

Upcoming Bassoon Events at Sac State

Master Class: Dr. Jeffrey Lyman
Tuesday, March 3, 6:30-8:30pm, Capistrano 151

Informal Concert and Master Class: Tuple Bassoon Duo
Monday, March 16, 6:00pm, Capistrano Concert Hall

Double Reed Studios Recital
Monday, April 13, 6:00pm, Capistrano 151

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Faculty Recital

David A. Wells, bassoon

with

John Cozza, piano

Deborah Shidler, oboe

MONDAY, 7:00 P.M.
MARCH 2, 2020
CAPISTRANO HALL 151

Sonata in B-flat Major François Devienne (1759-1803)

- I. Allegro maestoso
- II. Poco adagio
- III. Allegretto

Adagio Louis Spohr (1784-1859)

Récit, Sicilienne et Rondo Eugène Bozza (1905-1991)

BRIEF INTERMISSION

Etude No. 5 (Streets of Laredo) John Steinmetz (b. 1951)

Four Sketches Peter Hope (b. 1930)

- I. Prelude
- II. Scherzo
- III. Arioso
- IV. Dance

Dr. Cozza holds a DM degree in Piano Performance, Vocal Accompanying and Chamber Music from Northwestern University. He earned his Bachelor's and Master's degrees at USC, where he was named Valedictorian of the School of Music. His principal teachers have been Daniel Pollack in Los Angeles, Dr. David Kaiserman in Chicago, and Professors Hans Graf (solo piano performance) and Georg Ebert (chamber music) in Vienna. He originally attended Vienna's prestigious Hochschule für Musik as a Rotary Foundation Scholar in 1986-87, then returned for further study from 1988-1991 when he received the coveted Diplom in both Piano Performance and Chamber Music.

Oboist **Deborah Shidler** received her M. M. degree from Yale University and B.M.E. from the University of Nebraska-Lincoln. She recently was an acting member of the San Francisco Opera Orchestra for 8 yrs. Previously she had been a member of Pacific Symphony Orchestra (Orange County) for 23 years. Currently Ms. Shidler is principal oboe of Berkeley Symphony and Festival Opera. In addition to numerous performances with San Francisco Opera and Ballet Orchestras and Symphony Silicon Valley, she has performed with San Francisco Symphony, Oakland and California Symphonies. Ms. Shidler has participated in the Aspen, Cabrillo and Carmel Bach Festivals, Music in the Mountains and the Bach Aria Festival & Institute in NY. She is on the faculty of California State Universities, Sacramento and East Bay and was previously on the faculties of San Jose State University and University of California at Davis. Her major oboe teachers have been Robert O'Boyle, Ronald Roseman and Marc Lifschey.

Dr. David A. Wells teaches bassoon and music history at Sacramento State, and plays both modern and period instruments in a wide variety of ensembles and styles. On modern bassoon, he freelances with orchestras throughout Northern California, collaborates with colleagues in chamber groups, and plays with the swing sextet Hot Club Faux Gitane. On Baroque, Classical, and Romantic-era bassoons, he has recently performed with the American Bach Soloists, the Musica Redemptor Orchestra (Austin, TX), the Pacific Baroque Orchestra (Vancouver, BC), Sinfonia Spirituosa, the Sacramento Baroque Soloists, Capella Antiqua, and at the Carmel and Oregon Bach Festivals.

Wells serves as Co-Executive Director for the Meg Quigley Vivaldi Competition and Bassoon Symposium, a biennial three-day conference centered on a competition for young women bassoonists from the Americas. He is also active as a music scholar, having presented papers at the conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society. Wells holds both a D.M.A. in Bassoon Performance and an M.A. in Musicology from the University of Wisconsin-Madison, and also studied at Florida State University and Arizona State University. His principal teachers include Jeffrey Lyman, Jeff Keesecker, and Marc Vallon. When not playing or teaching, he can be found swimming, taking photographs, collecting records, and trying to keep up with his super-librarian/uber-yogi wife, Veronica. For more, see davidawells.com.

Dr. John Cozza is in demand throughout California as teacher, coach/accompanist, chamber musician, adjudicator and clinician. He has been the Staff Accompanist at Sacramento State since 2004, and took over as Music Director and Pianist/Organist at St. Michael's Episcopal Church in Carmichael in January of 2018.

Dr. Cozza was named Director of Accompanying at Baylor University in 1994 to design and implement the Masters of Music degree program in Piano Accompanying. Graduates of the program he administrated from 1994-2001 hold teaching and accompanying positions regionally, nationally and internationally. He taught Accompanying and Secondary Piano in the Conservatory of Music at the University of the Pacific in Stockton, California from 2004-2018.

Collaborating with singers and instrumentalists throughout the United States, Dr. Cozza's international engagements have included performances as soloist, accompanist and chamber musician in such European cities as Vienna, Bologna, Milan, Cologne, and Budapest.

François Devienne was active as a flutist and bassoonist in Paris during the last quarter of the 18th century. In addition to performing as a member of the *Opéra* and the *Société Olympique*, Devienne made a number of solo appearances at the *Concerts Spirituel*, playing his own compositions for flute and bassoon. In 1790 Devienne was invited to join the National Guard Band, the principal post-Revolution military ensemble. In addition to performing at official functions, this band was charged with teaching music to the children of military personnel. This secondary duty quickly overtook the band's other responsibilities. The band evolved into the Free School of Music of the National Guard in 1792, the National institute of Music in 1793, and finally the Paris Conservatoire in 1795. Devienne served as an administrator in each of these institutions in addition to teaching flute.

The Sonata in B-flat was published in 1802 in a set of six bassoon sonatas. The sonatas were dedicated to François Joseph Delcambre, an oboist in the *Opéra* and a colleague of Devienne at the newly formed Paris Conservatoire. In the original edition only the solo part and an unfigured basso continuo line were provided, leaving the keyboardist to realize a two-hand accompaniment—a common practice in the Baroque era, but quite old-fashioned by the time this sonata was published. The same set of six sonatas was later published for flute, with only minor changes to the solo parts.

Louis Spohr, born in 1784, was a highly regarded violinist, composer, and conductor. In his day, he was considered by many to be the equal of Haydn, Mozart, and even Beethoven. Spohr held a variety of musical posts through his life, working variously as court musician, orchestral conductor, and opera director. But he also spent a good deal of his early career making concert tours of Europe as a violin soloist. After Spohr married harpist Dorette Scheidler in 1806, she joined him on his tours, and he wrote a series of works for them to perform together.

On tour in 1817, while traveling from Aix-la-Chappelle to Amsterdam, the couple and their two daughters stopped for a time in a town called Cleves. There, they became friends with the family of Friedrich Thomae, a notary and enthusiastic amateur bassoonist. Soon thereafter, Spohr sent Thomae the *Adagio* for bassoon and piano as a token of their friendship. The piece is Spohr's arrangement of the *Larghetto* from his own *Sonate Concertante* for violin and harp, op. 115. The *Adagio* remained unpublished during Spohr's lifetime. Schott in Mainz issued it in 1869, ten years after his death.

Eugène Bozza began his career as a violinist, winning a *premier prix* from the Paris Conservatoire in 1924. But his focus soon shifted to conducting and composition. His studies culminated with his winning the prestigious Prix de Rome in 1934 for his cantata *La légende de Roukmāni*. Bozza conducted at Paris's Opéra-Comique from 1938 until 1948, but he spent the bulk of his career as director of the Ecole Nationale de Musique in Valenciennes, near the Belgian border. This position left him ample time for composition—during his tenure at the school, he wrote operas, piano works, oratorios, masses, and multiple solo works for every standard orchestral wind and brass instrument. Bozza wrote a dozen works for bassoon alone or with piano, plus another twenty chamber works including one or more bassoons.

Bozza's *Récit, Sicilienne et Rondo* was commissioned for the Paris Conservatoire *concours* of 1935, and is dedicated to then-bassoon professor Gustave Dhérin. For much of the Conservatoire's history, winning a *premier prix* (first prize) in this annual public competition not only marked the end of a student's studies, but virtually guaranteed the performer a choice orchestra position. *Récit, Sicilienne et Rondo* follows a common pattern for these contest pieces: a largely unmetered introduction (*Récit*), followed by a lyrical middle section (*Sicilienne*), and a virtuosic finale (*Rondo*).

The Los Angeles-based **John Steinmetz** is a bassoonist, composer, teacher, writer and thinker about music, and all-around fascinating person. Not surprisingly, his compositional output includes a great deal of music that features the bassoon, including *Sonata* (1981) and *Goodbye, Old Paint* (2000—commissioned by Jeffrey Lyman) for bassoon and piano, *Concerto* (2003) for bassoon and orchestra, and numerous pieces for various combinations of woodwinds. His delightfully peculiar sense of humor is displayed in works such as *The Monster That Devoured Cleveland* (1980) for bassoon ensemble and *Fish Phase* (1975) for two contrabassoons and goldfish.

"Streets of Laredo" is a cowboy folk ballad in which a dying cowboy tells another cowboy about his life. It (as "Cowboy's Lament") was one of more than 100 songs collected by Alan Lomax in his 1910 *Cowboy Songs, and Other Frontier Ballads*. The song is similar in tone and content to ballads in a number of other traditions, including the British "The Unfortunate Rake" and "St. James Infirmary Blues," popularized by Louis Armstrong. The version of "Streets of Laredo" best known today begins with the following two stanzas:

As I walked out in the streets of Laredo
As I walked out in Laredo one day,
I spied a poor cowboy, all wrapped in white linen
All wrapped in white linen and cold as the clay.

"I see by your outfit, that you are a cowboy."
These words he did say as I slowly passed by.
"Come sit down beside me and hear my sad story,
For I'm shot in the chest, and today I must die."

John Steinmetz wrote his *Etude No. 5 (Streets of Laredo)* for unaccompanied bassoon in 1982. It begins with a simple statement of the tune's melody, then proceeds through a set of eight variations and a short coda. Steinmetz has marked the part sparingly, leaving most of the choices of style and interpretation to the performer.

British composer **Peter Hope** has spent much of his career writing, arranging, and orchestrating music for film, television, and radio. He worked frequently for the BBC, writing original music and arrangements for the BBC Concert Orchestra and other company ensembles, and the BBC Television News used his title music from the late 1960s until the early '80s. Since 2000, he has focused on writing what he calls "serious but tonal" works, many for chamber ensembles of various sorts. His other works for bassoon include a *Concertino* for bassoon, strings, harp, and percussion (2002); *Overture to "The Rivals"* for recorder, bassoon and harpsichord (2004); and a *Sonata* for bassoon and piano (2014). *Four Sketches*, for oboe bassoon and piano (2003) was written for, and is dedicated to, British bassoonist Graham Salvage.