

KATE MACKENZIE,

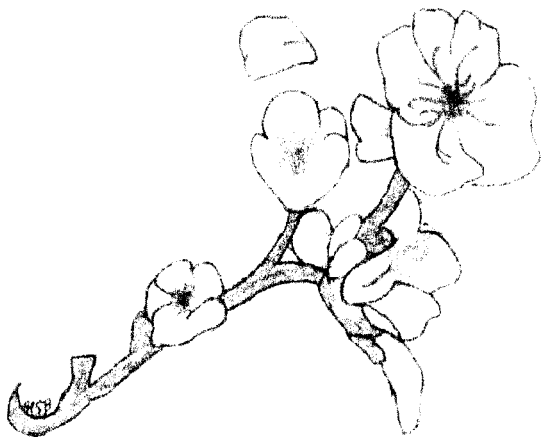
BASSOON

WITH

YEOJIN SEOL, PIANO

STEFANIE GARDNER, CLARINET

BILL AIKENS, OBOE



DMA BASSOON RECITAL

KATZIN RECITAL HALL

SUNDAY, APRIL 6TH • 12:00PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

School of Music

Program

Sonata in E-Flat Major, BWV 1031

Johann Sebastian Bach

(1685-1750)

- I. Allegro moderato
- II. Siciliano
- III. Allegro

Duo Concertante (1996)

Damian Montano

(b. 1976)

- I. Recitative
- II. Scherzo

Récit, sicilienne et rondo (1936)

Eugene Bozza

(1905-1991)

E Toru nga Hau: The Three Winds (2001)

Michael Burns

- I. Melancholy
- II. Lively

Originally written for flute and harpsichord, **Bach's Sonata in E-Flat Major, BWV 1031** has proven to fit exceptionally well with the timbral quality of the bassoon. The three-voice contrapuntal texture gives the music a style similar to a Baroque Trio Sonata (two solo voices along with a basso continuo). The fast-slow-fast form of the movements highlights the contrasting second movement, *siciliana*, a Baroque dance characterized by dotted rhythms and associated with the folk dances of the Sicilian shepherds.

Damian Montano is known for his dual career as both a bassoonist and composer. Living and working in the Los Angeles area, his compositional portfolio includes numerous works for TV and movies as well as concert pieces. The two movements of **Duo Concertante**, written in 1996, is for bassoon and piano. The piano intermingles with the bassoon while simultaneously providing an unrelenting, ever-present rhythmic foundation. Montano uses quintuplets and triplets in a variety of ways which enhances the power of fluid rhythms in both instruments. The first movement, *Recitative*, is reminiscent of a conversation with bouts of interjecting emotion. It ends with a cadenza which also provides a smooth transition to the frantic style of the second movement.

Eugene Bozza is a well-known French composer of the 20th Century. After graduating from the *Paris Conservatoire* after having won several prizes, he went on to conduct the orchestra of the *Opéra-Comique* until 1948. His works include several operas, ballets, symphonies, however he is more generally known for this chamber music (particularly for wind instruments). This work is in three uninterrupted, yet distinct styles. Written for as a contest pieces for the Conservatoire, it showcases the technical agility of the bassoon as well as various characters.

“E Toro nga Hau (the Three Winds) in two short movements was written in 2001. The piece was inspired by my return home to New Zealand as a performer. Another inspiration was that my dear Grandmother passed away at the age of 94 in February of 2001. Due to this there are elements of sadness and happiness throughout the piece. The bitter-sweet first movement begins *melancholy*, with a melody which freely switches between minor and major modes but ends up with a lively dancing section focusing on happy memories, and where the chicken’s from my grandmother’s farm may even be heard. The second movement is lively throughout with extensive use of mixed meter and includes a jazz rock interlude.

“While the work does not contain any actual ‘New Zealand’ elements in the music it was evocative of my time spent there growing up and it is in the style typical of my writing, containing jazzy influences combined with the more traditional. The title is given in Maori and English and merely relates to the fact that it is written for three woodwind instruments.”-**Michael Burns**

In addition to being a Teaching Assistant for the ASU bassoon studio, **Kate MacKenzie** also teaches the bassoon as an Adjunct Faculty member at Glendale Community College. Kate is strongly committed to the integration of scholarship, research, and pedagogy into performance practices. The International Double Reed Society (IDRS) recently published Kate’s research, *Understanding Performance Anxiety: An Analysis of Gender and Double Reed Musicians*, in the 36th volume of the Double Reed Quarterly Journal. As a performer, Kate brings a global perspective to the stage as she has studied extensively in both Europe and Asia. Originally from Truckee, California, she received a Master of Music degree from Miami University of Ohio and a Bachelor of Arts degree in Music from the University of California, Davis. Her studies have also taken her to Tokyo, Japan and Vienna, Austria where she focused on understanding cultural differences within a musical environment. Kate currently works as a freelance orchestral bassoonist as well as being an active member of several elite chamber ensembles. Her teachers include Dr. Albie Micklich, Dr. Christin Schillinger, David Granger, and David Seidel.