

Kim Stevenson's Junior Recital

March 7th, 2012- 7:30 p.m. Organ Hall

! Gabriel Pierné (1863-1937)- Prelude De Concert pour Basson op. 53 (1933)

Gail Novak- Piano

French composer and conductor, Gabriel Pierné moved to Paris and became a student at the Paris Conservatoire. He won the *premier prix* for organ, harmony, and counterpoint. At the age of nineteen he won the *Prix de Rome* for his cantata *Edith*. From 1910-1933, Pierné was appointed principal conductor, remaining president, and director of orchestra of the Concerts Colonne until 1933. When Pierné was not conducting, he worked on his compositions. Pierné composed pieces that remained classical in form but contained modern elements.

Prelude De Concert is based on a theme by Henry Purcell the well-known English composer from the Baroque period. This Prelude by Pierné is a light sparkly piece that is a perfect opener for a recital.

André Previn (b.1929)- Sonata for Bassoon and Piano (1997) I, II, III

Gail Novak- Piano

André Previn is a German born pianist, conductor, and composer. After attending the Paris Conservatory for a year in 1938, Previn moved to the United States. As a jazz pianist, Previn worked as a composer and an arranger for film music in Hollywood. Previn has continued to compose and conduct in the United States and has received many awards and honors for his outstanding musical accomplishments including an Academy Award for his film score *Gigi*.

"Sonata for Bassoon and Piano" is a three-movement work written for the principal bassoonist of the Pittsburgh Symphony, Nancy Goeres which was premiered in 1999. Previn's Sonata uses fun and exciting melodies in the first and second movements that incorporates jazz styles. Both of the first and third movements have an original theme, then a slow section, and followed by a return of the original theme. These themes must be played with intensity and drive, while the slow sections are to be held back and pretty. The second movement is a slow waltz with a sense of longing. This Sonata is very technical and requires the bassoonist to be confident and bold.

Intermission

Max Bruch (1838-1920) - Four Pieces for Clarinet, Bassoon, and Piano- V, II, VI (1910) arr. Albie Micklich

Leslie Macwillie- Clarinet

Gail Novak- Piano

Four Pieces for Clarinet, Bassoon, and piano were arranged from Max Bruch's "Eight Pieces for Clarinet, Viola and Piano," or "Eight Pieces for Violin, Cello, and Piano," by Dr. Albie Micklich. Dr. Albie writes this about this piece:

"Upon first hearing it, the phrase materials and harmonies of Bruch's Op. 83 impressed us as strikingly beautiful and immediately accessible to audiences. Since Bruch composed two versions of Op. 83 – a version for clarinet, viola, and piano, and another version for violin, cello, and piano- I had more liberties with the technical considerations and musical aesthetics to arrange the bassoon part from both viola and cello scores. The range and lyrical style translated easily to the bassoon and beautifully exploited the register timbres of the instrument. Additionally, the majority of the technical writing in the parts for viola and cello lent itself well to the bassoon."

Carl Maria Von Weber (1786-1926)- Andante and Hungarian Rondo Op. 35 (1809)

Gail Novak- Piano

Carl Maria Von Weber was a composer, conductor, pianist, and critic from Germany. Weber made many contributions to opera, instrumental music, and choral music. Weber originally wrote *Andante and Hungarian Rondo* for his brother, Fritz, who played viola. George Friedrich Brandt requested Weber to arrange a version for the bassoon. This piece is still played by violists but it is more commonly performed by bassoonists. The "Andante" is in theme and variation form. The bassoon enters mysteriously at the beginning of the piece playing the main theme, followed by three variations which the bassoon must portray different moods and characters. The Hungarian Rondo is playful and comical. The bassoonists must keep this fun mood as they travel through different episodes in this form. Typical to Weber, the end of this piece is flashy, technical, and provides the bassoonist little time to breath.