

Spring 3-27-2015

Marshall University Music Department Presents a Senior Recital, Michelle McKenzie, bassoon

Michelle McKenzie

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SCHOOL of MUSIC
and THEATRE

presents a

Senior Recital

Michelle McKenzie, bassoon

assisted by

Matthew Monnig, piano

Friday, March 27, 2015

Jomie Forum

7:30 p.m.

Program

Sonata in F Minor for Bassoon and Piano

Georg Philipp Telemann
1681 -1767

Andante Cantabile
Allegro
Andante
Vivace

Concerto in Bb Major for Bassoon and Piano, K.V. 191
Andante ma Adagio

W.A.Mozart
1756 – 1791

16 Valsas para Fagote Solo

Francisco Mignone
1897-1981

Valsa Ingênua
Aquela Modinha o Villa não Escreveu
Valsa Improvisada

Ungarische Fantasie
Andante e Rondo Ongarese

C.M. von Weber
1786 - 1826

This program is presented by the College of Arts & Media through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at <http://www.marshall.edu/somt/music/>.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Fine Arts degree in Music Performance. Ms. McKenzie is a bassoon student in the studio of Prof. Kay Lawson.

Georg Philipp Telemann: Sonata in F minor

This Baroque Sonata by Telemann begins with an Andante cantabile section followed by a quick Allegro in the second part. These first two movements are both in duple meters and in the home key of F minor. The third section begins with an Andante introduction that emphasizes the E-natural leading-tone and borrows elements from the dominant key. This section takes an *attacca* into the Vivace and final section of this work. In this final section there is a clear return to the home key and a shift to a triple meter which drives the piece to a final resolution.

Wolfgang Amadeus Mozart: Bassoon Concerto, Mvt. 2 Andante ma adagio

Mozart composed many of his solo instrumental works not only to display the technique and virtuosity of the player but also the soloistic properties of the instrument. The soloist takes the role similar to a character in an opera, taking on a personality of Mozart's choosing. In the second movement of Mozart's Bassoon Concerto, the soloist expresses a deep sense of longing, heard in the long legato melodic phrases. This is an obvious contrast from the other lively movements of this concerto. The 1st and 3rd movements are written in Bb major while this lyrical movement is in the dominant key of F major. The change of key and use of connected and descending melodic lines works to convey sighs when paired with large leaps and octave displacement to heighten the sense of drama.

Francisco Mignone: 16 Valsas para Fagote Solo (16 Waltzes for Solo Bassoon)

Francisco Mignone (1897-1986) was a Brazilian musician and composer. He did much to shape 20th century Brazilian music by incorporating techniques of exploring Nationalistic ideas such as folk melodies and songs within his music, also by writing characteristic pieces unique to Brazilian music such as *choros*, *valsas*, *valsaschoro*, *modinhas*, and *toadas*. The Brazilian waltz or valsa is usually in a minor key which differs from the European waltz that is commonly written in a major key. They also contain much more rubato, improvisation, and other interpretive elements since they are not meant to be dancing music.

Valsa Ingênua (Ingenious/Naïve Waltz)

This waltz should reveal happiness and simplicity. The tempo should be lively even though the player should overall use a legato technique. In comparison to many of the other waltzes in this collection it is more playful which lends the tone to seem more innocent than any others that it may be paired with.

Aquela Modinha que o Villa nao Escreveu (That Modinha that Villa didn't write)

This particular waltz is meant to reflect the early style of the composer Heitor Villa-Lobos who wrote *modinhas* or urban ballroom songs. The descending opening lines are repeated many times throughout the work. Even though as the line descends the phrase itself is usually ascending thus working as two forces like dance partners in this gentle waltz.

Valsa Improvisada (Improvised Waltz)

Although the title suggests the use of improvisation it does not require the technique to be used. The title merely suggests that the waltz feels or should be played as if the one is improvising. Mignone often places the beginning of phrases on weak or off-beats and switches between a duple and triple pulse to create a free moving pulse. These techniques create the illusion of improvisation which the character of this waltz relies on.

Carl Maria von Weber: Andante E Rondo Ongarese (Andante & Hungarian Rondo)

This work by Weber contains two contrasting sections. The first section *Andante*, begins in C minor with a soaring melodic line with many leaps that carry into a series of difficult patterns until the opening theme returns leading to more scalar material and into the second and faster section. The second section *Allegretto* or *Hungarian Rondo* is typically performed twice as fast as the *Andante* enabling it to be much livelier. This section contains shorter notes, dotted rhythms, and rhythmic groupings of twos and threes. In this movement the key changes to C major and always returns to this key when the opening theme returns. The soloist has plenty of opportunity to display technical finesse especially at the end with fast groups of triplets moving mostly stepwise and driving the work to the end.

~notes by Michelle McKenzie

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