



the silver lining

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

Master's Student Recital at Barnett Hall

Thursday, April 10 2025

7:30 p.m.

Amanda Robertson, Clarinet

Bucolique pour clarinette et piano

Eugène Bozza
(1905-1991)

Liam Pistor, Piano

Eight Pieces for Clarinet, Viola and Piano, Op.83

Max Bruch
(1838-1920)

- ii. Allegro con moto
- iv. Allegro agitato
- v. Rumänische Melodie: Andante
- vii. Allegro vivace, ma non troppo

Hyeonbeen Ha, Viola
Michael Robert, Piano

~ intermission ~

Clarinet Sonata in F minor, Op.120 No.1

Johannes Brahms
(1833-1897)

- i. Allegro appassionato
- ii. Andante un poco adagio
- iii. Allegretto grazioso
- iv. Vivace

Tema con variazioni

Jean Françaix
(1912-1997)

Liam Pistor, 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.*



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music



EUGÈNE BOZZA

1905-1991

Bucolique pour clarinette et piano

Composed

1949

Premiere

Paris Conservatoire, clarinetist Ulysse Delécluse

Eugène Bozza identified as Italian and was recognized as such during his lifetime. Today, most scholars and musicians view him as a French composer due to his birth in Nice, France. He spent much of his life in France and moved to Rome for a 12-year period for his studies and became fluent in Italian. Bozza was a prolific wind chamber composer, and his works remain highly regarded in the wind community.

Bozza was pursuing an international performing career as an exceptional violinist in his mid-20s yet abandoned the violin altogether at age 27. Instead, he set out on his compositional journey, studying at the Paris Conservatory with Henri Rabaud, Henri Büsser, and later at the Villa de Medici in Rome with Jaques Ibert, Darius Milhaud, and Arthur Honegger. The Paris Conservatoire commissioned Bozza to write many *solos de concours* (exam solos) for graduating conservatory students.

Bucolique (pastoral poem) is an original work for clarinet and piano dedicated to Paris Conservatoire clarinet professor and Selmer ambassador Ulysse Delécluse. This work features both the *sicilienne* and *taranetella* Italian pastoral dances. Lyrical, virtuosic flourishes are reminiscent of Paganini Caprices. The *bel canto* (beautiful singing) style is consistent through the piece, providing constant motion in the rhapsodic clarinet line above static, non-functional harmonies in the piano. Despite the heavily borrowed material from his own *Agrestide* for Flute and Piano, *Bucolique* remains a unique, brilliant staple in the clarinet repertoire.

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MAX BRUCH

1838-1920

Eight Pieces for Clarinet, Viola and Piano, Op.83

Composed

1909

Premiere

Cologne and Hamburg, clarinetist Max Felix

Although he resisted “new concepts of beauty” at the turn of the 20th C, Max Bruch’s dedication to early German Romanticism principles allowed passionate expression and elegance to pervade his works. He was a German violinist, conductor, and composer known for his choral compositions during his lifetime, while today he is recognized for the incredibly popular Violin Concerto No. 1 in G Minor, Op. 26. He belonged to the world of Schumann and Brahms while revolutionary musical ventures drifted past him.

The Eight Pieces were composed while Bruch was in semi-retirement from his position as Professor of Composition at the Berlin Hochschule. Suffering from depression, anemia, and asthma during the early 20th century, he recovered in 1908 to compose a few remaining works.

These pieces were composed for Bruch’s son Max Felix, a clarinetist entering the professional music world. Each piece is self-contained; Bruch never intended for all eight to be performed consecutively. Pairing the viola and clarinet creates a deep, lush tone colour, with beautiful melodic lines reciting tales of heartbreak and joy. Rapid arpeggios in the piano create a thick harmonic support, reminiscent of a harp. Use of rhythmic hemiola, playful motives, and Romanian folk song are found within the four selections. For the sake of variety, the slow pieces are inserted between the quick, with the final work being a burst of sunshine.

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JOHANNES BRAHMS

(1833-1897)

Clarinet Sonata in F minor, Op.120 No.1

Composed

1894

Premiere

Vienna, clarinetist Richard Mühlfeld, pianist Johannes Brahms

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 F minor Sonata begins in a dark atmosphere with restrained passion and nostalgia. This opening *appassionato* movement is followed by a slow second movement featuring a floating, tender melodic line. Suddenly, Brahms shifts the quiet ambience to one of motion, dance, and rollicking in the third movement. The triple meter displaced by hemiolas creates an offset, clumsy feel to this joyful waltz. Ending on a lively and powerful statement, the final *vivace* movement is filled with celebratory bell tones in the piano and clarinet. Brahms masterfully presents a vast range of timbre between clarinet and piano in this work, as they emerge from a place of gloom to brilliance.

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JEAN FRANÇAIX

(1912-1997)

Tema con variazioni (Theme and Variations)

Composed

1974

Premiere

Paris Conservatoire, unknown performer

Born into a musical family, French composer Jean Françaix showed signs of immense musical talent from an early age. He studied composition with Nadia Boulanger, and piano at the Paris Conservatoire with Isidore Philipp during his childhood. He excelled in his studies and was awarded numerous prizes in performance and composition. A prolific composer in opera, orchestral works, chamber music, and solo instrumentation, Françaix's witty sense of humour and French flair are distinguishing features of his work.

Composed as a *solo de concours* for the Paris Conservatoire, Tema con variazioni was dedicated to Françaix's grandson Olivier. The opening theme (three separate notes as O-li-vier) is followed by six variations, with a cadenza between variations five and six. Elements of jazz, modernism, and French elegance are found in this neoclassical work. Olivier's dramatic energy defines each variation through perky rhythms, sorrowful lines, manic shifts in tempo, and drastic dynamics. This accessible yet technically challenging music dazzles both the audience and performer.

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Born in Winnipeg, Manitoba, Amanda Robertson is an award-winning clarinetist and educator who has performed with orchestras across Canada, including the Vancouver, Winnipeg, and Royal Conservatory Orchestras.

Amanda is a Master of Music student in Clarinet Performance at the University of British Columbia, where she studies with Jose Franch-Ballester. She holds a Bachelor of Music from the Desautels Faculty of Music at the University of Manitoba. Her primary teachers include Michelle Goddard, Micah Heilbrunn and Joaquin Valdepeñas. At the Glenn Gould School of Music, she received the Ihnatowycz Emerging Artist Scholarship.

Amanda has participated in summer festivals including the Orford Music Academy, Pacific Regional International Music Academy, and the National Youth Orchestra of Canada. An advocate for improving mental and physical health in music, Amanda remains committed to sharing her expertise and nurturing the next generation of musicians. She is grateful for the support of the Manitoba Arts Council and Women's Musical Club of Winnipeg.

This summer, Amanda is thrilled to perform with the Winnipeg Symphony and National Arts Centre Orchestra.

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