



SCHOOL OF MUSIC

Presents

Tania Betancourt, clarinet
Dr. Cecilia Lo-Chien Kao, piano

December 1, 2021

7:00 pm

PepsiCo Recital Hall

Program

Cantilène

Louis Cahuzac
(1880-1960)

Concerto for Clarinet

Aaron Copland
(1900-1990)

Intermission

Tres piezas para Clarinete solo

Blas Emilio Atehortúa
(1943-2020)

Sonata for Clarinet and Piano
Grazioso
Andantino

Leonard Bernstein
(1918-1990)

This recital is given in partial fulfillment of the requirements for Artist Diploma in clarinet performance. Ms. Betancourt 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

Aaron Copland's Clarinet Concerto

American composer Aaron Copland (1900-1990) was one of the most influential composers during the Twentieth Century in the United States. He also gained recognition for his work as an orchestral conductor and a composition teacher. Some of Copland's work was oriented towards the expansion of the orchestral language, with incorporation of jazz sonorities and large dissonances, being called as a modernist for doing that. Some of his most famous works include *El Salon Mexico* (1936), *Fanfare for the Common Man* (1942), *Appalachian Spring* (1944) and his *Clarinet Concerto* (1949).

Concerto for Clarinet and String Orchestra with piano and harp (1947-1948) was written as a commission made by Benny Goodman, one of the most relevant clarinet players of the twentieth century. The concerto uses elements of neoclassicism, as an influence of his teacher, Nadia Boulanger, in addition to some elements of popular music. Unlike the standard three movement concerto form, this concerto has only two movements, with a cadenza between the two of them. In the first movement, "Slowly and expressive" the clarinet shows his ability to blend with the strings in a lyrical and emotional dialogue. The cadenza is the turning point between the lyrical and the technical and virtuosity part of the concerto, meanwhile the second movement, "Rather fast", has its influences from the Latin-Jazz music. The concerto was premiered in 1950, by Goodman at the clarinet and the NBC Symphony Orchestra, conducted by Fritz Reiner. Since then, there has been some revisions to the music, most of them made by Copland. It is recognized as one of the biggest pieces in the standard clarinet repertoire.

Leonard Bernstein's Clarinet Sonata

Leonard Bernstein (1918-1990), recognized as one of the most prolific musicians in the United States during the Twentieth Century, was a famous composer, conductor, pianist, and pedagogue. As a composer Bernstein was known for his dramatic works, including *Candide* (1956) and *West Side Story* (1957). In the symphonic output, Bernstein's most famous works include several symphonies and vocal works. Bernstein's music contained the mixture of many elements surrounding the popular world (jazz rhythms, blues notes, etc.) and many elements surrounding the academic world (bitonality, shifting meters and added tone chords to the triads)

Sonata for Clarinet and Piano (1941) was dedicated to David Oppenheim, a great clarinetist and one of Bernstein's closest friends. Oppenheim and Bernstein worked together and produced the first recording of the sonata. The sonata is divided in two movements, *Grazioso*, which possess a lyrical character, and *Andantino: Vivace e leggiero*, using a fast, light, and playful character. The first movement shows us some influences by Paul Hindemith, which makes sense as the two shared a summer together at Tanglewood a year before the composition was written. Although this

sonata was Bernstein's first published composition, the second movement foreshadows characters heard later in *West Side Story*.

Blas Emilio Atehortua's Three pieces for solo Clarinet.

Colombian composer Blas Emilio Atehortúa (1943 – 2020) was one of the most famous academic composers in Colombia during the Twentieth century. Atehortua studied composition with Alberto Ginastera in Argentina between 1966 and 1968. Prior to this studies he studied at the Conservatory of the National University in Bogota. Atehortua's works are heavily influenced by neoclassicism, with some explorations into serialism and electronic music. Some of his famous works include *Tres piezas para Clarinete Solo (1991)*, *Cristoforo Colombo's Cantata (1991)* and *Music for Winds and Percussion (1988-1989)*

Tres piezas para Clarinete Solo (1991) came as a commission made by Chilean clarinetist Luis Rossi, and it is considered as one of the most important pieces written for the instrument by a Colombian composer. It has gained international recognition given its difficulty level. Each movement is titled with a Baroque form and demands different technical difficulties of the performer: The first movement, *Toccata*, explores the different registers of the instrument in a non-stop staccato motion. The second movement, *Passacaglia* displays a more melodic side of the instrument with the contrast of dynamics included as well, and the third movement, *Rondo*, combines both the staccato and the lyrical side of the instrument.

Louis Cahuzac's Cantilene

Louis Cahuzac (1880-1960), a French clarinetist and composer, was one of the most famous students of Cyrill Rose, one of the most celebrated teachers of the French school of clarinet. Cahuzac was awarded with a Premier Prix in 1899. He was the first clarinetist to record Carl Nielsen's clarinet concerto, and, he premiered Arthur Honegger's Sonatina. Darius Milhaud dedicated his Clarinet Sonatina to him in 1927. Cahuzac also worked alongside Paul Hindemith and, at age 76, he performed Hindemith's Clarinet concerto with Hindemith conducting the orchestra. As a composer, some of his famous works include *Cantilene* (published in 1971), *Arlequin* (published in 1972) and *Pastorale Cevenole (1953)*.

Cantilene was written for clarinet and piano and orchestral accompaniment. It is based on a type of instrumental solo melody. This piece presents a very simple harmonic progression between tonic, subdominant and dominant, with some occasional modulations to the chromatic mediant region. Influence of *Les Six* can be seen in this piece, given the fact that he worked alongside Honegger and Milhaud. The accompaniment is very minimal, compared to the virtuosic writing of the clarinet part. However, Cahuzac managed to maintain the musical expressiveness throughout the whole piece.