

# Gabrielle Hsu, bassoon

Student Recital Series  
Katzin Concert Hall | March 14, 2018 | 5:00 pm

## Program

*Suite Cantando* (2006)

I. Sambata

IV. Cantabile

V. Bebop Capriccio

Bill Douglas

(b. 1944)

*Caitlin Kierum, clarinet*

*Yiqian Song, piano*

*Contrastes III* (1977)

I. Moderato

VIII. Allegretto

VII. Allegretto

Eugène Bozza

(1905-1991)

*Matt Fox, soprano saxophone*

*Riptide* (2009)

Theresa Martin

(b. 1979)

*Julia Lougheed, clarinet*

*98 Skidoo* (2003)

Paul Hanson

(b. 1961)

*Evelyn Jones, bassoon*

*Trio pour hautbois, bassoon et piano* (1926)

I. Presto

II. Andante

III. Rondo

Francis Poulenc

(1899-1963)

*Isaac Miller, oboe*

*Yiqian Song, piano*

**Bill Douglas** (b. 1944) is a Canadian composer and multi-instrumentalist. He earned a BA in music education from the University of Toronto, and master's degrees in bassoon performance and composition from Yale University. He has written many chamber works featuring the bassoon, including two Partitas for bassoon and piano, two trios for oboe, bassoon and piano, and three volumes of Eight Lyrical Pieces for bassoon and piano.

Although trained as a violinist, French composer **Eugène Bozza** (1905-1991) is most well-known as a prolific composer of solo and chamber wind music. Two of his compositions for bassoon and piano, *Récit, Sicilienne et Rondo* (1935) and *Fantaisie* (1945) were used in the famous Paris Conservatoire *concours*.

“He is a performer's composer, in that the music is well written for the instrument, is challenging to play and enjoyable to rehearse. He is the listener's composer since the music is always interesting, and has a familiarity of melody and tonality that even the untrained ear can enjoy.” – Dr. Norman Heim, clarinetist

**Theresa Martin** (b. 1979) is a composer, teacher and performer who holds degrees in composition and clarinet performance from the University of Michigan and Arizona State University. This piece was commissioned by ASU wind faculty Dr. Robert Spring and Dr. Albie Micklich, who premiered it at ASU on September 12, 2009.

*Notes from the composer:* “The definition of a riptide is a narrow, powerful current of water flowing directly away from shore. This rapid outgoing channel of water flattens incoming waves, luring unsuspecting swimmers with their calm appearance. Often sudden and unexpected, they move swiftly along the surface of the water, pulling swimmers straight out into the ocean. The key to survival is to swim out of a riptide, not against it, by swimming parallel to shore. In this piece, I tried to capture some of these characteristics of a riptide. Often when faced with life's many challenges, one can be easily swept into the ocean of uncertainties. This piece is about the strength and perseverance required to overcome life's unexpected riptides.”

**Paul Hanson** (b. 1961) is an American bassoonist and saxophonist who has performed and recorded with artists such as Béla Fleck, Peter Erskine, Ray Charles, Eddie Money, Boz Scaggs, and many more. He received a BM in bassoon performance from the San Francisco Conservatory of Music, where he studied with Stephen Paulson.

*From the composer's website, paulhansonmusic.com:* “Paul Hanson's musical journey is a testament of fearless dedication to craft and creativity. Over the last 20 years, Paul has rewritten the rulebook and set new standards for what is possible on this most classical of woodwind instruments. Paul's repertoire encompasses musical aspects of all modern styles of improvised music. From his roots as an award-winning classical bassoonist and jazz saxophonist - Paul has sought to expand the lexicon of the bassoon while creating a unique musical voice.”

**Francis Poulenc** (1899-1963) was a member of the famous *Les Six*, a group of French composers who were inspired by Erik Satie and worked together in Montparnasse in the 20<sup>th</sup> century. The other members were Darius Milhaud, Arthur Honegger, Georges Auric, Louis Durey, and Germaine Tailleferre.

As a young composer, Poulenc was at odds with the establishment and struggled to find a teacher. In 1917, he visited Paul Vidal (then the principal conductor of the Opéra-Comique) in hopes of studying with him and received the following reaction to his manuscript of *Rapsodie nègre*: “Your work stinks, it is ridiculous, it is merely a load of balls. You are trying to make a fool of me with these parallel fifths everywhere. Ah! I see that you are running with Stravinsky, Satie, and company. Well then, good day!”