



SCHOOL OF MUSIC

Presents

Alyssa Boortz, Clarinet
Syuzanna Kaszo, Piano

Tuesday, April 15, 2025

5:30 pm

PepsiCo Recital Hall

Program

Sonatina for Clarinet and Piano

I. *Allegro con brio*

II. *Andantino*

III. *Furioso*

Malcolm Arnold

(1921-2006)

Cantilène for Bb Clarinet and Piano

Louis Cahuzac

(1880-1960)

Intermission

Trio for Piano, Clarinet, and Horn, Op. 247

I. *Allegro*

II. *Adante*

Carl Reinecke

(1824-1910)

James Brandt, French Horn

Edward Newman, Piano

Bass Clarinet Concerto arranged for Bass Clarinet and Piano

I. *Moderato Pesante*

II. *Adagio ma non Troppo*

III. *Allegro Moderato*

Geraldine Green

(b.1967)

This recital is given in partial fulfillment of the requirements for a Bachelors in Music Education.

Alyssa Boortz 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.

Sonatina for Clarinet and Piano (1951) - Malcolm Arnold

Malcolm Arnold (1921-2006), a distinguished English composer, was known for his significant contributions to music in the latter half of the 20th century. Among his most notable works are *English Dances* and *Four Scottish Dances*, showcasing the influence of his transition from England to Ireland. Arnold composed the *Sonatina for Clarinet and Piano* in his thirties, and it was first premiered in the Gallery of the Royal Society of British Artists in London by Colin Davis. This work features three movements: a lively first movement, a soft and slow second movement, and a *Furioso* third. The *Sonatina for Clarinet and Piano* explores all clarinet registers and provides an exciting experience for players and audiences.

Cantilène for Bb Clarinet and Piano - Louis Cahuzac

Louis Cahuzac (1880-1960) was a renowned French clarinetist and composer, celebrated as one of Europe's most exceptional clarinet virtuosos during the early 20th century. He collaborated with several prominent composers of popular clarinet repertoire, including Claude Debussy, Igor Stravinsky, and Arthur Honegger. His work, the *Cantilène*, conveys a sense of familiarity and simplicity, featuring a repeated melody with added flourishes and variations. The clarinet and piano create a sense of push and pull throughout the piece with added rubato.

Trio for Piano, Clarinet, and Horn, Op. 247 (1905) - Carl Reinecke

Carl Reinecke (1824-1910) was a German musician, conductor, teacher, and composer in the 19th century. Once Reinecke retired from teaching, he dedicated his life to publishing music, which resulted in over 300 publications in the conservative classical style. *Trio for Piano, Clarinet, and Horn Op. 247* was one of three unusual trios written to perform with Reinecke's musician friends. This trio is written in the spirit and style of the Late Romantic era. In the first movement, a six-measure Horn call is traded with the clarinet until it develops into a crescendo climax. The opening piano in the second movement references Schuman's *Ein Märchen* (a German fairytale). The clarinet and horn combine to create an unlikely duet filled with camaraderie, disagreement, and eventual resolution.

Bass Clarinet Concerto arranged for Bass Clarinet and Piano (1992) - Geraldine (Denny) Green

Geraldine Green (b. 1967), an Irish composer, began her interest in music at the age of 7. Through the inspiration works by Strauss, Mahler, Beethoven, and Haydn, along with encouragement from her professors at the London College of Music, Green began composing pieces for orchestra. The *Bass Clarinet Concerto arranged for Bass Clarinet and Piano* was soon composed after Green purchased a bass clarinet. The piece was written in only 5 weeks due to her infatuation and was premiered a year later in London along with the London 20 Strings. The first and third movements provide a playful, sarcastic, and exhilarating experience, while the second movement takes on a more serious, dark undertone. The piece aims to demonstrate all ranges of the bass clarinet and serves as a love letter to the instrument's abilities.