

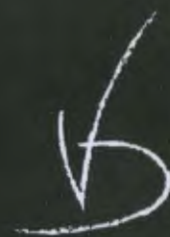
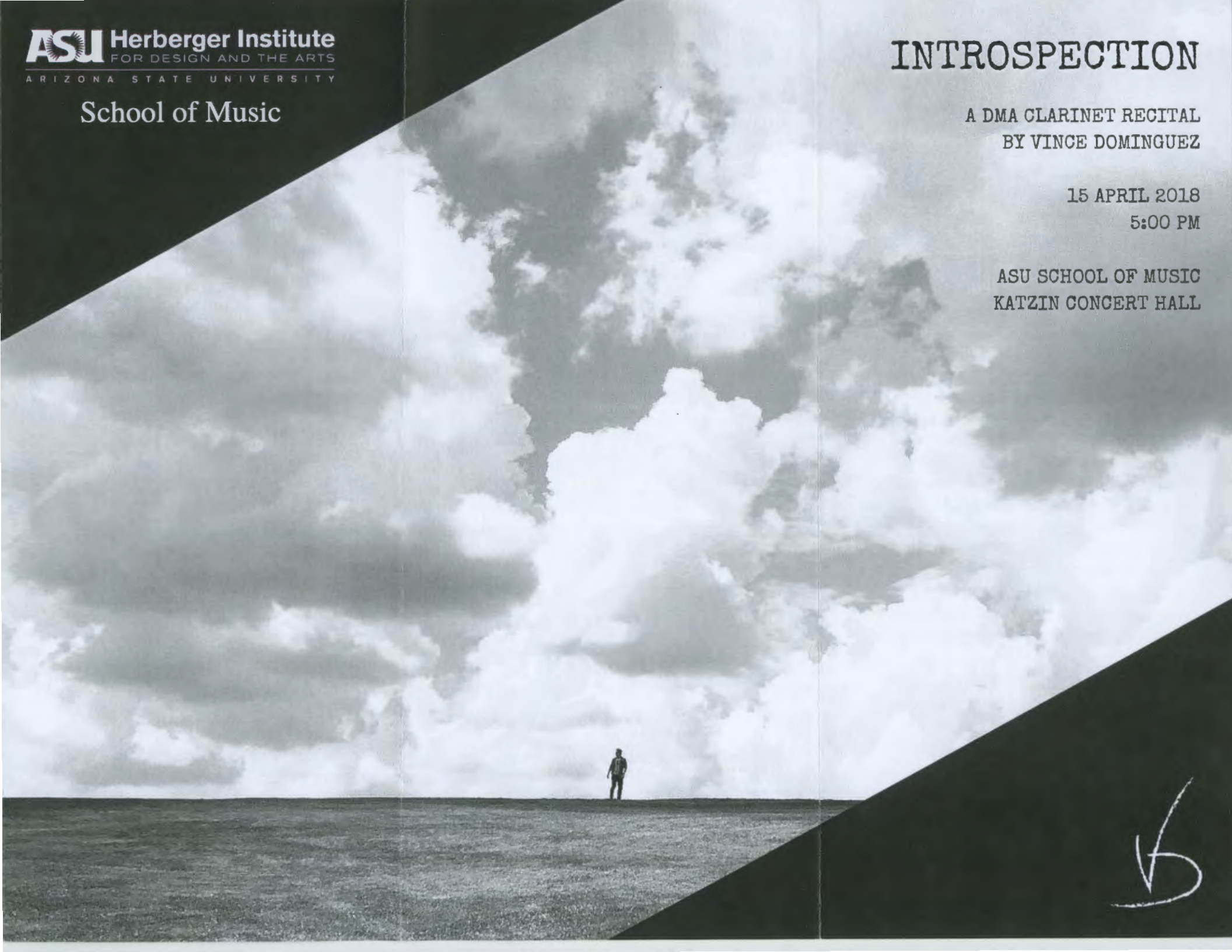
School of Music

INTROSPECTION

A DMA CLARINET RECITAL
BY VINCE DOMINGUEZ

15 APRIL 2018
5:00 PM

ASU SCHOOL OF MUSIC
KATZIN CONCERT HALL



PROGRAM NOTES: MESSIAEN

French composer Olivier Messiaen was known for his idiosyncratic use of musical color due in part to a physical condition called synesthesia, whereby some of the physical senses overlap. In Messiaen's case, it manifested itself with him literally seeing colors associated with different "colors" in music. This, along with his devout religious faith and passion for ornithology provided a foundation for the 'Abyss of the Birds', the third movement from his masterwork, the 'Quartet for the End of Time.'

The piece itself has a painful history of immense struggle. During World War II, Messiaen was interned within Stalag VII-A, a Nazi prisoner of war camp where he discovered among his fellow prisoners a clarinetist, violinist, and cellist. The four of them (Messiaen on piano) performed the "Quatuor" for fellow prisoners on January 15, 1941. The title of the piece originates from a passage in the Book of Revelation about the descent of the Seventh Angel, the sound of whose trumpet the Mystery of God will be consummated and who announces "there should be time no longer." In a preface to the score, Messiaen wrote: 'Abyss of the Birds' for clarinet alone. The abyss is Time with its eternal weight, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

PROGRAM

OLIVIER MESSIAEN (1908-1992)

Quatuor pour la fin du temps

III. Abîme des oiseaux

BRIEF PAUSE

JOHANNES BRAHMS (1833-1897)

Quintet in B Minor, Op. 115

I. Allegro

II. Adagio - Più lento

III. Andantino - Presto non

assai, ma con sentimento

IV. Con moto

FEATURING

CLARICE COLLINS, violin

EMILIO VAZQUEZ, violin

SARAH EVINS, viola

EMILY HUNT, cello

PROGRAM NOTES: BRHAMS

In 1890, a fifty-seven year old Johannes Brahms gave indications that he would retire as a composer. Saddled with a meticulous, self-critical nature and the long-standing burden of great expectations established by Schumann, it is entirely characteristic that he would take stock and ceremoniously quit while he was ahead. Early in 1891, Brahms became intoxicated by the clarinet playing of Richard Mühlfeld and was deeply inspired to compose once again. Between 1891 and 1894, Brahms composed a clutch of four final chamber works featuring the clarinet: a trio, a quintet, and two sonatas. These are positively magical works for the instrument. Mellow, melancholy, warmly nostalgic, and fleetingly dire.

Brahms' Quintet in B Minor perfectly exploits each of these signature characteristics of the clarinet for a composite mood that has often been called "autumnal." Expressing a distinctive kind of warm, golden light amidst a bluster of falling leaves and the sharply etched chill of bare branches, Brahms literally experienced a late Indian summer as a composer. Brahms's Quintet, in particular, is an enduring masterwork of major proportions dominated by minor key signatures while the dark, sorrowful exterior is illuminated within by music of tender romance, summer warmth, and a relaxed, genial glow.