

Loyola University New Orleans
School of Music and Theatre Arts
Presents

Junior Recital:
Matthew Braselman,
Clarinet

from the studio of
Stephanie Thompson

with
Jesse Reeks, Piano

and
Joey Troia, Horn
Kaitlyn Crawford, Eb Clarinet
William Mentz, Bb Clarinet
Madelyn Loyocano, Bass Clarinet



Wednesday, November 4, 2020, 7:30 p.m.
Nunemaker Auditorium

Program

Introduction, Theme, and Variations

Gioachino Rossini
(1792-1868)

Jesse Reeks, piano

Suite for Horn, Clarinet, and Piano

Alec Wilder
(1907-1980)

Joey Troia, horn

Jesse Reeks, piano

Courage Under Fire

Jake Kaufmann, arr. Braselman
(1981-)

from *Shovel Knight: Shovel of Hope*

Kaitlyn Crawford, Eb clarinet

William Mentz, Bb clarinet

Madelyn Loyocano, bass clarinet

Sonata for Clarinet and Piano

Leonard Bernstein
(1918-1990)

Jesse Reeks, piano

Notes

Introduction, Theme, and Variations

Gioachino Rossini is an Italian composer most known for his comic operas. Some of his best known being *The Barber of Seville* (1816) and *Cinderella* (1817) and *William Tell* (1829), as most will know or be familiar with its overture. Rossini takes this operatic approach of expression on both sides of comedy and drama in this accompanied clarinet piece, written in 1809 and originally scored with an orchestra for a professor of clarinet named Alessandro Abate. The theme of the introduction and the theme that is played and used for the variations are based off of two themes from previous opera arias of Rossini. The introduction theme is based off of an air named *La pace mia smaritta* from Act II of his opera *Mose in Egitto*, and the theme that the variations expound upon is based off the cavatina *O quante lagrime* from Act I of his opera *La Dona del Lago*, a cavatina being a short and simple aria. The introduction begins triumphantly and fanfare-like, leading into a stately melody when the clarinet solo begins. After the introduction comes the theme, dance-like in nature, almost like light tapping of a ballet dancer as the tempo picks up. Its simplicity in form and melody lends well to the variations that follow.

Variation 1 is a rhythmic variation of the theme with consistent triplet eighth-notes carrying the melody. Material in the theme is taken for a bouncy spin while maintaining its light nature. Variation 2 picks up the pace a bit more with another rhythmic variation of consistent sixteenth note lines. Variation 3 gives a soaring type of feeling, increasing the tempo and lining the variation with sixteenth note arpeggios and chromatic lines at the bridge. Although these three variations do add different melodic material, the chord structure remains consistent amongst all three of them, unlike the *Minore* which explores a minor and much more dramatic fourth variation. If you can imagine the most dramatic, operatic aria filled with woe, this variation brings this image to life, as it slows the piece and variations from before to a halt to express exaggerated sorrow. *Piano* accompaniment transitions into the finale: *Maggiore*, which picks up the tempo to the fullest, uses the familiar melodic structure of the theme and adds a long tag to it as a sixteenth note rhythmic variation. ending on a triumphant and shameless ending.

Suite for Horn, Clarinet, and Piano

Alec Wilder is an American composer that has written many different avant-garde instrumental pieces. His writing style mixes many American musical traditions, including but not exclusive to jazz and American popular music. Because of this unique way of writing, it has led to quite the under-appreciated library of music, ranging an array of genres. His most commonly composed-for instrument, whether in a chamber setting, alone, or accompanied, is the horn. *Suite for Horn, Clarinet and Piano* is a part of this collection as a trio piece that takes inspiration from American popular music more than anything, with repeated themes and simple melodies.

Movement I is a breezy and lighthearted movement. The clarinet and horn play together, almost as if being carried along by a comforting wind, changing its strength often, but never anything heavy. The piano lays the chordal foundations and other melodic interjections as the three parts meld together and away throughout. In the slower sections, there is a variation of the theme with larger intervals echoed by the horn and clarinet.

The second movement is a galloping movement with a static and mysterious intensity. The beginning establishes a melody that has the same energy as a fanfare by Copland. It transitions to a slower more sombre feeling in the middle and towards the end, keeping an intensity to it with the horn carrying the melody throughout, and the clarinet carrying the next melody respectively. It ends on the clarinet and horn providing its own energetic countermelodies in a tag.

The third movement is a beautiful and relaxing ballad strongly driven by solo piano interludes, as the horn and clarinet play rhythmically simple melodies around it. The piece ends with a prominent stopped horn line. The fourth movement is a strange and waltz-like dance, carried by constant interweaving melodies from all three musicians. A one measure theme is established in the beginning and end, and varied alongside other simpler melodies.

Courage Under Fire

Jake Kaufman is an American composer best known for video game music composition. He has composed many independent game soundtracks, such as *Shantae: Half-Genie Hero* (2016), *Mighty Switch Force* (2011), and all four campaigns of the titular *Shovel Knight* (2014-2019) series of games, which took the independent video gaming scene by storm. This endeavor would not have been complete without Kaufman's masterful use of 16-bit music, which uses limited synthesized sounds. Despite its limitations, the music he composes electronically adds so much personality to the overall experience of the game.

Courage Under Fire is not widely known as one of the more notable pieces of the game, but when I first heard it playing this game in 2018, it caught my attention. Its tone, its title, so many things to connect to, all done with a limited soundboard. Given my fascination with the clarinet at the time, I immediately started hearing this piece in my head as a clarinet quartet chamber piece. Two years later, this arrangement comes to life, with its clear unwavering sounds, interweaving countermelodies, and medieval feeling translating well on three distinct voices of clarinets.

Sonata for Clarinet and Piano

Leonard Bernstein has solidified himself in contemporary orchestral music, with his masterful conducting career with the New York Philharmonic and his musical theater scoring. Bernstein composed pieces in such classics as *On the Town* (1944) and *West Side Story* (1953), an American classic. *West Side Story* is known to be one of the most technically challenging books to play in the pit, due to many odd rhythms throughout the pieces. *Sonata for Clarinet and Piano* is standard solo repertoire for the clarinet and was Bernstein's first published piece. He wrote and premiered the piece at twenty-three years old, accompanying clarinetist David Glazer at the Institute of Modern Art at Boston. It was dedicated to clarinetist David Oppenheim, someone he met while studying conducting with Serge Koussevitzky.

Although odd rhythms are not present at first in this movement, the songlike nature of the melody is enchanting. Many energetic and dynamic rhythms from the accompaniment are the driving force of this piece, as it explores a story like structure.

The second movement starts on a slow and lyrical $3/8$. This mysterious introduction transitions into a $5/8$ dance, once again being driven by an energetic and dynamic piano. The clarinet and the accompaniment play as one throughout, answering to one another, supporting one another, and playing in unison. Bernstein masterfully explores different energetic tones and moods throughout the entire piece. The dance leads into another slow section, not unlike the introduction. This then moves into a unique 8 bars that takes moods from both the somber introduction and the exciting, odd-meter dance. It then ends on a finale of the dance structure once again, with an ending over interchanging odd rhythms and fun interaction between the clarinet and the piano.

Upcoming Events

All events are free and virtual unless otherwise stated.

Senior Recital: ReNee Vazquez, saxophone

Friday, Nov. 6, 7:30 p.m.

Keys to Inclusion:

Exploring Piano Literature by Composers of African Descent with William Chapman Nyaho

Saturday, Nov. 7, 7 p.m.

Jayne Eaglen Masterclass

Friday, Nov. 13, 4 p.m.

OcTubafest 2020: OctUBAween

Friday, Nov. 13, 7:30 p.m.

Junior Recital: Andrea Garces, horn

Sunday, Nov. 15, 3 p.m.

Senior Recital: Claire Gerling, voice

Sunday, Nov. 15, 7:30 p.m.

Mostly Mondays: Faculty Research Series
Dr. Valerie Goertzen: Clara Schumann Plays Bach
Monday, Nov. 16, 7 p.m.

Dr. John Kratus: Creativity and Creative Music
Listening
Tuesday, Nov. 17, 5:30 p.m.

Mostly Mondays: Faculty Research Series
Dr. Janna Saslaw, TBD
Monday, Dec. 7, 7 p.m.

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