

Hsuan-Yi Yao, bassoon
Wan-Ting Yu, piano

Graduate Recital Series

Katzin Concert Hall | April 8th, 2021 | 5 p.m.

Program

Sonate pour Basson et la Basse continue, Op. 50, No. 4

Joseph Bodin Boismortier

(1689-1755)

Andante

Allegro

Sarabande

Gigue

Dr. Albie Micklich, bassoon

Concertino för Fagott och Stråkorkester, Op. 45, Nr. 4

Lars-Erik Larsson

(1908-1986)

Allegro moderato

Larghetto

Allegro molto

Portuguesa pour Basson et Piano, Op. 106

Henri Büsser

(1872-1973)

Intermission

Sonate für Fagott und Klavier, Op. 9

Gustav Schreck

(1849-1914)

Allegro ma non troppo

Largo

Allegro - Più mosso

Up and Away for Oboe, Bassoon and Piano

Alyssa Morris

(b. 1984)

Inhale/Exhale

Life on a String

Letting Go

Maja Dinger, oboe

Hsuan-Yi Yao is in the studio of Dr. Albie Micklich.
This recital is presented in partial fulfillment of the requirements of the Master
in Music Performance degree.

Hsuan-Yi Yao, bassoon | 1st MM Recital Katzin Concert Hall | April 8, 2021 | 5:00 p.m.

Joseph Bodin Boismortier: Sonate en ré mineur pour Basson et la Basse continue, Op. 50, No. 4

Joseph-Bodin de Boismortier was a French composer of many accomplishments whose works include opera-ballets, motets, secular cantatas, and chamber music. After arriving in Paris in 1723, he obtained a royal privilege as engraver and began publishing his music; by 1747 he had published more than 100 works in a variety of vocal and instrumental combinations. A major contribution to his success was his provision of eminently playable, undemanding and attractive music for moderately proficient performers, especially exploiting the pre-eminent popularity of the flute among amateurs across Europe. He was the first French composer to write a concerto for a solo instrument – a work scored for cello, viola da gamba or bassoon (1729). In the 18th century it was extremely rare for a composer to be able to make a living from the publication of his music, but Boismortier succeeded and he also wrote the first French concerto for a wind instrument (Bassoon Concerto in D Major, Op. 26 (1739)).

His sonata for bassoon Op. 50, No. 4 is constructed like other sonatas in baroque period, which consists four movements with a set arrangement of dance movements, in a slow-fast-slow-fast order. Boismortier also used anacrusis and multiple transition in this piece to confuse the audience and performers.

Henri Büsser: Portuguesa pour Basson et Piano, Op. 106 (1939)

Henri Büsser was born in Toulouse of partly German ancestry. He entered the Paris Conservatoire in 1889, where he studied organ and composition. He was then employed for a while as secretary to Charles Gounod, and received valuable advice from that composer. In 1893, he won the Prix de Rome, and on his return from Italy he began a career as a conductor. In 1921, Büsser began teaching at the Paris Conservatoire, and was promoted to professor of composition in 1931. Noted students include Prix de Rome winner Henri Dutilleul .

This work was commissioned as the 1939 Paris Conservatoire concours and was dedicated to Gustave Dhérin. As the title suggests, Portuguesa is based on popular Portuguese songs and melodies presented by the bassoon and piano in a highly ornamented and embellished fashion. It is a relatively short work but filled with eleven tempo changes, seven main meter changes, six key changes, two cadenzas, and ends on a high "E." For the ensemble, the challenge is being together yet still allowing for a lot of rubato flexibility between the players.

Lars-Erik Larsson: Concertino för Fagott och Stråkorkester, Op. 45, Nr. 4 (1955)

Lars-Erik Larsson was born in 1908 in Sweden. Studies in organ, composition, and conducting culminated in a series of youthful works that highlighted him as a composer worth watching. His style as a composer is eclectic, ranging from the late Romantic to techniques derived from Arnold Schoenberg's twelve-note system, but original in his method. He was the first Swede to write serial music since 1932. Other works of that period are post-Sibelian or neo-classical, and his output generally is characterized by variety of style. He wrote for the theatre, cinema and broadcasting, in addition to the more traditional forms of symphony, concerto, chamber and vocal music. At the end of his life,

Larsson ventured into distant stylistic realms with a handful of works written in a highly individual version of serialism, in which clusters of notes, or "interval piles," are arranged in groups. These serious and austere works were nevertheless written cheek-by-jowl with some of his most accessible and romantic music.

In Larsson's 12 Concertino Op. 45, each and every instrument of an ordinary orchestra is given a relatively demanding solo concerto, but of a modest length and with modest demands on the accompanying orchestra's technical proficiency. The idea was born when Larsson during the late 1940s was inspector of the National Association of Swedish Orchestral Societies. He then learned more about what amateurs need and can do. In his bassoon concertino, Larsson also used some special north European style's chords and musical skill, just as Sibelius, especially in the second movement, which contains more mysterious atmosphere and the natural tone color in the composition.

Gustav Schreck: Sonate für Fagott und Klavier, Op. 9 (1887)

Gustav Schreck was born in Germany in 1849. He studied at the Lyceum in Greiz, from 1863-67, where he gained some musical experience singing in the choir. After short stays, he entered the Leipzig Conservatory in 1868. After graduation in 1870, he taught at a private high school in Denmark until 1874. It was during his time in Denmark, that he met his wife, who would later write several of the texts to his vocal works. Schreck moved back to Leipzig in 1874 and in 1887 he began teaching at the Leipzig Conservatory as a music theory instructor. In 1898 he began teaching at the University of Leipzig, and was awarded an honorary doctoral degree from the university in 1909. He started to become ill in the Fall of 1917 and passed away on January, 1918. He is most known today for his piano reductions of many Bach's cantatas and other compositions.

Schreck's Sonata for Bassoon and Piano is in three movements with the melody given equally to both instruments. The piano part, however, is quite thick at times, which may require the bassoonist to play slightly louder than the marked dynamics. This composition is also one of the very few bassoon sonatas in the romantic period. In this piece, Schreck used many choral composition technique and those elements are quite similar to Wagner's works. Some research points out Schreck might be influenced by him at the time he studied in Leipzig.

Alyssa Morris: Up and Away for Oboe, Bassoon and Piano (2014)

Alyssa Morris was born in 1984. She earned her BM and MM degrees in oboe performance at Brigham Young University. Then, she continued her DMA in oboe performance with a cognate in composition at University of Cincinnati. She serves as Assistant Professor of Oboe and Music Theory at Kansas State University, and as the principal oboist of the Topeka Symphony Orchestra and Wichita Grand Opera. She has appeared as a soloist in venues throughout the United States, Scandinavia, the British Isles, and Western Europe. Her chamber music is performed extensively around the world, and has been presented at several IDRS Conferences and other double reed organization's conventions.

Up and Away is a three movement work that tells the story of a balloon. Morris believes little balloon is brought to life with effervescence, lighthearted and wonder. Commissioned by the BYU School of Music for the Sundance Trio. It was premiered at the 2014 International Double Reed Convention at New York University. In the second movement, Morris used the excerpts from Tchaikovsky's No. 4 symphony for bassoon's rhythm, and she also incorporates the jazz elements and blue scales into this movement.