gaubert was not yet out of his teens when he took on the posts of first chair

flute at the Concerts du Conservatoire and the Paris Opéra. He studied composition with Raoul Pugno and became an assistant conductor at the Concerts du Conservatoire from 1904. After a brief recess to serve in WWI, Gaubert returned to the Conservatoire where he was named a professor of flute.

Gaubert was named musical director of the Paris Opéra in 1920 and ultimately began to teach at the L'École Normale de Musique. Although Gaubert practiced the flute for one half-hour before each lesson given until the end of his teaching career, the demands of his various commitments impacted his flute technique and he ceded his flute teaching position at the Conservatoire to Marcel Moyse. In 1930, however, Vincent d'Indy yielded his own post as leader of the conducting class to Gaubert, who kept it until passing the baton to Charles Munch in 1938. Gaubert was still conducting with the Opéra beyond 1940. Gaubert remained unflappable and optimistic even in the face of the Second World War, but died, suddenly, of a stroke just hours before he was to take the podium to lead the premiere of his ballet, *Le chevalier et la demoiselle*.

-Biography from Philadelphia Chamber Music Society (pcmsconcerts.org)

Variations on Themes of Black Sabbath was written for bass clarinet in 2009 by Lori Ardo vino and can be performed with or without delay pedal. Dr. Ardo vino states that this piece was, “inspired by songs I heard growing up in the 70’s and 80’s.”

Black Sabbath is an influential rock group who helped establish the term “heavy metal.” Artists such as Metallica, Judas Priest, and Iron Maiden have recognized this band as influential to their sound and lyrics. Black Sabbath is likely best known for its lead singer and front man John “Ozzy” Osbourne and his antics on stage or on the MTV reality show *The Osbournes*. Ozzy Osbourne died in 2025.

According to Brett A. Barnett in *Metal Music Studies* (Vol. 3, Issue 1), Black Sabbath’s songs “can be shown as frequently containing the basic elements of Greek tragedy—tragic situation, tragic result, tragic hero and nemesis... Like Greek tragedies, Black Sabbath's songs involve stories

of extreme human suffering, often under extraordinary circumstances, having the ability to elicit emotional responses from audiences. By hearing narratives about the extreme suffering experienced by persons not unlike themselves, listeners are able to participate vicariously in the heroes' fear, pain and grief."

The outer two movements in this work (*War Pigs* and *Iron Man*) are based on songs from the band's second album, *Paranoid* (1970). *Paranoid* drove the band's lyrics into darker and heavier subject matters, helping to cement the term and genre, "heavy metal." *Children of the Sea* is from their ninth studio album, released in 1980. Included below are the lyrics from each original Black Sabbath song. *War Pigs* criticizes the industrial war complex, *Children of the Sea* explores the fallout of climate change, and *Iron Man* asks the listener to confront the experiences of those who are sent to engage in violent conflicts in faraway places.

-Program note by Jessica Lindsey

Lori Ardovino (b. 1960) has been a guest recitalist at a number of colleges and universities and international and national festivals including the International ClarinetFest, The International Alliance for Women in Music Congress, NACWPI, NACUSA, Southeastern Composers League, the North American Saxophone Alliance Conference, the College Music Society and the Alabama Music Educators. Dr. Ardovino received the 2013-14 Alabama State Council for the Arts Artist Fellowship and was chosen as the University of Montevallo University Scholar for 2013. She has received the Creative and Scholarly Projects Grant from the University of Montevallo in 2013, 2014, and 2017 and was the 2012 recipient of the *Escape to Create* artist residency in Seaside, FL.

She is an active composer and has had her works performed across the United States, Japan, Italy and Canada. Her CDs include, *From A Crack In The Wall*—clarinet music by Alabama Composers, *Between Walls*—saxophone music by Alabama Composers, *The LeBaron Trio*—works for clarinet, piano and voice, and *Saxophone Music by Living Women Composers*. She is a graduate of Minnesota State University-Moorhead (BM, BA), Michigan State University (MM) and the Cincinnati Conservatory of Music (DMA).

Dr. Ardovino is an Artist/Clinician with Conn-Selmer Company, D'Addario Woodwinds and is a Fulbright Specialist. Currently, she is Professor Music at the University of Montevallo where she teaches clarinet, saxophone and woodwind methods and ensembles. She performs with the LeBaron Trio, the Meallo Trio, the Vinna Trio and the Cahaba Saxophone Quartet. Biography from montevallo.edu.

Lyrics to *War Pigs* by Black Sabbath

Generals gathered in their masses
Just like witches at black masses
Evil minds that plot destruction
Sorcerer of death's construction
In the fields the bodies burning
As the war machine keeps turning
Death and hatred to Mankind
Poisoning their brainwashed minds...
Oh Lord yeah!

Politicians hide themselves away
They only started the war
Why should they go out to fight?
They leave that role to the poor

Time will tell on their power minds
Making war just for fun
Treating people just like pawns in chess
Wait 'till their judgment day comes, yeah!

Now in darkness, world stops turning
Ashes where the bodies burning
No more war pigs have the power
Hand of God has struck the hour
Day of Judgment, God is calling
On their knees the war pigs crawling
Begging mercy for their sins
Satan, laughing, spreads his wings...
Oh Lord, yeah!

Lyrics to *Children of the Sea* by Black Sabbath

In the misty morning, on the edge of time
We've lost the rising sun, a final sign
As the misty morning rolls away to die
Reaching for the stars, we blind the sky

We sailed across the air before we learned to fly
We thought that it could never end
We'd glide above the ground before we learned to run, run
Now it seems our world has come undone

Chorus:

Oh they say that it's over
And it just had to be
Ooh they say that it's over
We're lost children of the sea, oh

We made the mountains shake with laughter as we played
Hiding in our corner of the world
Then we did the demon dance and rushed to nevermore
Threw away the key and locked the door

[Chorus]

In the misty morning, on the edge of time
We've lost the rising sun, a final sign
As the misty morning rolls away to die
Reaching for the stars, we blind the sky

[Chorus]

LOOK OUT! The sky is falling down!
LOOK OUT! The world is spinning round and round and round!
LOOK OUT! The sun is going black, black
LOOK OUT! It's never never never coming back, LOOK OUT!

Lyrics to *Iron Man* by Black Sabbath

I am Iron Man

Has he lost his mind?
Can he see or is he blind?
Can he walk at all
Or if he moves will he fall?

Is he alive or dead?
Has he thoughts within his head?
We'll just pass him there
Why should we even care?

He was turned to steel
In the great magnetic field
When he traveled time
For the future of mankind

Nobody wants him
He just stares at the world
Planning his vengeance
That he will soon unfurl

Now the time is here
For Iron Man to spread fear
Vengeance from the grave
Kills the people he once saved

Nobody wants him
They just turn their heads
Nobody helps him
Now he has his revenge

Heavy boots of lead
Fill his victims full of dread
Running as fast as they can
Iron Man lives again!

(Black Sabbath lyrics from AZlyrics.com)

Spiegel im Spiegel (Mirror in the Mirror) is one of the best known and most performed pieces by Arvo Pärt (b. 1935) and also one of his last compositions before his departure from Estonia. In 1978, the renowned Russian violinist Vladimir Spivakov commissioned this work from Pärt for violin and piano.

The musical material of *Spiegel im Spiegel* is presented with utmost clarity and strictness. It only consists of the melody of the solo instrument and the three-note piano accompaniment. The title directly reflects what is happening in the music: each ascending melodic line is followed by a descending mirror phrase. Initially, the melody consists of only two notes, with another note being added with each of the following phrases, thus creating a seemingly endless continuum. After each distancing, the melody returns to the central pitch of [concert] A, which, according to the composer, is like “returning home after being away”. The piano part accompanies the melody part at each step like a “guardian angel”, as the composer himself likes to say. In addition to the accompaniment, the piano part includes tintinnabuli notes— like little bells that alternately sound above and below the melodic line, following a fixed formula.

Spiegel im Spiegel is one of the works of which the composer as well as the musicians have created numerous versions for various instrument combinations. It has often been used in ballet and dance performances, films and documentaries and even in DJ remixes.

Arvo Pärt is one of those composers in the world, whose creative output has significantly changed the way we understand the nature of music. In 1976, he created a unique musical language called *tintinnabuli*, that has reached a vast audience of various listeners and that has defined his work right up to today. There is no compositional school that follows Pärt, nor does he teach, nevertheless, a large part of the contemporary music has been influenced by his tintinnabuli compositions.

The first tintinnabuli works were composed and premiered in Tallinn, Estonia– the USSR at that time. As did the avant-garde spirit of Pärt's early works, so led the religious aspect of his tintinnabuli music to more and more controversial reviews and confrontations with Soviet officials. In

January 1980, Arvo Pärt was forced to emigrate to Vienna with his wife Nora and two sons. A year later the family moved on a DAAD scholarship to Berlin, where they lived for almost 30 years.

After Estonia regained its independence in 1991, the connections between the Pärt family and Estonia as well as its music scene were restored. In the 1990s, his works were often performed as part of Estonian concert programmes, and the Tallinn Chamber Orchestra and Estonian Philharmonic Chamber Choir under the baton of Tõnu Kaljuste also released their first recordings of Pärt's music under ECM.

Pärt has lived permanently in Estonia since 2010. The same year, on the initiative of Arvo and Nora Pärt, the Arvo Pärt Centre (APC) was established in Laulasmaa. In collaboration with the composer himself and his family, the APC aims to create and maintain the personal archive of the composer.

-Program note and biography from the Arvo Pärt Center (www.arvopart.ee)

Commissioned by New Works Project, the title ***Wingspan*** is inspired by the idea of spreading your wings to the fullest extent and how we can reach our full potential by breaking past any limitations that we place upon ourselves. This piece was requested to be one minute in length and playable on any clarinet the performer desires.

Dr. Francisco Javier de Alba (b. 1994), known professionally as Dr. Paco, is a clarinetist, composer, and educator based in Phoenix, Arizona. He maintains an active career as a soloist, chamber musician, and orchestral performer, with appearances across the U.S., Europe, and Asia. He performs regularly with the Tempe Symphony Orchestra, Tempe Winds Concert Band, and Valley Opera Company. As a Selmer Artist, Dr. Paco has performed and presented at international conferences and festivals.

He is also a published composer whose works have been performed across the U.S. and abroad, advocating for new music with a focus on amplifying underrepresented voices. His current research applies principles of linguistics to clarinet pedagogy, offering innovative approaches to various clarinet techniques. With over a decade of experience in music education,

Dr. Paco has taught collegiately as a Faculty Associate at Arizona State University and provided guest lectures and masterclasses at numerous institutions. He is the founder and director of Phoenix Youth Bands, a program providing music education to students without access to school band programs, and he leads a thriving private studio of over 30 students.

He holds a Doctor of Musical Arts and a Master of Music from Arizona State University, where he studied with Dr. Robert Spring and Dr. Joshua Gardner, and a Bachelor of Music in Clarinet Performance from Columbus State University, where he studied clarinet with Dr. Lisa Oberlander and composition with Dr. James Ogburn, Dr. Matthew McCabe, and Dr. Fred Cohen.

-Program note and biography written by the composer (fjdmusic.com)

Many thought the great composer Johannes Brahms was done composing in the late 1880's; however, when he heard the human quality in the clarinet tone of Richard Mühlfeld, he was moved to compose four chamber works for clarinet. Brahms named Mühlfeld his *Fräulein Klarinette* and performed these works with him throughout Germany and Austria. In fact, Brahms gave Mühlfeld all of the fees earned from their joint performances and the publication of the manuscripts for these works.

Sonata in E-flat Major, Opus 120, No. 2 was the last of these four chamber works to be completed. This sonata is masterwork for both the clarinet and piano and the piano part is equally, if not more challenging than the clarinet part. Many, many thanks to our faculty pianist, Dr. Olivera, for his dedication to learning and rehearsing this piece!

In all of the late clarinet chamber works and distinctively in this sonata, Brahms uses a technique named “developing variation” to introduce and (almost) simultaneously comment upon his own thematic material. Developing variation can be defined as an overlapping of melodic motives to create a fabric of ongoing melody; this overlapping develops and varies the original motives as the work moves forward.

This technique, developing variation, is in contrast to a formalized structure of a theme separate from variations, although in the third movement Brahms

uses both techniques. His skillful execution of developing variation, along with a lifetime of compositional knowledge contribute to the beauty and complexity of the clarinet chamber works, written from 1891 to 1895, and is demonstrated beautifully in this sonata.

-Program note by Jessica Lindsey

Johannes Brahms (1833-1897) was the leading German composer in the traditional forms of instrumental, symphonic, choral, and vocal music in the second half of the 19th century. Growing up in a culture increasingly dominated by programmatic and descriptive music, he reinvigorated the instrumental tradition with the entire range of genres (except for opera), drawing much technical stimulus from the study and performance of “early” music from the Renaissance and Baroque periods—still little known in his time. An acute awareness of historical inheritance led him to severe self-criticism: he took long periods of time to complete works, destroyed much, and left very few documentary traces. Though in style he followed the pervasively lyrical character of the instrumental music of his era, his music has a quality of constant development through variation and an overall structural focus unmatched since Beethoven. Brahms provided a major body of work for performers and listeners that remains central to the repertory today.

After intended retirement at age 57, Brahms entered a final phase, which featured four works with clarinet—the *Clarinet Trio*, *Op. 114* (1891), the *Clarinet Quintet*, *Op. 115* (1891), and two *Clarinet Sonatas*, *Op. 120* (1894)—personally inspired by the first clarinet player of the Meiningen Court Orchestra, with which Brahms had premiered his *Fourth Symphony* (1884–85). Four sets of short piano pieces, *Opp. 116–119*, saw his return to piano composition, now in often intimate works which draw maximum variation from a minimum of ideas and are often regarded as representing the quintessence of his reflective musical personality.

Brahms, who was a keen walker and had always enjoyed robust health, died of liver cancer at almost age 64, barely a year after the death of Clara Schumann, to whom he had remained closely attached throughout his life, and whose opinion on his works he often sought.

Though at his death Brahms was seen by many as the last major figure of the Austro-German tradition, from today's broader perspective, his research interest in Renaissance and Baroque music, his performances of it, and his absorption of its techniques into his own, can be seen as prescient of the increased importance of early music in modern musical culture.

-Biography by Michael Musgrave, from Chamber Music Society of
Lincoln Center (chambermusicsociety.org)

About the Performers



[Jessica Lindsey](#) has established herself as a dynamic performer and pedagogue, pursuing a career that is equally devoted to both spheres. Her reputation as a clarinetist in both chamber and orchestral settings has seen her perform throughout the United States, and as far afield as China and New Zealand.

A genuine artist of today's changing musical landscape, Dr. Lindsey is committed to pushing the boundaries of the clarinet; by commissioning new repertoire, championing music by diverse composers, and showcasing works through commercial recordings, performances at festivals, and conferences presentations. She is regularly featured at the International Clarinet Association's ClarinetFest. Her first CD release with pianist Christian Bohnenstengel, *Set No Limits: The Music of Women Composers*, is published by Albany Records (February 2018). [Fanfare](#) Magazine described Dr. Lindsey as, "a master of her instrument, exhibiting wonderful dynamic shading and breath control."

Dr. Lindsey actively performs with Spatial Forces Duo, a bass/clarinet duo she co-founded with Dr. Christy Banks which has received critical acclaim for its energetic performances of electroacoustic music. As an orchestral player, she has performed with the Lincoln and Omaha symphonies, Fairbanks Symphony Orchestra, and Opera Fairbanks. She currently performs with the Nebraska Chamber Orchestra as bass clarinetist and as substitute clarinet with the Charlotte Symphony Orchestra.

A dedicated educator, Dr. Lindsey has taught clarinet, saxophone, and music-related courses at universities across Nebraska, Alaska, and Colorado. She is currently the Professor of Clarinet at UNC Charlotte, where she prides herself on creating new musical opportunities for her growing studio of clarinet students, including a recent performance by members of the UNC Charlotte Clarinet Choir at the 2025 Low ClarinetFest and the 2025 International Music by Women Conference. She is also a

member of Association of Body Mapping Educators and a Licensed Body Mapping Educator. (Body Mapping is a somatic paradigm, related to the Alexander Technique.)

Dr. Lindsey holds a Doctor of Musical Arts Degree from the University of Colorado at Boulder, and a Master of Music from the University of Nebraska-Lincoln.



Pianist [Claudio Olivera](#) began his musical studies in Venezuela at age eight and debuted as a soloist with orchestra at 12. A prize-winning performer, he earned the Van Cliburn Award at the Interlochen Arts Camp and received top honors in competitions such as the Yamaha Piano Competition (2002) and El Salón Nacional de Pianistas de Venezuela (2006-07).

Olivera has performed with nearly every major Venezuelan orchestra and internationally in Germany, Italy, Chile, Spain, France, and the U.S. Notable appearances include Rachmaninoff's *Piano Concerto No. 3* with the RIAS Berlin International Youth Orchestra at the Rachmaninoff Festival in Catania, Italy.

He obtained an undergraduate degree in Production Engineering at the Universidad Simón Bolívar in Caracas, Venezuela. He also holds a Pianist Certificate from Juan José Landaeta Conservatory and a Master's in Piano and Pedagogy from Germany's Martin Luther Universität Halle-Wittenberg, supported by a DAAD scholarship. He later earned a Doctor of Musical Arts in Piano Performance from the University of South Carolina under Dr. Marina Lomazov.

A dedicated educator and collaborator, he has served as Adjunct Piano Faculty and Staff Accompanist at USC, received the Yamaha In-Residency Fellowship for innovative community engagement, and was a three-time recipient of the Steinway & Sons Top Teacher Award (2018, 2019, 2021). Since 2020, he has also worked in audio/video editing and livestream production for the Four Seasons Chamber Music Festival, Seattle Chamber Music Society, and Vivace Music Foundation.

Based in Charlotte since 2021, Olivera often collaborates with Opera Carolina, rehearses and performs regularly at Myers Park Baptist Church and is the main accompanist for Queen City Performing Arts. In 2025 he joined the Department of Music at UNC Charlotte as the staff pianist.

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College of Arts + Architecture

Upcoming Events

SEPTEMBER

[Faculty Dance Concert](#)

Sat Sep 12 | 7:30 pm
Anne R. Belk Theater

[Brass Area Faculty](#)

Faculty & Friends Concert Series

Tue Sep 15 | 7:30 pm
Rowe Recital Hall

[Roots & Words](#)

Thu Sep 24 & Fri Sep 25 | 7:30 pm
Sat Sep 26 | 2:00 pm
Black Box Theater

[Choral Collage](#)

Mon Sep 28 | 7:30 pm
Anne R. Belk Theater

[Orchestra](#)

Tue Sep 29 | 7:30 pm
Anne R. Belk Theater

[Symphonic Band & Wind Ensemble](#)

Wed Sep 30 | 7:30 pm
Anne R. Belk Theater

OCTOBER

[Jazz Combo & Ensemble](#)

Thu Oct 1 | 7:30 pm
Anne R. Belk Theater

[Charlotte Strings Collective](#)

Faculty & Friends Concert Series

Tue Oct 6 | 7:30 pm
Rowe Recital Hall

[Fall Dance Concert: SHIFT](#)

Thu Oct 22- Sat Oct 24 | 7:30 pm
Sun Oct 25 | 2:00 pm
Anne R. Belk Theater

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