

THOMAS BREADON, JR., BASSOON
YEOJIN SEOL, PIANO
DUSTIN STAHLER, DRUMSET

DMA BASSOON RECITAL
KATZIN CONCERT HALL
SUNDAY, FEB. 23, 2014 • 5PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

School of Music

Program

- Concerto in C major, RV 477/F. VIII No. 13/P. 46** Antonio Vivaldi
(1678-1741)
- I. Allegro
II. Largo
III. Allegro
- The “Grand Concerto” for bassoon and strings** J.N. Hummel
(1778-1837)
- I. Allegro Moderato
II. Romanza - Andantino cantabile
III. Rondo - Vivace

There will be a 10-minute intermission

- Sarabande et cortège** Henri Dutilleux (1916-2013)
- Retracing for solo bassoon** Elliott Carter (1908-2012)
- “Improvisation”** Thomas Bredon
Dustin Stahmer

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Program Notes

The **Concerto in C major, RV 477** is one of many bassoon concertos by **Antonio Vivaldi** (thirty-nine in all, including two unfinished). This piece was originally written for two violins, viola, and basso continuo. The bassoon's original involvement was to double the basso continuo. It was likely written, like many of the other concertos, to showcase the girls of *Pio Ospedale della Pietà* (one of four Catholic mercy orphanages in Venice). This concerto is comprised of three movements following the standard format: Allegro - Largo - Allegro. The first and third contain many difficult skips and jumps, something which is typical of Vivaldi's compositional style. This leaves the interpretation open for the soloist to develop the two separate voices. The slower second movement is rather ornate and expressive and in the form of A A' B B'. As per the performance practices of the era, this gives the performer the opportunity to add decorative elaborations to the melodic line.

The undated "**Grand Concerto**" for bassoon and strings by **J. N. Hummel** remained unknown and unpublished until the 20th century when the manuscript was uncovered in the British Library. Though there is no record of the date of origin or of the first performance, Hummel's latest biographer, Joel Sachs, has assigned the 1805 as the speculative date. Similar to Mozart, Hummel was a child prodigy who toured Europe with his father. After four years of touring, he returned to Vienna and was met by the emergence of Beethoven upon the city. Despite having to live within Beethoven's shadow, Hummel was able to establish himself as a virtuosic pianist and composer. The two of them even became great friends. As a composer, Hummel looked more towards the styles and structures of the Classical era which worked to his disadvantage from an historical viewpoint. These Classical structures and styles are prevalent throughout the F major Bassoon Concerto. The first movement is in sonata form, the second movement a ternary Romanza in B-flat, and the third movement a 6/8 rondo.

Sarabande et Cortège was written in 1942 by **Henri Dutilleux**, just two years after he was appointed the Director of Choir at the Paris *Opéra*. It is dedicated to Gustave Dhérin, the professor of bassoon at the *Conservatoire National*

de Paris during that time. A *Sarabande* is the French version of a baroque dance in a slow triple meter with an emphasis on the second beat. This dance was often considered playful, lewd and even lustful during the years of its origin. *Cortège* simply means a procession. This particular procession takes on many different moods and characters, from light and playful, to that of a funeral procession.

Retracing for solo bassoon, by **Elliot Carter**, is an excerpt from the last few minutes of the composer's *Asko Concerto* for chamber ensemble. Upon its arrangement, it was dedicated to and premiered by Peter Kolkay for Carter's 100th birthday. Elliott Carter is acclaimed as the leading American voice of modernism in the 20th and 21st century. Among his mentors are Charles Ives, Walter Piston and Gustav Holst. Following the trends of other well known composers of the time (Copland, Hindemith and Stravinsky), Carter began his compositional career with a neoclassical language. After around 1950, he began to develop a unique harmonic and rhythmic language of his own, and strayed from the neoclassical style. This bassoon solo matches textures, trills, rhythms and motives heard earlier by other instruments in the *Asko Concerto*, such as the marimba, xylophone, vibraphone, trumpet, and clarinet. The *Asko Concerto* was written for the *Asko Ensemble*, a chamber orchestra from the Netherlands, that specializes in contemporary classical music, modern opera, and film music.

“Improvisation”: Besides studying traditional and contemporary bassoon techniques, I have had a growing interest in the newly developing techniques and technologies of the electric bassoon. To be clear, this isn't a “electric bassoon” per se, but rather the mounting of an electric pick up on the bocal of a bassoon. This accompanied by my fascination with the few jazz and improvising bassoonists to ever exist, such as Ray Pizzi and Paul Hanson, has sparked my own journey with these unconventional interests as a bassoonist. This is why I have asked my friend Dustin to join me on stage to completely improvise an entire song for the final piece of my recital. Luckily, he agreed, and with nothing more than a few meetings to learn to speak to each other using nothing but our instruments, we are here today to do just that. I hope you enjoy!