SCHOOL OF MUSIC

Presents

Matthew Bailey, Clarinet
Dr. Cecilia Lo-Chien Kao, Piano

November 15th, 2026 | 4:00 PM | PepsiCo Recital Hall

Program

Clarinettomania — Michele Mangani (1966-Present)

Clarinet Sonata No. 1 in F minor — Johannes Brahms (1833-1897)
I: Allegro appassionato
II: Andante un poco Adagio
III: Allegretto grazioso
IV: Vivace

Intermission

Capriccio for Solo Clarinet — Heinrich Sutermeister (1910-1955)

Roaring Fork Quintet for Wind Instruments — Eric Ewazen (1954-Present)
II: Columbines (Snowmass Lake)
III: At The Summit (Buckskin Pass)

Carissa Dixon, Flute
Bella Evans, Oboe
Diego Llamas, Bassoon
Cole Reed, French Horn

How Great Thou Art for Wind Quintet — Stuart K. Hine (1899-1989)
Arr. Matthew Bailey

Carissa Dixon, Flute
Bella Evans, Oboe
Diego Llamas, Bassoon
Cole Reed, French Horn
Tyler Pham, Cajon

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

Clarinettomania (2015) **Michele Mangani (1966-Present)**

Michele Mangani is an Italian composer, clarinetist, and conductor known for his contributions to clarinet repertoire, chamber music, and wind band literature. His background as a performer has strongly influenced his compositions, which often emphasize the expressive range, technical flexibility, and versatility of wind instruments. A prime example of Mangani's compositional style, *Clarinettomania* is a virtuosic work for solo clarinet and piano that showcases the clarinet's agility and expressive range. This jazz-influenced piece is technically demanding for the clarinettist and simultaneously lighthearted and playful.

Clarinet Sonata No. 1 in F minor (1894) **Johannes Brahms (1833-1897)**

Johannes Brahms was a German composer and pianist of the Romantic period, widely regarded as one of the most important composers of the 19th century. Most well-known for his orchestral, solo piano, voice and piano, and chamber works, Brahms also wrote many sonatas for solo instruments with piano accompaniment. Brahms was inspired to write his *Clarinet Sonata No. 1 in F minor* after hearing German clarinettist Richard Mühlfeld play Weber's 1st clarinet concerto, and came out of retirement to do so. This work, along with his second clarinet sonata, is one of the last works Brahms composed, and some believe (superstitiously) that writing for the clarinet was bad luck and caused his death. Regardless, this work is a staple in the clarinet repertoire, and showcases the expressive qualities of both the piano and the clarinet as they explore a number of characters throughout the four movements.

Capriccio for Solo Clarinet (1947) **Heinrich Sutermeister (1910-1955)**

Heinrich Sutermeister was a Swiss Neoclassical composer best known for his operas and vocal works, though he also composed orchestral, chamber, and instrumental music. Born in Feuerthalen, Switzerland, he studied music in the German operatic tradition under Carl Orff. Sutermeister's *Capriccio for Solo Clarinet* is a quirky, playful tune written for the Geneva International Music Convention. This unaccompanied piece leaves plenty of room for the clarinettist to showcase the expressive and dynamic capabilities of the instrument.

Roaring Fork Quintet for Wind Instruments (1993) **Eric Ewazen (1954-Present)**

Eric Ewazen is an American composer known for his contributions to contemporary classical music, particularly works for brass, woodwinds, and chamber ensembles. He studied composition at the Eastman and Juilliard, where he later joined the faculty. Some of Ewazen's notable compositions include *Ballade, Pastorale and Dance for flute, horn, and piano*, *Frost Fire for trumpet and piano*, and *Colchester Fantasy for brass quintet*. *Roaring Fork Quintet for Wind Instruments* was inspired by the majestic scenery of the Roaring Fork River valley in Colorado, and each of the three movements is a "musical photograph" of different scenes found there. The second movement, *Columbines*, depicts the serenity of a glacial, alpine lake; simultaneously intimate and expansive. The third movement, *At The Summit*, conveys the exhilaration and excitement of summiting a mountain peak, with 360° views of mountain ranges, lakes, and streams.

I fell in love with chamber music (specifically the wind quintet) while playing the 3rd movement of *Roaring Fork* 4 years ago, so I'm grateful to be performing another movement of this piece that has been monumental in my musical journey.

How Great Thou Art (1949) **Stuart K. Hine (1899-1989)**

This is my arrangement of a traditional Christian hymn that originated in Sweden as *"O Store Gud*" (eng: *"O Great God"*), written by Swedish poet and minister Carl Boberg in 1885. Boberg's inspiration for writing this work came when he was walking back from church and witnessed the sudden onset and passing of a powerful thunderstorm. After the storm's passing, the air was calm, and Boberg heard the tolling of church bells and the singing of birds in the distance. These sights and sounds inspired him to pen the original poem, which was then set to a traditional Swedish folk tune. British missionary Stuart K. Hine later encountered the Russian translation of the German version of the hymn, and finally wrote the English version that we know today as *How Great Thou Art.*

Recognized by many polls as the most popular hymn in America, *How Great Thou Art* has been important to me and my faith, and I knew I had to program some version of it on my senior recital. I have also spent nearly every semester of my time at TCU as the worship leader for the TCU Wesley Foundation, so this arrangement is my way of combining my separate musical lives as clarinettist and worship leader into one. Arranged primarily for wind quintet, this piece also features some non-traditional instrumentation that will likely come as a shock to those who think they're just attending a clarinet recital.