

Student Recital

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GRADUATE RECITAL

Romy Ftaiti, bassoon

WITH:

Katie Talbot, piano

Michael Keen, bassoon

7:30 p.m. Monday, March 10, 2025

Giffels Auditorium, Old Main

University of Arkansas

PROGRAM

Sonata in G minor for Bassoon and Piano

Francois Devienne (1759-1803)

I. Allegro con espressione

II. Adagio

III. Rondeau (Allegro)

Katie Talbot, piano

Two Sonatas for Two Bassoons - No. 1

Francisco Mignone (1897-1968)

I. Allegro

Michael Keen, bassoon

INTERMISSION

Dueling Realities

Chris Evan Haas (b. 1933)

Katie Talbot, piano

Sarabande et Cortège

Henri Dutilleaux (1916-2013)

Katie Talbot, piano

Romy Ftaiti is a student of Dr. Melanie Ferrabone.

This recital is given in partial fulfillment of the Master of Music Performance in Instrumental Performance, bassoon.

PROGRAM NOTES

Sonata in G minor for Bassoon and Piano

This sonata, (op. 24, no. 5 in G minor) by Francois Devienne is one of the classical cornerstones of the bassoon's sonata repertoire. Technically written in the classical era, this work demonstrates early romantic tendencies, not unlike the style of Schubert or Mendelssohn. Lyrical and lush, while still posing a mild technical challenge, this work is a worthy addition to any bassoonist's repertoire.

Devienne was a contemporary of W.A. Mozart, but while Mozart's work emerges from the more heavy, German tradition, Devienne's work embraces the light and delicate quality of French woodwind playing. Devienne, though he was the professor of flute at the Paris Conservatory, was also a bassoonist in the Paris Opera, and a prolific composer in numerous genres.

Devienne was much sought after as a teacher, virtuoso flautist and bassoonist, and as a composer of chamber music. His contemporaries praised the graceful, charming, melodic ingenuity of his compositions and their elegant construction. The present sonata is the third of "Six Sonates pour un basson avec accompagnement de basse, ouvre 24".

This edition comes with a solo part for bassoon, and minimally realized keyboard continuo, as well as a separate basso part, playable on any bass clef instrument such as cello or string bass.

Two Sonatas for Two Bassoons – No. 1 (1961)

Francisco Mignone was born in São Paulo, Brazil in 1897. His father, Alferio Mignone, was an accomplished flutist who emigrated from Italy. Mignone started his musical studies, with his father presiding, on flute and piano. In 1917 he graduated from the São Paulo Conservatory with a concentration in flute, piano, and composition. In 1920 he went to Europe to conduct and study at the Milan Conservatory. Returning to Brazil in 1933 he became a sought-after conductor and composer.

Mignone's compositions can be divided into five periods. The compositions from the first period (1910-1920) were composed under the pseudonym "Chico Bororô". The young Mignone was composing popular music and improvisations on the streets of São Paulo and did not use his name because he said "to write popular music was something disqualifying and vile. After graduating from the Conservatory, Mignone entered his second period (1920-1930) and began using his name. This period was strongly influenced by his Italian heritage, Italian teachers, and travels around Europe. The third period (1930-1960) was initiated by Mário de Andrade, a friend of Mignone. After a performance of Mignone's opera "L'innocente", Andrade wrote a scathing review that criticized Mignone's work for being too Italian and not Brazilian. Mignone took the review to heart and refined his style to become a "nationalistic" composer, utilizing Brazilian folk and popular music. The first sonata (1961) is from the end of Mignone's first "nationalistic" period, where he drew heavily from Brazilian music, both folk and popular music. The Concertino also dates from this period and there are many similarities between it and the first sonata.

Dueling Realities (2023)

This piece is a bassoon solo written and published by Chris Hass, a new age composer who writes for wind band and small ensembles. His goal was to premier a lengthy bassoon piece, the first of his kind, to expand his horizon a little and add to the technically challenging repertoire for bassoon.

Dueling Realities is a story about the conflicting, yet omnipresent, states of the first year of the COVID-19 pandemic, depicting the juxtaposition of the severe and unexpected changes the world had to take to adjust to the pandemic with the seclusion, simplicity, and oftentimes monotony of being stuck indoors for months on end. The piece explores these incompatible frameworks through an interplay of two unique styles.

The first style conveys a feeling of chaos and uncertainty through its primary fo-

cuses on rhythm, fragmenting and repeating short motifs to create disorienting meter changes. The second style is more restrained and characterized by slow moving and lyrical melodies, with a larger focus on harmony to illustrate the isolation and reflection experienced during quarantine. This section also features a constant 7-note ostinato that is manipulated through mixed meter and polyrhythmic material to create a warped sense of time (just like we all experience during this year).

Sarabande et Cortège (1942)

The Sarabande et Cortège for Bassoon and Piano displays influences of Debussy's eschewing of tonality and Ravel's inventive textures. These, combined with a unique use of structure and pedal points, create a truly riveting piece for Bassoon and Piano. Sarabande et Cortège comes at the beginning of Henri Dutilleux's career and was composed as part of a set of four exam pieces for the Paris Conservatoire (1942-1950).

Dutilleux drew great influence from the Baroque era when writing this work. Sarabande, a slow and stately dance popular in the 17th century, was used by Bach in his famous cello suites and finds its origins in 16th century Spain. It is in triple meter, like a waltz, but places its emphasis on the first beat which provides an element of stature and depth. The piece resolves its stately dance and moves immediately into the Cortège, which is traditionally a solemn funeral procession. Dutilleux adds his own neo-baroque French quirkiness to the march, resulting in a scene much more akin to New Orleans celebrations of life where grief and laughter are combined.