

University of British Columbia School of Music
6361 Memorial Road, Vancouver, BC V6T 1Z2 | music.ubc.ca

Master's Student Recital at Barnett Hall
March 13, 2024
7:30 p.m.

Amanda Robertson, Clarinet

Nocturne pour clarinette et piano

Jacques Hétu
(1938-2010)

Clarinet Concerto

Aaron Copland
(1900-1990)

- i. Slowly and expressively
Cadenza
- ii. Rather fast

Liam Pistor, Piano

~ *intermission* ~

Clarinet Trio in A minor, Op. 114

Johannes Brahms
(1833-1897)

- i. Allegro
- ii. Adagio
- iii. Andantino grazioso
- iv. Allegro

Yiyang Xue, Cello
Vivienne Thamrin, Piano

This recital is in partial fulfillment of the requirements for the
Master 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 x^wməθk^wəyəm (Musqueam) people.



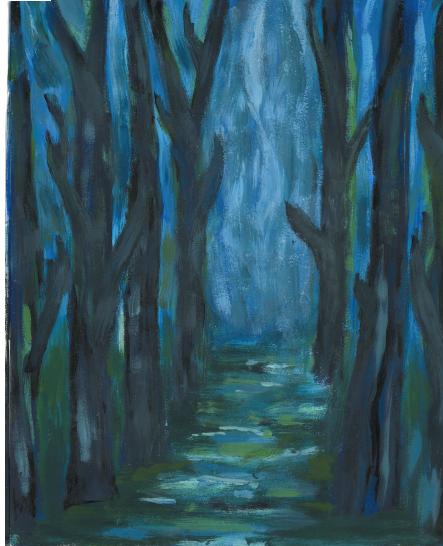
JACQUES HÉTU
1938-2010

Nocturne pour clarinette et piano

Composed
1977

Canadian composer Jacques Hétu studied piano, harmony, and Gregorian chant at the University of Ottawa in 1956 and attended the Conservatoire de musique de Montréal from 1956 to 1961. Upon concluding his education in Montreal, he received three diplomas in composition, counterpoint, and harmony. He studied with Henri Dutilleux in Paris from 1961 to 1963 at the École Normale de Musique and attended Olivier Messiaen's analysis classes at the Conservatoire National Supérieur de Musique. As a student, Hétu won the Prix d'Europe, an award from Canada Council for the Arts, and the Diplôme d'excellence. He taught analysis and composition at multiple universities in Québec from 1963-1977. In 2001, Hétu was named Officer of the Order of Canada, and named Officier de l'Ordre national du Québec in 2007.

The Nocturne was written for clarinet and piano and eventually became the second movement of the Hétu Clarinet Concerto (1983). Canadian clarinetist James Campbell commissioned and premiered the Concerto with the Manitoba Chamber Orchestra in 1984. Hétu's music contains vibrant textures and colours achieved by octatonic scales, chromaticism, and neo-classical forms blended with neo-romantic effects. This compositional style is melodically driven and rhythmically stable. Recurring motives in the Nocturne provide cohesion while the harmonic dissonance creates a unique, haunting atmosphere.



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AARON COPLAND
1900-1990

Clarinet Concerto

Composed
1948

Premiere
NBC Symphony Orchestra with soloist Benny Goodman in 1950

American composer, critic, pianist, and conductor Aaron Copland is one of the most celebrated composers of the twentieth century. He studied composition in New York with Rubin Goldmark then pursued further study in Paris with Nadia Boulanger, his most influential teacher. Copland's expressive modern style is inspired by American folk culture, jazz, blues, African-, and Latin-American music. His vast composition catalogue spans various genres and mediums.

Renowned big-band conductor and clarinetist Benny Goodman decided to further his ability on clarinet through classical repertoire and commissioned Copland to compose the Clarinet Concerto. The first movement is very lyrical and melodically driven. Connecting both movements is a virtuosic cadenza in a delightful blend of jazz and the Brazilian choro. The second movement has many syncopated rhythms, distinct themes, and jazzy effects. Goodman initially felt the concerto was beyond his ability, and Copland revised certain sections to accommodate him. As clarinetists, we are indebted to Goodman for commissioning and inspiring this outstanding work.



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JOHANNES BRAHMS
(1833-1897)

Clarinet Trio in A minor, Op. 114

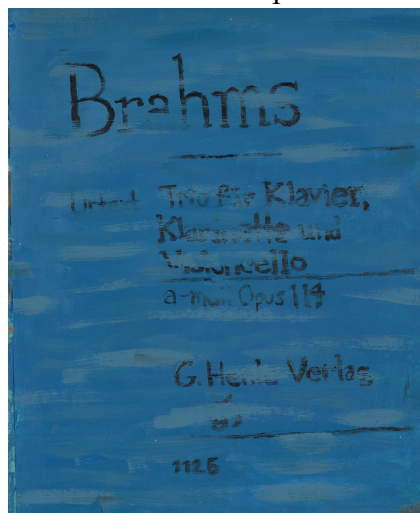
Composed
1891

Premiere

Richard Mühlfeld, Robert Hausmann, and Johannes Brahms in Berlin in 1891

Johannes Brahms was a German composer and pianist of the nineteenth century. He combined classical form, traditional folk songs, and Romantic practices in his orchestral and chamber music. Ludwig van Beethoven, Franz Schubert, and Robert Schumann influenced Brahms's compositional technique. In addition to larger works, he also wrote many piano pieces, songs, and choral music. Brahms became one of the most distinguished composers of the Romantic era due to his restrained yet passionate music.

At age 56, Brahms decided to retire from composing. Fortunately, he changed his mind upon hearing clarinetist Richard Mühlfeld perform. His playing inspired Brahms to write four chamber works for the clarinet between 1891 and 1894. The weaving melodic interplay between the clarinet, cello, and piano are conversations of love and conflict. Vivid textures of darkness and melancholy, sunshine and warmth are achieved by the shifting range in the cello and clarinet. The outer movements project loneliness, disagreement, and unrest, while the inner movements embody nostalgia, love, and gentleness. Brahms demonstrates his finesse of lyricism, theme and variation, orchestration, and classical form through the Trio. Thankfully, the unlikely chance of Brahms encountering Mühlfeld occurred at the perfect time.



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