

 Herberger College  
of Fine Arts

# School of Music

Christin Schillinger, bassoon  
Damon Stevens, piano

Second Doctoral Recital  
Bassoon Student of  
Dr. Jeffrey Lyman

Tuesday, May 31, 2005  
Katzin Concert Hall  
7:30 pm

## PROGRAM

*VIII Fantasia ex F*                      Bartolomeo de Selma y Salaverde  
Composed 1638

Concerto for Bassoon                      Anselm Viola  
Molto moderato                      (1738-1798)  
Andante  
Allegro

*Soliloquies II for Solo Bassoon*                      Ruben Salazar  
Vivo e con grazia                      Composed 1996  
Tempo rubato  
Grazioso giusto

### *Intermission*

Concerto pour Bassoon                      Amando Blanquer  
Allegro                      (b. 1935)  
Andante sostenuto  
Vivo



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**Events Information: 480-965-TUNE (8863)**

## Program Notes

Through my discussions with Dr. Jeffrey Lyman regarding bassoon repertoire from beginning to present, I was intrigued that Spain, isolated from the rest of Europe by the Pyrenees, would become the birthplace of solo bassoon music. Curiosity led me to research the compositional trends in Spain over the centuries, and to prepare a recital comprised of music written or influenced by Spaniards. I found in my studies a small collection of promising music, a portion of which I now find great pride in sharing with my American colleagues. I hope to eventually follow-up this project with a trip to Spain to associate Spanish bassoon music and its history with Spanish bassoonists and their pedagogical genealogy.

### *VIII Fantasia ex F*

Bartolomeo de Selma y Salaverde was a Spanish bassoonist born in the late sixteenth century. As the son of a Madrid instrument maker, Salaverde was exposed to music early in his life and considers himself trained and educated in Spain despite his frequent travels between Venice, Austria, and Poland. The *VIII Fantasia ex F* is a part of a larger collection, *Canzoni, fantasie et correnti da suonar*. Containing the first published works for solo bassoon, this collection marks the birth of solo bassoon repertoire.

Salaverde wrote these works for himself while in Venice after completing his employment as a bassoonist for the Archduke Leopold in Innsbruck. The collection's accompanying dedication includes high praise for Salaverde's virtuosic bassoon playing. The music, with its technical demands, chromaticism, and wide range (it descends to a Bb1) lends evidence to support Salaverde's talent as a bassoonist.

*VIII Fantasia ex F* is characterized by sudden character shifts and little contrapuntal interaction. The accompaniment lays the harmonic foundation on which the bassoon lines dance.

### *Concerto for Bassoon*

Padre Anselmo Viola was employed as Conductor-composer for the Montserrat Abbey near Barcelona. Echoing the light, simple sounds of "style gallant," this concerto employs little harmonic motion and avoids the contrapuntal intricacies of the Baroque era. Traditional formal designs are utilized by Viola: The first movement is an early example of Sonata-Allegro; the second, reminiscent of the French overture in its opening double-dotted figurations; and the third, a Minuet Finale. Melodic contour is defined by ornamented triadic figures often progressing through a fifths progression.

### *Soliloquies II for Solo Bassoon*



Ruben Salazar was born in Colombia, but educated in the United States. Although he denies Mexican dance-like associations in his work, he does concede that "the constant meter changes, syncopation, and accent displacement of the first and last movements are typical of many Latin American dances." He goes on with regard to *Soliloquies II*, "In Colombia we have a very rich legacy of folklore music, such as Bambuco, Pasillo, Currulao, Cumbia and many more. They are all very syncopated dances." This work is a part of a continuing compositional project to include unaccompanied works for all the solo instruments. Currently, Salazar has composed the components for cello, bassoon, violin, oboe, clarinet and flute.

#### *Concerto pour Basson et Orchestre a cordes*

Amando Blanquer was born in 1935 and trained at the Valencia Conservatory in Spain. Primarily a student of composition, he also excelled in piccolo, flute, horn, piano, and violin. Upon his graduation from the Conservatory, Blanquer moved to Paris to study composition with the faculty of the Paris Conservatoire. He claims his greatest inspiration came from his attendance of lectures by Messaien. Blanquer's Concerto for Bassoon, his first concerto, shares Messaien's detailed attention to timbre and modal manipulation. His crisp technical style and extreme demands of the soloist are evocative of the wind writing of Poulenc and Bozza. The work is very tightly structured. Melodic kernels are announced very quickly at the beginning of each movement, only to endure extreme development as the music progresses. Recurring themes are evident, but each return is varied in rhythmic identity, counterpoint, or modal delineation. Both the solo line and the accompaniment are defined by linear ideas juxtaposed to create vertical collages. Whether the linear or the vertical aspects are to dominate is fully dependant on the occurrence of a given idea with relation to the progression of the movement as a whole. The Concerto is dedicated to Maurice Allard.

A special thanks to my mentor, Dr. Jeffrey Lyman for his endless energy and devotion to my education; my phenomenal accompanist, Damon Stevens for the exasperating amount of time that went in to learning such difficult reductions; and to the University of Nevada, Reno for financing this recital.