

Rittika Gambhir, bassoon
Neilson Chen, piano
Ruchika Gambhir, oboe
Angelese Pepper, cello
Triston Kosloske, string bass
Nicolette Zillich, drumset
Alex Mancino, piano

Student Recital Series
Recital Hall | April 15, 2017 | 5.00 p.m.

Program

Trio Sonata in F Major

Affettuoso

Vivace

Adagio

Allegro

Friedrich Wilhelm Zachow

(1663-1712)

Concerto in B-flat Major, K.191

Andante ma Adagio

Rondo: tempo di menuetto

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

Concerto for Bassoon and Orchestra

Largo

Rondo: Allegretto

Gioachino Rossini

(1792-1868)

Jazz Suite

Energetic

Moderate Jazz Waltz

Slowly with Expression

Animated

With Spirit

Ken Cooper

(c. 1935)



School of Music

Trio Sonata in F Major

Friedrich Wilhelm Zachow

Zachow was an accomplished organist, composer and teacher and, although he had a successful career of his own, he is perhaps best known as one of Handel's first teachers. For most of his life, he held a position as organist at the Marienkirche in Halle (Handel's birthplace), where he also directed musical performances and composed new works for the choir. Among Zachow's works, two dozen cantatas and some keyboard pieces survive. The Trio Sonata in F major on this evening's program is one of the only surviving works of this genre associated with Zachow.

Concerto in B-flat Major, K.191

Wolfgang Amadeus Mozart

Mozart was eighteen years old when he wrote the Bassoon Concerto, K.191. Even though he was just a teenager, there is nothing immature or naive about his writing. He fully exploits the capability of the bassoon—even though at that time the bassoon had only four keys. The second movement is all about melody. Mozart used a tune that he wrote when he was only eight years of age, and then used again in the touching aria *Porgi Amor* in his comic opera *The Marriage of Figaro*. The final movement is a rondo, featuring a main theme with a lilting dance rhythm that alternates with contrasting episodes for woodwinds and strings.

Concerto for Bassoon and Orchestra

Gioachino Rossini

Gioachino Rossini established himself through opera, and after two decades of unparalleled success in the genre he took early retirement (aged 37) and only in the late 1850s did he surrender his pre-eminent position in Italian operatic life. Although its authorship is unconfirmed, the concerto has been attributed to Rossini on the basis of an obituary published in 1893 for Nazzareno Gatti (a bassoon student at the Liceo during the 1840s) who claimed the composer had written the work for him. More recently a priest, Giuseppe Greggiati, discovered the concerto amongst a collection of nineteenth-century manuscripts in a library near Mantua and, despite its annotation by several hands, credited the concerto to Rossini. The concerto may have been written around 1845 as a "*concerto da esperimento*" (an examination concerto) for Nazzareno Gatti and performed by him for his final test at the Liceo.

In a dramatic shift to an unexpected shift to the key of C minor, the central *Largo* inhabits a Mozartian eloquence, its gentle theme culminating in a brief cadenza which leads directly to an ebullient *Rondo*. The change of metre and key (F major) underpins an infectious humour in a movement that poses considerable technical challenges. Even if the authenticity of this concerto is uncertain there is little doubt as to the work's rhythmic impetus and melodic charm.

Jazz Suite

Ken Cooper

Ken Cooper, pianist, composer, and arranger has over 100 published compositions in print. He taught music at Graceland College and in public schools, and was active in professional music entertainment productions.

Jazz Suite for Bassoon, Drum set, Piano, & Double Bass is a five movement work in a swing, jazz style, and is very appealing and playable.

Notes by Alan Hawkins



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