



Tyler Kashow, bassoon

Sonata for Bassoon and Piano

Ulysses Kay
(1917-1995)

with Dr. John Cozza, piano

Bassoon Set

Moderato con Anima

Vivo

Lento e teneramente

Allegretto

Adolphus Hailstork
(b. 1941)

Bassoon Concerto in G Minor, RV 495

Presto

Largo

Allegro

Antonio Vivaldi
(1678-1741)

with Dr. John Cozza, harpsichord (keyboard)
and Owen Polkinghorn, bassoon

INTERMISSION

Bassoon Concerto in B-flat Major

Allegro

Largo

Rondo

Gioacchino Rossini
(1792-1868)

with Dr. John Cozza, piano

Black

Marc Mellits
(b. 1966)

with Owen Polkinghorn, bassoon

*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 A. Wells.*

PROGRAM NOTES

Ulysses Kay was a 20th-century composer from Tuscon, Arizona. He attended the University of Arizona for his undergraduate studies. He also received encouragement from William Grant Still. then went on to study with Howard Hanson and Bernard Rogers at Eastman School of Music. Later in life he met the eminent neoclassical composer Paul Hindemith and studied with him from 1941-1942. He won numerous prizes, including the Alice M. Ditson Fellowship, a grant from the American Academy of Arts and Letters, an award from the American Composers and American Broadcasting Company, an award from the third annual George Gershwin Memorial Contest for *A Short Overture*, and an award from the American Composers Alliance for his *Suite for Orchestra*. His Sonata for Bassoon and Piano was composed and finished while he was studying with Hindemith, so the piece has some Hindemith influences. It does not follow the expected guidelines of a normal sonata. It is a very interesting piece that I enjoyed learning.

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. His *Bassoon Set* is a four-movement piece for solo bassoon that was written at the request of Geneva Southall for the students of the National Association of Negro Musicians. It is also available as a set for solo flute. I came across this piece per recommendation of my teacher and I had the fortune of attending one of the Meg Quigley Summer Music Seminars in 2020, in which Hailstork was talking about this piece, so I got to learn a lot about him and this piece.

Antonio Vivaldi was an Italian composer in the baroque era. He is mostly known for his *Four Seasons* violin concerti and over 200 other violin concerti. He also wrote 37 complete bassoon concerti and 2 unfinished. He spent much of his lifetime working at the Ospedale della Pietà, an all-female orphanage. He wrote many pieces for the ensemble at the Ospedale to play. No one is quite sure as to why he wrote so many bassoon concerti. This concerto is RV 495 in G Minor, which is one of my all-time favorites. This is one of two concerti in G Minor that he wrote. This one is my favorite of the Vivaldi bassoon concerti, since it has such a lively feel in the outer movements and the 2nd movement is so operatic and lyrical. It was such a fun piece to learn.

Gioacchino Rossini was a composer in the late Classical era, mostly known as an opera composer, particularly for his opera *Il Barbiere de Siviglia*. He wrote many other operas, such as *Guillame Tell*, famous for its overture, and *Otello*. The Bassoon Concerto was not published in Rossini's lifetime. This edition was based on a manuscript score from the Biblioteca Comunale Giuseppe Gregiati. It is speculated that this work was written for the Bassoonist Nazzareno Gatti who was a favorite student of Rossini at the Liceo Musicale of Bologna during Rossini's time there as an honorary adviser. Though from the manuscripts it looks as if Rossini only sketched out the piece and someone else, perhaps his clarinetist friend Domenico Liverani, completed the work and orchestration. I view this piece as a short opera in 3 movements with the 1st movement being the overture, the 2nd movement being the long and sad love Aria between two lovers and the 3rd being the big finale. This is one of my all-time favorite pieces of music.

Marc Mellits is one of the leading American composers of his generation, enjoying hundreds of performances throughout the world every year, making him one of the most performed living composers in the United States. From Carnegie Hall and the Kennedy Center, to prestigious music festivals in Europe and the US, Mellits's music is a constant mainstay on programs throughout the world. He started composing very early, and was writing piano music long before he started formal piano lessons at age 6. He went on to study at the Eastman School of Music, Yale School of Music, Cornell University, and Tanglewood. Black is a piece that was originally written for the bass clarinet duo, *Squonk*. But he has since arranged it for a number of different instruments. I first heard this piece performed by two of my friends on bass clarinet and I immediately purchased the version for bassoons because I wanted to perform it. It is meant to be performed on instruments in the same family, so a quartet of saxophones, or two cellos, or in this case, two bassoons. This piece is insane and it just keeps going and there really isn't any time at which something isn't happening.