SCHOOL OF MUSIC

Presents

Audrey Hanson, Clarinet
Cecilia Lo-Chien Kao, Piano

Saturday, November 7th, 2026 7pm PepsiCo Recital Hall

Program

Registro De Pajarillo — Jorge Montilla (b. 1970)

Fantasy Pieces for Clarinet and Piano — Niels Gade (1817-1890)
Andantino con moto
Allegro vivace
Ballade
Allegro molto vivace

Duos for Flute and Clarinet — Robert Muczynski (1929-2010)
Andante sostenuto
Allegro risoluto
Moderato
Allegro ma non troppo
Andante molto
Allegro

Carissa Dixon, flute

Intermission

Suite from "The Victorian Kitchen Garden" — Paul Reade (1943-1997)
Prelude
Spring
Mists
Exotica
Summer

Kela Walton, harp

Blues from “An American in Paris” George Gershwin/Arr. Michele Mangani
(1898-1937/b. 1966)

This recital is given in partial fulfillment of the requirements for a BME in Music Education. Audrey Hanson is a student of Dr. Corey Mackey.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Registro de Pajarillo (2006)-Jorge Montilla
Jorge Montilla is a world-renowned teacher, clarinetist, and composer from Venezuela. Montilla is well-known for his exceptional playing on Eb clarinet as well as his ability to incorporate Latin American dance music into clarinet repertoire. He has written many other clarinet works for clarinet ensembles as well as unusual pairings such as clarinet and marimba in his piece, *Clarimba*. *Registro de Pajarillo* is also unusual seeing as how it is written for the solo Eb clarinet rather than the more common Bb clarinet. This is due to Montilla's skill and passion for the Eb clarinet as well as the intended register for the piece. *Registro de Pajarillo* is based on the Pajarillo dance that stems from the Joropo tradition in Venezuela. Pajarillo translates to "little bird," which is shown in this piece by the high register of the Eb clarinet coupled with the motific mordants that are used to depict the flapping of a birds wings. Throughout the piece there is also a feeling of the dance groove that references back to the Joropo tradition.

Fantasy Pieces for Clarinet and Piano (1864) - Niels Gade
Danish composer, Niels Gade, is widely recognized as the leading Danish composer from the 19th century. Gade's style is classified as Romantic and the use of "fantasy pieces" shows the influence of his colleague and friend, Robert Schumann, who is credited with creating this genre of character pieces. *Fantasy Pieces* has a free-flowing feel with an abundance of Romantic era stylistic traits and three out of four movements that are only titled by their tempos. The first, second, and fourth movement accurately depict Gade's style of refusing empty virtuosity and instead pursuing honest, meaningful music.The third movement, however, stands apart as a special moment in this piece. As the only movement with its own title. *Ballade*, is written as a tone poem that tells of a Scandinavian folk tale. In this movement, the audience should hear two different characters: one is the villian and one is the hero. There is interplay between the two characters that culminates in a fight towards the end of the movement where the two themes are combined before ending on a major chord, signifying the victory of the hero. This storytelling shows the heritage of Gade as he incorporates the "moral, hero-winning ending" as is common in Scandinavian folktales.

Duos for Flute and Clarinet (1974; 1991) - Robert Muczynski
Robert Muczynski is an American composer who is well-known for his ability to write sincere music that is void of excess virtuosity. Although some have wanted to study and analyze Muczynski's works, he strongly objected to this approach and just wanted his music to exist for music's sake. This set of duets was originally written for two flutes and then arranged and often performed for flute and clarinet. One of the fascinating aspects of this piece that the audience should listen for is the presence of difference tones. Difference tones are created when two pure notes in a high register are just the right frequency to create a phantom third tone. This phenomenon can be heard all throughout the movements, especially during the slower movements.

Suite from "The Victorian Kitchen Garden" (1989) - Paul Reade

Best known for his work composing scores for television, Paul Reade continuously creates music that captivates his audience with beautiful melodies. Reade has composed music for *The Antiques Roadshow*, *Cinderella*, and the popular kids' series *Playschool*. As one might suspect, this suite was written for the show "The Victorian Kitchen Garden," and has since become a popular piece in clarinet repertoire. Reade composed this work for the famous clarinetist, Emma Johnson, who premiered the work with piano as it was written before it was later arranged for harp or orchestra accompaniment. In the first movement, *Prelude*, the audience can imagine a scene where the garden is waking up for the day as the sun rises just above the horizon, which is heard in the opening theme of the clarinet. The second movement, *Spring*, is showing the garden during the season of spring with birds chirping and playing about. The third movement, *Mists*, is the most contemplative of the five as it sets a picture of the dew resting on the ground and a hazy mist settling over the serene garden. The fourth movement, *Exotica*, gives a small picture of the playful garden with lots of fast movements and tension throughout. The final movement, *Summer*, is a peaceful and joyful celebration of the summertime within the garden as the garden is in full bloom and at its most beautiful.

Blues from "An American in Paris" (1928; 2003) – George Gershwin, Arr. Michele Mangani

Michele Mangani is a world-renowned Italian composer and conductor. He played clarinet at the Rossini Conservatoire of Pesaro where he graduated in Clarinet, Band Instrumentation, Composition, and Orchestral Conducting. Mangani's extensive collection of musical works have been performed around the world by some of the most talented soloists and ensembles. Mangani used his talents in composing and arranging for the clarinet to adapt the blues section from George Gershwin's *"An American in Paris"* to fit the timbre and mood of the clarinet. Gershwin premiered the style of Classical Jazz to bridge the gap in the music world between the two audience groups. The first piece to showcase this style is one of his most famous pieces, *Rhapsody in Blue*. The opening of *Rhapsody in Blue* is an iconic clarinet trill into a long glissando and jazz solo. This opening line is referenced in *Blues from "An American in Paris"* as an allusion to Gershwin's unique style before going into the blues theme. *Blues from "An American in Paris"* is written as a reference to Gershwin's time spent in Paris when he became homesick for America. In this piece, Mangani showcases a very strong American jazz sound and grand finish that is typical of Gershwin in reference to the original piece. *Blues from "An American in Paris"* was originally composed for clarinet and orchestra, but was also arranged for clarinet and piano, which is how it is most commonly performed.