



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
SENIOR RECITAL

Owen Polkinghorn, bassoon

with John Cozza, piano

Elegy for Innocence (2009)

Jeff Scott (b. 1967)

Spring Fever (2017)

Cindi Hsu

I. Pastoral

II. Fever

Trio (1973) for flute, bassoon, & piano

Chick Corea (1941-2021)

with Kelly Bacon, flute

INTERMISSION

Fantasia No. 6 in F Minor (originally D Minor) (1733)

Georg Philipp Telemann (1681-1767)

Dolce - Allegro – Spirituoso

Fantasia No. 9 in G Major (originally E Major)

Affettuoso - Allegro - Grave – Vivace

Lamentation after Seikilos (2017)

brin solomon (b. 1991)

The Old Rusty Merry-Go-Round (2012)

Jason Turbin

with Erik Moberg, oboe; Emma Keisler, clarinet;
Sam Wilbanks, alto saxophone; Noah Blevins, bass clarinet

*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.*



MONDAY, 7:00 P.M.
MARCH 28, 2022
CAPISTRANO HALL 151

PROGRAM NOTES

Owen Polkinghorn – March 28, 2022

Jeff Scott composes music he likes to call "urban classical music." It's rooted in European traditions and informed by his African American culture. It is also unapologetically influenced by the cultural experiences of his diverse, urban environment upbringing. He is a founding member of the Imani Winds wind quintet and arranged and wrote pieces for them. You can find more about him on his website: musjbyjeffreyscott.com. *Elegy for Innocence* was written for Scott's good friend and fellow musician, Monica Ellis. It is a gorgeous piece bringing together contrasting colors, musical textures, and an extreme range of dynamics. This one-movement work has become quite popular and is now a standard in the bassoon repertoire.

Cindi Hsu is a Denver-based composer, pianist, and teacher. She has won many awards for her compositions, especially her bassoon writing. Her *Spring Fever* was the winner of the 2018 Bassoon Chamber Music Composition Competition, and was one of the required works in the 2019 Meg Quigley Vivaldi Competition. I love her teaching motto, which is to encourage and motivate each and every student to love what is challenging. This piece showcases that motto as it is challenging for all levels of performer. For a full bio and more of her works, check out her website: cindihsu.com. Hsu wrote *Spring Fever* after her move from the busy streets of New York City to a quiet town just outside of Denver. In the first movement, "Pastoral," she encapsulates the feeling of the gentle springtime air blowing through the flowery pastures near her home. This is interrupted by a vivace section made to sound like the neighborhood kids playing and yelling in the fields. The movement concludes with the main theme from the beginning to reflect the warm spring day. The second movement, "Fever," begins with a rhythmic pattern set up by the solo bassoon. The entire movement is driving and forceful with fast rhythms in both the bassoon and the piano save for only a couple seconds of tranquility before returning to the fast and complex motives from before.

Chick Corea was a prolific jazz pianist who, with his debut in 1966, immediately established himself as an innovator in jazz. His compositions range from straight ahead to avant-garde, bebop to fusion, children's songs to chamber music, along with some far-reaching forays into symphonic works, Corea touched an astonishing number of musical bases in his illustrious career while maintaining a standard of excellence that is awe-inspiring. A tirelessly creative spirit, Corea continued to forge ahead, continually reinventing himself in the process. Corea's Trio for Flute, Bassoon & Piano, interestingly enough, is not a piece that is well known in either the classical or jazz scenes. It has been out of print for a very long time despite printers asking the Corea family to let them share this beautiful piece. It is surprising that this piece is not in print as Corea wrote a note at the end of the score that says, "This trio was my first attempt to write a kind of chamber music. At that time, I thought that *chamber music* was just music played acoustically but with no drums. It has since become one of my favorite forms of music." This piece shows off the jazzy rhythms and motives that Corea was known for, giving the flute, bassoon, and piano plenty of room to shine individually and together.

Georg Philipp 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. Telemann's *12 Fantasias* for flute were originally written for violin, but were quickly adopted by flute players and have become a regular part of

their repertoire. It is a common baroque practice for bass clef instruments to read music for solo treble clef instruments straight from the page as if it was in bass clef and that is what I have done. The original key of the piece is given as well as what key I am playing in. These are my two favorites of the twelve that Telemann wrote.

brin solomon (it/itself) describes itself as "a secretary bird in an ill-fitting human suit." It writes theatrical, chamber, vocal, and solo instrumental works. brin itself is a composer and a bassoonist by trade and creates descriptions for its works that are as entertaining as the pieces themselves. You can find more of its works on its website: brinsolomon.com. Solomon's *Lamentation after Siekilos* was originally written for solo piccolo in 2010, but was revised and rewritten for solo bassoon. It takes the theme of the oldest known notated piece of music, the "Epitaph of Seikilos," and turns it on its head. It begins with a haunting melody eventually dissolving into the main theme of the Epitaph. The following section, labeled "digital," transforms the melody to a postmodern version emulating the digital sounds of a server room before eventually returning to the haunting melody from the beginning.

Jason Turbin is a Los Angeles-based composer who mainly writes scores for movies, including *Oculus* and *Ouija: Origin of Evil*. Turbin also writes for reed quintet and other small chamber groups. *The Old Rusty Merry-Go-Round* was commissioned by the Akropolis Quintet along with several other pieces. This piece is for reed quintet which combines the sound of oboe, clarinet, alto saxophone, bass clarinet, and bassoon. To me, the piece tells the story of a group of friends going into the woods and finding an old abandoned theme park. They climb aboard an old broken-down merry-go-round and they imagine it coming to life and going on a wild ride before the night falls and they need to return home.