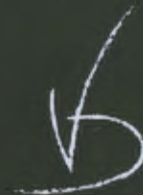


# SONGS & DANCES


*Vince Dominguez, clarinet*



**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

School of Music

**Doctoral Recital Series**  
**April 12, 2019 | 7:30pm**  
**Katzin Concert Hall**  
**ASU School of Music**



## PROKOFIEV

Prokofiev only rarely used folk music or themes by other composers in his writing. Early in his career, he had decided as a matter of principle that he would employ only his own melodies and creative inspirations in his music. While living in the United States, he was approached by clarinetist Simeon Bellison in 1919 to write a chamber work using Hebrew themes. The Overture is cast in a singular movement featuring two main themes. Prokofiev develops the motives and imparts brilliance and variety through the Hebrew-inspired harmonies and lively rhythms. Despite the music's folk stylings, Prokofiev's distinctive voice is prominent throughout.

## WEINBERG

Though Weinberg was never one of Shostakovich's students, the mentoring influence revolutionized Weinberg's thinking on composition as he developed a style of composition that was far more modernist than that of his teachers and colored by the Jewish melodies and rhythms that occasionally surface in his pieces. The Sonata for Clarinet was finished in 1945 and is characterized by an untraditional multi-movement sonata form, ending with an Adagio that echoes Beethoven's Moonlight Sonata. Weinberg's writing provides the clarinet and piano an enchanting dialogue filled with emotionally-driven irony, klezmer-inflected folk melodies, and bittersweet anticipation, ending with a coda that sounds more accidental than resolved.

# PROGRAM

## Overture on Hebrew Themes, Op. 34 by Sergei Prokofiev

Dylan Feldpausch, violin  
Julian Nguyen, violin  
Mila Gallardo, viola  
Sarah Han, cello  
Gail Novak, piano

## Clarinet Sonata, Op. 28 by Mieczysław Weinberg

- I. Allegro
- II. Allegretto
- III. Adagio

Gail Novak, piano

## -INTERMISSION-

## Songs & Dances by John Steinmetz

- I. Prelude
- II. Aria - Procession
- III. Folk Song
- IV. Dance Song

Katrina Clements, clarinet

## La Ronde Des Lutins, Op. 25 by Antonio Bazzini

Gail Novak, Piano

## STEINMETZ

"The music of Songs and Dances grew from things that I love: the lilting groove of a certain Bach aria, drum patterns from a West African procession in a similar groove, a heart-stopping song in a Shakespeare production (it turned out to be an American folk song called "Long Time Traveller"), and some infectious joy bursting from a pop song on the radio. It was a while before I knew where any of it was leading. Quotations, alterations, and additions came into play, and gradually this suite took shape. I hope that it will be enjoyable enough and roomy enough for players and listeners to breathe life into it" -  
John Steinmetz.

## BAZZINI

During his lifetime, Italian virtuoso violinist Antonio Bazzini was as widely admired a composer as he was a performer; late in life especially, his serious-minded chamber music and orchestral music earned him pan-European recognition. Today, however, he is remembered almost exclusively for a single virtuoso showpiece for violin and piano. *La ronde des lutins* (usually translated as "Dance of the Goblins") is described by Bazzini as a scherzo fantastique for violin and piano. And fantastic it is: the miscreant goblins forced the violinist to stretch his or her fingerpower to the limit (especially considering the 1852 year of origin)... "Originally one of Heifetz's signature works, this piece was reinvented as a show-stopper for the clarinet by Dr. Robert Spring.