

Mathew Hailey, Bassoon Gail Novak, Piano

Student Recital Series

Organ Hall | April 13th, 2019 | 7:30 p.m.

Program

Mozart Bassoon Concerto in B-flat Major, K. 191 Wolfgang Amadeus Mozart
I. Allegro (1756-1791)
II. Andante ma Adagio
III. Rondo: Tempo di Menuetto

Sixteen Waltzes for Solo Bassoon Francisco Mignone
Aquela modinha que o Villa não escreveu (1897-1986)
Valsa Improvisada

Intermission

Bassoon Concerto in g minor František Jiránek
I. Adagio- Allegro (1698- 1778)
II. Adagio
III. Vivace

Recit et Allegro Noël Gallon
(1891-1966)

Delta Jukebox Peter Schickele (1935-)
1. Meadow Music
2. Bearsville Bounce

Rittika Gambhir, Bassoon

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Wolfgang Amadeus Mozart (1756-1791)

A talented musician who lived a short life, Mozart has remained very popular since his time and became one of the greatest influences of Western classical music after him. His hundreds of works include operas, symphonies, choral works, chamber music, and concertos.

The *Bassoon Concerto in B-flat Major* was completed in 1774 by an eighteen-year-old Mozart. It is the first concerto he ever wrote for a wind instrument. Today, this concerto has become arguably the most standard work in the bassoon repertory. The first movement begins with a grand introduction from the orchestra and follows a sonata form that showcases agility and sensitivity. The second movement features a soft, lyrical melody, a theme which is later found in Mozart's opera *La Nozze di Figaro*. The last movement is a playful rondo that shows the bassoon's exceptional ability to change color.

Francisco Mignone (1897-1986)

Francisco Mignone was born in São Paulo, Brazil to an Italian flutist father. He honed his musical skill from a young age playing in *choro* bands, a form of Brazilian popular music. He went on to study music in São Paulo and later in Milan, Italy, ultimately returning to Brazil to teach and compose. Although he had an ability to write in numerous styles, a great deal of his compositions are based in Brazilian music traditions, from which he often borrowed folk melodies.

The *Sixteen Waltzes for Solo Bassoon* were written with French-Brazilian bassoonist Noël Devos in mind, originally for a series of recitals titled *Em Tempo de Valsa*. The organizer of the recitals, pianist Irany Leme, called upon Mignone to write waltzes for Noël Devos, a good friend, because previously, there had been nothing like it written for bassoon.

František Jiránek (1698- 1778)

The composer-violinist František Jiránek was born in Northern Bohemia (present day Czech Republic) to servants of the Counts of Morzin. As he grew older, he was a musician for the Counts of Morzin as well. Václav Morzin, a supporter of Italian composer Antonio Vivaldi (for whom the famous *Four Seasons* was dedicated) and his very own Prague ensemble, sent Jiránek to Venice to further his skills in music. It is very likely that Jiránek studied with Vivaldi during this time, and this is further supported by their similar style, almost identical at times. In fact, some works which were thought to have been written by Vivaldi have recently been rightfully attributed to Jiránek.

The *Bassoon Concerto in g minor* was recently discovered by musicologists and shows Jiránek's ability to write for the bassoon with great sensitivity to its unique timbres, which is very notable in the wide ranges used in the first and third movements. In the second movement, there is a sensibility for simple lyricism that is also a mark of Vivaldi's beautiful slower works.

Noël Gallon (1891-1966)

Born in Paris, Noël Gallon was known for being a composer and teacher at the Paris Conservatory. Strangely, it is unknown if his full name is Noël Gallon or if his last name is Noël-Gallon. He was taught largely by his older brother, who also taught at the Paris Conservatory. Noël Gallon produced choral works, chamber music, and orchestral works over his long time with the Paris Conservatory. He taught a number of musicians who went on to have very famous careers. Two of them, Marcel Bitsch and Henri Dutilleux, also have notable works in the bassoon repertory.

Recit et Allegro was written as a *Solo de Concours* in 1938, a piece used in competition for the students of the Paris Conservatory. As such, this short piece includes a lot of variation with room to demonstrate expressive ability, lyrical playing, and agility.

Peter Schickele (1935-)

Peter Schickele is an American composer from Ames, Iowa. He is well-known for his satirical compositions, many of which are written under the name of a made-up persona named P.D.Q. Bach. He also has had hundreds of serious commissions from ensembles spanning far and wide, and has produced music for film (*Silent Running* among others) and television (work for Disney *Fantasia*, *Sesame Street*, documentaries and commercials) as well. He also hosted a music themed radio show, *Schickele Mix*, which won ASCAP's Deems Taylor Award. He studied at Swarthmore College ("having had the distinction of being the only music major") and later at The Julliard School of Music. His teachers include Sigvald Thompson, Roy Harris, Darius Milhaud, Vincent Persichetti, and William Bergsma.

A bassoonist himself, Peter Schickele has composed a number of playful works for bassoons including *Delta Jukebox*, which is collection of three movements in blues form. The inspiration for the piece comes from Schickele's love of the sound of two bassoons and the delta of the Mississippi River, "traditionally thought of as the birthplace of the blues".