

University of Washington
THE SCHOOL OF MUSIC

G768
1996
10-15

presents a faculty recital:

DAT 12,889

CASS 12,890

Arthur Grossman, *bassoon*
Holly Herrmann, *piano*
Toby Saks, *'cello*

October 15, 1996

8:00 PM, Meany Theater

PROGRAM

DAT
#1 - spoken intro (0'22)

#2 Sonata in F minor (10'15).....Georg Phillip Telemann
(1861-1767)

Andante cantabile

Allegro

Andante

Vivace

#3 Recit et Allegro.....(4'55).....Noël-Gallon
(1891-1966)

#4 Contrasts.....(8'45).....Ray Luke

#5 Introduction et Polonaise.....(7'30).....Jules Demersseman
(1833-1866)

INTERMISSION CASS SIDE A

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106 Sonata for bassoon and 'cello.....9'35.....W. A. Mozart
 Allegro (1756-1791)
 Andante
 Rondo-allegro

107 Sonata for bassoon and piano.....12'45.....Camille Saint-Saens
 Allegretto moderato (1835-1921)
 Allegro scherzando
 Adagio
 Allegro moderato

108 (last movement/minicature suite by Ralph Nicholson)
 (1'15) Contrabassoon & Piano

G. P. Telemann was one of the most prolific composers in history. Händel said of him that he could write a motet in eight parts as easily as other men could write a letter. Despite his many posts, ranging from Kappellmeister at Sorau to cantor at the Johanneum in Hamburg, he managed to complete, in addition to his innumerable sonatas, trios and cantatas, twelve sets of services for the year, forty-four passions, forty operas and six hundred overtures in the French style. The Sonata in F minor has been a staple of the bassoon repertoire for most of this century despite the fact that it was written for alto recorder. It fits perfectly on the 'bassoon' and is undoubtedly one of the most beautiful works from the Baroque era on that instrument.

Noël-Gallon's given name was Noël Gallon, but he later hyphenated it, perhaps because his brother, Paul, was also a composer and he wished to differentiate their last names. A student of the Paris Conservatory, he won the Prix de Rome in 1910. In 1920 he returned to Paris to teach at the Conservatory and in 1926 was named professor of counterpoint and fugue. His compositions have a clarity and elegance which is typically French; also typically French is his affinity for the wind instruments. The Recit et Allegro, while it breaks no new ground, is a concise, beautiful work, with rich, evocative harmonies, a work which is equally pleasing to the performer and the listener.

Ray Luke has an international reputation both as a composer and conductor. His catalogue includes four symphonies, several works for soloist and orchestra, orchestral suites, a ballet, and numerous works for chamber ensemble. He has taught in universities in North Carolina and Texas and was for twenty-five years the orchestra conductor at Oklahoma City University, during which period he appeared nearly four hundred times as guest conductor of the Oklahoma Symphony Orchestra. Contrasts was written for Elizabeth Johnson, who was Arthur Grossman's first bassoon teacher.

Jules Demersseman, a flute virtuoso, was born in Holland, but lived most of his short life in Paris, where, had he been willing to abandon his old system flute for the new Boehm model just coming into vogue, he would likely have been named professor at the Conservatory. The Introduction et Polonaise is one of a number of works written during this period which unashamedly plays to our most obvious delights.

Mozart's Sonata for bassoon and 'cello is perhaps second only to the bassoon concerto in the regard in which it is held by bassoonists worldwide. There are some who believe that the 'cello part was originally a figured bass for a keyboard accompaniment (which has never been found) to the bassoon part, but the version for bassoon and 'cello is certainly the most often performed and fits the instruments perfectly.

The Saint-Saens Sonata for bassoon and piano is the most unabashedly romantic work in the bassoon repertoire. While he uses the entire range of the bassoon, both in volume and in register, the effects are never forced but sound natural in the context of the music. The first movement has a pastoral quality almost throughout which is interrupted briefly by a series of unusual modulations. The scherzo exploits the technical resources of the bassoon and serves as a light-weight counterpoise to the weightiest movement, the adagio, in which the romantic nature of the sonata is brought to full fruition. It contains some of the longest, most free-flowing phrases ever written for the bassoon. There is no fourth movement as such; the final allegro seems more an appendage to the adagio, ending the work on brilliant note.

ARTHUR GROSSMAN has been principal bassoonist with the Indianapolis and Cincinnati Symphonies and the Puerto Rico Symphony Orchestra. A founding member of the Soni Ventorum Wind Quintet, he has performed world-wide with the ensemble. His other concert appearances include engagements with the Hong Kong Philharmonic, the Marlboro Festival, and the Israel Philharmonic Orchestra. He has also concertized extensively in the Far East and Australia. Grossman is Associate Dean of the University of Washington College of Arts and Sciences.

HOLLY HERRMANN obtained her Master of Music and Bachelor of Music degrees from the University of Washington, completing the majority of her undergraduate work at Indiana University and the University of Southern California. Her principal instructors include the renowned pianists Jorge Bolet, Daniel Pollack, and Béla Siki. She embarked on her first international concert tour at the age of 15, performing in Scandinavia and the Soviet Union, and later throughout the United States and Europe. An accomplished chamber musician, Herrmann was the pianist of the Linden Piano Quartet, whose performance in the Artists' Inter-

national Competition earned them an invitation to perform at Carnegie Recital Hall. She is also a frequent collaborator in chamber performances with many of the finest musicians in the Northwest. In autumn 1994, Herrmann joined the piano faculty of the University of Washington, where she serves as Lecturer in Piano. She is a former faculty member and head of the music department at Washington Academy of Performing Arts.

Professor TOBY SAKS, the well-known UW faculty cellist and music director of the Seattle Chamber Music Festival, is a graduate of The Juilliard School of Music, where she studied with Leonard Rose. She launched her career by winning first prize at the International Pablo Casals Competition, and is a Laureate of the International Tchaikovsky Competition. She has been a recipient of numerous grants, including a Fulbright and a Martha Baird Rockefeller grant. She has toured the United States, Canada, Europe, the USSR and Israel, and participated in International Music Festivals. A former member of the New York Philharmonic, Saks has been on the University of Washington's music faculty since 1976.

1996-97 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio (both in Meany Hall) are available from the UW Arts Ticket Office, 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events, 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

October 21: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

~~October 25: Music of Indonesia: Burhan Sukarma & Pusaka Sunda. 8 PM, Brechemin Auditorium. CANCELLED~~

October 30: Littlefield Organ Series Halloween Concert. 12:30 PM and 8 PM, Walker-Ames Room, Kane Hall.

October 31: Faculty recital: Barry Lieberman, string bass; Maria Larionoff & Steven Saryk, violin. 8 PM, Meany Theater.

November 8: Jazz Artists Series. 8 PM, Brechemin Auditorium.

November 10: Faculty recital: Carole Terry, organ. 2 PM, St. Mark's Cathedral. Free.

November 13, 15, & 16: UW Opera: *The Magic Flute*. 8 PM, Meany Theater.

November 17: UW Opera: *The Magic Flute*. 2 PM, Meany Theater.

November 18: Student Concerto Competition. 7 PM, Meany Theater. Free.

November 21: Alaska Pro Musica. 8 PM, Brechemin Auditorium.