



SCHOOL OF MUSIC

Presents

Carly Williams, Clarinet
Matthew Bailey, Clarinet
Syuzanna Kaszo, Piano

April 12th, 2026

4:30PM

PepsiCo Recital Hall

Program

Chansons de la Nature pour la Clarinette

- I. Les Oiseaux*
- II. Le Poisson*
- IV. Le Lièvre et La Tortue*
- VI. Dansez!*

Jenni Brandon
(b. 1977)

Carly Williams, clarinet

Hommage a Manuel de Falla

Matthew Bailey, clarinet

Béla Kovács
(1937-2021)

Sonata Op. 167

- I. Allegretto*
- II. Allegro animato*
- III. Lento*

Camille Saint-Saëns
(1835-1921)

Carly Williams, clarinet
Syuzanna Kaszo, piano

Sonatina for Clarinet and Piano

Matthew Bailey, clarinet
Syuzanna Kaszo, piano

Bohuslav Martinu
(1890-1959)

Oblivion

Astor Piazzolla
(1921-1992)
Arr. Corey Mackey

Matthew Bailey, clarinet

Konzertstück No.2, Op.114

I. Presto

II. Andante

III. Allegro grazioso

Felix Mendelssohn
(1809-1847)

Matthew Bailey, clarinet

Carly Williams, clarinet

Syuzanna Kaszo, piano

This recital is given in partial fulfillment of the requirements for a Bachelor in Music Education. Carly Williams and Matthew Bailey 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.

Program Notes

***Chansons de la Nature pour la Clarinette* (2003/21) Jenni Brandon (1977 - Present)**

Jenni Brandon stands out as a distinguished composer and conductor, weaving memorable melodies inspired by collaborator stories, nature, and poetry. Her extensive catalogue of over 100 works spans solo pieces, chamber music, concertos, operas, and orchestral compositions, and over two dozen albums feature her music. She oversees the global publication and distribution of her works through Jenni Brandon Music, and her compositions are required repertoire for international music competitions and auditions at premier institutions. Beyond her compositions, Brandon champions music education and collaboration, presenting workshops on composition and the business of music.

This piece, *Chansons de la Nature pour la Clarinette*, uses the clarinet to tell a story of different parts of nature. Originally written in 2003, Brandon published a new version in 2021 that included the delay pedal. The piece includes seven movements: *Les Oiseaux*, *Le Poisson*, *Le Papillon*, *Le Lièvre et La Tortue*, *L'Etoile*, *Dansez!*, and *Le Serpent*. This piece was inspired by the French language and images presented in Aesop's fables.

***Hommage à Manuel de Falla* (1994) Béla Kovács (1937-2021)**

Béla Kovács was a Hungarian clarinetist, composer, and teacher best known for his educational and concert works for clarinet. He studied at the Franz Liszt Academy of Music and later taught there, becoming an influential figure in clarinet pedagogy. Kovács is most famous for his series *Hommages for Clarinet*, in which each piece pays tribute to various composers by imitating their musical style. These unaccompanied works are widely performed by clarinetists.

Kovács' *Hommage à Manuel de Falla* is written in the style of the well-known Spanish composer and pianist, Manuel de Falla (1876-1946). Like many of de Falla's compositions, this piece is written in the Spanish *flamenco* style, imitating a series of instruments throughout the work. The beginning section goes back and forth between an exciting fanfare-like theme and a darker, softer theme. Eventually, the piece transitions to the dance-like flamenco style and gradually builds in intensity until it returns to the visceral fanfare to conclude.

***Sonata Op. 167* (1921) Camille Saint-Saëns (1835-1921)**

Camille Saint-Saëns (1835–1921) was a French composer, pianist, organist, and writer. He was very prolific and a fine craftsman who wrote in a variety of genres, and as a child performer, was often compared to Mozart. During the late nineteenth century, he was one of the leaders of French music. Saint-Saëns composed over a period of about eighty years, writing 286 works. He has written in a broader range of genres, including chamber and opera.

Camille Saint-Saëns wrote around forty chamber works and, in the final year of his life, began a series of pieces for solo wind instruments and piano. He originally planned sonatas for flute, oboe, clarinet, cor anglais, and bassoon, but only completed three—those for bassoon, oboe, and clarinet. In 1921, he published the clarinet sonata. The clarinet Sonata is written in four movements: *Allegretto*, *Allegro animato*, *Lento*, and *Molto Allegro*.

***Sonatina for Clarinet and Piano* (1956)**

Bohuslav Martinu (1890-1959)

Bohuslav Martinu was a Czech composer known for his unique composition style, blending folk influences, modernism, and neoclassical style. Born in the town of Polička in what is now the Czech Republic, he spent much of his career abroad, especially in Paris and later the United States after fleeing Europe during World War II. Martinu wrote a large and diverse body of music, including six symphonies, numerous concertos, chamber works, operas, and choral compositions. His music often reflects rhythmic vitality, clear textures, and inspiration from Czech folk traditions, while also incorporating elements of jazz and contemporary 20th-century musical techniques. Today, Martinu is regarded as one of the most important Czech composers of the 20th century.

Martinu wrote this *Sonatina for Clarinet and Piano* in 1956, only three years before his death. Although not well-known outside of the clarinet world, this piece is lauded highly as being well written for the clarinet and with a deep understanding of the instrument's capabilities. Complete with extensive ornamentation, fast arpeggios, and lots of syncopation, this sonatina is a lively and exciting work, and a spirited addition to the clarinet repertoire.

***Oblivion* (1982)**

Astor Piazzolla (1921-1992)

Astor Piazzolla was an Argentine composer and virtuoso bandoneón player who revolutionized traditional Argentine tango music. Born in Mar del Plata, Argentina, and raised partly in New York City, Piazzolla was exposed to both classical music and jazz at a young age. He later studied composition with Alberto Ginastera and the renowned teacher Nadia Boulanger in Paris, who encouraged him to embrace tango as the foundation of his musical voice. Piazzolla developed “nuevo tango,” a style that blended traditional tango with elements of classical music and jazz, using complex harmonies, counterpoint, and improvisation.

Piazzolla wrote *Oblivion* in 1982, and it is a great example of this nuevo tango style that he developed. Arguably one of Piazzolla's most well-known compositions, *Oblivion* became famous after its appearance in the film score for the 1984 Italian film *Henry IV*, directed by Marco Bellocchio. Originally written for bandoneón, piano, and bass, this piece has since been arranged for countless other instrumentations. The slow tango soundscape of *Oblivion* evokes a longing sadness that lends to deeply emotional and lyrical expression.

***Konzertstück No.2, Op.114* (1833)**

Felix Mendelssohn (1809-1847)

Felix Mendelssohn was a German composer, pianist, and conductor of the early Romantic period, known for his refined craftsmanship and lyrical musical style. He was a child prodigy and went on to compose a wide range of works, including symphonies, concertos, chamber music, piano pieces, and sacred choral works. His music reflects a balance between Classical traditions and Romantic expressiveness, securing his place as one of the most important composers of the 19th century.

Originally written for clarinet, basset horn, and piano, Mendelssohn's *Konzertstück No. 2* is often performed by two clarinets. In 1829, Felix Mendelssohn met Heinrich Joseph Baermann (1784-1847) and his son Carl Baermann. The Baermanns promised to make Mendelssohn steamed dumplings in exchange for a piece that they could play on their tours. The relationship between the three men led to the creation of the two *Konzertstück* for clarinet and basset horn. *Konzertstück No.2, Op.114* consists of three movements: Presto, Andante, and Allegretto grazioso.