



Faculty Recital Series

2013–2014 Season

Sara M. Snell Music Theater

Tuesday, March 11, 7:30 PM

Julianne Kirk-Doyle, clarinet
Julie Miller, piano

Sonatina for Clarinet and Piano (1948) Douglas Lilburn
(1915–2001)
Moderato
Andantino con moto
Allegro

Sonatina for Clarinet Solo Op. 27 (1951) Miklós Rózsa
(1907–1995)
Tema con variazion
Vivo e giocoso

Fantasie (1911) Philippe Gaubert
(1879–1941)

Pause

Duo for Clarinet and Bassoon (1975) Gordon Jacob
(1895–1984)

Carol Cope Lowe, bassoon

Clarinet Sonata (2010) Andre Previn
(b. 1929)
Moderate
Very Slow
Interlude
Fast

Program Notes

Douglas Lilburn is arguably New Zealand's most distinguished composer. His influence on his contemporaries and succeeding generations of composers has been far-reaching, both in practical and inspirational terms. Lilburn was the central figure in the development of New Zealand composition between 1940 and 1980. His move to Wellington in 1949 brought to a close his first, highly productive phase of composition but enabled him to teach at the newly established Music Department of Victoria University. He attended Waitaki Boys' High School from 1930 to 1933, before moving to Christchurch to study at Canterbury University College (1934–6). In 1937 he began studying at the Royal College of Music, London. He was tutored in composition by Ralph Vaughan Williams and remained at the College until 1939. He returned to New Zealand in 1940 and was guest conductor in Wellington for three months with the NBS String Orchestra. He shifted to Christchurch in 1941 and worked as a freelance composer and teacher until 1947. Between 1946 and 1949 and again in 1951, Lilburn was Composer-in-Residence at the Cambridge Summer Music Schools. In 1947 Douglas Lilburn shifted to Wellington to take up a position at Victoria University as part-time tutor in music. He was appointed full-time Lecturer in 1949 and Senior Lecturer in 1955. In 1963 he was made Associate Professor of Music and was appointed Professor with a personal chair in Music in 1970. In 1966 Lilburn founded the Electronic Music Studio at the university and was its Director until 1979, a year before his retirement. Lilburn was awarded an Honorary Doctorate from the University of Otago in 1969 and in 1978 was presented with the Composers' Association of New Zealand (CANZ) Citation for Services to New Zealand Music. In 1988 he was awarded the Order of New Zealand. Douglas Lilburn's *Sonatina* for clarinet was composed in 1948 for clarinetist George Hopkins, whom Lilburn had met at Cambridge music school. The *Sonatina* was premiered in the Auckland Town Hall on 13 October 1948 as part of a concert presented by the Auckland Lyric Harmonists Choir. Despite its popularity amongst clarinetists, Lilburn's *Sonatina*, like many classic New Zealand compositions has suffered periods of neglect and to this day few commercial recordings of the piece are available. American clarinetist George Hopkins settled in Auckland following the Second World War and during his time in New Zealand he became an influential teacher.

Miklós Rózsa was born in Budapest, Hungary. A child prodigy on the violin, he studied at Leipzig University, and composed symphonies and ballet music in Paris and London before being commissioned to write his first film score for *Knight Without Armour* (1937).

Rózsa was introduced to the genre of film music through his friend Arthur Honegger and became one of the most highly regarded composers in the industry, writing music for over 100 films. From 1945 to 1965 he also taught film music at the University of Southern California. He settled in Hollywood in 1939, and later concentrated on accompaniments to historical epics, including *Quo Vadis* (1951) and *El Cid* (1961). He received Oscars for *Spellbound* (1945), *A Double Life* (1947), and *Ben Hur* (1959). The essence of Rózsa's musical style springs from his early experiences with Magyar peasants; his harmonic and melodic constructions characteristically derive from the pentatonic and modal qualities of Hungarian folk music. His works are also infused with the vitality of Hungarian dance rhythms and the sentimental lyricism of the gypsy tradition. Rózsa does not quote folk melodies in his compositions, however. Instead, in works such as *North Hungarian Peasant Songs and Dances* (1929), *Three Hungarian Sketches* (1958) and *Notturmo ungherese* (1964) he invents his own folk-like material. The *Sonatina* for solo clarinet is dedicated to Bronislau Kaper, a former MGM composer. The first movement is a theme with seven variations while the second is in rondo-scherzo style but ends with a 5/8 vivace section. There are romantic moments when lyrical but, in general, the music is neo-classic, similar to music prevalent between the two world wars.

Philippe Gaubert was a French flautist, conductor and composer. The most celebrated student of Paul Taffanel, he won a *premier prix* for flute at the Paris Conservatoire in 1894. He also studied composition and won second prize in the Prix de Rome in 1905. He joined the orchestras of the Paris Opéra and Société des Concerts du Conservatoire in 1897 and was renowned as a soloist. Encouraged by Taffanel he also pursued a parallel career as a conductor from 1904 when he became assistant at the Société des Concerts. In 1919, after active service in World War I, he was appointed principal conductor of the Société des Concerts and professor of flute at the Conservatoire. The following year he also became principal conductor at the Opéra, and in 1931 artistic director. Gaubert was a prolific composer, not only of flute music, but also of operas, ballets, orchestral works and songs. In style his music is somewhere between Fauré and Dukas – colourful in harmonic language, with elegant melodic lines and brilliant, rhapsodic passagework. His *Fantasia* for clarinet was composed as one of the solo des concours in 1911.

Gordon Jacob was an English composer, teacher and writer. He was educated at Dulwich College and, after active service in World War I, studied with Stanford, Howells, Boult and Vaughan Williams at the Royal College of Music. He was on the teaching staff there from 1924 until his retirement in 1966, and his pupils included Malcolm Arnold, Imogen Holst, Horovitz and Maconchy. He took the DMus (London) in 1935 and was awarded the John Collard Fellowship by the Worshipful Company of Musicians in 1943. Subsequent honours included the FRCM (1946), honorary RAM (1947) and CBE (1968).

Jacob's active career as composer spanned 60 years, during which time the character of his output faithfully reflected the changes in opportunity open to composers of a conservative idiom. By the 1950s he was a respected figure, providing music for the Festival of Britain (1951) and for the coronation of Queen Elizabeth II (1953).

In common with other more traditional composers of the time his music went into eclipse with the rise of the avant garde in the 1960s. However, he was able to find fresh outlets by writing for the new wind band movement (especially in the USA) and for amateur and school orchestras. In 1975, he was commissioned by Stuart Wynn Jones to write the *Duo* for clarinet and bassoon to accompany his four-minute abstract animated film.

In 2010, Boston Symphony clarinetist Tom Martin commissioned composer **Andre Previn** to write him a *Sonata* for clarinet and piano. Previn and Martin premiered the work in 2010 at the Prague Spring International Festival. Previn is now composing more music for clarinetist Martin including a Quintet for clarinet and strings. The Sonata is in four short movements and most recently has been used as music for New York City ballet's production of *A Place for Us* choreographed by Christopher Wheeldon.