



# FACULTY CONCERT SERIES

## WEDNESDAY, FEBRUARY 16, 2022 | 7:30 PM

Phillip T. Young Recital Hall, MacLaurin Building  
University of Victoria

### MELISSA GOODCHILD CLARINET

WITH GUEST **KEVIN GRADY** PERCUSSION

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#### PROGRAM

##### **Binyang for Clarinet and Percussion**

*Binyang*  
*Interior*

Ross Edwards  
(b. 1943)

Kevin Grady, percussion

##### **Soliloquies for B-flat and A Clarinet**

*Meditation*  
*Caprice*  
*Epilogue*

Violet Archer  
(1913-2000)

##### **Bee Navigation**

Libby Larsen  
(b. 1950)

##### **Field Music for Solo Clarinet**

Emily Doolittle  
(b. 1972)

##### **Flowers of St. Francis Five Scenes for Solo Bass Clarinet**

*The Flowers, Celebrated by St. Francis*  
*St. Francis Preaching to the Birds*  
*St. Francis Pacifying the Wolf*  
*St. Francis Preaching to the Fish*  
*The Starry Skies, Celebrated by St. Francis*

Daniel Dorff  
(b. 1956)

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

## PROGRAM NOTES

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### Binyang

I was captivated by a persistent and strikingly melodic birdcall and derived from it the scale underlying *Binyang*, the first of these two short pieces (each of which can be played separately). *Binyang* means “bird” in the now defunct Sydney Aboriginal language. The identity of the birds remains a mystery, my whistling it over the phone to ornithologists having left them stumped.

The second piece, *Interior*, remote and mysterious, is an oblique comment on *Binyang*, starkly in contrast with its joyful melodic outpouring.

Both pieces were commissioned, with assistance from the Australia Council, by the Sydney clarinetist Peter Jenkin, to whom they are dedicated. Peter had requested a solo work, but as I began to compose, a rhythmic accompaniment for Aboriginal clapping sticks asserted itself and quickly became inseparable from the clarinet line.

— Ross Edwards

### Flowers of St. Francis

In 2012, bass clarinetist Barbara Haney (recently retired bass clarinetist from “The President’s Own” US Marine Band) asked if I would accept a commission to write her a solo piece to premiere at the 2013 ICA ClarinetFest, to be held in Assisi, Italy. This was a fast “yes”!

Barbara and I both played in the Haddonfield Symphony and had back-to-back bass clarinet lessons with the Philadelphia Orchestra’s Ron Reuben in the early 1980s, and while I was a composer keeping up with performance, it was clear that Barbara was a stellar bass clarinetist with a big career ahead. Occasional bass clarinet duets together was an inspiration that still helps my playing 30 years later. The opportunity to compose a solo work to be premiered in Assisi, by a virtuoso with amazing sound, as the first piece I’d ever write for the instrument I knew best, quickly suggested a clear idea for a suite about St. Francis, and within a day I’d drafted the following scenario:

#### *I. The Flowers, Celebrated by St. Francis*

Flowers are introduced through an innocent yet florid song, followed by a chant-like passage from the “voice” of St. Francis. The movement then continues as a duet between St. Francis and the flowers. The flowers represent all the fruits of creation as well as simply being flowers in the garden.

#### *II. St. Francis Preaching to the Birds*

St. Francis’s chant begins the movement as a flowing cantilena, interrupted by a dramatic eruption of bird calls (taking advantage of the bass clarinet’s tremendous range and agility). The movement then continues as a dialog between St. Francis and the birds.

#### *III. St. Francis Pacifying the Wolf*

A ferocious interruption representing an angry wolf who terrorizes the village is perfect for an eager bass clarinetist. St. Francis is heard befriending the wolf, and their duet progresses from heated drama to a peaceful resolve as their themes transform into each other and end gently.

#### *IV. St. Francis Preaching to the Fish*

This *sempre pp* movement may be imagined as occurring underwater; an opening “glub-glub” motive evokes bubbles rising through water; and the wiggly sixteenths are like gentle fins waving. The dialog is more subtly integrated than in previous movements, and St. Francis’s voice alludes to other musical fish.

#### *V. The Starry Skies, Celebrated by St. Francis*

The inspiring majesty of the infinite sky is salted with twinkling stars; St. Francis’s voice becomes one with the harmony of the Universe.

— Daniel Dorff

## BIOGRAPHY

**Melissa Goodchild** is an active teacher and freelance clarinetist in Victoria, British Columbia. She performs music for solo clarinet, chamber groups, and music for large ensembles. In 2019 she joined the faculty of the Victoria Conservatory of Music and in 2021 joined the faculty at the University of Victoria as clarinet instructor. She enjoys teaching students of all ages in private as well as group settings including chamber music, clinics for schools, and adjudicating for music festivals across Canada.

She received her Bachelors of Music from the University of Windsor and also studied at Western University where she earned her Artist Diploma in Clarinet Performance and Master of Music in Performance and Literature. After completing her studies in London, Ontario in 2008 she moved to Edmonton, Alberta where she taught and performed throughout the city.

In 2012 she moved to Saskatoon Saskatchewan where she held the position of Second Clarinet with the Saskatoon Symphony Orchestra until May 2018. While in Saskatchewan, Melissa collaborated with percussionist Kevin Grady, and together they continue to perform repertoire including contemporary works. As a duo Kevin and Melissa have been featured artists-in-residence and in July 2018 the Duo performed at ClarinetFest in Ostend, Belgium.