



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC  
JUNIOR RECITAL

**Owen Polkinghorn, bassoon**  
**with John Cozza, piano**

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Six Studies in English Folk Song

Ralph Vaughan Williams (1872-1958)

- I. Adagio
- II. Andante Sostenuto
- III. Larghetto
- IV. Lento
- V. Andante Tranquillo
- VI. Allegro Vivace

Bassoon Sonata, Op.168

Camille Saint-Saëns (1835-1921)

- I. Allegretto moderato
- II. Allegro Scherzando
- III. Adagio - Allegro Moderato

INTERMISSION

Because (for solo bassoon)

David Bennett Thomas (b. 1969)

Solo for Bassoon Alone

Nicole DeMaio (b. 1991)

Sonata for Bassoon and Cello in B-flat Major, K.292/196c

W.A. Mozart (1756-1791)

- I. Allegro
- II. Andante
- III. Rondo Allegro

with Tyler Kashow, bassoon

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

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THURSDAY, 7:00 P.M.  
MARCH 18, 2021  
CAPISTRANO HALL 151

Ralph Vaughan Williams was an English composer in the late 19th and early 20th centuries. He is well known for his many works based on poetry and songs. He was one of the first people to travel around England to transcribe and record folk songs for future generations. His piece *Six Studies in English Folk Song* features six of the folk tunes he collected throughout his travels. They are "Lovely on the Water", "Spurn Point", "Van Dieman's Land", "She Borrowed Some of Her Mother's Gold", and "The Lady and the Dragoon". Each movement is a theme and variations where Vaughan Williams outlines the traditional folk song at the beginning and then makes a variation using folk ornaments. This piece was originally written for cello and string chamber ensemble, but has since been orchestrated as a solo piece for piano and bassoon, clarinet, tuba, viola, English horn, and many other instruments. When playing this piece, I like to imagine the hills and fields of England. Each movement takes place on a farm or in the village square. In the first movement, I like to picture an old farmer tending to his fields as cows and goats graze in the pasture next to him. In the second movement, I see a slow-moving creek running next to the farm. In the third movement, I imagine a field of wheat slowly blowing in the wind. For the fourth movement, I like to think of a windmill rotating and blowing small bits of wheat chaff into the air. For the fifth movement, I think of a mother singing a soft lullaby to her children as she spins thread on a spinning wheel. The sixth movement feels like a country dance in the nearby town square.

Camille Saint-Saëns was a French Romantic composer in the late 19th and early 20th centuries. His piece, *Sonata for Bassoon* has been used periodically in the Paris Conservatory competition since 1924. Unfortunately, he died before he could hear this piece be premiered. He wrote it in 1921, only a couple of months before he died. All three movements of this piece are full of beauty. The first movement, *Allegretto Moderato*, has a long, lyrical melody that modulates through many keys before it lands back in G Major. The second movement, *Allegro Scherzando* is by far the hardest movement to play well. It is in triple meter and is quite fast with many 16th-note runs. At the very end of the second movement, Saint-Saëns has the performer play a very soft high E, which is the highest conventional note on the bassoon. The third movement, *Adagio - Allegro Moderato*, resonates with me quite a lot because it reminds me of a computer/ flash game I used to play when I was younger. It has long, sweeping phrases that build to a climax that leads directly into the second part which puts a nice period at the end of the piece.

David Bennett Thomas is an American neo-tonal and neo-Romantic composer. He has written amazing works for choir, piano, solo voice, solo instruments, and chamber ensembles. He writes amazingly for the bassoon and bass clarinet showing off their range and dynamic control. Thomas's tone poem *Because* (solo bassoon) was inspired by an abstract painting, *Because* by Jim Adams. Thomas expertly weaves intricate melodies that fits perfectly for the bassoon.

Nicole DeMaio is an American composer and clarinet performer. Her compositions are very rhythmic and focus a lot on experimental and extended techniques. DeMaio has a series of pieces called "Solo for (instrument) Alone". Her piece *Solo for Bassoon Alone* focuses on the amazing amount of versatility on the bassoon. She writes multi-phonics, improvisation, pitch bending, and singing while playing into this piece for an amazing performing and viewing experience. This piece was recently featured in the 2020 Meg Quigley Summer Series, where she stunned the audience by describing her piece.

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. This piece was originally written for bassoon and cello, but I am playing this with two bassoons. The cello adds resonance to the piece, but the bassoon adds its own brilliance. Mozart most likely wrote this piece for Thaddäus von Dürnitz, a young bassoonist in Munich, or the bassoonists employed by the Archbishop of Salzburg. It was composed early in 1775 during Mozart's visit to Munich, where he and his father Leopold had gone to supervise preparations for Wolfgang's new opera buffa *La finta Giardiniera*, K. 196. I auditioned with this piece to get into college, and I'm super excited to be able to perform it on a recital.