

Tyler Colvin, bassoon
Rosa LoGiudice, piano
Betsy Kimew, Clarinet

2nd Masters Recital
Katzin Concert Hall | 21, January 2018 | 5:00 p.m.

Program

Sonate pour basson avec piano

- I: Allegretto moderato
- II: Allegro scherzando
- III: Adagio, Allegro moderato

Camille Saint-Saëns
(1835-1921)

Duo Concertante for bassoon and piano

- I: Recitativo
- II: Scherzo

Damian Montano
(b. 1976)

P A U S E

Three Etudes for solo bassoon

- I: Foghorn
- II: Etude No. 2
- III: Rolls

John Steinmetz
(b. 1951)

Four pieces for Clarinet, Bassoon and Piano
From *Eight pieces for Clarinet, Viola and Piano*

- V: Rumänische Melodie
- II: Allegro con moto
- VI: Nachtgesang

by Max Bruch (1838-1920)
(Arr. Albie Micklich)

Camille Saint-Saëns (1835-1931): *Sonate pour basson avec piano*

At the end of his life and career, Saint-Saëns put the efforts of his writing largely into the wind family, ending with the beautiful and vibrant, yet sojourn bassoon sonata. The first movement is a magical little moment in music, during which one singular phrase is articulated over 51 measures of cascading consonances and dissonances that showcase the broad color spectrums of the bassoon and piano together. The second movement, a Scherzo, offers us a dance upon the sweet release of our song's last breath. This Scherzo offers us a jovial yet light display of virtuosic leaps and runs that consistently drive the ensemble into a sense of perpetual motion accompanied by a lush and sweet contrasting middle section. The Adagio movement offers us a reflection. Much slower than the others, the third movement allows us an opportunity to really embrace the spaces between the notes and how those spaces are filled, much as how we reflect upon events of our lives. Finally, Saint-Saëns gives us a triumphant and exciting coda that brings us to the end of his final work.

Damian Montano: *Duo Concertante for bassoon and piano*

Damian Montano is a critically-acclaimed bassoonist and composer, centered in Los Angeles, California. Montano is a member of the Los Angeles Chamber Orchestra and has performed with many ensembles, such as the LA Philharmonic and the Pacific Symphony. His *Duo Concertante* features two movements, Recitative and Scherzo, respectively. The Recitative is deep and reflective. Montano crafts various pitch centers which function like a long tone, from which virtuosic gestures deviate, but to which the phrase always returns. The cadenza is a whirl of tumult and growth that breaks us free from the introspection and launches us into the glorious mayhem of the Scherzo. The Scherzo is a hurricane of sonorities dancing as if each note was on fire. Wild runs and lyrical phrases detract our attention from the "motor," however, the metrically piercing eighth and sixteenth notes are ever-present like a fire burning from beneath.

John Steinmetz (1951-): *Three Etudes for solo bassoon*

Oakland-born bassoonist and composer John Steinmetz grew up in Fresno and attended the California Institute of the Arts. He has composed numerous works for bassoon, including a sonata, a duet for two contrabassoons and goldfish, numerous quintet and chamber works, and three etude pieces for solo bassoon. One of his three etude pieces, *Three Etudes for solo bassoon*, begins with a multiphonic display, titled, "Foghorn." *Foghorn* begins peacefully and revs up to an explosion of excitement before returning to its state of calm peacefulness. Etude No. 2 resembles a baroque improvisation on the mode F Major, but incorporates virtuosic register leaps demanded of a modern bassoonist. Etude No. 3, titled, "Rolls," offers lyrical and rolling arches of arpeggios and lines which are executed in a quasi-aleatoric manner. Discretion is left to the performer, in part, while moving from segments of music to the next.

Max Bruch (1838-1920), (Arr. Dr. Albie Micklich): *Four Pieces for clarinet, bassoon, and piano*

Born in Cologne, Germany, Max Bruch studied music with Ferdinand Hiller, to whom Robert Schumann's Piano Concerto in A Minor was dedicated. At the age of nine, Bruch wrote a piece for his mother's birthday and was so captivated by the experience that he decided to pursue music as a career and lifestyle. Dr. Albie Micklich, our beloved bassoon professor at ASU, arranged four pieces from Bruch's *Eight Pieces for Clarinet, Viola, and Piano, op. 83* for a recital during which he showcased pieces that *should* have been orchestrated for bassoon. The three movements you will hear today feature two arias of long dulcet lines that flow seamlessly through and between each other as well as dance in triple meter that expresses conflict and resolution.

Thank you!

To my colleagues Rosa and Betsy, thank you for your collaboration and for making this moment in music so vibrant and exciting. I could not have asked for better partners in this project.

To my ASU Bassoon Studio Fam (Past and Present), it is an absolute honor and privilege to learn in an environment in which I'm surrounded by such compassionate and supportive colleagues. Your endless support and feats of talent inspire me to achieve betterness every day.

To Dr. Albie, I believe that the success of any venture begins with the right teacher. Words cannot express the gratitude I feel for all your patience, guidance, and support which have taught me so much about the bassoon and my own love for it. I could not have asked for a better pedagogue with which to study and prepare for whatever adventures the future holds.

To my Mother, thanks for always being my number one fan! Even when etude exercises sounded like a broken air horn resounding from the living room, I never had to question that someone out there was listening and proud.

To Nikki, Ma, and Pop, Thank you for your endless love and support, and for enduring my incessant ramblings about contemporary fingerings for c#'s and such.

To everyone in this room, thank you for being my friends, colleagues, and mentors. Thank you for being here today, and for sharing our love in music.