

The University of British Columbia
School of Music
Roy Barnett Recital Hall
Wednesday, December 10, 2014
8:00 pm

DOCTORAL RECITAL*
Shawn Earle, clarinet
Rory Cowal, piano

Three Chambers (1991)

Omar Daniel
(b. 1960)

- I. Tarantella
- II. A Raven in the Opera House
- III. Out of the Ashes Rises an Angel

Six Thèmes Solaires - Terre (1990)

Denis Gougeon
(b. 1951)

Étude pour clarinette seule (1962)

Bruce Mather
(b. 1939)

- INTERMISSION -

Bliss Point (2014)

Gordon Fitzell
(b. 1968)

Nocturne pour clarinette et piano (1978)

Jacques Héту
(1938 - 2010)

Sonata for clarinet and piano (1981)

Oskar Morawetz
(1917 - 2007)

* In partial fulfillment of the requirements for the Doctorate of Musical Arts with a major in clarinet.

This recital is the third in Shawn Earle's DMA series surveying Canadian clarinet music. The first two concerts explored chamber music and music from British Columbia and the Atlantic provinces. This recital will complete a nation wide review presenting works from the Prairies, Ontario, and Quebec.

Inspired by Italian horror genre of film, **Omar Daniel's *Three Chambers*** depicts scenes and sentiments from three different films. The first movement, "Tarantella", captures the atmosphere of the 1985 film, *Demons*. Fantasy transforms to reality when teenagers watching a zombie horror movie are attacked by blood-thirsty demons. Like a contemporary zombie film, the quest for survival drives the film. "Tarantella" reflects the film's chaos with wild fast passages played by the clarinet, accented by loud dissonant piano interjections, juxtaposed with repeated lilting rhythms creating a dance-like feel of the Italian folk dance, the Tarantella. Movement two, "A Raven in the Opera House", illustrates a scene from the film *The Opera*. The audience views the action from the Raven's perspective as it swoops and dives in the opera house. This solo clarinet movement uses soft rapid oscillations representing wings fluttering in the distance. "Out of the Ashes Rises an Angel", the final movement, is inspired by a scene from *The Sect*. In this film an unsuspecting young woman is chosen to carry the spawn of Satan. Movement three depicts a scene in which the main character is in a car crash, but rises from the wreckage without injury.

"Terre" (Earth), is one of the ten movements in **Denis Gougeon's** suite *Six Thèmes Solaires*. Each movement is composed for a different instrument representing a different planet. The fourth movement, for clarinet with piano accompaniment, represents Earth. "Terre" is a portrayal of the Earth revolving around the Sun through florid clarinet passages supported by a steady pulsing piano.

Etude pour clarinette seule by Montreal based composer **Bruce Mather** is dedicated to his brother, William Mather, a clarinetist. *Etude pour clarinette seule* is lyrical and exploits the clarinet's tone through extensive use of the chalumeau and clarion registers. Also meter and time are notable features of this work. The beginning and closing of *Etude pour clarinette seule* are in standard 4/4 meter, framing a loosely rhythmical middle section that employs one second time markers in which musical events take place. This rhythmical method produces an effect reminiscent of bird calls.

Bliss Point, by Manitoba composer **Gordon Fitzell**, is a soundscape for clarinet and piano. The clarinet plays into the piano setting the piano strings in motion which are sustained by an ebow. The ebow, typically used on guitar, creates an alternating magnetic field which vibrates the piano string creating a sustained sound. The clarinet plays multiphonics, air sounds, and microtones, paired with extended piano sounds including ebow sustains, bowed piano strings, and rattling of piano strings. Fitzell explores the various sonic possibilities for bowed piano with clarinet. Balance is the central theme in this work which is described by the composer: "In economics, food product formulation and many other enterprises, the term "bliss point" refers to an optimal quantity of consumption beyond which any further increase would diminish quality. In adapting this concept to music, I opted for a design that challenges the performers to choose the duration that best expresses their interpretation of the work—the sonic bliss point. Bliss Point is dedicated to Sea&Sky."

Jacques Hétu's *Nocturne for clarinet and piano* employs various musical styles and approaches, both traditional and contemporary, to create a unique personal style. This aspect of Hétu's musical language has been described as "Style Composite". *Nocturne for clarinet and piano* uses elements of atonality, modality, and tonality as well as drawing inspiration from Gregorian chant. The clarinet's opening melody uses a chant-like recitation on single notes which gradually evolves into a more familiar melodic development. The combination of musical processes leads to a haunting, lyrical intensity.

Lyricalism and intricate interweaving of musical lines are the pervading features of **Oskar Morawetz's *Sonata for clarinet and piano***. This sonata flows in a rhapsodic manner beginning in an impressionist style and gradually gaining weight and momentum, showing influence of Hindemith and Bartok. Despite being composed in 1980, *Sonata for clarinet and piano* remains traditional in harmonic language and use of melody throughout. This work was commissioned and first performed for prominent Vancouver clarinetist Ronald de Kant and has had numerous performances and reviews which praise this work's atmospheric quality and restraint of contemporary idioms.