

Everything I've Always Wanted To Play and More

Kimberly Stevenson, Bassoon
Gail Novak, Piano
Rachel Messing, Oboe

Student Artist Series
Recital Hall | Friday, March 27th, 2015 | 5:00 p.m.

Program

Sonata for Bassoon and Piano (1981)

I. Prelude
II. Browning
III. Lament.

John Steinmetz
b. 1951

INTERMISSION

Sonata for Bassoon and Piano op.168 (1921)

I. Allegro Moderato
II. Allegro Scherzando
III. Adagio

Camille Saint-Saëns
(1835-1921)

Concert Piece No. 1 in F minor op. 113
for Flute, Oboe, and Bassoon (1832)

Felix Mendelssohn
(1809-1847)
Arr. Albie Micklich

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

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John Steinmetz, Sonata for Bassoon and Piano (1981)

Sonata for Bassoon and Piano is a highly emotive work that is sure to change the energy of the room. Though called Sonata, this three movement piece is not in Sonata form. The first movement, Prelude, explores pitch through the utilization of pitch bends. This movement shows the bassoon as a "Strong-voiced instrument exploring powerful feelings." The second movement is a theme and variations on the William Byrd Renaissance English folk tune called "Browning (The Leaves Be Green)." This version of Browning has four voices, three of which occurring in the piano part. Beginning very simply, this movement grows and becomes brighter and more complex through the variations. The third and last movement, Lament, explores rhythm as the performer is merely given pitches and is free to play them in an improvisatory style over top of repeated chords. Played according to the mood and feelings at the moment, this Sonata lends itself to be original and authentic to each individual performer and setting. Though very technically accessible, this work requires much more from the performer and audience alike. As Dr. Albie Micklich states, "To pull off this piece, you must bear a piece of your soul to the audience". And the audience must be willing to receive it.

Camille Saint-Saëns (1835-1921), Sonata for Bassoon and Piano op. 168 (1921)

Camille Saint-Saëns was a French composer during the late Romantic time period into the 20th century. Often compared to Mozart for his exemplary compositional skills, he produced a large output of works in a variety of genres. The accessibility of his music makes him appreciated by performers and audiences alike.

Saint-Saën's Sonata for Bassoon and Piano demonstrates his aptitude for his craft as well as his expectation for virtuosity for the performers of his works. This sonata contains three movements. The first movement, *Allegro Moderato*, captivates the audience by the sheer beauty of the growing melody intertwined with the shimmering piano part. Saint-Saëns follows this gorgeous first movement with the playful and energetic *Allegro Scherzando*. The third movement is in two parts, *Adagio* and *Allegro*. The *Adagio*, the longest section of this whole piece, demonstrates longing and restraint through the melody as the bassoonist floats above a simple chord-like accompaniment. Tension builds and breaks as the bassoonist soars into the extreme ranges of the bassoon during a short cadenza-like section before transitioning to the *Allegro*. This fast paced ending brings about comic relief as it seems to not quite belong. As the last piece composed by Saint-Saën before his death, this abrupt and hokey ending left Camille Saint-Saën's outstanding career on an uplifting note (pun intended).

Felix Mendelssohn (1809-1847), Concertpiece No. 1 in F minor op. 113 (1832)

arr. Albie Micklich for Oboe, Bassoon, and Piano (World Premiere)

(originally titled: The Battle of Prague, Grand Duet for Dumpling and Pastry with cream, or Clarinet and Basset Horn, composed and humbly dedicated to Bärmann Junior by their very loyal servant, Felix Mendelssohn-Bartholdy)

Though most frequently performed by clarinet and bassoon, this piece was originally written for clarinet and basset horn. The style of this piece can most easily understood from the setting in which it was composed. As Albie Micklich writes, "The father-son clarinet duo, Heinrich and Carl Bärmann, agreed to reward Mendelssohn with his favorite dish (dumplings and pastries with cream) if he managed to composed a work for them by five o' clock in the afternoon the same day. The music was completed by the designate time, leaving the composer with a full stomach and the clarinet repertoire with a significant addition." Written in 3 movements, *ConcertPiece No.1 in F minor* implores the performers to display wide variety of flash and drama. This work, arranged for oboe and the bassoon, is charismatic, whimsical, and vibrant. Though no dumpling feast will be served upon the conclusion of our performance, I am sure the vivacity of this work will leave you equally satisfied.

Program notes compiled from the website of John Steinmetz and Oxford Music Online