

2018

Concert recording 2018-10-28b

Sara Remoy

Edrei Cerda

Hannah Mindeman Shuman

Rosabelle Zhou

Ammi Lopez

See next page for additional authors

Follow this and additional works at: <https://scholarworks.uark.edu/musccr>



Part of the [Music Performance Commons](#)

Citation

Remoy, S., Cerda, E., Mindeman Shuman, H., Zhou, R., Lopez, A., Slaughter, F., Smith, R., & Zuloaga, F. (2018). Concert recording 2018-10-28b. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/455>

This Music Performance is brought to you for free and open access by the Music at ScholarWorks@UARK. It has been accepted for inclusion in Concert Recordings by an authorized administrator of ScholarWorks@UARK. For more information, please contact scholar@uark.edu.

Performer(s)

Sara Remoy, Edrei Cerda, Hannah Mindeman Shuman, Rosabelle Zhou, Ammi Lopez, Fiona Slaughter, Rebecca Smith, and Florencia Zuloaga



Graduate Chamber Recital Sara Remoy, *bassoon*

October 28, 2018 | 7:30pm
Stella Boyle Smith Concert Hall

Program

Sonata sopra "la Monica" Philipp Friedrich Boddecker (1607-1683)
Edrei Cerda, *violin*
Hannah Mindeman-Shuman, *piano*

Trio Pathétique Mikhail Glinka (1804-1857)
Rosabell Zhou, *clarinet*
Hannah Mindeman-Shuman, *piano*

Intermission

Music for Solo Bassoon Sixteen Waltzes and Sonatina Francisco Mignone (1897-1986)
Valsa da Outra Esquina
Valsa Improvisada

Sextet for Piano and Winds FP (1932-1939) Francis Poulenc (1899-1962)
I. *Allegro Vivace*
II. *Divertissement*
III. *Finale*

Ammi Lopez, *flute*
Fiona Slaughter, *oboe*
Rosabelle Zhou, *clarinet*
Rebecca Smith, *french horn*
Florencia Zuloaga, *piano*

*Sara is a student of Dr. Lia Uribe.
This recital is given in partial fulfillment of the Masters of Music in Music Performance.*

We hope you enjoy tonight's performance.

For more information on the Department of Music and other events, please visit our calendar of events online at <http://music.uark.edu>

Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.



UNIVERSITY OF
ARKANSAS

J. WILLIAM FULBRIGHT
College of Arts & Sciences

UAMusic

Sara Remoy is a bassoonist from Rogers, Arkansas, having graduated from Rogers Heritage High School. She holds a Bachelor of Music-Instrumental Education from the University of Arkansas. Her achievements from her time as an undergraduate student include playing clarinet in the Razorback Marching Band, playing bassoon in Wind Symphony, and participating in the 2014 and 2015 Arkansas Intercollegiate Bands. Sara is currently pursuing a master's degree in Music Performance here at the University of Arkansas, studying with Dr. Lia Uribe. She plays bassoon in Wind Ensemble, the University Symphony Orchestra, and the Sequoyah Winds - a graduate student woodwind quintet. Her recent achievements include participating in the 2018 CBDNA Southwest Division Intercollegiate Band under composer Frank Tichelli; playing for *Man of La Mancha*, which was put on this spring by the University of Arkansas's Department of Theatre; and helping to set the Guinness World Record for Largest Double Reed Band at the 2018 International Double Reed Society Conference in Granada, Spain.

"I would like to thank my family, my professors, and my friends for all their love and support as I pursue my master's degree! Thank you for coming to my recital today!" - Sara

We hope you enjoy tonight's performance.

For more information on the Department of Music and other events, please visit our calendar of events online at <http://music.uark.edu>

Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.

Sonata sopra "la Monica" by Philipp Friedrich Böddecker

Philipp Friedrich Böddecker, a German composer, organist, and bassoonist, was born in 1607 in Haguenau, Germany, and died on October 8, 1683 in Stuttgart. Böddecker was first educated in music by his father, Joachim Böddecker, and later was taught in Stuttgart by J.U. Stiegleder. Böddecker is known for composing sacred music as well as instrumental pieces such as *Sonata sopra "la Monica,"* one of the earliest pieces for bassoon.

Sonata sopra "la Monica" uses the tune "la Monica" as the basis of this piece. The tune was popular in most of Europe between the 16th and 18th centuries and used by several composers in their compositions. It comes from the text and melody, *Madre non mi far monaca,* which tells the story of young girl who was forced to become a nun by her mother. Böddecker uses the "la Monica" tune in this piece as theme and variations. In this edition, the violin plays the "la Monica" theme while the bassoon plays variations of this theme.

Trio Pathétique by Mikhail Glinka.

Mikhail Glinka was a Russian composer who lived from June 1, 1804 to February 15, 1857. He was the first composer from Russia to gain widespread recognition. As a member of "The Mighty Handful" Glinka spent most of his career in St. Petersburg, Russia composing in musical genres such as operas and chamber works. *Trio Pathétique* was written early in Glinka's career in 1832.

Trio Pathétique is written in four movements for bassoon, clarinet, and piano. Pathétique translates from French to the word pathos, meaning sadness and pity. Moments of sadness can be heard throughout *Trio Pathétique* with moments of excitement and playfulness interspersed throughout. In the third movement a yearning melody is passed between the instruments. The fourth movement reprises the main theme of the first movement.

Music for Solo Bassoon: Sixteen Waltzes and Sonatina by Francisco Mignone

Francisco Mignone was a Brazilian composer and conductor who lived from September 3, 1897 to February 2, 1986. Mignone is known for his nationalistic and versatile compositions, composing solo pieces, chamber pieces, ballets, and operas. He began learning music at young age through studying flute and piano with his father. He continued to study music at São Paulo Conservatory and the Milan Conservatory, eventually becoming a professor in harmony at the São Paulo Conservatory early in his career.

Mignone composed a series of waltzes for bassoon between 1979 and 1981, with *Valsa da Outra Esquina* and *Valsa Improvisada* being written in 1981. During his career Mignone composed waltzes as an "attempt to re-create the style of improvised waltzes of early 20th-century strolling serenaders," and his waltzes for bassoon are no exception. *Valsa da Outra Esquina* is light and flirtatious as heard using light articulations and quickly changing melodies.

Valsa Improvisada is more serious, almost mournful especially during a passionate melody in the middle of the piece.

Sextet for Piano and Winds FP 100 (1932-1939) by Francis Poulenc

Francis Poulenc was a pianist and composer who born in Paris, France on January 7, 1899 and passed away on January 30, 1963. He was a prolific composer and his works includes pieces for piano, orchestra, chamber pieces, choral pieces, operas, and art songs. Poulenc was a member of Les Six, a group of French composers. Poulenc is known for his use of humor in his pieces, which can be heard across his works including in his *Sextet for Piano and Winds (1932-1939)*, one of his most well-known works.

Poulenc began writing *Sextet for Piano and Winds* in 1932. This piece features piano and woodwind quintet (flute, oboe, clarinet, French horn, and bassoon). *Sextet* is written in three movements, two lively outer movements with a divertimento in the middle. Throughout his career Poulenc revised several of his pieces after their first performances and *Sextet* is no exception with Poulenc revising the first movement to help make the form more cohesive. Poulenc cycled in and out of depression throughout his life. This cycling is reflected in *Sextet* as the piece shifts from moments of energetic fun, to quiet joy, to expressive pain.

Humor can be heard throughout Poulenc's *Sextet* with intense musical effects such as dry staccato notes, heavy accents, flutter tonguing in the flute part, and so on. Poulenc adds to the humor by using extreme contrast in this piece. In just the first movement alone he quickly changes the mood from light and bouncy to emotionally aching back to light and bouncy. Poulenc first bridges these sections with a lyrical bassoon solo which helps establish the mood for the aching that is to come. The bassoon solo is revisited in the third movement, once again helping transition the music from high energy and establish a calm and pensive ending of the piece.