

Brittany O'Quin, Bassoon

Gail Novak, Piano
Conor Anderson, Bassoon
James Gramp, Bassoon
Martin Haub, Contrabassoon

Organ Hall | Friday April 25, 2014 | 7:30PM

Sonate für Fagott und Basso Continuo

François Devienne

- II. *Largo*
- I. *Allegro*

(1759-1803)

Strange Interlude No. 3

James Lassen

(b. 1959)

---Intermission---

Concerto for Bassoon

Noah D. Taylor

- I. *Allegro Vivo*
- II. *Grave*
- III. *Allegro Molto*

(b.1982)

Kleine Suite Nr. 1 für 3 Fagott und Kontrafagott, Op. 55

Victor Bruns

- I. *Andante con Moto-Allegro Giocoso*
- III. *Largo*
- IV. *Tempo di Valse Grazioso*
- V. *Allegro Animato*

(1904-1996)



School of Music

Program notes

Born in Joinville, France, **François Devienne (1759-1803)** was a composer, bassoonist, flautist and teacher. He was an active musician, premiering his own bassoon and flute concertos and sitting principal chair in the orchestra *Théâtre de Monsieur*. His **Sonata in F Major op. 24 No. 3** is the third of "Six Sonates pour un basson avec accompagnement de basse, Oeuvre 24". In his lifetime Devienne wrote over 300 instrumental works. A dozen flute concertos, sinfonias for woodwinds, quartets and trios for different ensembles, 12 operas, 5 bassoon concertos, 6 bassoon sonatas and 6 oboe sonatas to name a few.

James Lassen (1959) is an American composer and bassoonist. He graduated from the universities of Tennessee and Indiana where he studied composition, bassoon performance and jazz. He is currently co-principal bassoonist in the Bergen Philharmonic Orchestra, Norway. While living in New Orleans he worked with jazz greats such as Ellis Marsalis, Charles Neville, and Bobby McFerrin. The thematic material for **Strange Interlude No. 3** was derived from Lassen's improvisations on bamboo flutes, in particular, experimentations with "whistle tones" on the Japanese *shakuhachi* flute determined the use of the harmonic series scale in the first half of the piece. The middle section of the piece provides forays into a country dance and a four-part modal canon, while the theme from the opening appears again in the final section, "transformed into an aggressive, rock inspired display of bassoon technique."

The **Concerto for Bassoon** was composed in 2011 by **Noah Taylor (1982)** for Dr. Mary Stuckemeyer (who recently received her MM and DMA from Arizona State University). The first movement of the work is "lively and spirited", built on two short themes containing deliberate rhythmic motifs. The second movement is based on a fantasy and "is restrained in nature like a solemn hymn-like tune." The contrasting sections of this movement give the solo dramatic moments of musical. The third movement of this concerto follows a Sonata-Allegro form and is built around two themes. The first is rhythmical and exciting, and keeps the piece moving forward, followed by an expressive lyrical theme that is played over a beautiful harmonic progression. Thematic material in this movement is taken from all three movements of the work, ending when the melody from the first movement reappears in a fast and rousing conclusion.

Brittany has been involved with the Mesa Community College bassoon quartet for approximately four years, and the ensemble recently placed 3rd in the instrumental ensemble portion of the "Artists of Promise" competition. **Kleine Suite Nr. 1 for 3 bassoons and contrabassoon Op. 55 by Victor Bruns (1904-1996)** is a favorite piece of the group and showcases the talent of each member. The Kleine Suite Nr. 1 is the first of three works Bruns composed in this genre. Bruns' idiomatic writing for bassoon and contrabassoon makes these quartets gems of the genre. Their multiple movement construction offers various textural and timbral changes from cantabile slow movements to dramatic and energetic allegros and giocosos.