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## Rebecca Quillen, clarinet

Department of Music, University of Richmond

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**UNIVERSITY OF RICHMOND**  
**DEPARTMENT OF MUSIC**

**Rebecca Quillen**  
*clarinet*

Dr. Joanne Kong, *piano*

Friday, April 10, 2015

7:30 p.m.

Perkinson Recital Hall



## Program

Fantaisie for Clarinet and Piano

Philippe Gaubert  
(1879-1941)

Sonata No. 2 in E-flat Major for Clarinet and Piano, Op. 120

Johannes Brahms  
(1833-1897)

I. *Allegro amabile*

II. *Allegro appassionato*

III. *Andante con moto- Allegro*

Der Hirt auf dem Felsen, D. 965

Franz Schubert  
(1797-1828)

Dr. Laura Knouse, *soprano*

### Philippe Gaubert: Fantaisie for Clarinet and Piano

Philippe Gaubert was a French flutist and composer active in the early twentieth century. His first musical instruction came from his father, an amateur clarinetist, and Gaubert later studied both flute and composition at the Paris Conservatoire. He served in the French army during World War I, and following his discharge he returned to the Conservatoire, this time as a professor of flute. While most of Gaubert's best-known compositions were written for the flute, this fantasy for clarinet and piano is a traditional staple in the clarinetist's repertoire. It is alternately lyrical and technical, evoking the compositional style of Debussy and other French composers of the period, and was used as the audition piece for the annual *Solo de Concours* at the Paris Conservatoire in 1911.

### Johannes Brahms: Sonata in E-flat Major

Written in 1894, this sonata and the Clarinet Sonata in F minor that preceded it were among Brahms's final compositions. After resolving to retire from composition, Brahms was inspired to return to work by his friendship with clarinetist Richard Mühlfeld, for whom he wrote both clarinet sonatas; a trio for clarinet, piano and cello; and a quintet for clarinet and strings. This sonata consists of three movements: a stunningly lyrical opening movement, a charming waltz unfolding in typical Brahmsian style, and, finally, a theme and variations in which the clarinetist and pianist are equally featured and challenged.

### Franz Schubert. Der Hirt auf dem Felsen (The Shepherd on the Rock)

When on the highest cliff I stand,  
gaze down into the deep valley  
and sing,  
the echo from the ravines  
floats upwards from the dark valley  
far away.

The further my voice travels,  
the clearer it returns to me  
from below.

So far from me does my love dwell  
that I yearn for her more ardently  
over there.

With deep grief I am consumed,  
my joy is at an end;

all hope on earth has left me;  
I am so lonely here,  
I am so lonely here.  
So longingly sounded the song in the wood,  
so longingly it sounded through the night,  
drawing hearts heavenwards  
with wondrous power.  
Spring is coming,  
Spring, my joy;  
now I will make ready to go journeying.

-Wilhelm Müller, trans. Lionel Salter

Schubert's "Der Hirt auf dem Felsen" ("The Shepherd on the Rock") was written in 1828 in response to a request from virtuosic soprano Anna Milder-Hauptmann, who had asked Schubert for a song that would showcase her wide vocal and emotional ranges. The resulting piece is beloved not only for its masterful presentation of the soprano voice, but also for the closely-knit relationship between the voice and the clarinet obbligato. The clarinet provides a kind of "sounding board" for the vocal line, at times echoing its yearning or tempering its increasingly grand gestures. The piece concludes with a virtuosic display from both the vocalist and the clarinetist, resonating with the text's jubilant anticipation of the approaching springtime.

#### **Acknowledgements**

Many thanks to my teacher, David Niethamer, for his inexhaustible patience, support, and contribution to my musical development. I would also like to thank Laura Knouse for performing with me today, as well as Joanne Kong and Michael Maccaferri for their additional coaching. This performance would not be possible without the help of all these inspiring musicians and mentors.

*Please silence all cell phones, pagers, and digital watches during the performance.*

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