



Faculty Recital Series

2018–2019 Season

Sara M. Snell Music Theater

Sunday, September 30, 7:30 PM

Carol Cope Lowe, bassoon
Julie Miller, piano

Rhapsodie pour basson et piano (1942)

Arthur Meulemans
(1884–1966)

Colored Stones for solo bassoon (2014)

Jenni Brandon
(b. 1977)

I. Smoky Quartz

II. Lapis Lazuli

III. Tiger's Eye

Concerto in Bb major for Bassoon and
Orchestra

Francesco Antonio Rosetti
(c. 1750–1792)

I. Allegro Maestoso

II. Adagio

III. Rondo: Allegretto

Intermission

Andy Warhol Sez (2004)

Paul Moravec

I. Deeply superficial

II. quarter = 72

III. Andimated

IV. Pesante

V. quarter = 144

VI. Agreeably mechanical

VII. quarter = 80

Songs for Bassoon and Piano	William Grant Still
Song for the Lonely (1953)	(1895–1978)
If You Should Go (1949)	arr. Alexa Still
Bayou Home	
Drolleries	André Bloch
	(1873–1960)
Steeple-Chase	André Lavagne
	(1913–2014)
Carignane	Jacques Ibert
	(1890–1962)
Passepied	Marcel Bitsch
	(1921–2011)
Divertissement	Fernand Oubradous
	(1903–1986)

PROGRAM NOTES

Arthur Meulemans (1884-1966) was born in Aarschot; a town in the north of the Flemish province of Brabant. At the age of sixteen he enrolled at the Lemmens Institute in Mechelen, where he studied organ with Oscar Depuydt, and was taught counterpoint, fugue and composition by the Institute's director Edgard Tinel. It was, however, his teacher of harmony, Aloys Desmet, who opened his eyes and ears to the latest scores of Richard Strauss, Gustav Mahler and especially those of Claude Debussy. The startling harmonic audacity of the latter and his revolutionary orchestration technique would leave their marks on Meulemans' future composition. With more than 350 works to his credit, Arthur Meulemans belongs not only qualitatively, but also quantitatively among the most important Flemish composers from the first half of the twentieth century. Roughly one third of his list of works are orchestral pieces, including no less than fifteen symphonies, more than forty concertante works for piano, organ and nearly every instrument in the orchestra, except the double bass and the tuba, and a wealth of symphonic poems, suites, concertos, overtures, variations, and so on. An incredible amount of this orchestral work was written between 1930 and 1942, when Meulemans was conductor of the National Radio Orchestra of Belgium.

Jenni Brandon (b. 1977) is an award-winning composer. Many ensembles perform her commissioned music both nationally and internationally. She enjoys engaging with performers and audiences, often giving talks about the business of music and the art of collaboration. Recordings of her works appear on the Delos, Albany, Centaur, MSR Classics, and Longhorn labels. Jenni is the recipient of numerous awards including the Sorel Medallion, the American Prize for Choral Composition, the Women Composers Festival of Hartford International Composition Competition, and the Bassoon Chamber Music Composition Competition.

Colored Stones tells the story of three stones: smoky quartz, lapis lazuli, and tiger's eye. Some cultures and spiritual practices believe these stones have powerful qualities such as the ability to heal, protect, and offer spiritual guidance. The bassoon explores these beautiful stone's unique qualities.

I. *Smoky Quartz*

An incredibly grounding stone, this smoky brown stone transforms and diffuses negative energy. The bassoon changes from a sense of grounding to playfulness, exploring this balance of energy. In the end, it always finds its way back to telling the story of the grounding quality of the stone.

II. *Lapis Lazuli*

Prized for its colors, this deep blue stone was used by kings and queens in paintings and ceremonial robes. Believed to help foster truthful expression and communication, it supports the immune system and brings peace. The bassoon explores the luxurious blue color, mixing in flashes of gold found in the stone.

III. *Tiger's Eye*

Tiger's Eye, a golden brown to deep red stone, is very grounding and can bring luck and ward off evil. The bassoon is sometimes "protective and seeing," moving quickly to remove the look of the "evil eye" and other times moving dreamily through an ancient landscape of protective energy.

Francesco Antonio Rosetti [born **Frantisek Anton Rösler**] (c. 1750-1792) was born in Leitmeritz, Bohemia. He adopted the Italian name Antonio Rosetti when he moved to Germany in 1773, to work as a double bassist and composer in the highly musical court of Kraft Ernst, Prince of Öttingen-Wallerstein. Rosetti traveled to Paris in 1781 where he was reported to have had great success and had several of his works published. After the retirement of Joseph Reicha in 1785, Rosetti rose to the position of Kapellmeister of Fürstlichen Kapelle where he remained until 1789, when he became Kapellmeister at the court of Mecklenburg-Schwerin of Ludwigslust. In 1791 he composed a Requiem to be performed at a memorial service for Mozart in Prague. He died a year later, at 42, leaving a wife and three daughters. Rosetti's compositions include 47 symphonies, 16 concertos for horn, 6 concertos for 2 horns, 8 bassoon concertos, concertos for violin, viola, flute, oboe, and clarinet, chamber music, Lieder, and sacred music. Horace Fitzpatrick writes in *The New Grove Dictionary of Music and Musicians*: "Rosetti's contemporaries ranked him with Haydn and Mozart."

American composer **Paul Moravec**, recipient of the 2004 Pulitzer Prize in Music, is the composer of numerous orchestral, chamber, choral, operatic, and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the special position of University Professor at Adelphi University. He was the 2013 Paul

Fromm Composer-in-Residence at the American Academy in Rome, and recently served as Artist-in-Residence at the Institute for Advanced Study in Princeton, NJ. He was also elected to membership in the American Philosophical Society.

Andy Warhol sez literally speaks for itself. The bassoonist is asked to recite a short quote from Warhol before each movement. The mood alternates from playful to touching to deeply serious. David Sogg, bassoonist of the Pittsburgh Symphony, commissioned the work and gave its premiere with pianist Rob Frankenberry at the Andy Warhol Museum in Pittsburgh on February 21, 2005. Bassoonist Peter Kolkay has recorded the work and given numerous performances for a variety of audiences. He describes audience reaction: "... each audience responds differently to the work: highschoolers (most of whom do not know who Andy Warhol was) hear the piece as a series of enigmatic cartoons; academic audiences hear the birth of postmodern soullessness; more traditional concertgoers find the piece a source of laughs. I'd like to think Warhol would have been pleased with this variety."

American composer, arranger, and conductor **William Grant Still** (1895-1978) was born in Woodville, Mississippi and grew up in Arkansas. Still earned degrees in violin and composition from Oberlin and New England Conservatories. He moved to New York at the beginning of the Harlem Renaissance and worked as an arranger and pit musician for artists including Artie Shaw and W. C. Handy. Still was the first African American to have major productions of both a symphony (1931) and opera (1949). He was also the first African American to conduct a leading American orchestra. Many of his works reflect his concerns about the position of African Americans in society.

If You Should Go is based on a poem by Countee Cullen is from Still's Song Cycle *Songs of Separation*.

Love, leave me like the light, the gently passing day;
We would not know, but for the night, when it has slipped away.
Go quietly; a dream, when done;
Should leave no trace that it has lived,
Except a gleam across the dreamer's face.

André Bloch (1873-1960) was a French composer and music educator. He studied at the Conservatoire de Paris and won the Prix de Rome in 1893 for his cantata *Antigone*. The prize enabled him to pursue further studies at the French Academy in Rome. In 1898 he joined the faculty of the Conservatoire de Paris as a professor of harmony. He later taught at American Conservatory in Fontainebleau. His private students included the composer Fernand Oubradous. Bloch was known primarily as an opera composer. His first opera, *Maida*, premiered in 1909, and his last opera, *Guignol*, premiered in 1949 at the Opéra-Comique in Paris. In addition to operas, Bloch also composed symphonic works, ballets, chamber music, piano works and chansons.

French composer **André Lavagne** (1913-2014) worked primarily on short movies, such as: *L'amour maternel chez les animaux* (1944) and *Un amour de parapluie* (1951). He spent his entire long and prosperous life in Paris and died from natural causes at 100 years old.

French composer **Jacques Ibert** (1890-1962) at the Paris Conservatoire and won its top prize, the Prix de Rome at his first attempt, despite studies interrupted by his service in World War I. His compositions include seven operas, five ballets, incidental music for plays and films, songs, choral works, and chamber music. In tandem with his creative work, Ibert was the director of the Académie de France at the Villa Medici in Rome. During World War II the pro-Nazi government in Paris forbade performance of his music, and he went into exile in Switzerland. After the war he found himself restored to his former eminence in French musical life. His final musical appointment was in charge of the Paris Opera and the Opéra-Comique.

French composer **Marcel Bitsch** (1921-2011) entered the Conservatoire de Paris in 1939, studied harmony with Jean Gallon counterpoint with Noël Gallon and musicology with Paul-Marie Masson, and composition with Paul-Henri Büsser. He won the 1st Prix de Rome in 1943 and the 2nd Prix de Rome in 1945. He went on to teach counterpoint at the Conservatoire de Paris in 1956. His compositions include a comic opera, a ballet, symphonic and chamber music works, and numerous instrumental pieces for the music competitions at the Conservatoire. In addition, he also published several musicological writings.

Fernand Oubradous (1903-1986) was French bassoonist, conductor and composer. Born in Paris, he studied in his native city with André Bloch. He composed a series of tutors called Enseignement Complet du Basson in three parts Published by Alphonse Leduc. He taught at the Conservatoire National Supérieur in Paris and at the Mozarteum in Salzburg. He founded the Academie Internationale d'Ete de Nice.

Drolleries

- : something that is droll; *especially* : a comic picture or drawing
- : the act or an instance of jesting or burlesquing
- : whimsical humor

Steeple-Chase

- : a horse race across country
- : a horse race over a closed course with obstacles (such as hedges and walls)
- : a footrace of usually 3000 meters over hurdles and a water jump

Carignane

- : a red wine of French origin that is often used for inexpensive blends

Passepied

- : a lively 17th and 18th century dance of French peasant origin resembling the minuet and beginning on the last beat of the measure; *also* : the music for this dance typically found in suites

Divertissement

: a dance sequence or short ballet usually used as an interlude