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Senior Recital

David Haskill

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The Chapman Woodwind Sextet

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CHAPMAN UNIVERSITY
School of Music

presents a

Senior Recital

David Haskill, bassoon

Assisted by:
William Trusten, piano
The Chapman Woodwind Sextet

May 21, 1995
8:00 P.M. • Salmon Recital Hall

Program

Suite No. 3 in C Major
BWV 1009

J. S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree 1 & 2
Gigue

David Haskill, bassoon

Concerto for Bassoon and Piano
in B-flat Major, K. 191

W. A. Mozart
(1756-1791)

Allegro
Andante ma adagio
Rondo, Tempo di Menuetto

William Trusten, piano

Intermission

Concerto for Bassoon and Piano
in F Major, Op. 75

C. M. von Weber
(1786-1826)

Allegro ma non troppo
Adagio
Rondo, Allegro

Sextuor
pour piano, flute, hautbois, clarinette, basson, et cor

F. Poulenc

(1899-1963)

Allegro vivace
Divertissement
Finale

J.S. BACH, SUITES FOR UNACCOMPANIED VIOLONCELLO



o ancient documents have survived to provide us with information on the genesis, purpose or performance of the six Suites for unaccompanied violoncello. Even the autograph has disappeared and we only know the works through manuscript copies -- the earliest one, no doubt dating from a few years after their composition, being in the hand of Anna Magdalena Bach and entitled 6 Suites a Violoncelle solo senza basso composées par Sr. J. S. Bach, Maître de Chapelle. But it has long been assumed that they saw the light of day during the early years of Bach's stay at Cöthen, as Kapellmeister at the Court of Prince Leopold, i.e. round about 1718-1720. However, the first edition was not published until 1825, under the title "Six Sonatas or Studies for violoncello."

Suite No. 3 in C major

This suite consists of a lofty Prelude, in the style of an organ prelude: a swell of waves, with the melodic motifs forming on their crests, before the furious final coda. The Allemande is brought to life by figures of thirty-second notes. It is followed by a perfectly regular Courante, hardly leaving time to touch the ground. The Sarabande is the longest one in the Suites and also the most polyphonic; it is written for two voices, but a third and sometimes a fourth are implied (on cello this is difficult to achieve but on bassoon without the aid of open strings...well, you be the judge!) The folk tone of the first Bourrée has earned it well-deserved fame; the second one is in minor. The Suite ends with a stunning Gigue.

W. A. MOZART CONCERTO FOR BASSOON AND ORCHESTRA IN B-FLAT MAJOR, KV 191



ozart was still in his teens when he wrote the Bassoon Concerto K.191 (dated Salzburg, 4 June 1774), and the work is all the more remarkable for having been composed for an instrument only recently developed. Granted the long psychological history of the double reed, the bass members of the family were nevertheless all relatively recent interlopers. Indeed it was only with the bassoon's immediate predecessor, the dulcian, that some degree of emancipation from the more pedestrian function of bass-support into the world of melody became possible; and the progress of the instrument through the 17th century, and through the perhaps still written for the dulcian rather than the bassoon proper, is characterized by this "discovery" of melody. In a sense, this emergence, together with the parallel emergence of the classical oboe in the later 17th and 18th centuries, is symbolic of the acceptance of the double reed into "art music", into polite society. The aulos has been brought indoors, the wild and the passionate have been tamed by harmony, the crude and the banal civilized by melody.

None of this, of course, is overt. But listen, for instance, to the opening entry of the bassoon in the first movement of K.191, how Mozart's intuition within the eight-bar phrase balances the sumptuousness of the arpeggio figure with the refinement (graced with fitting appoggiaturas) of the answering phrase, up in the singing tenor register. Or how the height *cantabile* lines of the idyllic slow movement are punctuated from time to time with those low bass interjections, just *sufficiently* rude to nudge the unconscious memory, but incorporated with such skill that the spell is not broken. Or how Mozart, in the last movement, takes the minuet, surely the dance measure which above all epitomizes 18th-century refinement, and allows the solo instrument to scamper over it with just enough irreverent display to confirm publicly its newly emerged personality, but not so much as to breach etiquette. (Woodley, *Die Bläserkonzerte*, Deutsche Grammophon. p8)

CONCERTO FOR BASSOON AND ORCHESTRA IN F MAJOR, OP. 75



Weber's Bassoon Concerto was written in November 1811 at the request of Georg Friedrich Brandt, bassoonist of the Munich Court Orchestra. For eleven years this Concerto was performed only by Brandt. In 1822, Weber revised his parts of his score and released it for publication in the form that we hear it today. Each of the Concerto's three movements skillfully exploits a particular aspect of the bassoon's character: the strong, dotted march themes of the opening movement, the cantabile linear writing of the slow second movement, and the bucolic vigor of the staccato passage work in the Rondo Allegro.

FRANCIS POULENC SEXTOUR POUR PIANO, FLUTE, OBOE, BASSOON, & HORN



The Sextet presents a similar stylistic approach to Poulenc's Trio, for Piano, Oboe, & Bassoon. Here the Stravinskian references to the Concerto for Piano and Wind Instruments (1924), are unmistakable. Although not as popular as his Trio there is clearly a sense of spontaneity that gives this work a vitality that is unquestionably Poulenc.

The outer sections of the first movement abound in energetic, bustling writing. The slower, more lyrical middle section of the movement begins with an expressive, rather chromatic theme which Poulenc later employs extensively in the finale. Poulenc effectively uses each of the instruments in the sextet in both soloistic and supportive roles to create an energy that clearly his own.

The slow movement, presents a main theme reminiscent of Mozart's C major Piano Sonata K.565 and its subsequent air of popular-song jollity finishes the second movement. A blend of pathos and humor are key to the Finale, combining many of the ideas from the first two movements to end his largest wind work ends on a retrospective tone. Some critics have said that the extensive revisions made to the Sextet left their mark upon the spontaneity of music; a complaint that I find unfounded. Listen and see if you agree.

The Woodwind quintet, with the aid of Tom Caffari on piano began working on the Sextet at the end of November and it has proven to be a challenging and rewarding endeavor for us all. Tonight marks the seventh performance that the group has given of this work and I would like to thank them publicly for all of their hard work and talent in putting this together. ☺

I would also like to recognize efforts of my teacher John Campbell in helping me prepare for this evening. His guidance and patient council over the past three years has opened my eyes, ears, and heart to a higher understanding of what it is to be a bassoonist and a musician. For all of this he has my undying gratitude.

Chapman Woodwind Sextet

Debi Jaramillo • flute

Gina Vanides • clarinet

Amy Maier • horn

Leslie Stone • oboe

David Haskill • bassoon

Thomas Cuffari • piano