

Something **OLD**

Something **NEW**

Something **BORROWED**

Something **BLUE**

## Kim Stevenson

Gail Novak, Piano  
Jacob Hofeling, Continuo Organ  
Megan Demenna, Oboe

Graduate Recital Series  
Katzin Recital Hall | April 3<sup>rd</sup>, 2014 | 5:00 p.m.

### Program

Sonata Prima for Bassoon and Continuo

Giovanni Antonio Bertoli  
(c.1600-1645)

Sonata No. 1 in F minor, Op. 120, No. 1

- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto grazioso
- IV. Vivace

Johannes Brahms  
(1833-1897)  
Trans. Benjamin Coehlo

### INTERMISSION

Sarabande et Cortège

Henri Dutilleux  
(1916-2013)

Four Sketches for Oboe, Bassoon, and Piano

- I. Prelude
- II. Scherzo
- III. Arioso
- IV. Dance

Peter Hope  
(b. 1930)



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**Program Notes**

**Sonata Prima for Bassoon**

Giovanni Antonio Bertoli (c.1600-1645)

*Sonata Prima* is a baroque piece composed by the Italian composer and violinist Giovanni Antonio Bertoli. Due to a lack of records, there is not a significant amount of information about Bertoli or his compositions but we do know that he was known in Vienna as a great violinist and his works suggest that he was a bassoonist of considerable standing. He was appointed as *Kapellmeister* or director of music for the imperial court and while in this position, he composed operas, sacred, and instrumental music. In 1645, Bertoli's nine solo sonatas for bassoon and continuo titled *Composizioni Musicali di Gio* was published. This publication is significant, not only because it is the oldest known collection of solo sonatas, but also because publications containing a large number of sonatas for bass instrument with continuo are very rare during this period.

This piece can be divided into two sections or movements, both of which make full use of the instrument's abilities. This work employs theme and variation where the basic musical idea played in the first measures of each work is varied and embellished throughout the entire work. Stylistically, the early musician would have played this sonata subjectively, taking liberties throughout making the work almost sound improvised. Composed for the baroque bassoon, this work has a limited range and uses intense dynamics and though written for a less developed instrument, it is by no means less difficult. This work requires technical and musical ability that certainly challenged the early bassoonist as much as it does today.

**Sonata No 1 in F minor, Op. 120, No. 1 (1894)**

Johannes Brahms (1833-1897)

Trans. Benjamin Coehlo

Originally written for Clarinet, this work was composed by Johannes Brahms during a time period in which he was exploring clarinet's sound and colors. Brahms also produced a version for the viola with variations to better suit the instrument. Though considered to be a romantic composer, Brahms' works demonstrate his traditional values as his compositional techniques and forms are firmly rooted in those of earlier time periods. This piece is written in four movements and is highly emotive. The first movement, *Allegro appassionato*, is in sonata allegro form in F minor and uses large leaps and whirlwind runs to express passion and despair. The melody lines are traded back and forth between the piano and the solo instrument as the two play more of an equal role throughout this work. Movements

two and three are both in A-flat major and in ternary form, while movement four is in F major and in Rondo form."

Considered a masterpiece in the clarinet repertoire, this "borrowed" sonata is new to the bassoon as it was recently transcribed and recorded by Benjamin Coehlo, Professor of Bassoon at University of Iowa. Though intended for clarinet, this piece lends itself well to the bassoon. The use of vibrato and the ability of the bassoon to play large leaps with relative ease make it suitable for effectively performing this work. In many ways, the tone and flexibility of the bassoon allow it to express and portray moods and colors that a clarinet may not.

**Sarabande et Cortège for bassoon and piano**

Henri Dutilleux (1916-2013)

Henri Dutilleux composed *Sarabande et Cortège* in 1942 for the Paris Conservatory. As a more recent composition, Dutilleux was a prolific French composer known for his use of modality and craftsmanship in his compositions. Extremely critical of his own work, Dutilleux only allowed a small number of his works to be published and disowned most of his pieces composed before his Piano Sonata Op. 1 in 1946, as he believed them to be compositionally immature. Upon his recent passing in 2013, an article by Paul Griffiths in the New York Times stated, "...But his (Dutilleux's) voice, marked by sensuously handled harmony and color, was his own."

Dutilleux's originality is demonstrated through this work written for bassoon and piano. Composed in two contrasting movements, the dance-like *Sarabande* begins this piece in a mysterious triple meter. The thin French tone and color is contrasted with the playful *Cortège* that interrupts this gorgeous slow section. Defined as a funeral procession or march, the *Cortège* requires the performer to convey drama through intense articulations and dynamics. Both the *Sarabande* and the *Cortège* include cadenzas that charge the bassoonist to soar into the extreme high register of the instrument. Dutilleux's concern for detail and artistry make *Sarabande et Cortège* not only a staple piece but possibly one of the best works in the bassoon repertoire.

**Four Sketches for Oboe, Bassoon, and Piano (2003)**

Peter Hope (b.1930)

*Four Sketches* is a trio composed by the British arranger and composer, Peter Hope. Written in four movements, this piece starts with the *Prelude*, which prepares the listener for the movements to come. The *Prelude* is followed by the vigorous *Scherzo* with running eighth notes a constant throughout this playful movement, passed back and forth between instruments evoking a feeling of forward motion. The intensity does not cease in the slow *Arioso* and while gorgeous, this movement uses tension and uneasiness to draw the audience in and accomplish its musical goals. The joyful fourth movement, the *Dance*, uses mixed meter and the blues scale to create a dirty and energetic melody.

This work is thrilling for the audiences and performers alike. Peter Hope's chamber music is fresh, spontaneous, and very well crafted. Vibrant melodies and unique colors throughout each movement make each sketch equally accessible and satisfying. The combination of the oboe and the bassoon sounds create a bright and uplifting piece that is sure to be an audience favorite.

Program Notes compiled from Oxford Music Online

## Biography

Kim Stevenson is currently pursuing a Master of Music degree in Bassoon Performance at Arizona State University (ASU). Originally from Lincoln, Nebraska, Kim moved to Phoenix in fall of 2009 to pursue her undergraduate studies at ASU. Kim graduated magna cum laude with a Bachelor of Music in Instrumental Music Education in the spring of 2013.

At ASU, Kim serves as a Teaching Assistant in the Instrument Rentals Office with Dr. Michael Willson. As an active performer, she plays in the ASU Symphony Orchestra, ASU Wind Orchestra, ASU Pit Orchestra, various chamber ensembles, and as a soloist. She recently performed Mozart's *Così Fan Tutte* with the ASU Lyric Opera as the principal bassoonist.

With a background and passion in music education, Kim also works as the band director for Christ Lutheran School (CLS) in Phoenix. She teaches the beginning band, the advanced band, and private lessons in the CLS Music Conservatory. She also frequently serves as a guest double reed clinician for the Phoenix Youth Symphony and is in high demand as an adjudicator for honor bands, regional auditions, and all-state auditions within Arizona. Kim also maintains her own bassoon studio and sells reeds to bassoonists and local public schools.

Kim loves being a part of the ASU School of Music while studying under Dr. Albie Micklich. She is passionate about music, the bassoon, teaching, hiking, scuba diving, and running. As a marathoner, she constantly trains for races and recently just completed the 2014 PF Chang's Rock 'n' Roll Marathon and 2014 L.A. Marathon. Kim believes in the importance of synthesizing performance and pedagogical experiences to continue to mature as a musician. Upon completion of her Master's program, Kim plans to pursue a Doctor of Musical Arts degree with hopes of becoming a bassoon professor at the collegiate level.



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