

Jardins refleuris

March 23, 2024

1:30 p.m.

Simon Proulx, clarinet

Arabesque

Germaine Tailleferre

(1892-1983)

Eddie Park, piano

La naissance d'un papillon

Yvonne Desportes

(1907-1993)

Dedicace

I. La chenille

II. La chrysalide

III. Le papillon

6 Deutsche Lieder

Louis Spohr

(1784-1859)

I. *Sei still mein Herz*

III. *Sehnucht*

VI. *Wach auf!*

Mariana Iguavita, voice

Eddie Park, piano

Intermission

“Ruck-Ruck” Sonate for Clarinet and Piano, E. 113

Sophie-Carmen Eckhardt-Gramatté

(1899-1974)

I. Gay and very rhythmical

II. Molto andante

III. “Mädle ruck, ruck, ruck...!”

Eddie Park, piano

Première Rhapsodie

Claude Debussy

(1862-1918)

Eddie Park, piano

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

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ancestral, and unceded territory of the x^wməθk^wəyəm (Musqueam) people.*



***Arabesque* by Germaine Tailleferre (1892-1983)**

Germaine Tailleferre is mainly known today as the only female member of “Les Six,” a group of French composers working in Paris in the 1920s and 30s. Unfortunately, due to circumstances caused by two strenuous marriages, her later career was spent mostly composing shorter works and commissions. Her works for clarinet were composed after meeting Désiré Dondeyne, a conductor and clarinetist. She experimented with serialist techniques in her Sonata for unaccompanied clarinet, but also produced the short, melancholic, and tuneful *Arabesque*, which is dedicated to Dondeyne. Composed in 1973, *Arabesque* borrows musical material from Tailleferre’s opera *La petite sirène* (1960), based on a fairytale by Hans Christian Andersen.

***La naissance d’un papillon* by Yvonne Desportes (1907-1993)**

Born into a musical family (her father was a composer and conductor), Yvonne Desportes studied at the Paris Conservatoire with Marcel Dupré and Paul Dukas and was awarded the Prix de Rome in 1932, making her the fifth woman to receive the illustrious prize in composition (the first woman to win the prize had only won less than twenty years before). She was an important and influential teacher at the Paris Conservatoire for 35 years. Most of her works are neo-classical, but she was always forward-thinking, not shying away from extended techniques and electronic components in her over 500 works. A prolific composer for wind instruments, Desportes’s contributions to works for clarinet include nine clarinet quartets, a clarinet sextet, and numerous pieces for clarinet and piano. Many of these works are extremely accessible for younger musicians and many of

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her works were composed in close partnership with clarinetist Guy Dangain, who curated her works in a collection for French music publisher Billaudot.

La naissance d'un papillon is Desportes's only work for solo clarinet and finds her at her most inventive. Composed in 1975 and dedicated to Dangain, the work is split into 4 movements, beginning with a brief dedication to Dangain. Each movement's titles are spelt out in musical anagrams, meaning that each letter of the word is associated with a musical pitch. *La chenille* (the caterpillar), *La chrysalide* (the chrysalis), and *Le papillon* (the butterfly) all refer to the stages in the development of a butterfly. Desportes employs numerous extended techniques for the instrument, including flutter-tonguing, glissando, and multiphonics.

The only full recording of the work is available on YouTube, an undated performance by Dangain. However, it would seem that Desportes revised the work before or after it was published, as many parts of the published work differ from Dangain's recording. As many of the differences in Dangain's recording make sense from an idiomatic standpoint, my assumption is that his recording is of the revised version, which does not exist in print. My performance of *La naissance d'un papillon* mixes elements from the published score and Dangain's recording.

Selections from 6 Deutsche Lieder by Louis Spohr (1784-1859)

Louis Spohr is known in the clarinet world for his four virtuosic clarinet concerti. Lesser known are Spohr's contributions to the repertoire of German Lied, of which the 6 German Songs for voice, clarinet, and piano belong. Invited by clarinetist Johann Simon

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Hermstedt (a dedicatee of of Spohr's clarinet concerti), Spohr composed these six songs in 1837 and dedicated them to Princess of Sonderhausen. These songs would have appealed to amateur musicians for performance in domestic settings. The three selections from these songs on the program evoke imagery of springtime and various stages of love.

Texts and translations (from the LiederNet Archive)

1. *Sei Still mein Herz*

Ich wahrte die Hoffnung tief in der Brust,
Die sich ihr vertrauend erschlossen,
Mir strahlten die Augen voll Lebenslust,
Wenn mich ihre Zauber umflossen,
Wenn ich ihrer schmeichelnden Stimme gelauscht,
Im Wettersturm ist ihr Echo verrauscht,
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Die Erde lag vor mir im Frühlingstraum,
Den Licht und Wärme durchglühte,
Und wonnetrunken durchwallt ich den Raum,
Der Brust entsproßte die Blüte,
Der Liebe Lenz war in mir erwacht,
Mich durch rieselt Frost, in der Seele ist Nacht.
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Ich baute von Blumen und Sonnenglanz
Eine Brücke mir durch das Leben,
Auf der ich wandelnd im Lorbeerkranz
Mich geweiht dem hochedelsten Streben,
Der Menschen Dank war mein schönster Lohn,
Laut auf lacht die Menge mit frechem Hohn,
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

1. *Be Still, my Heart*

I once harbored hope deep in my breast
Which, trusting, unlocked to her;
My eyes were radiant with joie de vivre
While her magic encircled me.
But when I harkened to her beguiling voice
The echo died away in the storm.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

Earth lay before me in a spring dream
Suffused with warmth and light,
And drunk with joy I wafted through space,
Blossoms burst forth from my breast;
Love's springtime awakened in me.
Now frost shudders through me; in my soul it is night.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

Out of sunshine and flowers I built myself
A bridge through life
Passing over which, laurel-crowned,
I devoted myself to the noblest of strivings.
Man's gratitude was my finest reward;
The crowd laughs aloud now with impudent scorn.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

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3. *Sehnsucht*

Ich blick' in mein Herz und ich blick' in die Welt,
Bis [vom Auge die brennende] [Thräne mir fällt],
Wohl leuchtet die Ferne [mit goldenem]3 Licht,
Doch hält mich der Nord -- ich erreiche sie nicht --
O die Schranken so eng, und die Welt so weit,
Und so flüchtig die Zeit!

Ich weiß ein Land, wo [aus] sonnigem Grün
Um versunkene Tempel die Trauben [glühn],
Wo die purpurne Woge das Ufer beschäumt,
[Und] von kommenden Sängern der Lorbeer träumt;
Fern lockt es und winkt dem verlangenden Sinn,
Und ich kann nicht hin.

[Und] hätt' ich Flügel, durch's Blau der Luft
Wie wollt' ich baden im Sonnenduft!
Doch umsonst! Und Stunde auf Stunde entflieht --
Vertraure die Jugend -- begrabe das Lied --
O die Schranken so eng, und die Welt so weit,
Und so flüchtig die Zeit!

3. *I Look in my Heart*

I look in my heart and I look at the world
Till out of my [burning] eyes a tear falls.
Though the distance glows with golden light,
The north wind tells me I shall not reach it.
Ah! How narrow our confines, how wide the world,
And how fleeting is time!

I know a land where in sun-filled greenery
Grapes gleam among sunken temples,
Where the purple wave covers the shore with foam
And laurels dream of singers to come.
It lures from afar and beckons my longing soul,
And I cannot go there!

If I had wings to fly through the blue
How I would wish to bathe in sun's fragrance!
But in vain! Hour flees upon hour;
Pass your youth in mourning, bury your song.
Ah! How narrow our confines, how wide the world
And how fleeting is time!

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6. *Wach Auf!*

Was stehst du [bange]
Und sinnest nach?
Ach! schon so lange
Ist Liebe wach.

Hörst du das Klingen
Allüberall?
Die Vöglein singen
Mit süßem Schall.

Aus Starrem sprießet
Baumblättlein weich,
Das Leben fließet
Um Ast und Zweig.

Das Tröpflein schlüpfet
Aus Waldesschacht,
Das Bächlein hüpfet
Mit Wallungsmacht.

Der Himmel neiget
In's Wellenklar,
Die Bläue zeigt
Sich wunderbar.

Ein heit'res [Schmiegen]
Zu Form und Klang,
Ein ew'ges Fügen
Im ew'gen Drang!

Was stehst du bange
Und sinnest nach?
Ach! schon so lange
Ist Liebe wach.

6. *Awaken*

Why do you stand there
brooding [with fear]?
Ah, so long
does love stay awake!

Do you hear the ringing
all around?
The birds are singing
with such sweet sounds.

Soft leaves are sprouting
from the rigid branches,
Life is flowing
through bough and twig.

Little drops are gliding
from the forest hollows,
The brook leaps
with abundant strength.

The heavens bow
towards the clear waves,
The blueness
is wondrously revealed,

A bright flourish
of shape and sound,
An endless yielding
to endless impulse.

Why do you stand there
brooding [with fear]?
Ah, so long
does love stay awake!

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“Ruck-Ruck” Sonate by Sophie-Carmen Eckhardt-Gramatté (1899-1974)

Eckhardt-Gramatté is well known in Canadian circles as one of the most prolific Canadian emigré composers in the 20th century. She was born in Moscow, studied at the Paris Conservatoire, and lived in Berlin and Vienna during the two World Wars. The last portion of her career was spent in Manitoba, where she divided her time between teaching piano and violin and composing.

The “Ruck-Ruck” Sonate, composed in 1947, was written while Eckhardt-Gramatté and her husband lived in Vienna. It was premiered the same year, performed by the composer on piano and clarinetist Friedrich Wildgans, who was imprisoned by the Nazis for his involvement in the Catholic resistance group, the Austrian Freedom Movement.

The title of this sonata is drawn from the folk song quoted in the third movement. It is a popular Swabian folk tune called “Madel (or Madle) ruck ruck.” Throughout the movement, the folk song is presented in various configurations that render it almost unrecognizable. The two other movements are written in a similar lighthearted and cheeky style.

The performance of this work required to consult and perform from the original manuscript that exists in the composer’s complete works. A modern performance edition from 2019 exists but contains so many errors that its use for performance would be impossible. I have sent a long list of the errata to the publishers, based on consultation of the manuscript edition and various recordings of the work, hoping they release a new edition that rectifies these mistakes.

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Première Rhapsodie by Claude Debussy (1862-1918)

Claude Debussy was commissioned to write this work in 1910 for the year-end clarinet competition at the Paris Conservatoire. The work was dedicated to the clarinet professor at the Conservatoire, Prospère Mimart. Composed in a free-form structure, the Rhapsodie poses numerous challenges for the performer, involving tricky technical and lyrical sections. Debussy eventually arranged a version of the work for clarinet and orchestra, making it one of the most treasured and rewarding works in the clarinet repertoire.

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