



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, May 23, 2026 • 4:00 PM

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# DANNY SANDERS

*Senior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Brennan Recital Hall

# DANNY SANDERS, CLARINET

*Senior Recital*

NICK POITHIER, PIANO

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## PROGRAM

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Charles-Marie Widor (1884-1937)  
Introduction et Rondo (1898)

Louis Cahuzac (1880-1960)  
Cantilène (1948)

- Intermission -

Wolfgang Amadeus Mozart (1756-1791)  
Clarinet Quintet, K. 581 (1789)

- I. Allegro
- II. Larghetto
- III. Menuetto
- IV. Allegretto con variazioni

Hannah Kim, violin  
Muirne Mitchell, violin  
Julia Seabron, viola  
Xavier Ip, cello

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*Danny Sanders is from the studio of Tim Zavadil & Wagner Campos. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Charles-Marie Widor (1884–1937)

### **Introduction et Rondo (1898)**

*Duration: 7 minutes*

Charles-Marie Widor was a French organist and composer. Born to a family of organ makers in Lyon, Widor had a musical upbringing, studying music first with his father, then at the Brussels Conservatory at the age of 19. After graduating, he moved to Paris and worked as Camille Saint-Saëns' assistant. It was Saint-Saëns who helped advance Widor's career, advocating for him to be hired as the organist of the prestigious church of Saint-Sulpice at only 25 years old. Widor became a prolific organist and succeeded César Franck at the Paris Conservatory, where he taught both organ and composition. There he instructed many soon-to-be famous students such as Darius Milhaud and Edgard Varèse.

As a composer, Widor is best known for his organ music, but he also produced some fantastic chamber music, including this *Introduction et Rondo*. This piece, written in 1898 in Widor's prime for the Paris Conservatory, showcases the clarinet wonderfully with luscious melodies and lively technical passages.

Louis Cahuzac (1880–1960)

### **Cantilène (1948)**

*Duration: 5 minutes*

Louis Cahuzac was a clarinetist from Quarante in southern France. He studied with one of the preeminent clarinet pedagogues of the time, Cyrille Rose, at the Paris Conservatory. Cahuzac is remembered today for writing a small selection of pieces for the clarinet, as well as for having made the first recording of the Nielsen Clarinet Concerto.

*Cantilène* is a beautiful short piece for clarinet and piano. It centers around a couple of flowing, romantic melodies and showcases the lyrical qualities of the clarinet. The term *cantilène* (cantilena) originally referred to a short Germanic poem of the Middle Ages, and was said to be favored by Charlemagne. It now is used more generally to refer to a short song or musical phrase.

Wolfgang Amadeus Mozart (1756–1791)

**Clarinet Quintet, K. 581 (1789)**

*Duration: 35 minutes*

Mozart's Clarinet Quintet, written in 1789, is one of the most significant contributions made to the clarinet repertoire. It was written for the virtuoso clarinetist Anton Stadler, for whom Mozart's Clarinet Concerto was also dedicated. Like the Clarinet Concerto, Mozart's Quintet was originally written for basset clarinet, but is more commonly performed on A-clarinet today.

The piece is structured in four movements: Allegro, Larghetto, Menuetto, and Allegretto con variazioni. The Allegro is exciting and stately, containing lots of interplay between strings and clarinet. Often, the clarinet interrupts or develops themes started in the violin. The Larghetto is gorgeous as well as more soloistic and reminiscent of the Clarinet Concerto's Adagio. It starts very similarly, then transitions to a collaborative B section before returning to restate the iconic theme. The Menuetto is peculiar in that it also contains two trio sections. This movement is playful and lighthearted, featuring chromaticism and movement of the melody between different instruments. The Tema con variazioni (Theme and variations) first establishes its buoyant theme before expounding and elaborating. The variations venture between major and minor tonalities, duple and triple meters, and present virtuosic passages for both strings and clarinet. After the fourth variation, the movement transitions from Allegretto to Adagio before returning to a triumphant Allegro that finally concludes the piece.

*Notes by Danny Sanders*