

University of Washington
THE SCHOOL OF MUSIC

G768
1994
1-6

presents a



BASSOON BASH

with faculty artist
ARTHUR GROSSMAN

with special guests

ELIZABETH JOHNSON, *bassoon*
MARIA LARIONOFF, *violin*
LISA BERGMAN, *piano*

and fellow bassoonists

JEFF ELDRIDGE
MICHEL JOLIVET
ANN KOSANOVIC
JUDITH LAWRENCE
FRANCINE PETERSON
MARLENE WEAVER

8:00 PM
MEANY THEATER
JANUARY 6, 1994

School

of

Music

University

of

Washington

DAT 12,273

CASS 12,274
12,275

PROGRAM

108

DUETTINO..... 10'20 Eugène Bozza (b. 1905)

Allegro moderato
Andantino
Allegro ma non troppo
Allegro ma non troppo

Ann Kosanovic
Marlene Weaver

109

TRIO..... 22'57 Adolf Bergt (1822-1862)

Allegro vivace
Adagio
Scherzo
Allegro scherzando

Arthur Grossman
Ann Kosanovic
Elizabeth Johnson

CASS 12,275 SIDE A

CASS 12,275 SIDE B

110

CSARDAS..... 6'15 Vittorio Monti-Kulling (1868-1922)

Maria Larionoff, *violin*
Arthur Grossman
Ann Kosanovic
Francine Peterson
Jeff Eldridge
Michel Jolivet

DAT

102 HEINZELMÄNNCHEN'S WACHTPARADE..... 4'26 Kurt Noack-Schottstädt (1895-1945)

Ann Kosanovic
Francine Peterson
Judith Lawrence
Michel Jolivet
Jeff Eldridge

103

TRIOS FOR BASSOONS..... 18'51 Julius Weissenborn (1837-1888)

Serenade
Polonaise
Polka
Turkish march

Arthur Grossman
Elizabeth Johnson
Judith Lawrence

104 FANTASY AND PRESTO..... 9'44 William Davis (b. 1949)

Arthur Grossman
Francine Peterson

105 LAST TANGO IN BAYREUTH..... 2'45 Peter Schickele (b. 1935)

Marlene Weaver
Jeff Eldridge
Francine Peterson
Michel Jolivet

INTERMISSION

CASS 12,274 SIDE A ↑

CASS 12,275 SIDE A ↓

107 CONTRASTS..... 9'47 Ray Luke

Plaintive
Lively

Elizabeth Johnson
Lisa Bergman, *piano*

Kurt Noack (1895-1945) wrote a number of marches, one of the most attractive of which is the present work whose title may best be translated as "The Mounting of the Brownie Guards' Watch". This arrangement by Rainer Schottstädt for four bassoons and contrabassoon preserves the differing characters of the main theme and the trio while making best use of the blending possibilities of the ensemble.

Julius Weissenborn (1837-1888) was one of the most important pedagogues of the bassoon in the late 19th century. His method books and many of his études are still in use today and form the basic materials for much of bassoon instruction both in the United States and in Europe. His six Trios for bassoon tend in the direction of the comedic, perhaps unfortunate in the light of the oft quoted "clown of the orchestra" reference to the bassoon, but they are so charming and so well written for the instrument that it would be a pity to play a concert of multi-bassoon music and not to include at least a representative sampling of these delightful compositions.

William Davis (b. 1949) is a bassoonist and composer, who is has been professor at the University of Georgia in Athens, Georgia since 1981. He earned his bache-

lor's and master's degrees at the University of Kansas and his doctorate at the Eastman School of Music. His main composition teachers have been Samuel Adler, Warren Benson and John Posdro. The Fantasy of the "Fantasy and Presto" includes the use of multiphonics, a technique in which more than one pitch is played at the same time by one performer. The resultant sounds can vary from purely chordal to seeming cacophony. Davis has chosen some of the more consonant possibilities from the available repertoire. The Presto, with the exception of a brief return of the Fantasy motif, eschews any non-traditional devices and allows the performers a romp.

Peter Schickele (born 1935) is so well known to audiences throughout the world that an introduction is hardly necessary. His use of Wagner's themes should be contrasted to the use made of them in the last work on tonight's concert. Suffice it to say that in Seattle, long home to the "Ring", the references should be well appreciated.

Ray Luke has an international reputation both as 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. This is a first performance of this work.

Eugène Bozza (born 1905) is probably best known for his compositions for winds. He has written duos, trios, quartets and quintets, both for like instruments and for mixed groups, such as the wind quintet. He has also written method books for the bassoon, which are in use throughout the world. The Duetтино makes great demands on the performers but none on the audience, which can enjoy Bozza's customary good humor with no effort whatsoever.

Adolf Bergt (1822-1862), of whom little is known, wrote one of the first serious works for bassoon trio. The work is in the full romantic tradition and makes no concessions to humor, but rather utilizes the bassoon in its most lyric, poignant and expressive modes.

The Csardas by Vittorio Monti (1868-1922) is undoubtedly his best known work and it exists in many versions, perhaps none so captivating as the one performed tonight. Arthur Kulling, concertmaster of the Württemberg State Opera and a member of the Bayreuth Festival Orchestra had the happy idea of combining the Csardas with motifs from the operas of Wagner. As if that would have not be enough, the accompaniment is provided by four bassoons and contrabassoon. For a Seattle audience it should not be necessary to identify all of the themes from the operas in the order in which they appear. The audience should rather luxuriate in the marvels of quodlibet in one of its more fantastic examples.

ARTHUR GROSSMAN has been professor of bassoon at the University of Washington since 1968. He is joined tonight by a group of his former students who live in the Seattle area. In an extraordinary gesture of goodwill and camaraderie, Elizabeth Johnson, who was his first teacher and a major influence on his life, has come to Seattle from her home in Oklahoma City to participate in this special event.