



Arizona State University

# School of Music

GRADUATE RECITAL SERIES

**DON HASSLER**

**BASSOON**

Gail Novak, piano

**RECITAL HALL**

**Monday, November 22, 1999 • 5:00 p.m.**



PROGRAM

**Concerto for Bassoon, Strings &  
Basso Continuo**

Johann Friedrich Fasch  
1688-1758

1. Allegro assai
2. Andante
3. Allegro giusto

**Sonata for Bassoon & Piano (1981)**

John Steinmetz  
b. 1954

1. Prelude
2. Browning
3. Lament

*\*\*There will be a 10-minute intermission\*\**

**Toccata per Fagotto & Pianoforte (1974)**

Nino Rota  
1911-1979

**Carignane (1953)**

Jacques Ibert  
1890-1962

**Concerto in F für Fagott & Orchester**

Franz Danzi  
1763-1826

1. Allegro
2. Andante
3. Pollacca: allegretto

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This recital is given in partial fulfillment of the graduate requirements  
for the degree Master of Music in bassoon performance.

Don Hassler is a student of Dr. Jeffrey Lyman.

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ARIZONA STATE UNIVERSITY

**College of Fine Arts**

School of Music

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## EXOTIC BASSOONERY !!!

Johann Friedrich Fasch was born on April 15, 1688, in Buttelstedt near Weimar. As a boy he was a singer in Weissenfels, and in 1701 he became a Thomaner pupil in Leipzig under Johann Kuhnau. He learned to play the piano without an instruction, and he used Telemann's works to teach himself composition. In the summer of 1708 he entered the university and conducted a Collegium Musicum.

In 1711 Fasch left Leipzig, and at Naumburg at the instigation of his sovereign, Wilhelm von Sachsen-Seitz, he composed the operas *Clomire*, *Lucius*, *Verus* and *Dido*. In 1713 he moved to Darmstadt for composition instruction, where his former prefect Christoph Graupner and Gottfried Grunewald were his teachers.

The concerto at hand is preserved in a contemporary copy (score) in the Hessische Landes- und Hochschulbibliothek in Darmstadt. The year of origin and the date of a performance are not known.

John Steinmetz is a worker bee bassoonist in the great musical hive of Los Angeles, buzzing between concerts, operas, and movie soundtracks -- everything from *Tristan und Isolde* to *Leave it to Beaver*. He is principal bassoonist of L.A. Opera, he plays chamber music with XTET and Camerata Pacifica, and he tours with the Bill Douglas Trio (one of those bassoon-oriented jazz-funk-Latin-Renaissance-Afro-Irish ensembles). He has been a regular participant in the Oregon Bach Festival and a guest faculty member at the Apple Hill Center for Chamber Music.

The Sonata is in three movements and uses a glissando effect for a unifying element in the 1st and 3rd movements. This glissando is intended to imitate as closely as possible the unbroken movement of the human voice, hearing all of that musical space between the written notes. Browning is one name for the cantus firmus of the 2nd movement. A number of English Renaissance composers made consort settings of the tune. This particular version was by Elway Bevin for three viols, in which the 8-bar theme contatntly repeats, moving to a different voice each time. The gradual accelerando toward the end adds interest for the listener and increasing technical difficulty for the performers. Listen for the hemiola affects, where you will find passages with 3 against 4, 2 against 3 and even 4 against 6.

In the Lament there are two kinds of time. The piano plods ever onward with steady, unceasing pulses. But the basson plays in a slower and flexible tempo---rather like a jazz ballad-singer bends time. That is, holding back some here, and rushing there, to stretch a familiar tune almost beyond recognition.

Nino Rota (Rinaldi) was born in Milan on December 3, 1911, grandson of the pianist-composer Giovanni Rinaldi (1840-95). In 1919 he began studying the piano with his mother and solfege with A. Perlasco, and at the age of eight he composed an oratorio for soloists, chorus, and orchestra which was performed in Milan and Lillie in 1923.

Rota was well acquainted with new musical developments from his youth, during which he enjoyed a long personal friendship with Stravinsky, but he followed a quite different path in his own music. He owed his international renown largely to his scores for the cinema, many of them composed for important films (including those of Fellini, who then used no other composer). Rota died in Italy on April 10, 1979.

The Toccata performed here is a show piece for bassoon and piano that was also used as a movement in Rota's Concerto for Bassoon and Piano.

Jacques Ibert was born in Paris on August 15 1890 and died there February 5, 1962. He made important contributions in nearly all genres of composition. As a whole his work is stylistically difficult to define because the elements are, like the output itself, extremely diverse. 'All systems are valid', he said, 'provided that one derives music from them'.

The piece *Carignane* is named for a popular grape variety used in winemaking, especially in the Rhone valley and the Languedoc region of France. Perhaps the extreme rhythmic complexity of the piano part in this work has something to do with that name. Or, some might say that Ibert was partaking liberally of the ultimate product of that grape when he wrote the piece. Throughout, the piano music keeps moving with 3, 4 and 6 against the basic pulse of 2 per bar. The bassoon plays a pastoral melody over the constantly moving piano.

Franz Danzi was born on May 15, 1763, the son of the Palatine court violoncellist Innozenz Danzi. He received his first music instruction from his uncle, the music directory Carl Giuseppe Toeschi. Danzi is regarded as one of the forerunners of Romanticism. His close friend Carl Maria von Weber in particular had Danzi to thank for the basic stimulus for creating his own operatic and instrumental works.

This work in three movements comes from Danzi's years as the music director in Munich. It is a technical showpiece for bassoon yet does not abandon the appeal of lovely sounds, using all the bassoon's tonal capabilities. The concerto opens with a light and lively allegro movement full of melodic richness and harmonic colorfulness. Then follows the slow movement, a profoundly singing andante. The final movement is a witty and playful polacca, in triple time. The term "polacca" may imply a Polish polka, but this section is really more like a fast waltz and very dance-like.