

**ALEX TOENNIGES**  
**Bassoon**

**Ka Hou Chan, piano**  
**Peter Whitehead, bassoon**

**Senior Bassoon Recital**  
**Katzin Concert Hall**  
**6 April 2014 • 7:30 pm**

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  

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ARIZONA STATE UNIVERSITY

**School of Music**

**Concerto per fagotto e orchestra (1977)**

III. Andantino – Variations

Waltz – Polka – Siciliana – Sarabanda – Galop

**Nino Rota**

(1911-1979)

**Sonata for Bassoon and Piano (2004)**

I. Moderate

II. Moderate

**David Maslanka**

(b. 1943)

-Intermission-

**Concerto in F Major for Two Bassoons and Orchestra J.B. Wanhal**

I. Allegro moderato

II. Andante grazioso

III. Allegro

(1739-1813)

**Concerto per fagotto e orchestra (1977)**

**Giovanni “Nino” Rota**

Nino Rota was a 20<sup>th</sup> century Italian composer, best known for his film scores, such as that for *The Godfather* and many Federico Fellini films. His *Concerto for bassoon and orchestra in B-flat major* was written two years before his death. It began as a single movement *Toccata* for bassoon and orchestra in 1974, and the score for the full concerto was completed in 1977. This movement is a theme (*Andantino*) and variations, all of which are in the style of classical or older dance forms (*Waltz, Polka, Siciliana, Sarabanda, and Galop*). Rota’s dramatic sense, influenced by his film music, is heard as the movement progresses through increasingly excited and distant variations. (<http://hdl.handle.net/2286/R.A.97678>)

**Sonata for Bassoon and Piano (2004)**

**David Maslanka**

David Maslanka is a contemporary American composer, who is one of the most important composers of music for winds. He is known for the extreme demands that his music puts on its performers, both technically and expressively. He lives in Missoula, Montana, where he works as a freelance composer. Maslanka uses a full range of sonorities, tone colors, and dynamics to create pieces that are intensely expressive and profound. The *Sonata* asks the performer to find her “true voice” in conveying raw and powerful emotions. In my opinion, the second movement is one of the most beautiful movements in the solo bassoon repertoire. ([davidmaslanka.com](http://davidmaslanka.com))

I’d like to dedicate this piece to a friend who has always been honest and non-judgmental and who has looked out for me during the worst and best of times.

**Concerto in F Major for Two Bassoons and Orchestra Johann Baptist Wanhal**

Johann Baptist Wanhal was a prolific Czech composer in the classical era. He spent most of his life as a freelance composer, teacher, and performer in Vienna, where he was well respected by his colleagues, including Haydn and Mozart. The influences of both Mozart and Haydn can be heard in Wanhal’s style. This is one of few concertos ever written for two bassoons and orchestra. This piece is a friendly conversation between the two bassoons, requiring the soloists to listen attentively and play off each other to communicate effectively. The first movement, *Allegro moderato*, is bold and energetic with lots of trills and assertive statements, ending with a cadenza for both bassoons. The *Andante grazioso* is slow and reflective, expressed through intimate and emotional harmonies. The final *Allegro* movement is spritely and playful and ends energetically in unison.

(<http://www.wanhal.org/wanhal>)

**Alex Toenniges** studies bassoon at Arizona State University with Dr. Albie Micklich. She is in her final semester as a National Merit Scholar, graduating with a Bachelor of Music in Bassoon Performance and a minor in German.

In addition to playing with the ASU Symphony Orchestra, Wind Ensembles, and Opera Orchestra, Alex has played with Arizona Pro Arte Ensemble, North Valley Symphony Orchestra, San Tan Orchestra, and Scottsdale Arts Orchestra. She works as a stage hand for the Phoenix Symphony, was stage manager for the Bay View Music Festival, and was the Conference Intern for the 2011 International Double Reed Society Conference. Alex's master class experience includes performances for Ebonee Thomas, Adam Trussel, Chris Brubeck's Triple Play, Aaron Brant, Sara Fraker, Jeremy Reynolds, Donna Shin, Alban Wesly, Christin Schillinger, Michael Kroth, and Benjamin Kamins.

Alex's past two summers were spent in northern Michigan at Bay View Music Festival, where she studied with Jill Marderness of the Arizona Opera. At Bay View, Alex was part of four different woodwind quintets, in addition to the orchestra for Verdi's opera *Falstaff* and the Bay View Festival Orchestra.

Alex grew up in Bloomfield, Michigan, where she studied bassoon with Robert Williams of the Detroit Symphony Orchestra (DSO), and actively participated in the DSO's Civic Youth Ensembles for six years.

In addition to her passions for music and German, Alex enjoys hiking and backpacking. She has a great interest in the Feldenkrais Method® of Somatic Education. She has spent the past two years studying Feldenkrais® with Rich Goldsand and plans to continue this path of study.

In the fall, Alex will be a Master's student at Ball State University in Muncie, Indiana, where she will study with Dr. Keith Sweger and serve as the bassoon studio graduate assistant. After graduating from ASU and Ball State, Alex will pursue a career playing bassoon in an orchestra or chamber music setting and maintaining a private studio.

For more about Alex, visit her website at [toennigesbassoon.weebly.com](http://toennigesbassoon.weebly.com).