



ARIZONA STATE UNIVERSITY

School of Music

FACULTY ARTIST CONCERT SERIES

*"Premieres, Passions, and
Little Pleasures"*

Robert Spring, clarinet
Eckart Sellheim, piano

KATZIN CONCERT HALL
Friday, September 11, 1998 • 7:30 p.m.

PROGRAM

Aus tiefer Not (1998)*

Thomas Wells

Sonata in B Flat for Clarinet and Piano,
op. 107 (1908)

Max Reger

Moderato
Vivace - Adagio - Vivace
Adagio
Allegretto con grazia (vivace)

There will be a 10-minute intermission

Spring Fever (1998)*

Jody Rockmaker

With bounce!
As if floating
Furiously!

Moto Perpetuo, op. 11

Nicolo Paganini

Csardas

V. Monti

The Round of the Goblins

A. Bazzini

* World Premieres

A reception will follow in the foyer

Performance Events Staff Manager-
Paul W. Estes

Assistant Performance Events Staff Manager-
Gary Quamme

Performance Events Staff

Jennifer Cook
Jonathan Hendryx
Burke Lokey
Jennifer Mills
Geoff Ward
Jessica Wood



EVENTS HOTLINE call

965-TUNE (965-8863)

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Tempe, Arizona 85287-0405 ✧ (602) 965-3371**

Program notes by the Composers

Aus tiefer Not was composed in March and April of 1998, and was written with the special performance athleticism, virtuosity, and musicianship of Robert Spring in mind.

The piece is in three main sections: an introductory recitative; a motoric, perpetuum-mobile section that uses the chorale melody *Aus Tiefer Not* (out of the depths I cry unto thee); and a final section that recalls and mediates between the opening recitative the perpetual-motion sections.

The work uses extremes of register of the clarinet, as well as the percussive qualities of sharply-articulated notes in the chalumeau register.

Spring Fever was completed in the spring of 1998 for clarinetist Robert Spring. Bob's only comment before I started was that I could make the piece as difficult as I wanted. (A very dangerous statement to make to a composer!) I tried to capture a bit of Bob's fiery personality and take advantage of Bob's strengths on the instrument. There are sections that feature rapid figuration and extremes of register. The piece also makes use of many extended techniques for the clarinet: multiphonics (the ability to play more than one pitch), flutter tongue, glissandos and portamentos. The three movements are interconnected through a series of motives that transform and transmute throughout the piece.