

THOMAS BREADON, JR.
RACHEL MESSING
OLIVIA MOONITZ
JOEY KLUESENER
MOLLY W. SCHENCK

DMA BASSOON RECITAL
ASU RECITAL HALL
APRIL 11, 2015 • 5PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

School of Music

Program

Partita for solo bassoon
I. Preludio
II. Valse
III. Presto
IV. Aria antiqua
V. Capricietto

Gordon Jacob
(1895-1984)

Impressions for oboe and bassoon
I. Free, Contemplative
II. Tempo Rubato
III. Quick and Lively
IV. Adagio
V. Jaunty

Thomas Breadon, Jr.
(b.1988)

Sweetly Turning Sour for bassoon duet
Adam Nurre
(b.1981)

Divertissement for oboe, clarinet, and bassoon
I. Prelude: Moderato
II. Allegretto assai
III. Elegie: Grave
IV. Scherzo

Jean Françaix
(1912-1997)

****There will be a 10-minute intermission****
(You may now move to the reception in the lobby)

Creation Breadon/Schenck/Stanton

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Program Notes

Partita for solo bassoon was written by Gordon Jacob in 1970. *Partita*, along with Jacob's *Suite for bassoon and string quartet*, was dedicated to British bassoonist and musicologist William Waterhouse (1931-2007). Waterhouse was the principal of the London Symphony Orchestra, the BBC Symphony Orchestra, and a teacher at the Royal Northern College of Music.

My intention in writing *Impressions* was to present to both the audience and the performers short and simple character pieces, each leaving very contrasting mental images of people, places, or ideas. To achieve this, I not only used very different stylistic qualities in each movement, but different compositional techniques, and varying degrees of prescriptive score markings such as articulations, tempos, and dynamics. To add to the extreme shifts in comprehension the performers must face between movements, they also face the challenges of ornamentation and improvisation.

Sweetly Turning Sour was commissioned by Bill Jobert and Nora Snow on behalf of the Wright State University Bassoon Studio in the summer of 2012. The work, scored for bassoon duet, is based around a simple two-part invention which is mutated and modulated through a series of various twists and turns as the piece evolves. Please remember to silence your cell phones and behave appropriately.

(Program notes for Sweetly Turning Sour supplied by the composer, Adam Nurre).

Divertissement by Jean Françaix was written in 1941 for the Trio Andre' Dupont. It's wit, complexity, and lightness is typical of Françaix's composition style throughout his life, and that of the 20th century Parisian style.

Creation is the result of my collaboration with dancer Molly W. Schenck and spoken-word poet Tomas Stanton. It started with Molly and I receiving a grant through the Herberger Institute for Design and the Arts to contribute to the ongoing Creation Project which is promoting interdisciplinary collaboration in the arts, and the contemplation of the origins of the universe and creativity. The

project we are contributing is an amalgamation of dance, music, painting, and spoken-word poetry. While you enjoy this structured improvisation, take a moment to contemplate your understanding of the universe's origins whether it be religious, scientific, or otherwise...then try to look past it. What do we really know about our beginnings? What does this interpretation say about us as humans?