

SENIOR RECITAL

Friday April 19, 2024

Recital Hall

7:30 p.m

KATELYN THOMAS, BASSOON
LUKE TURNER, PIANO

PROGRAM

Concerto in A minor, RV 497

Allegro molto
Andante molto
Allegro

Antonio Vivaldi
(1678-1741)

Concerto in F major, Op. 75

Allegro ma non troppo
Adagio
Rondo

Carl Maria von Weber
(1786-1826)

Bassoon Sonata, Op. 168

Allegretto moderato
Allegro scherzando
Molto adagio – Allegro moderato

Camille Saint-Saëns
(1835-1931)

Mathematics: Sonata for Bassoon and Piano

Geometry
Trigonometry
Integral Calculus

Alyssa Morris
(b. 1984)

UPCOMING EVENTS

Tuba Ensemble Concert

Friday, April 19
7:30 p.m., Concert Hall

Reese Hunter, soprano

Saturday, April 20
1:30 p.m., Recital Hall

Tiffany Nishibun, soprano

Saturday, April 20
1:30 p.m., Recital Hall

Zumanah Kamal, violin/soprano

Saturday, April 20
3:30 p.m. Recital Hall

Junru Chen and Chang Miao, piano

Sunday, April 21
3:00 p.m., Concert Hall

Connor Baggette, bass trombone

Sunday, April 21
3:00 p.m., Recital Hall

Walker White, bass trombone

Monday, April 22
5:30 p.m., Recital Hall

Campus Orchestra Concert

Monday, April 22
7:30 p.m., Concert Hall

Jake Pietroniro, viola

Tuesday, April 23
7:30 p.m., Recital Hall

Contemporary Ensemble

Tuesday, April 23
7:30 p.m., Room 1003

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PROGRAM NOTES

Vivaldi - Concerto A minor

Antonio Lucio Vivaldi (1678-1741) was an Italian composer, violinist, and impresario of music throughout the Baroque period. Vivaldi composed many instrumental concertos for a variety of instruments, including bassoon. Not only did he write what is thought to be the first ever solo concerto for bassoon, but composed a total of 39 concertos for the instrument. Many of his concerti were meant to be played by his students at the all-female music ensemble of the Ospedale della Pietà, a home for abandoned children. Vivaldi's Concerto in A minor is broken into three movements, highlighting the explicit contrast of technicality and musicality of the bassoon with added Baroque ornamentations by the performer.

Weber - Concerto

Carl Maria von Weber (1789-1826) was a German composer, conductor, pianist, guitarist, and critic of the early Romantic period. Best known for his operas, he was a crucial figure in the development of German Romantic opera. Weber's Concerto for Bassoon in F Major was composed in 1811 for Munich court musician Georg Friedrich Brandt, and then revised in 1822. The concerto was one of two pieces written for bassoon by Weber, the other being Andante and Hungarian Rondo. His concerto highlights aspects of operatic music through three contrasting movements: Allegro ma non troppo, Adagio, and Rondo: Allegro. Weber's talent for characterization is well represented throughout this work by capturing a cocky and triumphant first theme, a calm and reflective second theme, and qualities of seriousness, dignity, and power to finish the work.

Saint-Saëns - Sonata

Camille Saint-Saëns (1835-1921) was a French composer, organist, conductor, and pianist of the Romantic era. His best-known works include Introduction and Rondo Capriccioso (1863), the Second Piano Concerto (1868), Danse macabre (1874), The Carnival of the Animals (1886), and many more. Saint-Saëns was a musical prodigy, making his concert debut at the age of 10. After studying at the Paris Conservatoire, he followed a conventional career as a church organist and eventually became a freelance pianist and composer in demand throughout Europe and the Americas. His Bassoon Sonata in G major (1921) is one of his last works and is the last of the three sonatas that Saint-Saëns composed for wind instruments (others being oboe and clarinet). These works were part of Saint-Saëns's efforts to expand the repertoire for these instruments and give them a chance to be heard. The work consists of three distinct movements: Allegro moderato, Allegro scherzando, and Molto adagio – Allegro Moderato. This particular work is famous for its quasi-ending during the last chord of the Molto adagio section during the third movement; then drastically changing character towards the lively Allegro Moderato section, hinting to the final ending.

Morris - Mathematics

Alyssa Morris (b. 1984) is an American composer and oboist at large. Dr. Morris has attended Brigham Young University and the University of Cincinnati College-Conservatory of Music under the study of Dr. GERALYN GIOVANNETTI, MARK OSTOICH, DWIGHT PARRY, and LON BUSSELL. As a composer, Dr. Morris has been commissioned to write music for multiple faculty quartets and trios, as well as solo works, duets, and large ensembles. *Mathematics: Sonata for Bassoon and Piano* is a three-movement work that focuses on different branches of math: Geometry, representing lines and shapes; Trigonometry, depicting the visual aspects of a sine wave; and Integral Calculus, a mathematical science that uses equations to find areas within multiple graph planes and limits. The piece makes elaborate use of rhythmic complexity between the bassoon and piano along with melodic tenacity that leaves the listeners wanting more. The complete work was premiered at the 2012 International Double Reed Convention by Eric Varner, former principal bassoonist of the Ann Arbor Symphony Orchestra and the Windsor Symphony Orchestra.