



SHAWN EARLE

CLARINET

Canadian clarinetist Shawn Earle enjoys an active career as a performer and educator. He has performed throughout Canada, the USA, Europe, and Australia as a chamber musician and enjoyed collaborations with notable ensembles including the Ecosono Ensemble (he is featured on two recordings, *Glacier Music* and *The Ceiling Floats Away*), Aventa Ensemble, Albemarle Ensemble, and Novo Ensemble. Dr. Earle was a founding member of the Vancouver Clarinet Trio, Trio Dolce, and Farally Ensemble. As an orchestral musician, Dr. Earle has performed with the Charlottesville Symphony, Vancouver Symphony Orchestra, Okanagan Symphony, Victoria Symphony, Vancouver Island Symphony, Regina Symphony Orchestra, and Vancouver Metropolitan Orchestra.

Since completing his Doctor of Musical Arts degree examining contemporary Canadian clarinet music at the University of British Columbia, Dr. Earle has performed solo concerts of Canadian clarinet works throughout Canada and the USA. This research has also inspired the development

and solo performances of clarinet works influenced by non-Western cultures. Dr. Earle is dedicated to contemporary Canadian clarinet music, while also enjoying traditional repertoire.

He also holds a Master's degree from the University of Victoria, a Bachelor of Education from the University of Toronto, and a Bachelor of Music from Acadia University.

Dr. Earle is committed to music education having been Assistant Professor at the University of Virginia, Lecturer at Washington and Lee University, Clarinet Instructor at the University of Victoria, a high school Band Director, delivering numerous masterclasses, clarinet instructor at the El Sistema-inspired Saint James Music Academy, and maintaining a private studio.

Dr. Earle has received grants from the British Columbia Arts Council, Canada Council, and the Nova Scotia Talent Trust Award, among other significant awards for performance and research.



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LISA EDWARDS-BURRS
SOPRANO

Lisa Edwards-Burrs' performances in recital, oratorio, and chamber music are extensive. She has received several awards including the *Carson Silver Medal* and monetary prize from the **American Traditions Competition of Savannah!** OnStage.

Internationally, her appointment as an **Artistic Ambassador** for the United States to South America with pianist Melanie Day resulted in a five-week concert tour, several master classes and television appearances in Brazil, Uruguay, and Paraguay. Additionally, she has performed at the **International Conference for Moral-Rearmament** in Caux, Switzerland and with the **Amalfi Music and Arts Festival** held in Vietro sul Mare, Italy. Her performances featuring the works of African-American composers and other contemporary works have also received critical acclaim.

She is featured on several recordings including *A Crown of Stars* by Andrew Earle Simpson with the Cantate Chamber Singers and *Portrait of a Nude Cleopatra* by Leslie Burrs. Other recordings on which she is a featured performer are *Auksalaq* (the first climate change opera) by Matthew Burtner and the Ecosono Ensemble and *Ceiling Floats Away* (also by Burtner) featuring settings of poetry by Rita Dove.

While the clarinet is best known for playing Western classical music, it has the ability to replicate different tonalities and timbres. This versatility allows the clarinet to imitate and evoke sentiments of various cultures making it an ideal instrument for cross-cultural learning. In an increasingly divided world it is especially important to learn about other cultures. Music is an effective way to understand cultural practices, sentiments, and cross-cultural commonalities. *The Cross-Cultural Clarinet* is my action to promote understanding.

SIP.ATSI.MOYI

ROBERT ROSEN

Robert Rosen's work *Sipatsimoyi* for solo clarinet reflects his experience participating in the Piikuni Blackfoot Smudge ceremony, in which sweetgrass is burned and wafted over people to help them focus, connect with spirituality, and be cleansed of negativity. The title of this work is the Piikuni word for sweetgrass. Sweetgrass is also a fond childhood memory for Rosen for its pleasant aroma when burned, a memory that links him cross-culturally to the Piikuni First Nations. *Sipatsimoyi* contains four phrases, each portraying a wafting motion followed by inhalation and exhalation.

BETWEEN THE SHORE & THE SHIPS

DEREK CHARKE

Between the Shore and the Ships for voice and clarinet is a two-song cycle that presents the expulsion of the Acadians from the Maritime region between 1755 and 1764. The first song, "Between the Shore and the Ships," uses text from Longfellow's epic poem *Evangeline* to depict the British deportation of Acadians from Grand-Pré. The second song, "Blizzard," links the Acadian people to their environment with music that evokes the wind blowing during a blizzard. The text contains themes of oppression, farming, and the impact of nature on the Acadian people's lives.

BETWEEN THE SHORE AND THE SHIPS

All day long between the shore and the ships did the boats ply;!
All day long the wains came laboring down from the village!!
Late in the afternoon, when the sun was near to his setting,!

Echoing far o'er the fields came the roll of drums from the church-yard.
Thither the women and the children thronged.

On a sudden the church-doors!

Opened, and forth came the guard, and marching in gloomy procession
Followed the long-imprisoned, but patient
Acadian farmers.

BLIZZARD

en voyant l'étendue blanche
des monceaux de glace
joncher les plages
le blizzard rompre le silence
chahuter sous les combles
parfumer les ateliers de fumée
posséder la frayeur au ralenti
l'incommodé partage des sons
la déraison toujours

in seeing the white stretches
of heaps of ice
strewn across the beaches
the blizzard ruins the silence
heckled by the eves
scented by smoke shops
where fear is posed in slow motion
inconvenience always shares it
sounds with unreason

PARACLETE

TAWNIE OLSON

Paraclete uses themes of loss, Christianity, and Buddhism to evoke meditation and peace. The composer describes the inspiration for the title of this work: "the Holy Spirit, called the 'Paraclete' (an ancient Greek word meaning 'comforter' and 'advocate') in the Gospel and Epistles of John." The first movement, "Too deep for words..." is a musical portrayal of shock after receiving bad news. This is highlighted by the kick drum strikes throughout and a sense of hysteria and confusion. The second movement, "Abba" is peaceful and creates a meditative state using a Tibetan singing bowl to accompany the clarinet. This is an instrument used in Buddhism to aid meditation.

RAGA MUSIC

JOHN MAYER

Raga Music reflects South Asian Indian composer John Mayer's heritage through the use of raga. A raga is a scale-like organization of pitches and rhythms used in Indian music which are associated with different events, seasons, and times of day. Mayer often composes in a fusion styles such as Indo-rock, Indo-jazz, and in this case, Indo-classical.

KOKU

ELLIOT WEISGARBER

Koku for solo clarinet is an interpretation of a piece for Japanese shakuhachi, an instrument originally used in Zen Buddhism for meditation. It is a transcription and abridgement of the original forty-five-minute-long work. Although *Koku* is rooted in Japanese tradition, the substitution of the clarinet (despite its versatility) and the composer's Canadian identity remove it from its cultural context. Instead we can understand this transcription as a method for cross-cultural learning about Japanese spirituality and East Asian aesthetic.

TOUT P.ASSE

SANDY MOORE

In *Tout Passe* Acadian endurance in the face of hardship dominates the poetry and music. *Tout Passe* uses an anonymous poem as text from the *Anthologie de la Poésie Acadienne*. Energy and anxiety build in each of the three sections, but always return to the opening calming motive accompanied by the text 'tout passe'.

TOUT PASSE

Sous le firmament
tout n'est que changement, tout passe;
Les jours s'en vont courant
plus vite qu'un torrent,
tout passe.

Grande vérité hormis l'éternité,
le temps est précieux.

Tout se flétrit, s'efface,
rien ne résiste au temps;
comme une fleur des champs
tout passe.

Tout passe.
Tout passe.

Comme le vaisseau qui glisse au loin sur l'eau,
chacun prend une place et disparaît un jour.

Tout passe
comme une fleur des champs.
Tout passe.
Tout passe.

EVERYTHING PASSES

Under the sky
everything is changing, everything passes;
The days go running
faster than a torrent
everything passes.

Great truth: except eternity,
time is precious.

Everything fades, fades,
nothing can resist the time:
as a wild flower
everything passes.

Everything passes.
Everything passes.

As the ship slipping off the water,
everyone takes a seat and disappears one day.

Everything passes
as a wild flower.
Everything passes.
Everything passes.

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