



SCHOOL OF MUSIC

Alyssa Boortz, Clarinet

Yotham Eshak, Clarinet

Ola Czerniecka, Piano

Sunday, April 28, 2024

1:00 PM

Pepsico Recital Hall

Program

Duo Sonata for Two Clarinet

I. Allegro Moderato

Michele Mangani

(b. 1958)

Three Pieces for Clarinet

Igor Stravinsky

(1882-1971)

Lament Op.25

Alan Hovhaness

(1911-2000)

Scaramouche

I. Vif

II. Modere

III. Braziliera

Darius Milhaud

(1882-1974)

Intermission

Fantasia La Traviata op. 45 for Clarinet and Piano

Donato Lovreglio
(1841-1907)

Three Pieces for Clarinet and Piano

- I. Contradanza*
- II. Habanera*
- III. Vals Venezolano*

Paquito D’Rivera
(b.1948)

Solo de Concours for Clarinet and Piano

Andre Messager
(1853-1923)

Konzertstuck No. 2

- I. Presto*
- II. Andante*
- III. Allegro Grazioso*

Felix Mendelsohn
(1809-47)

This recital is given in partial fulfillment of the requirements for a Degree in Music Education (Boortz) and Music Performance (Eshak). Alyssa Boortz and Yotham Eshak are students of Dr. Corey Mackey. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

***Duo Sonata for Two Clarinet* - Michele Mangani**

Allegro moderato: Michele Mangani (1966, Urbino, Italy) is a contemporary Italian composer and clarinetist known for his intricate, flamboyant harmonies, dynamic rhythms, and rich textures. The sonata's first movement introduces two themes that evolve through intricate melodic and rhythmic variations, showcasing Mangani's skillful use of form and structure. Between the two clarinets, a dialogue of intricate musical textures is created. This sonata brings a different sound and color to the clarinet with its range and versatility

***Three Pieces for Clarinet* - Igor Stravinsky** Igor Stravinsky, a pioneering figure in 20th-century music, composed his "*Three Pieces for Clarinet Solo*" in 1919 for Swiss amateur clarinetist and philanthropist Werner Rheinhardt in appreciation for his support of the original production of Stravinsky's important theater/chamber work *L'histoire du soldat* (The Soldier's Tale). This period marked a transition in Stravinsky's career, as he moved away from the Russian folk influences of his earlier works and began to explore neoclassical elements. The "*Three Pieces for Clarinet Solo*" showcase Stravinsky's mastery of rhythm, form, and timbre within the constraints of a single instrument. The pieces are succinct, each lasting only a few minutes, yet they encapsulate a mystical story that is portrayed in the music.

***Lament Op. 25* - Alan Hovhaness**

Alan Hovhaness (1911-2000) was an American composer of Scottish descent inspired by Armenian sacred music and the natural music found in nature. In his compositions, he aimed to construct a monumental style that could inspire all with its simplicity. *Lament* was written in 1935 but not published until many years later. Hovhaness, known for his unique synthesis of diverse musical traditions, creates a deeply introspective atmosphere in this work, making it a challenging yet rewarding work for clarinetists to perform.

***Scaramouche* - Darius Milhaud**

Darius Milhaud's *Scaramouche* for clarinet and piano is a vivacious and exuberant work that encapsulates the composer's distinctive blend of neoclassical charm and jazz-inspired rhythms. Originally composed in 1937 for saxophone, *Scaramouche* was arranged for clarinet by the composer for Benny Goodman in 1941. *Scaramouche* comprises three contrasting movements:

"*Vif*" (Lively), "*Modéré*" (Moderate), and "*Brazileira*." The first movement immediately captivates with its playful and syncopated energy, showcasing Milhaud's fascination with Brazilian dance forms. The second movement introduces a more reflective and lyrical character, allowing the clarinet to express a soulful lyricism against the backdrop of the piano's lush harmonies. The suite concludes with the exhilarating "*Brazileira*," a spirited dance with infectious rhythmic patterns and melodic exuberance. Milhaud's "*Scaramouche*" stands as a testament to the composer's ability to seamlessly fuse diverse musical elements, offering performers and audiences a delightful journey through a kaleidoscope of moods and influences within the realm of 20th-century music.

Fantasia La Traviata op. 45 for Clarinet and Piano - Donato Lovreglio

Donato Lovreglio (1841-1907), an Italian flutist and romantic composer, based *Fantasia La Traviata* upon three arias from Giuseppe Verdi's Italian opera *La Traviata* (*The Fallen Woman*). The opera tells the tragic story of Violetta Valéry, a famed Parisian courtesan who falls in love with Alfredo Germont, a young nobleman. Despite their deep love for each other, societal pressures and misunderstandings force Violetta to sacrifice her own happiness for Alfredo's sake. She later succumbs to tuberculosis, and the lovers are reunited as she dies in his arms. Each melody appears precisely as in the opera and is followed by variations. Lovreglio's composition demands virtuosity and technical finesse from its performers as they navigate the intricate embellishments while retaining the hidden melody.

Three Pieces for Clarinet and Piano - Paquito D' Rivera

Paquito D'Rivera's *Three Pieces for Clarinet* offers a vibrant and culturally rich exploration of the instrument, reflecting the composer's eclectic musical background. Drawing inspiration from his Cuban heritage and mastery of jazz, D'Rivera infuses these pieces with a captivating blend of rhythmic vitality and melodic lyricism. The first piece introduces a spirited dance, embracing Latin influences with infectious syncopations and playful motifs. The second piece takes a contemplative turn, offering a soulful and expressive dialogue between the clarinet and its surroundings. The final piece showcases D'Rivera's virtuosic command of both classical and jazz idioms, featuring dazzling runs, intricate rhythms, and a spirited finale. Throughout this engaging triptych, D'Rivera's *Three Pieces for Clarinet* not only spotlight the instrument's versatility but

also celebrate the intersection of diverse musical traditions, making it a delightful and accessible addition to the clarinet repertoire.

Solo de Concours for Clarinet and Piano - Andre Messager

André Messager (1853-1929), a prolific French composer, conductor, and pianist, composed *Solo de Concours* as a competitive piece for the prestigious Paris Conservatoire Contest. Renowned for his versatility and innovation, Messager's compositional style often blended Romanticism elements with the emerging Impressionism trends. *Solo de Concours* expresses this style through dynamic range, expressive phrasing, and harmonic richness. The piece is divided into three sections. The opening section begins lively and spirited with intricate triplet figures. The second section shows a melodic exchange between the clarinet and piano. Following a dramatic cadenza, Messenger transitions into the final section, where the clarinet takes the spotlight and builds to a dramatic conclusion. Integrating tempo changes, accentuations, timbre variations, and technical challenges, Messager offers a thrilling showcase of musicianship for both the performer and the audience.

Konzertstück No. 2 - Felix Mendelssohn

Felix Mendelssohn's "*Concert Piece No. 2 in D minor for Clarinet, Bass Horn, and Piano*," commonly known as the "*Konzertstück No. 2*," is a brilliant and expressive work that showcases Mendelssohn's Romantic sensibilities. Composed in 1833, this piece explores the unique timbral possibilities of the clarinet and bass horn, complemented by the rich accompaniment of the piano. The opening Allegro movement unfolds with dramatic intensity, featuring soaring melodic lines, virtuosic passages, and a fervent dialogue between the two wind instruments. The central Andante movement offers a lyrical respite, revealing Mendelssohn's gift for crafting poignant and expressive melodies. The final Allegro grazioso returns to a lively and spirited character, bringing the work to a triumphant close. "*Konzertstück No. 2*" stands as a testament to Mendelssohn's ability to seamlessly blend melodic inventiveness with virtuosic display, making it a captivating and enduring contribution to the Romantic repertoire for wind instruments.