

DAVID WELLS

DMA SOLO RECITAL

SUNDAY, NOVEMBER 11
3:30 P.M. · MORPHY HALL

WITH:

VINCE FUH, PIANO
MICHAEL BAILLY, PERCUSSION
JUSTIN CHOU, VIOLIN
LAURA EWING, CELLO
ERIN HANKE, ORGAN
ANDREW VOLLMER, VIOLA



Program

Fantasia per fagotto solo

Bartolomeo de Selma y Salaverde

(c. 1605 - c. 1650)

Erin Hanke, organ

Sonatine (1952)

Alexandre Tansman

Allegro con moto

(1897-1986)

Largo cantabile

Presto

Vince Fuh, piano

Hopi (1994)

Philippe Hersant

(b. 1948)

-Intermission-

Suite Argentina para jugar con Andrea (1997)

Jorge Mockert

Candombe de la solapa

(b. 1958)

Del barro a la ciudad

Chacandrea

Ojo de tormenta

Vince Fuh, piano

Michael Bailly, percussion

Andante e Rondo Ungarese

Carl Maria von Weber

(1786-1826)

arr. Mordechai Rechtman

Justin Chou, violin

Andrew Vollmer, viola

Laura Ewing, cello

Information about the life of Bartolomeo de Selma y Salaverde is spotty at best. He was born around the turn of the seventeenth century, most likely in Cuenca, Spain, to a family of musicians and wind-instrument makers. The first actual record of his life is of his profession as a member of the Augustinian order in Madrid in 1613. He next surfaces in 1628 at Innsbruck, where he was employed as a virtuoso *fagottist* at the court of Archduke Leopold. Selma y Salaverde's music survives in a single five-volume collection entitled *CANZONI / FANTASIE ET CORRENTI / Da suonar ad una 2. 3. 4. Con Basso Continuo*. This work was published in Venice in 1638 by Bartolomeo Magni and is dedicated to the Bishop of Vratislava (modern-day Wrocław). While this suggests ties to two other European cities, the full extent of Selma y Salaverde's activities in either place is unknown.

Bartolomeo de Selma y Salaverde's *Fantasia per fagotto solo* is the oldest known work to specify *fagotto* as the solo instrument. It is also the first to call for a Bb - the lowest note on the modern bassoon. These two facts are often cited in histories of the bassoon and the few short biographies of Selma y Salaverde, but are rarely expanded upon. The instrument for which this piece was intended is uncertain. While the term *fagotto* can refer either to a single-piece dulcian or to a multi-jointed bassoon, the latter does not appear in the historical record until the second half of the seventeenth century. All known examples of dulcians, however, descend only to C - a full step above the lowest note in this work. It is likely that Selma y Salaverde, as a *fagotto* virtuoso and member of an instrument-making family, had access to some sort of expanded dulcian or proto-bassoon that has not survived to the present day. The *Fantasia* was therefore probably written for the composer's own use, intended to show off not only his virtuosity, but also the expanded range of his instrument.

Despite its historical significance within the bassoon repertoire, there exists no modern published edition of Selma y Salaverde's *Fantasia*. A number of other works from the collection have been issued, but this particular work exists only in a published facsimile. For today's performance, we are using a critical edition I prepared as part of Professor David Crook's course on historical performance practices.

Although known as a French composer and pianist, Alexandre Tansman was born in Poland and conducted his musical studies at the Łódź Conservatory and in Warsaw. He was unable to attain the recognition he desired, however, and moved to Paris in 1920. He gave a successful debut recital shortly after his arrival, and soon befriended Stravinsky (about whose music he would later write a monograph) and Ravel. Following his move to France, Tansman quickly attained the international renown he sought; he toured Europe, Asia, and the United States extensively in the 1920s and 30s. He became a French citizen in 1938, but shortly thereafter fled to Los Angeles in the face of impending war. There, he joined a number of fellow émigrés, including Stravinsky, Ravel, and Schoenberg. Tansman returned in 1946 to Paris, and maintained a prolific output until shortly before his death in 1986.

Sonatine was written for the Paris Conservatoire *concours* of 1952. Students who attend the Conservatoire do not do so for a set length of time; the period of study is determined for each student by his or her teacher. When the teacher decides

that a student is ready, the student is directed to enter the annual *concours*, or contest, for his or her particular instrument. Students receive the music for the *concours* one month prior to the June contest; this month is spent in intensive preparation and memorization. The *concours* are popular public events because their outcome largely determines the futures of the participants. Musicians are also drawn to the contests to hear the new pieces being performed. Winning a *premier prix* or first prize (which is a rating, rather than an actual ranking) in the *concours* virtually guarantees the performer a choice orchestra position. Each year a uniform repertoire is selected for the contests; beginning in 1898, a new work was commissioned each year for each instrument. This practice was discontinued in 1985, with now only a few instruments selected each year to receive new works.

In *Sonatine*, Tansman quotes his own music as well as that of his friend and mentor Igor Stravinsky. The final movement (Scherzo) makes extensive use of motives from the second movement (Scherzino) of Tansman's 1949 *Suite pour Trio D'Anches* for oboe, clarinet, and bassoon. Material from Stravinsky's *L'Oiseau de feu* appears twice: near the beginning of the Allegro con moto and near the end of the Scherzo. In each case, the material is taken from the short oboe solo in the *Berceuse* from the ballet.

Philippe Hersant was born in Rome to French parents. He studied composition at the Paris Conservatoire, where he was a student of André Jolivet. Hersant attained a *premiere prix* in composition from the Conservatoire in 1971, and subsequently was awarded grants to work at the Casa Velazquez in Madrid and the Villa Médici in Rome. In 1973, he became a producer at Radio France, an organization that has also commissioned works from him. Hersant considers his first mature work to be *Stances*, an orchestral work from 1978, and does not acknowledge his previous compositions. Hersant has been the recipient of numerous awards, including the *Prix Arthur Honegger* in 1994, the *Prix Maurice Ravel* in 1996, and the *Grand Prix de la Musique Symphonique* in 1998.

Hopi was written for French bassoonist Alexandre Ouzounoff in 1985. Hersant revised the work in 1994 for performance on the German bassoon, at the request of bassoonist Pascal Gallois. The composer describes the piece as a tribute to the Hopi Indians, who today live primarily on a reservation in northeastern Arizona. The piece's main motive is based on Hersant's recollection of a traditional Hopi melody that he heard at some time in the past – a recollection that he freely admits was likely distorted by the passage of time. The motive is repeated – obsessively, says Hersant – with slight variations, but always in the upper registers of the bassoon. This cyclic pattern is interrupted several times by “discordant and slightly terrifying” interjections in the instrument's low register. The numerous variations and interruptions call for a host of extended techniques, including flutter tonguing, multiphonics, ghost notes, quarter-tones, and extreme dynamic changes.

Jorge Mockert is an Argentinean composer, pianist, and percussionist. He studied orchestration at the *Instituto Superior de Musica de la Universidad Na-*

cional del Litoral in Santa Fe, Argentina, and computer music at the *Centro para la Difusión de la Música Contemporánea* in Madrid. He has written music for orchestras, choirs, and chamber groups, as well as for ballet, theater, television, and films. Mockert wrote *Suite Argentina para jugar con Andrea* for Andrea Merenzon, contrabassoonist of the Buenos Aires Philharmonic and bassoonist of the Numen Wind Quintet.

The piece draws on a number of types of traditional Argentinean music. *Candombe* (first movement: *Condombe de la solapa*) is a genre rooted in the culture of African slaves brought to South America in the eighteenth century. Modern *candombe* includes elements of African drumming, Argentine tango, and Afro-Cuban dance music. The *Chacarera* (third movement: *Chacandrea*) is a dance form that usually involves a melody in 6/8 meter with accompanying percussion in 3/4. Its instrumentation is similar to that of the *chamamé*, with the addition of a rope-tensioned military-style drum called a *bombo legüero*. Each of these styles has been adapted to the combination of bassoon and piano, with the addition of improvised percussion in three of the four movements.

Carl Maria von Weber was born in Eutin (in what is now the German state of Schleswig-Holstein) in 1786. His father, Franz Anton Weber, served as both *Stadtmusicus* and *Kapellmeister* of Eutin. The younger Weber studied with a number of teachers during his youth, including a stint with Michale Haydn in Salzburg. Weber began his publishing career early, with a set of small pieces for piano being issued when he was twelve. This was quickly followed by the production of his first opera, *Das Waldmädchen*, at the age of fourteen. Weber was employed for most of his adult life as an opera director, working in Breslau (modern-day Wrocław) from 1804 to 1806, Prague from 1813 to 1816, and Dresden from 1817 until shortly before his death in 1826.

Although Weber is probably best known for his contributions to the world of opera, especially his highly successful 1821 work *Der Freischütz*, he also produced a large body of instrumental works. Most of these are for piano (his own primary instrument), but he composed solo works for flute, clarinet, bassoon, horn, viola, and cello, as well as chamber works for various combinations of winds and strings.

The *Andante e Rondo Ungarese* was written in 1809, and scored for viola and orchestra. This initial version of the piece, dedicated to Weber's brother Fritz, was never published in Weber's lifetime. Weber scholar F.W. Jähns rediscovered the autograph in the 1860s, but the first published edition was not issued until 1938. The work did not however languish in obscurity for the century and a quarter separating its composition from its first published edition; Weber reworked the piece in 1813 with bassoon as the solo instrument. Georg Friedrich Brandt, for whom Weber had previously written his bassoon concerto, gave the premiere of the revised version on February 13th of that year. The piece was first published in its new form in 1816, and has remained in print in one form or another to the present day. The version being performed today was arranged by Mordechai Rechtman, principal bassoonist of the Israel Philharmonic Orchestra from 1946 to 1991.

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

David is a student of Marc Vallon.

Out of respect for the performers and those audience members around you, please silence all cellular telephones and other electronic devices.

