



Folk Tunes

for a Sunny Afternoon

Brian McKee, bassoon

Final M.M. Recital

Saturday, April 5, 2014

12:00 PM

ASU Katzin Concert Hall

Featuring

Drew Quiring, piano

Meredith Hall, oboe

Brian McKee is a student of Dr. Albie Micklich



ARIZONA STATE UNIVERSITY

Today's Program

Polonaise for bassoon and piano

Ludwig Milde
(1849-1913)

Drew Quiring, piano

*Etude no. 5,
Variations on 'Streets of Laredo'* (1982)

John Steinmetz
(b. 1951)

Three Rainy-Day Barcarolles (2011)

A Dreary Mid-Morning
A Café on Rue Pergolèse
A Downpour and a Dance

Evan C. Paul
(b. 1981)

Drew Quiring, piano
Arizona Premiere

Intermission

Fünf Lieder für Fagott und Klavier (2014)

Am Feierabend
Der Lindenbaum
Das Wandern
Die Nebensonnen
Der Musensohn

Franz Schubert
(1797-1828)

Arr. Brian McKee (b. 1990)

Drew Quiring, piano
World Premiere

Trio pour piano, hautbois et basson (1926)

Lent - Presto
Andante con moto
Rondo, Très vif

Francis Poulenc
(1899-1963)

Meredith Hall, oboe
Drew Quiring, piano

Program Notes

Originally an unaccompanied concert etude, Ludwig Milde's ***Polonaise for bassoon and piano*** is based on a type of Polish folk dance with a characteristically defining rhythm, first played by the piano and then the bassoon. The bassoon's technical capabilities and sense of melodic variety are definite highlights, though it is the piano's insistent *Polonaise* rhythm that drives the dance-like nature and central focus of the piece.

A Czech composer, bassoonist, and master teacher, Milde first wrote this piece as part of his *Fifty Concert Studies, op. 26* for solo bassoon, which remains a significant part of pedagogical bassoon literature today. However, Milde did not compose the piano part for this piece, and it is suggested instead that one of his students or contemporaries orchestrated it sometime after its initial publication.

Etude no. 5 is Los Angeles-based composer John Steinmetz's fifth work for solo bassoon. The first three pieces are published together as *Three Etudes* (1974-5), while *Tango* (1976) and *Etude no. 5* (1982) are published separately. Stylistically, the piece is to be played in a solo Baroque fashion. Steinmetz adds his own contemporary twist by writing variations on the popular cowboy folk song, 'Streets of Laredo,' further encouraging the performer to add their own articulations and dynamics, and to interpret their own phrasing.

The text of the first verse is shown below:

As I walked down in the streets of Laredo
As I walked down in Laredo one day,
I spied a young cowboy, all dressed in white linen
All dressed in white linen and cold as the clay.

A recent twenty-first century chamber work, Evan C. Paul's ***Three Rainy-Day Barcarolles*** for bassoon and piano highlight's both instruments' melodic and rhythmic capabilities. Written during the composer's doctoral studies at the University of Oregon, the piece gets its inspiration from the green settings

and common weather patterns found in the breathtaking Pacific Northwest region of the United States. It was first commissioned and premiered by University of Oregon bassoonist Aaron Pergram for his final D.M.A. bassoon recital, *Made In Oregon*, in 2012, with the composer at the piano.

A barcarolle is a folk song originally sung by the gondoliers of Venice, and much of the piece is written in the "lilting" style characteristic of pieces from this region. The structure of the piece is taken from American composer Ned Rorem (b. 1923), who himself wrote a set of three barcarolles for solo piano. The first movement is inspired by Rorem's music in general, taking cues from some of his own barcarolles, while the second and third movements are inspired by French composers Francis Poulenc, Alfred Descenlos, and Pierre Sancan, for their use of highly colored triadic and octatonic writing, melodic contour, and characteristic rhythmic subdivisions.

In addition to many other works, Franz Schubert was greatly admired for composing over six hundred vocal art songs, or **Lieder** during his short lifetime, mostly about folk life in his native Germany. These arrangements are of five of my favorite Lieder, important to me because I wanted to feature the bassoon as a singing instrument portraying human voice. The role of the piano in these works helps showcase both performers as true collaborators. My goal in arranging these lieder was to bring instrumentalists some of the Romantic era's greatest vocal output, hoping that they too can identify with the immense amount of passion in the music and text of art songs. It is the premiere of these works for bassoon and piano.

Francis Poulenc's classic ***Trio pour piano, hautbois et basson*** is a standard among wind chamber repertoire. Known for its melodic variety and technical complexity, each instrument shares the roles of soloist and accompanist. Every movement contrastingly demonstrates the singing, melodic characteristics of the different instruments, as well as the rhythmic capabilities of the collective trio. The piece has quite a popular appeal because Poulenc truly gave each member of the trio opportunities to stand out as soloists in an intimate chamber music setting.