



SCHOOL OF MUSIC

Presents

Tania Betancourt, Clarinet
Dr. Cecilia Kao, Piano

May 3, 2023

7:00 pm

PepsiCo Recital Hall

Program

Clarinet Concerto

Carl Nielsen (1865 - 1931)

Angela Cabrera Lara, Snare Drums

Intermission

Cinco Bosetos

Roberto Sierra (1953)

Preludio
Cancion del Campo
Interludio Nocturno
Cancion de la Montana
Final con Pajaros

Fantaisie Italienne

Eugene Bozza (1905-1991)

Tres Piezas Florales

Juan Carlos Castaneda (1992)

**World Premiere*

Heliconia
Orquidea
Cayena

This recital is given in partial fulfillment of the requirements for an Artist Diploma in Clarinet Performance. Tania 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

Clarinet Concerto, Carl Nielsen (1865 - 1931)

Nielsen completed this piece in 1928, the last of three concertos for instruments that he would write in his lifetime. This piece was written for the clarinetist Aage Oxenvad, a member of the Copenhagen woodwind quintet, who is sometimes described as a man with an interesting life, since being a great clarinetist was never an excuse for not continuing with his farm duties, and according to his acquaintances, he always had mud on his boots. Nielsen appreciated him very much for that and wanted to capture the personality of this musician in his concert, and at the same time the duality of the clarinet. In Nielsen's words, the clarinet is: "wild and troll-like," and "at once warm-hearted, and completely hysterical, gentle as balm and screaming as a streetcar on poorly lubricated rails."

Cinco Bocetos, Roberto Sierra (1953)

It is increasingly common to find unaccompanied clarinet pieces by Latin composers, in this case we can delve a little into the most revealing of Sierra's compositional style; his great ability to use tonal and atonal music and all the strength of Puerto Rican folk music. His movements can be categorized in 2 main categories: Atonal, such as: "Preludio", "Interludio", and "Final con Pájaros" while the Tonal movements are: "Canción del Campo" and "Canción de la Montaña".

Over the years this piece has become part of the Latin American repertoire for clarinet and has captivated the attention of the public in every concert.

Fantaisie Italienne Eugene Bozza (1905 - 1991)

This piece, completed in 1938, is listed as one of the first pieces Bozza would write for clarinet during his lifetime. Clearly visible is the operatic style and the desire to capture some of his Italian heritage, the high quality of the writing in this piece would lay the foundation for the clarinet music that Bozza would write years later.

We can appreciate the great ability to explore the registers of the instrument, as just after an energetic cadenza intro that explores much of the clarinet register, we can appreciate a beautiful Siciliana in the clarion register. In this way the piece is overlapping registers and colors leading us to the last part with a virtuoso and beautiful ending.

Tres Piezas Florales para Clarinete y Piano, Juan C Castañeda (1992)

To understand why these pieces are called floral, one must first understand the decorative context to which the composer alludes. A floral arrangement should generally be small, elegant and colorful, it should be in sight and beautify the environment, in the same way these pieces are written to beautify the auditorium for a moment. Each movement is assigned a flower, and these in turn represent three different regions of Colombia which are explained below.

The Heliconia, from the pacific coast, colorful, mystic tradition and ancestors, its sonority is afro Colombian rhythms; the Orquídea de Los Andes, which represents the most elegant of the area of the capital of the country and whose sonority is of Guabina (a crossbreeding

of European waltz and indigenous rhythms); And finally the Cayena de los llanos, red and indomitable and worthy representative of the Colombian llanero centaurs and whose sonority is the most difficult to explain, because the llanera music does not obey any western system, even so an approximation has been made to bring it to the language of the clarinet.

This Piece was made for Tania Betancourt.