



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
JUNIOR RECITAL

Tyler Kashow, bassoon
with John Cozza, piano

Neuf Pièces Brèves Pierre Max Dubois
(1930-1995)
IV. Tempo de Menuet
VII. Adagio
I. Pomposo

16 Waltzes for Solo Bassoon Francisco Mignone
(1897-1986)
Aquela modinha que o Villa não escreveu (*That Modinha that Villa Didn't Write*)
Mistério...(Quanto amei-a!) (Valsa doentia) (*Mystery... (How Much I Loved Her!) (Feeble Waltz)*)
Valsa ingênuia (*Naïve Waltz*)

Solo De Concert Charles-René
(1863-1935)

Bassoon Concerto in B-flat Wolfgang Amadeus Mozart
(1756-1791)
I. Allegro
Cadenza and Eingänge by Jane Gower

INTERMISSION

Sonata in F Minor Georg Phillip Telemann
(1681-1767)
I. Triste
II. Allegro
III. Andante
IV. Vivace

with Kevin Myers, bass and Sven Joseph, harpsichord

Three Shanties for Woodwind Quintet Malcolm Arnold
(1921-2006)
I. Allegro con Brio
II. Allegretto Semplice
III. Allegro Vivace

with Olivia Chaikin, flute; Erik Moberg, oboe;
Madison Armstrong, clarinet; and Natasha Buckman, horn

*This recital is presented in partial fulfillment of the requirements
for the degree of Bachelor of Music in Bassoon.
Tyler Kashow is a student of Dr. David Wells.*



TUESDAY, 7:00 P.M.
OCTOBER 15, 2019
CAPISTRANO HALL 151

PROGRAM NOTES

Pierre Max Dubois was a French classical composer in the 20th Century. He was a student at the Paris Conservatory and a pupil of Darius Milhaud. Dubois was awarded the Prix de Rome in 1955, and the Grand Prix of the City of Paris in 1964. Most of his works are for woodwinds, primarily saxophone. His *Sonatine-Tango* for bassoon and piano was one of the Paris Conservatory Contest pieces in 1984. Dubois's music is characteristically lighthearted with interesting harmonic and melodic structures.

Neuf Pièces Brèves is a set of nine short pieces for bassoon and piano. The fourth movement is a Menuet which has a slight dance feel, with some interesting harmonies in the left hand of the piano and a duet-like melody between the right hand and bassoon. In the seventh movement the bassoon is lamenting while the piano provides some occasional harmonic structure. I chose to place the first movement last because its pompous, dance-like character seemed like the perfect way to end this set.

Francisco Paulo Mignone was a Brazilian composer in the 20th Century. He is known as one of the most significant figures in Brazilian classical music and one of the most significant Brazilian composers after Heitor Villa-Lobos. He studied at the São Paulo Conservatory and the Milan Conservatory. Mignone returned to São Paulo in 1929 to teach harmony, and in 1933 took a post in Rio de Janeiro at the Escola Nacional de Música. He was a versatile composer and wrote in many genres from chamber music to operas and ballets. Much of his music is nationalistic and uses folk and other popular melodies and forms of his native Brazil.

This set of waltzes is one of five that Mignone wrote in his life, three written for piano, one for guitar and one for bassoon. He was dubbed "Rei de Valsa" by writer and poet Manuel Bandeira. He wrote two of his bassoon waltzes in 1979 and the other fourteen in 1981. One visible characteristic of these pieces is the mode. Most European waltzes are in major keys, and Brazilian waltzes are usually in minor keys and in simple binary form or variations of that, with some exceptions. The mood is essentially sentimental sometimes sounding over-emotional as in the popular Brazilian waltzes. He also managed to write many other works for bassoon for the virtuoso performer Noël Devos, whom he worked with and had a mutual respect and admiration for.

Wolfgang Amadeus Mozart was a composer during the height of the classical period. He was a child prodigy, having composed his first symphony at age eight. He was a court musician to the Archbishop of Salzburg from 1773 to 1777 when he traveled around Europe to find better work and eventually coming into the favor of the Emperor of Austria in 1781. He made a career for himself in Vienna as a soloist and composer, paid for by the Emperor.

Mozart had a special feeling for the wind instruments. Not only did he add a distinct flavor to the wind sections, but his writing for winds became a defining part of his music, he also wrote pieces for wind players in his circle of friends, one of these being the aristocratic amateur bassoonist Thaddäus Freiherr von Dürniz. Dürniz owned 74 pieces by Mozart, but apparently the Bassoon Concerto was not one of them. This was Mozart's very first wind concerto, written in 1774 when he was just eighteen. The relationship between the soloist and the orchestra was one that had not been commonly seen before; it is more complementary rather than opposing as the bassoon ornaments the bassline in the way that continuo players would treat a figured bassline. The solo lines are full of leaps and runs and singing passages that are suited perfectly for the bassoon.

Charles-Olivier-René Bibard, known professionally as Charles-René, studied piano at the Paris Conservatory, and was also a composition student of Leo Delibes. Twice in a row he placed just behind Claude Debussy in the contest for the Prix de Rome. He was both famous as a pianist and a teacher. He was Maurice Ravel's teacher in composition, counterpoint and harmony.

The *Solo de Concert* was written for Bassoon and Orchestra, for the 1901 contest of the Paris Conservatory. It was dedicated to Theodore Dubois, the director of the conservatory at the time. The solo contains considerable melodic, rhythmic, and stylistic variety. It is thoroughly Romantic sounding and sentimental.

Georg Phillip Telemann was a German composer in the Baroque era. He came from a devoutly Lutheran family, and if it weren't for his musical ability he would have followed in the footsteps of his father and become a clergyman. From a young age he showed magnificent talent in music, being skilled in flute, violin, zither, and keyboard as well as writing an opera at the age of 10. While studying law at Leipzig University he managed to found the student Collegium Musicum, which J.S. Bach would later direct. In 1703 he became the director for the Leipzig Opera. He had a good relationship with both Bach and Handel, and was even named C.P.E. Bach's godfather. He composed a large body of both secular and sacred music.

Telemann was a composer who knew the limits and possibilities of all the instruments better than many of his contemporaries. He published a large-size work for bassoon in the key of F minor, which went against the stereotypical "happy" role that the bassoon so commonly played. The sonata could be seen as an "adult" piece of music, that doesn't give the bassoon the comic role, but uses great expressiveness and virtuosity perfectly suited to the instrument.

Sir Malcolm Henry Arnold was an English composer who wrote in many genres, nine symphonies, numerous concertos and chamber works, choral works and works for brass and wind bands. He also produced scores for more than a hundred films in the 20th century. He studied trumpet at the Royal College of Music and studied composition with Gordon Jacob. He became solely a composer at the age of 30 and was ranked with Benjamin Britten as one of the most sought-after composers in Britain.

Three Shanties for Woodwind Quintet pays homage to three different sea shanties, which were songs sung by sailors on their travels. In each movement he uses the melodies directly and occasionally included some variations of them. The first movement is "What Would You Do with a Drunken Sailor?" which is probably the most familiar one for most people. The second movement is "Boney was a Warrior", followed by "Johnny Come Down to Hilo" in the third movement.