

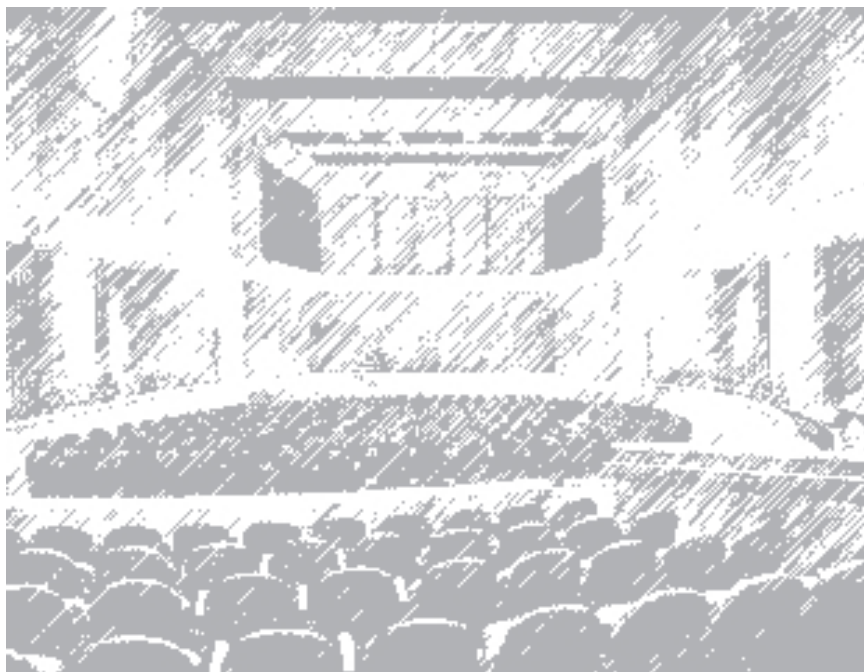
Kennesaw State University  
School of Music



Senior Recital

**Shelby Jones, bassoon**

Benjamin Wadsworth, piano



Tuesday, December 8, 2015

5:00 p.m.

Music Building Recital Hall

Sixty-first Concert of the 2015-16 Concert Season

# program

ALEXANDRE TANSMAN (1897-1986)

## **Sonatine for Bassoon and Piano**

- I. Allegro con moto
- II. Aria
- III. Scherzo

ANTONIO VIVALDI (1678-1741)

## **Bassoon Concerto in A minor, RV 497**

- I. Allegro molto
- II. Andante molto
- III. Allegro

GYORGY LIGETI (1923-2006)

## **Six Bagatelles for Wind Quintet**

- I. Allegro con spirito
- II. Rubato. Lamentoso
- III. Allegro grazioso
- IV. Presto ruvido
- V. Adagio. Mesto - Belá Bartók in memoriam
- VI. Molto vivace. Capriccioso

CAMILLE SAINT-SAENS (1835-1921)

## **Bassoon Sonata**

- I. Allegro moderato
- II. Allegro scherzando

CARL MARIA VON WEBER (1786-1826)

## **Andante e Rondo Ungarese**

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.

Ms. Jones studies bassoon with Laura Najarian.

# program notes

## **Sonatine for Bassoon and Piano** | Alexandre Tansman

Born in Poland, Alexandre Tansman spent most of his musical career in France where he moved after attending school in Poland. He received a degree from the Lodz Conservatory, while he also got his doctoral degree in law from the University of Warsaw. Tansman preferred to call himself a Polish composer, although his music was highly influenced by neoclassical and French composers; two mentors in particular impacted his music indefinitely—Maurice Ravel and Igor Stravinsky. Although Tansman's music was not as popular as most famous composers, his solo piano performances were sought after internationally. Written in 1952, the *Sonatine for Bassoon and Piano* is a precise example of how his music combines both neoclassical and French elements of music. Chromatic, expressive and free, all three movements of the piece explore the range and facility of the bassoon. All three movements total a length of around nine minutes.

## **Bassoon Concerto in A minor, RV 497** | Antonio Vivaldi

Antonio Vivaldi was born in Venice, Italy, on March 4th of 1678 and passed away in 1741 leaving behind a long legacy of Baroque compositions. Best known for his numerous instrumental concertos for various instruments, Vivaldi was also a famous teacher all around Europe during his era. Not only was Vivaldi a scholarly composer and successful violinist, but he studied religion as well. Ordained in 1703, he was unfortunately unable to deliver mass due to health problems; this was also the reason he was unable to gain proficiency on any wind instrument. Vivaldi wrote thirty-nine concertos for bassoon, which at the time was quite remarkable since the bassoon was not seen yet as a solo instrument in Venice. His *Concerto in A minor, RV 497* is broken into three movements and is about ten minutes long.

## **Six Bagatelles for Wind Quintet** | Gyorgy Ligeti

Gyorgy Ligeti was born in Transylvania, Romania, on May 28th in 1923, and in 2006, later passed away in Vienna after becoming a citizen of Austria. Before he finished his education at a conservatory in Cluj, Romania, he and his family were separated and sent to labor and concentration camps. Once the war ended, he was later able to finish his degree and become a teacher with the assistance and aid of Zoltan Kodaly. Ligeti transcribed the *Six Bagatelles for Wind Quintet* in 1953, later to become one of the most popular pieces of music for wind quintet. All movements are no longer than 3 minutes each, and the majority fall under two minutes. This music was first performed in 1956, however, the final movement was censored due to the Soviet government deeming it “too dangerous.” The total length of the piece is around 12 minutes.

## **Bassoon Sonata** | Camille Saint-Saens

French composer, instrumentalist and conductor, Camille Saint-Saens was born in Paris on October 9th, 1835. After being compared to the child prodigal pianist Mozart, he attended the Paris Conservatory for organ performance while he became a more prominent composer. Although he was not a stellar organist, he was recognized as a fantastic teacher including well known students such as Cesar Franck and George Bizet. He wrote the wind sonatas (bassoon, oboe, clarinet) in the final year of his life and were the only wind sonatas written. The bassoon sonata was the last one written and is said to be "a model of transparency, vitality and lightness" that illuminates both the humor and tranquility of the sound of the bassoon. Funny enough, Saint-Saens wrote to a friend, "I am using my last energies to add to the repertoire for these otherwise neglected instruments." The sonata is broken into three movements: *Allegro moderato*, *Allegro scherzando*, and *Molto adagio - Allegro moderato* and runs about twelve minutes in total length.

## **Andante e Rondo Ungarese** | Carl Maria Von Weber

Carl Maria Von Weber was born in November of 1786, and he later passed away in June of 1826. Noted for his development of the Romantic era, Weber wrote for many ensembles and solo instruments but was most known for his operas: *Der Freischutz*, *Euryanthe*, and *Oberon*. Each of these major works influenced music following his era, including Wagner's music as well as Mendelssohn's *A Midsummer Night's Dream*. Weber not only wrote music for the piano but was a fantastic pianist himself; his piano concert piece (*Konzertstuck in F Minor*) alone impacted Chopin, Liszt, and Mendelssohn. The expressive and melodic qualities Weber used in his writing for solo instruments was incredibly successful; his ear for opera and the human voice sings through his music. Weber originally wrote the *Andante e Rondo Ungarese* for the viola in 1809 (specifically for his brother) but later rewrote the music as a request from Georg Brandt, bassoonist of the Munich Orchestra, after the success of his *Concerto in F Major*. The piece is broken into two movements, the expressive, lyrical *Andante* and charismatic *Hungarian Rondo*, and together create a length of around nine minutes.

# personnel

## Shelby Jones, bassoon

Catherine Rothery, flute

Elise Conti, oboe

Mudussir Quraishi, clarinet

David Anders, French horn

# biography

**S**helby Jones is a senior at Kennesaw State University pursuing a B.M. in Bassoon Performance under the tutelage of Laura Najarian, Second Bassoonist of the Atlanta Symphony Orchestra. Shelby plays principal bassoon with the KSU Symphony Orchestra and Wind Ensemble, and often performs chamber music with her colleagues in the School of Music. In 2015, Shelby became the first student to win the KSU Concerto Competition twice with her performance of Weber's *Andante e Rondo Ungarese*, which will result in her performance of the work in 2016 with the KSU Symphony Orchestra. This follows her win in 2013 with the third movement of Weber's *Bassoon Concerto in F*.

Outside of KSU, Shelby has had additional studies with Carl Nitchie, Kristin Wolfe Jensen, Martin Kuuskmann, Jeffrey Lyman and William Ludwig. Most recently, she attended the Eastern Music Festival where she studied with Karla Eckholm and George Sakakeeny. In 2014, she attended the Pierre Monteux School for Conductors and Orchestra Musicians, where she often performed in a principal role.

In addition to studying bassoon performance, Jones takes part in accompanying soloists on piano, as well as building her own studio of young bassoonists. She is also privately studying with Dr. Benjamin Wadsworth for an additional concentration in ear training and music theory.

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Alison Mann, Choral Activities  
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Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Nathaniel Parker, Symphony Orchestra  
Charles Laux, Philharmonic Orchestra  
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KSU Community and Alumni Choir

# about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University

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