



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, April 7, 2018 • 4:00 p.m

Jacob Nelson

Junior Recital

DePaul Recital Hall
804 West Belden Avenue • Chicago

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DePaul Recital Hall

Jacob Nelson, horn

Junior Recital

Fiona Chisholm, horn

Natasha Kubit, violin

Qianqian Li, piano

Christian Hughes, marimba

PROGRAM

Gérard Grisey (1946-1998)

Accords perdus (1987)

Mouvement

Accord perdu

Faux mouvement

Cor à Cor

Chute

Fiona Chisholm, horn

Johannes Brahms (1833-1897)

Trio for Piano, Violin, and Horn, Op. 40 (1865)

Andante

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Natasha Kubit, violin

Qianqian Li, piano

Olivier Messiaen (1908-1992), arr. by Jacob Nelson and Christian Hughes
Oraison (1937)

Christian Hughes, marimba

Jacob Nelson is from the studio of Jim Smelser. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.

PROGRAM NOTES

Gérard Grisey (1946-1998)

Accords perdus (1987)

Duration: 12 minutes

Gérard Grisey was a professor of composition at the *Conservatoire de Paris*, and studied under Xenakis, Ligeti, and Messiaen. *Accords Perdus* (Lost Chords), which is dedicated to Elliott Carter, makes use of the natural harmonic series found on the horn. Grisey includes specific instructions for the duet, which include having the performers use a “Walkman-type” device to have for a click track, and for the players not to adjust or correct the intonation on the different micro-intervals. Grisey stated about his own compositions that, "We are musicians and our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture".

Johannes Brahms (1833-1897)

Trio for Piano, Violin, and Horn, Op. 40 (1865)

Duration: 30 minutes

Johannes Brahms was born in Hamburg, the Kingdom of Hannover, and was a composer during the Romantic period. Brahms was inspired to write the Trio for Horn, Violin, and Piano after his mother's passing, when he would often wander through the Black Forest. Brahms would wander through the Black Forest, which gave rise to this trio. * Brahms sets an intimate mood by beginning the piece with an Andante, and he quotes a traditional funeral chorale in the third movement, which is labeled Mesto (sadly). Along with images of melancholy and death, Brahms elicits scenes of nature and hunts in the Scherzo and Finale.

Olivier Messiaen (1908-1992)

Oraison (1937)

Duration: 8 minutes

The theme found in this unpublished piece can be heard in several other works by Messiaen. After writing *Oraison* (prayer), he used this material first in *Fête des belles eaux*, which was written to accompany a fountain that was built for the World's Fair held in Paris in 1937. He then used it again in *Quatuor pour la fin du temps*, where this melody is stated in a duet between

cello and piano, which articulates 16th notes because it cannot sustain like the ondes Martenots can in *Fête des belles eaux*. In this arrangement you will hear the marimba articulating like the piano does in *Quatuor pour la fin du temps*. When Messiaen used this material in the quartet's fifth movement in the fifth movement, titled *Louange à l'Éternité de Jésus* (Praise to the eternity of Jesus), he marks it with the word "timeless", thinking of the word of Jesus, "whose time never runs out." Messiaen's *Oraison* is a story of creation and the word of God; "In the beginning was the Word, and Word was with God, and the Word was God." (John 1:1)

Notes by Jacob Nelson

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