

Master's recital

Kira María Pérez López
with
Yidie Hua, Cheng Xin Ip & Javier Pousa

Professor José Franch Ballester

Music by: Brahms, Nielsen & Chatman



April 2nd, 10:00 am



Roy Barnett Recital Hall



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music



Program

Art is chaos taking shape

Master's Student Recital at Barnett Hall
2nd, April, 2023
10:00 am

Clarinet Sonata in F minor, Op. 120

Johannes Brahms (1833-1897)

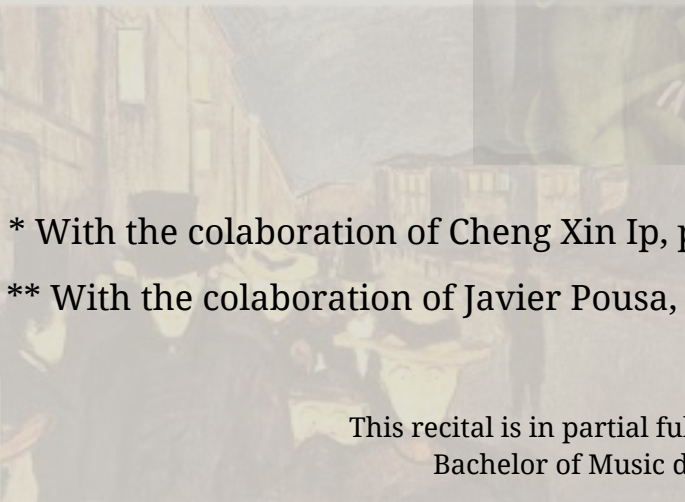
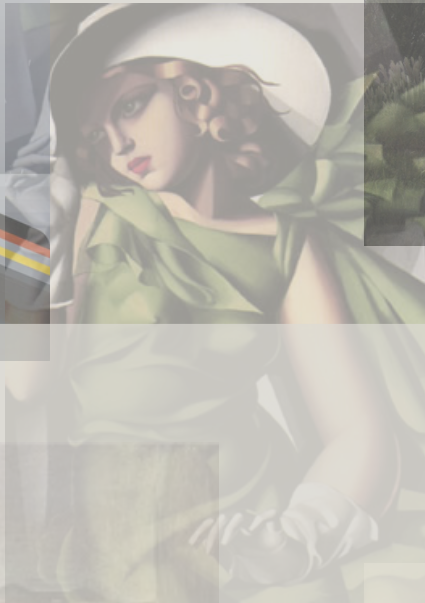
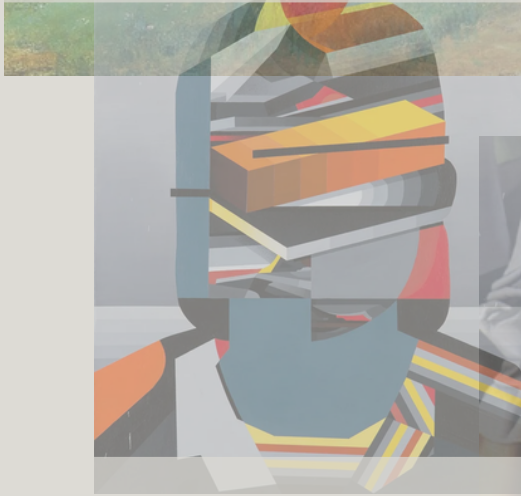
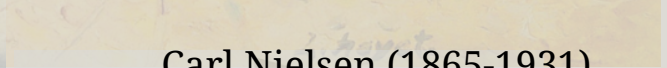
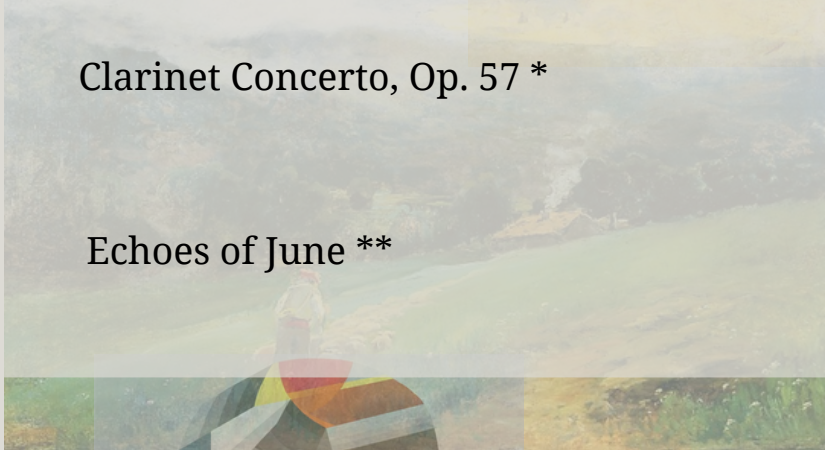
Intermission

Clarinet Concerto, Op. 57 *

Carl Nielsen (1865-1931)

Echoes of June **

Stephen Chatman (1950-)



* With the collaboration of Cheng Xin Ip, piccolo snare

** With the collaboration of Javier Pousa, clarinet

This recital is in partial fulfillment of the requirements for the
Bachelor of Music degree with a major in Clarinet

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.

Notes

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Clarinet Sonata in F minor, Op. 120

Brahms had a special love for chamber music in all forms. The sonatas for clarinet and piano were composed after a visit to Meiningen in 1891, where Johannes heard clarinetist Richard Mühlfeld play one of Carl Maria von Weber's concertos with the orchestra. He was deeply impressed with the player. From this moment on, he composed the Clarinet Trio, Op. 114, and the Clarinet Quintet, Op. 115. He himself premiered the Trio. It was in 1894 that he wrote the two Clarinet Sonatas, Op. 120, to play with Mühlfeld.

The F minor sonata is the more structured of the two in four movements. Beginning in an *Allegro appassionato*, a movement that generates a dramatic feeling despite encountering much sweeter and gentler passages along the way. It ends in a canonic coda that brings the movement to the longed-for repose in F major.

The second movement, *Andante un poco Adagio*, in A-flat Major, could be likened to an aria within a A-B-A form, where it can lead us through the melody of the clarinet, full of lyricism, and the piano to a feeling of nostalgia and memories with longing. Next, we find the dance with an *Allegretto grazioso* which, again in A-flat major, is full of charm and serenity.

Finally, we come to the fourth movement *Vivace*, in G major, which will take us from the darkness of the beginning to the light. It is a rondo-sonata with a lot of structural rigor. It is a very dynamic and fun movement that contrasts undoubtedly with the beginning of the sonata. After the drama and longing, it brings the piece to its exuberant conclusion.

Clarinet Concerto, Op. 57

Internationally converted into a symbol of Danish music, Carl Nielsen (1865-1931), knew how to generate his own language where he united the Danish folkloric legacy, classical influences and an exploration of the tonal system that led him to what today is known as "progressive tonality".

In 1921-1922, he composed and premiered his Wind Quintet, Op. 43, to great acclaim. Nielsen decided to write a concerto for each of the soloists of the Copenhagen Wind Quintet. Only two concertos were completed before his heart ailment eventually led to his death in 1931. One of them, the last, was the Clarinet Concerto, Op. 57.

In this concerto the clarinet is treated as a character with an irritable and very temperamental character, characteristics attributed to the clarinetist for whom it was composed. This concerto is presented as a single movement with four main sections: *Allegretto un poco*, *Poco Adagio*, *Allegro non troppo* and *Allegro Vivace*.

"He must have played the clarinet himself, otherwise he would never have been able to find just the most difficult notes to play (...)", so stated the Danish clarinetist Aage Oxenvad, for whom the concerto was dedicated.

Notes

Art is chaos taking shape

Echoes of June (2020)

Stephen Chatman is one of Canada's foremost composers, a professor of composition at the University of British Columbia, Vancouver, since 1976, and the first Canadian to be shortlisted in the BBC Masterprize international competition in 2001.

Winner of numerous awards, he was British Columbia's first "composer-in-residence". Stylistically, many of Dr. Chatman's pre-1982 works are complex, virtuosic and atonal.

In 1982, Dr. Chatman began composing choral music influenced by various traditional musical styles. There is a gradual move away from modernism and toward postmodernism, spirituality and a wider audience. These post-1982 sacred and secular choral works, in addition to many educational piano pieces, embrace a predominantly pandiatonic tonal language, lyricism, melody, folk song, and more traditional musical gestures, forms, and compositional techniques.

This work, *Echoes of June*, was composed in June 2020 for clarinetists José Franch Ballester and Bernardino Assuncao. It is a duet for clarinets in Bb, in canon form. The music begins in a slow tempo, where the second clarinet imitates the first clarinet at a distance of three beats (one bar). Gradually, the music begins an accelerando that leads clarinets to seem much more united due to the rhythm that the melody adopts, although the space that separates them is never reduced. This tension will culminate with the union of the two clarinets in unison, to then return to the beginning thanks to the recapitulation.

This work can be understood as a metaphor of what the pandemic and the quarantine meant for each of us. Although we wanted to be united and sometimes we felt that way, there was always a space that separated us from many of our loved ones. In this way, music was a bond that connected us to each other, gave us hope and helped us get through those difficult times.

Acknowledgments:

Without a doubt, music is totally and absolutely responsible for me being here today. It is the first thing I want to thank for all the good things it brings me, the people it allows me to meet and from these people, the friends I will take with me forever.

Infinite thanks to Javi, who is accompanying me in this recital and has accompanied me during all the adventures that this year has brought us out of Spain.

Thanks to Daniel and Francis for being great friends and colleagues, to Yuri and Yen-Han for everything I have learned in chamber music, to Felix for always knowing everything and helping me when I need it, Qing, Simon... the whole clarinet studio, one by one, you have made me grow as a musician and as a person. Thank you very much.

Of course, many thanks to all the teachers whom I have had the fortune to study with: Paolo, Michelle, Jaelem, Dr. Taylor, Dr. Girard, to all the TA's who have helped me in times of doubt and always made life easier.

Many thanks to my fellow CP members, my fellow orchestra members and SWE. It has been really fun playing with you.

I cannot finish these thanks without mentioning the person who has helped me the most during all this time here, my teacher Jose Franch Ballester. He is an example to follow as a clarinetist, as a teacher, and as a person. I can never show how grateful I am to have had the opportunity to learn from him so closely. Thank you very, very much.

And many thanks to those of you who are here on a Sunday to hear me play. It means a lot to me. I hope you enjoy yourselves. With much love,

Kira Pérez