
CONCERTS AT THE UNIVERSITY

Spring - Summer 2016

Tuesday 16 February 2016

1.10pm

City of Edinburgh Methodist Church

Calum Robertson · clarinet

John Bryden · piano

Programme of works by TOMASI, CHALLAN,
LOUCHEUR, NOËL-GALLON, STEKEL, HOWELLS
and FRANÇAIX.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Recueil-Recital 'La Clarinet'

Nocturne

Henri Tomasi (1901-1971)

Flirt

Rene Challan (1910-1978)

Voliere

Raymond Loucheur (1899-1979)

Cantabile

Noël-Gallon (1891-1966)

Polichinelle

Eric-Paul Stekel (1898-1978)

A Near-Minuet

Herbert Howells (1892-1983)

Sonata

Herbert Howells

Con moto, dolce e con tenerezza

Allegro, ritimico, con brio

Tema con Variazioni

Jean Francaix (1912-1997)

Tema, Largo, Moderato

Var. 1 Larghetto misterioso

Var. 2 Presto

Var. 3 Moderato

Var. 4 Adagio

Var. 5 Tempo di Valza

- Clarinet Cadenza

Var. 6 Prestissimo

French bassoonist and composer Fernand Oubradous (1903-1986) compiled 'Recueil-Recitals' or 'Recital-Collections'. This collection of short characterful works displays various qualities of the clarinet and piano. Henri Tomasi's dark *Nocturne* is full of harmonic colour in the piano with soaring and sustained clarinet lines. *Flirt* is light in contrast before the rather piercing *Voliere* (aviary) with both instruments in the upper tessitura register. *Cantabile* contrasts with a beautiful melody in the clarinet and 'simple' quaver accompaniment in the piano. *Polichinelle* is referring to a puppet-like character which is represented by virtuosic writing for both instruments whilst being comical.

A Near-Minuet was written in 1946 whilst Howells was teaching at St Paul's Girls' School, London, for a student named Ann. It's a charming little work using the hemiola to great effect.

The *Sonata* was written in the same year and some have suggested that *A Near-Minuet* was the beginnings of a middle movement to this sonata. Written for the great English clarinetist Frederick Thurston the work was premiered in a BBC Third Programme broadcast on 27th January 1947 with pianist Eric Harrison. It has close links to the oboe sonata which was later discarded by Howells and the clarinet sonata is viewed as a revision of this work. Underpinning the two movements is a 3+3+2 rhythm which opens the work on the piano whilst the clarinet sings out a graceful opening theme. An agitated passage links the first and second themes which build up in a ruminative character with the insistent pulsing chords by the piano. After the climax there is a pause before the first theme is referred to again. The second movement is fiery and unrelenting in character with constant changes in time signature and rhythmic vigour. This eventually winds down to a solo passage for the clarinet before a return to the second subject from the first movement. This is interrupted by the first idea of the second movement by the piano which drives full throttle to the end.

Jean Francaix dedicated his Theme and Variations to his grandson, Olivier. It was originally conceived as a test piece for the Paris Conservatoire and is full of technical demands for both instruments, but unlike other test pieces it still makes for a great recital work. One can almost picture a little boy getting up to all sorts of mischief in these variations!

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Calum Robertson is a Live Music Now Artist and graduate of the Royal Conservatoire of Scotland, receiving a BMus Honours first class degree in July 2011 and a Masters in Performance in November 2012 in clarinet, having studied with John Cushing (former Principal RSN). During his five years of study he won The Mary D. Adams Prize for Chamber Music, the Classical Concerto Competition and The Governors' Woodwind Recital Prize.

In January 2010 he performed Carl Nielsen's *Clarinet Concerto* with the BBC Scottish Symphony Orchestra as part of a joint scheme with the RCS and in

February that year he was interviewed and broadcast Sir James MacMillan's solo work *From Galloway* on BBC Radio 3. In January 2014 he was awarded The Harriet Cohen Memorial Award for young musicians establishing careers, resulting in a new commission for clarinet and choir by Claire McCue called *Kneeling* which he has since recorded with Old Saint Paul's choir, Edinburgh.

He freelances with the Royal Scottish National Orchestra, Scottish Chamber Orchestra, Orchestra of Scottish Opera and the Royal Scottish National Jazz Orchestra and has appeared as Guest Principal with City of Birmingham Symphony Orchestra, Royal Northern Sinfonia and the RSN. In August 2013 he made his Edinburgh International Festival debut in a performance of *Pierrot Lunaire* with Scottish Ballet. He plays with The David Patrick Ensemble and recorded an album, *The Jazz Rites of Spring*, in 2015.

Calum is also a keen organist and holds the post of Assistant at Old Saint Paul's Episcopal Church, Edinburgh. He is a member of the trumpet and organ duo, Pistons and Pipes with Tom Poulson.

International musician **John Bryden** was born in Edinburgh and gave his first BBC broadcast recital at the age of fourteen. Two years later he became a member of the National Youth Orchestra of Great Britain playing the double bass and at the same time was awarded the Greenwood Music Exhibition to Emmanuel College, Cambridge. While at Cambridge he studied with Peter Katin, later gaining a Martin Scholarship and studying in Master Classes in Siena with Guido Agosti where he was awarded a Diploma of Merit and in Bonn during the Beethoven Bi-Centenary Year with Claudio Arrau. Early on in his career he benefitted greatly from the advice of Sir Clifford Curzon and Hans Keller.

John has played all over Britain as soloist, accompanist and chamber musician, appearing several times at the Wigmore Hall and the Purcell Room. He has also played in France, Italy, Germany, Austria, Hungary, and Princeton, USA; at the British Embassy in Saudi Arabia; and on television. On board the M.S. Saga Rose he has given many recitals all around the world. He is pianist of the Dartington Trio and specialises in one-composer recitals in which he also reads from contemporary newspaper reports and letters.

He is a very experienced teacher at every level of musical understanding and ability with pupils aged from 3 to 80+. Included among his appointments have been membership of the staff of Dartington College of Arts (where he was a Senior Lecturer), Sherborne School for Girls, and Buckfast Abbey School. He is presently on the staff of St Mary's Music School in Edinburgh. John's piano students include music students at Edinburgh University. He has been an examiner for the ABRSM and currently is an external examiner for Performance at Edinburgh Napier University. He is also a freelance organist within the Edinburgh area.