

noncirc CD # 15,426

presents a Faculty Recital:

Seth Krinsky, *bassoon*

with guest artists

Kimberly Russ, *piano*

and

Matthew Kocmierski, *percussion*

7:30 PM, May 20, 2007

Brechemin Auditorium

PROGRAM

CD# 15,427

- BUNDLES OF STICKS (1997).....6:45..... DANIEL MCCARTHY (b. 1955)
 - 1. Wood and Wind
 - 2. On the Edge
- COMMENTS
- I CAN'T GET NO SATISFACTION for bassoon and piano (1984).....6:38..... CHIEL MEIJERING (b. 1954)
- COMMENTS
- EBSN (2007) for modified bassoon with metallic objects.....7:09..... SETH KRINSKY (b. 1960)

INTERMISSION

- COMMENTS
- SONATA FOR BASSOON (2004).....24:04..... DAVID MASLANKA (b. 1943)
 - 1. Moderate - freely
 - 2. Moderate - freely, but fundamentally not slow
 - 3. Slow, then moderate
 - 4. Fast

The title, *BUNDLES OF STICKS*, is taken from the Italian word for bassoon, Fagotto which literally means "bundle of sticks." This piece was commissioned by Barrick Stees, professor of bassoon at Michigan State University and premiered by Mr. Stees and Keith Aleo at the Interlochen Center for the Arts summer music festival in the summer of 1998. The unique combination of bassoon and percussion/marimba/vibraphone creates many dark and "woody" colors as suggested by the title of the first movement, "Wood and Wind." This movement explores the lyric qualities of the bassoon in its upper register. The second movement is a rhythmically animated dialog between the percussion and bassoon. The low register punctuations in the bassoon are reminiscent of the percussive baritone saxophone playing of Steve (the "Doctor") Kupka of the Tower of Power horn section.

[Daniel McCarthy]

Using the opening of the Rolling Stones' song of the same name, Chiel Meijering assembles one of the most crazed pieces ever written for the combination of bassoon and piano. In a brief period of seven minutes, Meijering throws together tone clusters, irregular compound meters, animal sounds, and the bassoon version of electric guitar licks. Enjoy!

EBSN: The learning curve for playing the bassoon is endless. The beginning of the process is usually all about wiggling one's fingers as quickly as possible. After a person sort of gets the hang of that, there are years and years of learning to control the sound of the instrument. How loudly can it be played? How softly? Bright? Dark? Edgy? Mellow? There is an extensive palette to cultivate. As extensive as it might be, it is also somewhat subtle. Wouldn't it be nice if the bassoon could make all sorts of unexpected and extreme sounds?

[Seth Krinsky]

SONATA FOR BASSOON: I have had a long relationship with the Bach chorales. My study of these ancient melodies, and the arrangement of them made by Bach, has contributed enormously to the evolution of my personal musical language.

The Sonata contains two chorale movements. I have taken to using chorales in my music not to convey a religious message, but because of the 'speaking' quality of the chorale style and the impassioned quality that arises in my settings of these brief melodies. I do not see the use of an 'old' musical language as either 'style quotation' or irony.

The chorale movements in the Sonata are the first and the third. The first is organized as chorale-response-chorale-response, where the chorales are different, but the responses are statement and variation. In the chorale portions of the movement the bassoon is heard as the lead voice, yet the actual chorale melody has given rise to this passionate new bassoon voice. The character of the movement is somber and stark. The second movement is a flowing and impassioned song. I think its roots might be something like Robert Schumann's *Fraunliebe und Leben*. The third movement is the briefest of the set. It is a chorale statement with a songful response. The finale is a vigorous and dancing sonata form movement.

[David Maslanka]

Bassoonist and composer **SETH KRIMSKY** joined the **Seattle Symphony** in 1986, and was appointed to the position of **Principal** in 1990. In addition, he has been an active chamber music performer, sharing an especially long and happy association with the **Seattle Chamber Players**. His second commission by this ensemble, "**House of Mirrors**," was performed in **May 2004**. He has also appeared as **Principal Bassoonist** with the **Mostly Mozart Orchestra of Lincoln Center** and the **Waterloo Festival Orchestra**.

As a soloist, Krinsky has performed with orchestras and as a recitalist in **Los Angeles**, **New York**, **Tokyo**, **Capetown**, **Seattle**, **Tacoma**, **Olympia**, **Tallahassee**, **Kalispell (Mont.)**, and **San Diego**. His future engagements include the **Seattle Symphony** and the **Glacier Symphony** in **Montana**.

Krinsky received his **Bachelor of Music** degree in 1983 from the **University of Southern California**, where he studied bassoon performance with **Norman Herzberg**. He continued postgraduate studies at **USC**, with a special emphasis in baroque performance, under the guidance of **Michael O'Donovan**. During his studies, Krinsky was an active freelance musician, performing with such ensembles as the **Santa Monica Symphony**, **Long Beach Symphony**, **Pasadena Symphony**, **Pacific Symphony**, **Glendale Symphony**, **Pasadena Chamber Orchestra**, **Los Angeles Chamber Orchestra**, and the **Los Angeles Philharmonic**.

He also performed in summer festivals, including the **Ojai Festival**, the **Bakersfield Music Festival**, the **Academy of the West**, and the **Tanglewood Festival**. Krinsky also worked as a session player in **Los Angeles** recording studios and was the bassoonist in the **Aleja Woodwind Quintet**, award winners at the **Coleman Chamber Music Competition** and the **Carmel Chamber Music Competition**.

In 1984, he became the principal bassoonist for the **Cape Performing Arts Board Orchestra** of **Capetown**, **South Africa**, an opera and ballet orchestra that served the entire **Cape Province**. While in **Capetown**, Krinsky won the **National Young Artists Competition** and appeared as a soloist in **Capetown**, **Johannesburg**, and **Durban**, in addition to recording a series of performances for the **South African Broadcasting Corporation**.

Seattle Symphony Orchestra Pianist, KIMBERLY RUSS, is recognized as an extremely accomplished ensemble player and collaborative pianist. Ms. Russ has performed with musicians of the nation's finest orchestras as well as many other world-renowned artists. Continually in demand as a collaborative pianist, she appears frequently in concert throughout the **Puget Sound** region in recitals, festivals, and master classes. Ms. Russ can also be heard on several television, radio, and film recordings as well as video game soundtracks.

After moving to **Seattle** from **New York**, Ms. Russ has appeared with the **Seattle Opera Orchestra**, the **Bellevue Philharmonic**, the **Seattle Choral Company**, and **Choral Arts Northwest**. She has been invited to perform for the **Ladies Musical Club**, the **Belle Arte**, **Barry and Friends**, and the **Sherman Clay Music for Lunch Series**. Ms. Russ is the rehearsal pianist for both the **Seattle Choral Company** and the **Seattle Symphony Chorale**, **Seattle's** premiere orchestral choirs.

At the **Seattle Symphony**, Ms. Russ particularly enjoys assisting the conductors and soloists in preparation of their performances with the **Orchestra**. She also collaborates with many members of the orchestra in various chamber music concerts. While performing with the orchestra, Ms. Russ plays a variety of keyboard instruments including piano, celesta, harpsichord, synthesizer, and occasionally, organ.

While a student at **The Juilliard School**, Ms. Russ played for many instrumental and voice lessons, master classes, recitals, performance juries, and admission auditions as a staff pianist. She was invited to continue as a staff pianist for **The Juilliard School** after graduation. She assisted with **The Juilliard Pre-College Chorus** and coached the **Pre-College** voice students weekly along with maintaining her schedule for the college division. She also performed at many institutions in **New York** and **New Jersey** including **Manhattan School of Music**, **Mannes**

School of Music, Rutgers University Mason Gross School of Music, Stony Brook School of Music, and SUNY Purchase College School of Music. In addition, she was the rehearsal pianist for the Cantabile Chamber Chorale in New Jersey.

A native Floridian, Ms. Russ appeared as soloist, orchestral pianist, and chamber musician with the former Florida Symphony Orchestra, Central Florida Community Orchestra, Brevard Symphony Orchestra, Orlando Opera Orchestra, and the Central Florida Percussion Ensemble. Ms. Russ was the rehearsal pianist for the Camerata Chorus of the Orlando Opera Company. She taught at the Engel School of Music, Valencia Community College, St. Luke's School of the Arts, and the University of Central Florida College and Pre-College Divisions.

Ms. Russ is a member of the Music Teachers National Association, Washington State Music Teachers Association, Seattle Music Teachers Association and maintains a select private teaching studio at her Shoreline home where she resides with her husband, Christopher Olka, (Principal Tuba, Seattle Symphony) son, James, and their cat, Berlioz.

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