



UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

GRADUATE RECITAL
Simona Seres, bassoon

Assisted by
Stephanie Lovell, piano

Saturday, March 22, 2014 - 6 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Graduate Bassoon Recital

Simona Seres

*Saturday, March 22nd 2014 6pm
Frederick Loewe Performance Hall
University of Redlands*

Sonata in F minor
I. Triste
II. Allegro
III. Andante
IV. Vivace

Georg Philipp Telemann
(1681-1767)

Introduction and Polonaise, Op. 9

Carl Jacobi
(1791-1852)

INTERMISSION

Trio for Piano, Oboe, and Bassoon
I. Presto
II. Andante
III. Rondo

Francis Poulenc
(1899-1963)

Juliana Gaona, oboe

Simona Seres's Graduate Recital is given in partial fulfillment for the requirements of the Master of Music degree in Bassoon Performance.

Simona Seres is a student of Carolyn Beck.

Sonata in F minor

George Philipp Telemann

A German composer of the Baroque era, Telemann, showed considerable musical talent as a child, learning the violin, flute, recorder, zither, and keyboard, and composing an opera at the age of twelve. He composed a vast amount of music, both sacred and secular, including 1,043 church sonatas and 46 settings of the Passion—one for each year he was in Hamburg. His music was an essential link between music of the late Baroque and early Classical styles.

Sonata in F minor was originally written for bassoon and continuo. This sonata is in the traditional sonata da chiesa format, slow–fast–slow–fast. The first movement, *Triste*, is in binary form and contains a slow, mournful melody. There are some dynamic contrasts clearly labeled that indicate a change in mood throughout the movement. These dynamic contrasts can be described as a difference in gender - masculine and feminine, or call and echo. The second movement, *Allegro*, is based on compound ternary rounded binary form. It is an energetic part that is written as in A B A sections. The “a” section of A begins in f minor. The “b” section is in c minor until m. 29, when f minor is re-established. Decorations and ornamentations are present in this part through appoggiaturas, trills, mordents or slides. Movement three is short and expressive, and serves as a transition into movement four. The opening motive returns at the end of the movement, giving it a sense of symmetry. This movement lends itself to ornamentation and embellishment, as do the other movements of the sonata.

The last movement is in binary form, having a compound meter. It is quite fast with the tempo marked *Vivace*, displaying a typical imitative contrapuntal texture as well as irregular phrases throughout the movement. The A section is in F minor, while the B section is in the relative major of A-flat. Performance practice of the Baroque era included a lot of improvisation and embellishment. During this period virtuosic players were just beginning to emerge. This common practice allowed them to show their ability and add their own flair to the music. The unaccompanied nature of this piece also gives the soloist greater freedom with tempi and articulation.

Introduction and Polonaise, Op. 9

Carl Jacobi

Introduction and Polonaise, Op. 9 was first published in 1828 and has remained a popular recital item in its reduction for bassoon and piano. The Introduction in E flat has the feeling of an operatic recitative recreated in instrumental terms. The bassoon is taking on the role of a vocal soloist with elaborate coloratura roulades. This gives way immediately to the elaborate Polonaise in C major with its catchy main theme in characteristic polonaise rhythm. This movement is in sonata-rondo form, the main theme recurring in different tonal situations, with a smoother contrasting subject that appears first in G and is eventually recapitulated in C, in addition to a central episode. The complex decoration, exploitation of opposing registers, vertiginous scale passages and abundant use of trills demonstrate Jacobi’s entire command of bassoon technique, while the work’s benign humor and attractive melodic style lend it distinction.

Trio for oboe, bassoon, and piano

Francis Jean Marcel Poulenc

Poulenc was a French composer and pianist, member of the French group of composers known as Les Six. He composed art songs, solo piano music, chamber music, oratorios, choral music, operas, ballet music, and orchestral music.

This masterpiece opens with a slow introduction with dotted rhythms, and decadent chords in the piano that accompany the melody, followed by the presto movement. It features the oboe and the bassoon as the story-tellers having endless chain of fun, playing graceful and charming melodies. A largely homophonic piano part provides plenty of opportunities for the two wind instruments to alternate melodic material which switches back and forth from outwardly happy to a little bit more inwardly reflective. Poulenc uses long and contrasting lines, shifting between the harmonies of A major and A minor, to create narrative tension. The second movement, *Andante con moto*, is a lyrical pastorale, described by Poulenc himself as “sweet and melancholic.” The beautiful lines played by the piano, then the bassoon and oboe rise to some intensity toward the middle, and are characterized by charm and elegance. The witty side of Poulenc’s musical personality dominates the third movement as well. He uses the dry staccato of the oboe and bassoon to express his ironic sense humor. It has a sardonic edge and an

unexpected ending, perceived as a natural and impulsive.

In a letter Poulenc wrote: “I know perfectly well that I’m not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there’s room for new music which doesn’t mind using other people’s chords. Wasn’t that the case with Mozart–Schubert?” Indeed, Poulenc’s music was driven by a lively sense for melodic invention, set against traditional, even old-fashioned harmonic backgrounds.

MANY THANKS TO...

My family: Stefan and Medy - Thank you for your unconditional love and support that kept me going so far! Thank you for believing in me and giving me words of hope when things were tough. Thank you for “pushing” me to do things I never thought I could do! I am so grateful for you two!!!

Iona and Blaise - Thank you for all the talks

Ioana and Blaise - Thank you for all the talks we had and for the determination that you gave me to set the bar higher. Thank you for challenging me in many ways!

Dr. Beck – Thank you for giving me a chance and for believing in me! This day could have not happened without you. Thank you for sharing your knowledge, talents and for walking with me this journey of discovering the bassoon world! I really appreciate everything you have done; you will be my “bassoon mother” forever. Your passion and love for music will always be an inspiration to me!

Mrs. Lovell – Thank you for being one of the best accompanists! Thank you for enriching my music with your wonderful playing!

Dr. Hickey – Your support and encouragement will be always appreciated. Thank you for embracing me with your kind spirit since the first day I have met you!

Juliana – You are an awesome musician! Thank you for being part of my recital and for giving your time to prepare the Poulenc piece. It was a pleasure to work with you and to get to know you better.