



# *Things my Mother Told me*

*Jordanna Matlock, bassoon*

*Gail Novak, piano*

*Mary Cook, oboe*

*Jayson Davis, trumpet*

*Scott Gleason, drums*

Senior Bassoon Recital

ASU Recital Hall

Friday April 10<sup>th</sup>, 2015 - 7:30 pm



**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

School of Music

*-Program-*

Concerto in Bb Major for bassoon and piano

Wolfgang Mozart (1756-1791)

- I. Allegro
- II. Andante ma Adagio
- III. Rondo

Gail Novak, piano

Trio pour piano, hautbois et basson

Francis Poulenc (1899-1963)

- I. Presto
- II. Andante
- III. Rondo

Mary Cook, oboe  
Gail Novak, piano

*-Intermission-*

Romance for bassoon and piano op. 62

Edward Elgar (1857-1934)

Gail Novak, piano

Take the A Train

Billy Strayhorn (1915-1967)

arr. Jordanna Matlock (b. 1993) and Jayson Davis (b. 1991)

Jayson Davis, trumpet  
Scott Gleason, drums

Kol Nidre

Maxwell Bruch (1838-1920)  
arr. Conor Anderson (b. 1987)

Gail Novak, piano

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

*"Don't take yourself so seriously!"*

The Concerto in Bb Major by Wolfgang Amadeus Mozart is *the* standard in bassoon repertoire. Mozart wrote the Concerto in Bb Major in 1774 when he was only seventeen years old. Little did he know, almost 200 years later, it would be *the* most famous bassoon concerto and required for every major audition. Because of its status, the way a bassoonist plays certain segments can be very controversial but after all the politics, it is truly a masterpiece.

*"Let your freak flag fly."*

The Trio for piano, oboe and bassoon by Francis Poulenc is a fun, episodic piece in that there is a wide variety of dynamics that change abruptly. The most common articulation in the music is *sec*, meaning dry. The instrumentation of the oboe and bassoon works well to create this "cartoony" sound. The piece has three movements: Presto, Andante, and Rondo. The wind cadenza, found in the first movement returns as the coda in the third movement, which reminds the listener of the fun interjections of life.

*"Do as I say, not as I do!"*

Romance in D minor op. 62 by Edward Elgar, is a short work originally for bassoon and orchestra. This piece was composed for the principal bassoonist of the London Symphony Orchestra, Edwin F. James. At the premiere in 1911, Elgar himself conducted. This piece was composed in between his two largest works, Violin Concerto in B minor and Symphony no. 2 in Eb Major op. 63. The Romance for bassoon is "contrastingly short and gentle" in comparison to these large works. The Romance is filled with lush chords in the piano part and wonderfully long phrases for the bassoon that makes it extremely romantic to play.

*"Bring a jacket, you'll catch cold!"*

"Take the A Train" written by Billy Strayhorn is originally for jazz orchestra. As the title suggests, the melody and timbre changes mimics a subway train. Even though I am a bassoonist, my increasing interest in jazz led me to explore how my instrument could fit into this genre. After enjoying this jazz standard, I decided to arrange it for bassoon and trumpet. Once I got the "feel" right, the train-like melody became easier to play and I found my inner jazz musician.

*"It's good to look back, just don't get stuck."*

Kol Nidre meaning "all vows" in Aramaic, is a Jewish prayer that is chanted in synagogue before the beginning of every evening service on Yom Kippur (the Day of Atonement). In Reform Judaism, it is tradition to perform this piece written by Maxwell Bruch on cello and piano. I believe the bassoon's amazing range translates well into portraying this mournful melody with some *hatikvah* (hope) sprinkled in.

Originally from the sunny state of California, *JORDANNA "JORDIE" RACHAEL MATLOCK* is a senior at Arizona State University in Tempe, Arizona where she is pursuing a Bachelors of Music in Bassoon Music Performance at the Herberger Institute for Design and the Arts. Jordie moved to Arizona and willingly became a desert rat, leaving the beaches of San Diego California, specifically to study bassoon with Dr. Albie Micklich.

In the sixth grade, Jordie joined the beginning band on alto saxophone. By request of the band director, Leroy Lane, she switched to bassoon at the end of that year, with a promise of being able to audition for the Jazz band on sax, but it was love at first note. The bassoon became her primary instrument and she began studying privately with Danette White. She made a promise to herself to continue to study music.

After completing her undergraduate degree in Bassoon Music Performance, Jordie will be returning to ASU to pursue a Masters in Music Performance with a discipline in Music Business, and will be the teaching assistant for Dr. Solis, Professor of Ethnomusicology. It is Jordie's dream to open up her own music venue where she can perform and promote the very same music that has brought her this far.

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