



# The Never Ending Tour: Pilot

**Jordanna Matlock, bassoon**

Olga Kim, piano

Aspen Bingham, dancer

Reid Riddiough, guitar

Jayson Davis, trumpet

Felix Herbst, violin

Ben Hedquist, bass

April 21<sup>st</sup>, 2017 at 7:30pm  
Organ Hall at ASU School of Music

## Program

Journey in a Small Room

Josh Wagner

Sonata for bassoon and piano

John Steinmetz

Prelude

Browning

Lament

Olga Kim, piano

## Intermission

Lauro for Bassoon

Antonio Lauro

Vals Venezolano #1 – Tatiana

arr. Paquito D’Rivera

Vals Venezolano #3 – Natalia

Carora

Aspen Bingham, dancer

The Seasons: July

Ben Wendel

Reid Riddiough, guitar

Poetry from the album Déjà vu

Crosby, Stills, Nash and Young

Déjà vu/Carry On/Questions

Crosby, Stills, Nash and Young  
arr. Jordanna Matlock/Jayson Davis

Jayson Davis, trumpet

Felix Herbst, violin

Ben Hedquist, bass

**Sonata for bassoon and piano by John Steinmetz** is a piece containing strong emotions. Steinmetz, a bassoonist himself, wanted to write this piece to exemplify the compositional strengths of envied composers such as Schubert’s lieder, Mahler’s arching string lines and the overall intensity of Romantic chamber music.

Steinmetz translates this to bassoon with many careful compositional choices such as the prevalent *glissandi* in the bassoon part, the contrasting piano lines in the first and third movements and baroque style writing in the second movement. **Prelude, Browning and Lament**, create a beautiful yet extremely mournful piece. As Steinmetz said himself, “I often have trouble ending my compositions with a cheery finale; many of my pieces conclude with a slow movement. Who can say how much this has to do with *my* temperament or stage of life, *and* how much it has to do with the state of our world?”

Guitar legend **Antonio Lauro** was born in 1917 in the city of Bolivar, Venezuela. He began composing in the 1930’s and spent most of his life in South America. At the time of his death in 1986, Lauro had composed many original works including *this piece*; each waltz written for a family member or friend.

**Paquito D’Rivera**, a clarinetist/saxophonist born in Havana, Cuba, used these famous guitar solos and arranged them for bassoon. He has made his career as a classical/ jazz musician channeling his Latin influence. These unaccompanied bassoon waltzes are extremely difficult to perform. The huge leaps in the bassoon part are supposed to emulate two different lines being played simultaneously, which a common guitar technique. I have chosen these three waltzes because of their contrasting styles. The first **Tatiana**, a beautiful waltz, the second **Natalia**, a two sectioned piece full of leaps, and the third **Carora**, a flashy fast waltz.

**The Seasons Project by Ben Wendel** is a collection of twelve songs, each one dedicated to a musician that Wendel himself admires. Known as the saxophonist in the band Kneebody, Wendel fell in love with Tchaikovsky's twelve piano pieces entitled "The Seasons" (1876) each movement written for a different month. Wendel decided to emulate this project idea. This movement entitled *July*, is dedicated to Julian Lage, an American jazz guitarist. In this movement Wendel made the decision that the bassoon would be the best timbre for this duo. *July*, is a simple melody with solo sections that give the guitar and bassoonist an opportunity to play over the chord progressions.

**Crosby, Stills and Nash** is one of the greatest folk rock groups and was extremely popular in the 1960's. The band is made up of singer-songwriter David Crosby, Stephen Stills and English singer-songwriter Graham Nash. (They were also known as Crosby, Stills, Nash and Young when they were joined by Canadian singer-songwriter Neil Young who was an occasional fourth member.) All members were already international superstars when they came together to make this unstoppable group.

I used two tunes, *Déjà vu* and *Carry On/Questions*, from their most famous album *Déjà vu* to compose my arrangement. I chose this strange quartet instrumentation to emulate the vocal sounds of the singers. For example, the trumpet solos often imitate Stephen Still's well-known scatting and the violin plays in a high register to imitate Graham Nash's famously high voice. It was important to me that the arrangement was historically accurate to their performance practice and that the feel of a live rock band is present. This is my favorite arrangement to date and I hope you enjoy it!