

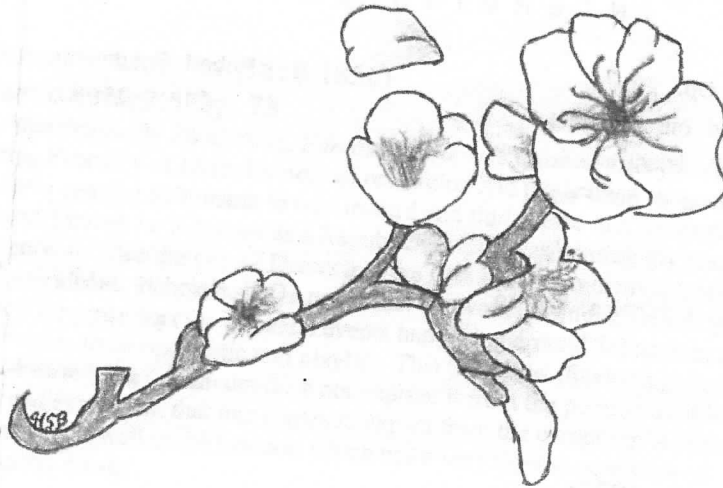
*Kate MacKenzie*

*DMA Bassoon Recital*

Brad Smith, Piano

Season Summers, Oboe

Catherine Fraser, Clarinet



Tuesday, March 5th, 2013  
Katzin Recital Hall 5:00 pm  
Arizona State University

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

*Interférences I* for Bassoon and Piano

Roger Boutry  
(b. 1932)

*Rustiques* for Reed Trio

Joseph Canteloube  
(1879-1957)

- I. Pastorale
- II. Rêverie
- III. Rondeau à la français

I N T E R M I S S I O N

*Fantasiestücke*, Op. 73

Robert Schumann  
(1810-1856)

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

Introduction and Polonaise, Op. 9

Carl Heinrich Jacobi  
(1791-1852)

**Roger Boutry (b. 1932)**

***Interférences I* for Bassoon and Piano**

This Paris Conservatory Competition Piece (1972) reflects Boutry's excitement for wind instrumental music. For 25 years, he held the position of conductor with the French Wind Orchestra, *Musique de la Garde Républicaine*. It was because of this exposure to the various wind instruments, namely the bassoon, that he was able to craft a piece that explores the most extreme aspects of the instrument while simultaneously employing the French musical tradition. Highly virtuosic in nature, *Interférences I* employs complex rhythms, tonalities, and even expression. The constant struggle between certainty and instability is at play throughout the entire piece, thus making this piece one of the most notoriously difficult solo pieces for the bassoon.

**Joseph Canteloube (1879-1957)**

***Rustiques* for Reed Trio**

Joseph Canteloube is a notable French composer, musicologist, and collector of French folksongs from the Auvergne region. *Rustiques*, considered to be one of his most famous works, was commissioned by the French State in 1946. Though this is his only piece for chamber winds, he is often praised for his execution in combining the unique timbres of the bassoon, oboe, and clarinet. Historians have been able to trace many of the themes heard throughout this piece to the French folk songs that he collected. These themes are shared between the three movements, creating a sense of familiarity which lends itself well to the at-home atmosphere of the folksongs.

**Robert Schumann (1810-1856)**

***Fantasiestücke*, Op. 73**

Written originally for clarinet, *Fantasiestücke* was finished after just two days during February of 1849. Rumors of revolution had made itself across Europe by then, causing Schumann to turn inward and find solace in a composing frenzy. Though he is known as a Republicanist, he was admittedly fearful of violence and fled the city of Dresden at the first sign of political upheaval the following May. Historians have noted that the works from this unsteady time period do not reflect the dramatic events happening around Schumann, as they often seem to be optimistic and playful. This piece specifically is generally light-hearted, yet Schumann does not deprive it from the poetic versatility and nuanced expression that one comes to expect from the composer. Additionally, it lends itself well to the bassoon which has a very limited repertoire of Romantic music.

**Carl Heinrich Jacobi (1791-1852)**

**Introduction and Polonaise, Op. 9**

Often compared to Carl Maria von Weber, Jacobi's compositions represent the styles and tastes of early 19<sup>th</sup> Century Germany. The short Introduction is operatic in nature, allowing the bassoon to take center stage as an opera star might do. Immediately following, the quick and light-hearted Polonaise begins firmly in the key of C Major. Originating in Poland, the *Polonaise* is a traditional dance used for celebration and written in a compound meter. The main theme occurs several times throughout the movement, thus characterizing the form as sonata-rondo. Additionally, Jacobi infuses a bit of humor and wit into the piece with the use of quick registral changes, a variety of articulations and dynamics, and exchanging of ideas between the piano and bassoon.