



**THE SCHOOL OF THE ARTS
DEPARTMENT OF MUSIC**

PRESENTS

FACULTY RECITAL

David A. Wells, bassoon

Thursday, February 21, 2013 at 7:30 p.m.
Bernell and Flora Snider Music Recital Hall

California State University | Stanislaus

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PROGRAM

Concerto in G Minor, RV 495 Antonio Vivaldi (1678-1741)
I. Presto
II. Largo
III. Allegro

Faythe Vollrath, harpsichord
Daniel Davies, violoncello

Desert Rains (2012) Stephen Blumberg (b. 1962)
Sandra Moats McPherson, clarinet

Petite Suite (1963) Pierre Max Dubois (1930-1995)
I. Prelude
II. Intermede
III. Cadence
IV. Burlesque
V. Mouvement Perpetuel

Jeannine Dennis, flute

- INTERMISSION -

When the Pines Sleep it is Autumn (2009) Bruce Reiprich (b. 1951)
I. Espressivo, very flexible; always unevenly; molto legato
II. Always lightly and relaxed

Nicolasa Kuster, bassoon

Common Ground (2005) Gernot Wolfgang (b. 1957)
I. Blues Upside Down
II. Trading Places
III. Igor, At Last

Daniel Davies, violoncello

PROGRAM NOTES

Concerto in G Minor, RV 495, Antonio Vivaldi (1678-1741)

From shortly after his death in 1741 until the early twentieth century, Antonio Vivaldi existed as little more than a historical footnote. When he was mentioned at all, it was usually as a virtuosic performer on the violin rather than in relation to his compositional career. Few of his works had been published, and the only real interest in his music was due to the fact that J.S. Bach transcribed a few of his violin concerti for keyboard.

But in the 1920s, a remarkable collection of Vivaldi manuscripts came to light in Italy. Now called the Foà-Giordano Collection, it comprises the manuscripts for several hundred pieces, the vast majority of which are in the composer's own hand. Most of the works represented in the collection were completely unknown to scholars and performers. Among the most astonishing discoveries was a set of thirty-nine concerti for bassoon, strings, and continuo—thirty-seven complete works and two fragments. These works represent more than ten percent of all of Vivaldi's solo concerti and rank second only to violin—Vivaldi's own instrument—in number.

Vivaldi's motivations for writing so many bassoon concerti remain elusive. Evidence suggests that he intended at least some of the concerti for specific players in Prague and Venice. The composer was for much of his career associated with the Pio Ospedale della Pietà, a Venetian orphanage known for providing many of its young women residents with excellent musical training. But, there is absolutely no direct evidence to support the idea that he wrote the bassoon concerti for the young women of that institution; in fact the word "*fagotto*" ("bassoon") does not appear a single time in the Pietà's documents.

The Concerto for Bassoon in G Minor, RV 495, is presented here in a new edition prepared by Dr. Wells directly from Vivaldi's autograph score. It is scored for a full complement of orchestral strings, but tonight Dr. Vollrath is valiantly reducing from full score. The first movement is in a very fast triple meter and explores nearly the entire range of the three- or four-keyed bassoons that would have been known to Vivaldi. This movement is in fact the only one in any of Vivaldi's concerti to descend all the way to the B-flat at the very bottom of the bassoon's range. The second movement lends itself particularly well to this reduced instrumentation; Vivaldi forgoes the upper strings entirely, pairing only an insistent bass line with the plangent solo part. The final movement doesn't quite have the pyrotechnics of the first movement, but what it lacks in flash it more than makes up for in ferocity and fervor.

Desert Rains (2012), Stephen Blumberg (b. 1962)

Stephen Blumberg is a composer of music primarily for acoustic instruments who has also collaborated with visual artists to create soundtracks for video and installation work, sometimes including digital electronics. His music is vivid and colorful, with multilayered textures and intricate rhythmic structures, driven by an underlying instinct for emotion and drama, and shaped by an intuitive sense of form.

Blumberg has received numerous awards including the Walter Hinrichsen Award from the American Academy of Arts and Letters (2004), the UC Berkeley Music Department's George Ladd Prix de Paris Fellowship (1991-93), two Nicola De Lorenzo Prizes for Composition (1990 and 1994), and a BMI Student Composer Award (1987). He has also been the recipient of a MetLife Creative Connections grant from the Meet The Composer Foundation (2009), and a Subito Grant from the American Composers Forum (2005).

Music by Stephen Blumberg has been performed in Italy, France, the Netherlands, Germany, and Brazil, as well as throughout the United States, by ensembles such as the Arditti String Quartet, the Cassatt String Quartet, Earplay, the Empyrean Ensemble, Octagon, Music Now, Tanosaki-Richards Duo, Ensemble Chiaroscuro, and Citywater, and soloists including pianist Sarah Cahill, harpsichordist Jory Vinikour, flutist Laurel Zucker and percussionist Daniel Kennedy. In 2011 he was commissioned to compose a new work for the California Youth Symphony, *Subterranean River*, which was premiered in November 2011 at the Mondavi Center for the Arts at UC Davis.

Blumberg is an Associate Professor of composition and music theory at California State University, Sacramento, where he also co-directs the Festival of New American Music. He writes the following about *Desert Rains*:

Desert Rains was written after a road trip through desert regions in the American southwest. Sometimes driving through the desert we wouldn't see another car for hours and were struck by the sheer scale of the landscape and our comparative insignificance.

The melancholy opening section of the work — a slow melody in solo clarinet echoed over a wide interval by the bassoon, in canon — depicts the barren, timeless expanse of the Nevada high desert, the Great Basin, once an ancient inland sea. Though now largely absent, water has formed these desert plains.

The trip took us through Yosemite on Tioga Pass, emerging on the eastern side of the Sierra to Mono Lake, which Mark Twain, in *Roughing It*, a chronicle of his travels in the West, described as a "solemn, silent, sailless sea . . . lonely tenant of the loneliest spot on earth . . . so off the usual routes of travel, so difficult to get

at that only men content to endure the roughest life will consent to take upon themselves the discomforts of such a trip.”

The middle section of the work, in quicker tempo, evokes a dramatic and sudden downpour experienced in the eastern Sierra heading south on U.S. 395 to Bishop. The pounding torrent stopped just as suddenly as it began, giving way to a magnificent double rainbow. The final section returns to the opening melody, this time in the bassoon shadowed by clarinet, suggesting the vast emptiness fading off toward the distant horizon.

In appreciation of the strange and primordial beauty of the southwestern deserts I've composed *Desert Rains* as part of the campus-wide One World Initiative, under the theme of water. Despite its seeming emptiness, the desert is a varied and evolving ecosystem, bursting with life, and dependent upon natural strategies for storage of sparse water. The storm in *Desert Rains* is a metaphor for the fragility of life and the preciousness of water in all environments.

Desert Rains was composed for, and is dedicated to, clarinetist Sandra McPherson and bassoonist David A. Wells.

***Petite Suite* (1963), Pierre Max Dubois (1930-1995)**

Pierre-Max Dubois was born in the village of Graulhet in southern France in 1930. His musical studies began at the Tours Conservatoire before being admitted to the Paris Conservatoire in 1949. In Paris, he studied composition with Darius Milhaud and piano with Jean Doyen. Dubois achieved national attention for his compositions at the age of 20, with commissions from *Radiodiffusion-Télévision Française*, the national broadcaster of France. He quickly won many other honors, including the coveted *Prix de Rome* in 1955. He returned to the Paris Conservatoire as a teacher in 1967, staying on there until shortly before his death in 1995. Dubois wrote prolifically for the bassoon (as well as other woodwinds), penning a dozen solo works for bassoon and a handful of pieces for two to four bassoons. Many of his other chamber works include bassoon, as well.

Petite Suite dates from 1964, and shows off Dubois's typical wit and charm. The “Prélude” is mainly pastoral in mood, but a central fast staccato section briefly interrupts the decorum. “Intermède” is full of whimsical tempo changes, reminiscent of Poulenc or Françaix. “Cadence” is truly a two-person cadenza, with the flute and bassoon variously trading figures and playing in unison. “Burlesque” pairs an ungainly plodding opening motive with a fast central frenzy of activity. “Mouvement Perpétuel” is, as one might guess, a fiendishly difficult constant stream of sixteenth notes that the two performers pass back and forth at varying intervals.

***When the Pines Sleep it is Autumn* (2009), Bruce Reiprich (b. 1951)**

Bruce Reiprich is Professor of Music Theory and Composition at Northern Arizona University in Flagstaff. He earned his B.M. and M.A. degrees in music theory from the Eastman School of Music and was awarded a Ph.D. in music composition from the University of Iowa. Before joining the faculty of NAU, he taught at the Oberlin Conservatory and Wilkes University. He is the recipient of numerous awards and grants, including fellowships from the Charles Ives Center for American Music and the Virginia Center for the Creative Arts. Reiprich writes that his works “span the gamut from overt tonality and metric regularity to atonality and pronounced rhythmic flexibility,” and he lists such disparate composers as Toru Takemitsu, György Ligeti, Luigi Nono and Samuel Barber as influences on his personal style. He often takes as inspiration poetic images of nature, particularly in works by Chinese, Japanese, and Turkish poets.

When the Pines Sleep it is Autumn is in two movements. The first, given the stylistic indication “Espressivo, very flexible; always unevenly; molto legato,” is the slower of the two. Even with only two voices, Reiprich manages to create lush, rapidly shifting harmonies and textures. The second movement tests the performers' ability to follow the printed instructions (“Always lightly and relaxed”) amidst complex cross-rhythms, finger-twisting lines, and frequent shifts of meter and tempo. Both movements make frequent use of all manner of trills, including upwards, downwards, and timbre trills. Nicolasa Kuster and David A. Wells gave the world premiere of *When the Pines Sleep it is Autumn* at the 2012 International Double Reed Society Conference at Miami University in Oxford, Ohio.

***Common Ground* (2005), Gernot Wolfgang (b. 1957)**

Born in Bad Gastein, Austria in 1957, Gernot Wolfgang currently resides in Los Angeles. He has received commissions from the Los Angeles Chamber Orchestra, the Verdehr Trio & Michigan State University, Martha's Vineyard Chamber Music Society, CSU Northridge, Music from Salem (NY), Oesterreichische Kammer-symphoniker (Austria), Jazz Bigband Graz (Austria), and the Los Angeles-based chamber music series Pacific Serenades and Chamber Music Palisades. As a guitarist with the Austrian jazz ensemble “The QuARTet” he has recorded two critically acclaimed CDs and toured extensively throughout Europe.

From 1990-93 Gernot was a lecturer for Jazz Composition and Harmony at the University of Music in Graz. He has guest lectured and held masterclasses at UCLA, the University of Music in Vienna, the festival Instrumenta Verano in Oaxaca, Mexico and the Garth Newel Music Center in Warm Springs, VA. Gernot has received awards, grants and scholarships from the American Composers Forum, American Music Center, the Austrian Ministry for Education and the Arts, the Austrian Ministry for Science and Research, Austro Mechana, Berklee

College of Music, Billboard Magazine, BMI, the Fulbright Commission and the State of Tyrol, Austria.

Gernot is a graduate of the program “Scoring for Motion Pictures and TV” at USC, and holds degrees from Berklee College of Music in Boston and the University of Music in Graz, Austria. He is active in the film and TV music industry as a composer, arranger and orchestrator. From 2005-2008 he was composer in residence with the Beverly Hills International Music Festival, curating the concert series “Voices of Hollywood” (featuring the chamber music of film/TV composers) and “Music of Austria”. He currently co-produces the concert series “Improvisatory Minds: Chamber Music composed by Jazz Musicians” at Vitello’s in Studio City, CA.

Wolfgang’s *Common Ground* is dedicated to bassoonist Judith Farmer (also married to Wolfgang) and cellist Armen Ksajikian. It is part of a set of four duets, each pairing the bassoon with a different stringed instrument. These, in turn, are part of a subset of Wolfgang’s works that he refers to as “groove-oriented chamber music,” that combine traditional classical instruments and forms with elements of jazz, rock, and funk. The first movement (“Blues Upside Down”) takes its name from its almost palindromic opening blues riff. The movement’s outer fast sections frame a slow, lyrical centerpiece. “Trading Places” is exactly what it sounds like; bassoon and cello swap roles (and musical material) partway through. “Igor at Last” isn’t based on any particular work, but Wolfgang writes that one passage reminds him of Stravinsky’s *Concerto in D*. The whole movement is a delightful mixture of Stravinskian harmonies and bebop-inspired riffs, with a hard rock bassline thrown in for good measure.

ABOUT THE ARTISTS

David A. Wells earned the degree of Doctor of Musical Arts from the University of Wisconsin-Madison, where he studied with Marc Vallon; his dissertation is an expansive history and discography of the bassoon in jazz. He also holds degrees in bassoon performance from Arizona State University and Florida State University. In addition to his students at California State University, Stanislaus, Dr. Wells teaches at Sacramento State and San Joaquin Delta College. He is also the Operations Director of the Meg Quigley Vivaldi Competition, a biennial competition for young women bassoonists from the Americas, and co-hosted the 2012 competition at the University of the Pacific.

Dr. Wells serves as principal bassoonist of the Townsend Opera Players and the Merced Symphony, and performs often with other orchestras around Northern California. He can also be heard playing bassoon and clarinet in the gypsy swing quintet Hot Club Faux Gitane. His past performance activities have been widely varied, ranging from renaissance and baroque music on period instruments (shawms, recorders, baroque bassoons and oboes) and avant-garde music on electric bassoon with Downbeat Means Attack. In addition to his career as a bassoonist, Wells also devotes time to music scholarship. He earned an M.A. in Historical Musicology from UW-Madison, and contributed nearly a dozen articles to the forthcoming second edition of *The Grove Dictionary of American Music*.

Dr. Daniel Davies is Professor of Cello at California State University, Stanislaus. Since 2005, he has also been the director of Summer Music at Stanislaus, CSUS’ summer music camp. From 1991-2003 Dr. Davies served on the music faculty of Wheaton College Conservatory of Music in Illinois.

An experienced and consummate performer, Dr. Davies has performed with orchestras throughout the country. On the east coast, he performed with the Westchester Symphony, the Queens Orchestral Society, the Greenwich Symphony and the Hudson Valley Philharmonic. When in Chicago, he was principal cellist of the New Philharmonic Orchestra, a member of the Elgin and Lake Forest symphonies, and performed with other Chicago-area orchestras, including the Chicago and Milwaukee Symphonies. He was also a familiar face in the Chicago free-lance circuit, participating in various recordings and shows, including *Miss Saigon*, *Phantom of the Opera*, and *Showboat*. He was a founding member of the Paragon Ragtime Orchestra and participated in their inaugural recording, “On the Boardwalk”.

Currently, he is a member of the Modesto Symphony Orchestra, and has performed with the Stockton and Sacramento symphonies. An engaging, exciting soloist and chamber musician, Dr. Davies regularly performs recitals and chamber music on the CSUS faculty recital series. Previous performances in the Chicago area include the Beethoven Triple Concerto and the Haydn Sinfonie Concertante as well as solo and chamber recitals on the Wheaton College faculty recital series.

Dr. Davies holds a Master's degree from the Juilliard School, where he studied with Harvey Shapiro and a Doctorate from Northwestern University where he studied with Hans Jørg.

Dr. Jeannine Dennis received her Bachelor of Music degree at San Jose State University where she studied with Isabelle Chapuis-Starr, a student of the renowned Jean-Pierre Rampal. She then received her Master of Music and Doctor of Musical Arts degrees from the University of Cincinnati, College-Conservatory of Music, where she studied with Bradley Garner (flute) and Jack Wellbaum (piccolo). While a student at CCM, Dr. Dennis was an artist in residence at the Lucca Opera Festival in Lucca, Italy. In 2006, she was invited to perform in the Dame Myra Hess concert series in Chicago. In 2011, she performed at Carnegie Hall with the Gottschalk Concert Band.

She has released three solo recordings, performs in frequently in ensembles and solo recitals and maintains an active private flute studio. Dr. Dennis teaches flute at California State University, Stanislaus.

Bassoonist **Nicolasa Kuster** is a Founding Co-Director of The Meg Quigley Vivaldi Competition, a biennial competition for young women bassoonists from the Americas. She joined the faculty of the University of the Pacific Conservatory of Music in Stockton, California in the Fall of 2008 and is Principal Bassoon of the Stockton Symphony. She has also been Principal Bassoon of the Wichita Symphony and Second Bassoon in the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, and the Virginia Symphony. Ms. Kuster taught at Wichita State University and was a member of the Lieurance Woodwind Quintet for eight years—she is featured on their recently released Summit CD, *Music from the Americas*. She spent five summer seasons performing with the Spoleto Festival Orchestra in Spoleto, Italy and can be heard on the Chandos Label playing Principal Bassoon on Gian Carlo Menotti's operas *The Consul* and *The Saint of Bleeker Street*; two CDs of Gian Carlo Menotti's orchestral, vocal and instrumental works; and Prokofiev's *War and Peace*. Ms. Kuster has been a guest artist at numerous other summer festivals, including Anchorage Music Festival; New Hampshire Music Festival; Ameropa Chamber Music Festival in Prague, Czech Republic; Sequoia Chamber Music Workshop in Arcata, CA; and the Marrowstone Festival in Bellingham, WA. Her solo appearances with orchestra include multiple-city tours of Kazakhstan, televised performances in Italy and Panama, and numerous performances in the United States.

Sandra Moats McPherson is in wide demand as a clarinetist and educator. She performs frequently as principal clarinetist and bass clarinetist in numerous Northern California orchestras, including the Sacramento Philharmonic, Opera, and Choral Society Orchestras. She also has extensive experience as a chamber music performer and coach. As a member of the Harmonic Winds, she performs educational concerts throughout the region. She has performed with numer-

ous other chamber music ensembles at the Crocker Art Museum Sunday Series, Sacramento State's Festival of New American Music, Chamber Music Alive!, and the Capital Chamber Players Series. Ms. McPherson is conductor of clarinet ensembles, rehearsal coach and chamber music instructor for the Sacramento Youth Symphony's orchestras and Chamber Music Workshops. She maintains an active private teaching studio, is on the faculties of CSU Sacramento and American River College, and has previously served as clarinet and chamber music instructor at UC Davis. Ms. McPherson received degrees from CSU Fresno and UC Santa Barbara in music education, clarinet performance, and musicology, and has published articles on early-American clarinet literature.

Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout New York and California. Solo performances include venues such as the Berkeley Early Music Fest, Boston Early Music Fest, St. Mark's Early Music concert series in Islip, NY, and the Westminster concert series in Sacramento, CA. Ms. Vollrath is a strong advocate of new music for the harpsichord, and has been featured on several concerts dedicated to this pursuit including a solo recital at the Festival of New American Music in Sacramento, CA. Ms. Vollrath was recently a finalist in the Early Music America Baroque Performance Competition as a member of the harpsichord duo Zweikampf. She competed as a semi-finalist in the 2012 Jurow International Harpsichord Competition, and was the 2009 Betchel award recipient presented by the Midwestern Historical Keyboard Society. Ms. Vollrath recently received both her doctoral diploma from SUNY-Stony Brook under Arthur Haas, and artist diploma from the U of I Urbana-Champaign under Charlotte Mattax Moersch.

2012-2013 Concert Series

Guest Artist Recital
Jeff Denson Jazz Quartet
Thurs., Sept. 6 at 7:30 p.m.

Faculty & Guest Artist Recital
Alexander Viazovtsev, flute
Benjamin Boren, piano
Fri., Sept. 7 at 7:30 p.m.

Faculty Recital
Benjamin Boren, piano
Fri., Oct. 5 at 7:30 p.m.

Jazz Concert
Big Band Blast Off
Thurs., Oct. 11 at 7:30 p.m.

Concert Chorale & Chamber Singers Concert
Fri., Oct. 12 at 7:30 p.m.

Wind Ensemble Concert
Thurs., Oct. 18 at 7:30 p.m.

Guest Artist Recital
Jenni Samuelson, soprano
Fri., Oct. 26 at 7:30 p.m.

Faculty Recital
Joseph Wiggett, baritone
Benjamin Boren, piano
Fri., Nov. 2 at 7:30 p.m.

Faculty Recital
Joe Mazzaferro, trumpet
Tues., Nov. 6 at 7:30 p.m.

Guest Artist Recital
Samba Meets Jazz
Thurs., Nov. 8 at 7:30 p.m.

Veteran's Day Concert
Sun, Nov. 11 at 7:30 p.m.
at the Gallo Center for the Arts

Symphony Band Concert
Fri., Nov. 16 at 7:30 p.m.

Composition Studio Recital
Thurs., Nov. 29 at 7:30 p.m.

Chamber Orchestra Concert
Fri., Nov. 30 at 7:30 p.m.

Carolfest
Sun., Dec. 2 at 2 p.m. & 6 p.m.

Wind Ensemble Concert
Thurs., Dec. 6 at 7:30 p.m.

Percussion Ensemble Concert
Fri., Dec. 7 at 7:30 p.m.

Jazz Concert
Mon., Dec. 10 at 7:30 p.m.

La Traviata
With Townsend Opera Players
Directed by Joseph Wiggett
Gallo Center for the Arts
Fri., Feb. 1 at 8 p.m.
Sun., Feb. 3 at 2 p.m.

Faculty Recital
David Wells, bassoon
Thurs., Feb. 21 at 7:30 p.m.

Alumnae Recital
Kristina Stamper, soprano
Carol Smeltzer Channing, mezzo-soprano
Fri., Mar. 1 at 7:30 p.m.

Jazz Big Band Concert
Thurs., Mar. 7 at 7:30 p.m.

Rising Stars of Stanislaus Concert
Student Opera Scenes
Fri., Mar. 8 at 7:30 p.m.

Wind Ensemble Concert
Thurs., Mar. 14 at 7:30 p.m.

Faculty & Guest Artist Recital
Geoffrey Mulder, violin
Bogdana Mindov, violin
Benjamin Boren, piano
Fri., Mar. 22 at 7:30 p.m.

Concert Chorale & Chamber Singers Concert
Tues., Mar. 26 at 7:30 p.m.

Latin Jazz Concert
Thurs., Mar. 28 at 7:30 p.m.

Low Brass Studio Recital
Thurs., Apr. 5 at 7:30 p.m.

Faculty Recital
Jeannine Dennis, flute
Philip Amalong, piano
Sat., Apr. 13 at 7:30 p.m.

Faculty Recital
Roman Fukshansky, clarinet
Thurs., Apr. 18 at 7:30 p.m.

Faculty Recital
Daniel Davies, cello
Benjamin Boren, piano
Fri., Apr. 19 at 7:30 p.m.

4th Annual Robert Danziger Memorial Chamber Music Concert
Sat., Apr. 20 at 7:30 p.m.

Turlock Concert Association Gala Concert
Thurs., Apr. 25 at 7:30 p.m.

Chamber Orchestra Concert
Thurs., May 2 at 7:30 p.m.

Symphony Band Concert
Fri., May 3 at 7:30 p.m.

Jazz Big Band Concert
Mon., May 6 at 7:30 p.m.
University Amphitheatre

Percussion Ensemble Concert
Tues., May 7 at 7:30 p.m.

The 28th Annual Student Composition Festival
Tues., May 14 at 5 p.m. & 8 p.m.
20th Century Techniques at 5 p.m.
Composition Studio at 8 p.m.

Wind Ensemble Concert
Thurs., May 16 at 7:30 p.m.

Jazz Combos Concert
Fri., May 17 at 7:30 p.m.

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