

GRADUATE RECITAL

by

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B.Mus., The University of British Columbia, 1991

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF MUSIC  
(BASSOON PERFORMANCE)

in

THE FACULTY OF GRADUATE STUDIES  
(School of Music)

We accept this thesis as conforming  
to the required standard

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THE UNIVERSITY OF BRITISH COLUMBIA

May 1993

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(Signature)

Department of MUSIC

The University of British Columbia  
Vancouver, Canada

Date MAY 7, 1973

THE UNIVERSITY OF BRITISH COLUMBIA  
SCHOOL OF MUSIC

Recital Hall  
Thursday, May 6, 1993  
8:00 p.m.

**MASTERS STUDENT RECITAL\***

**ISAAC BULL, BASSOON**

with  
**Tyler Lincoln, piano**  
**Don Kelly, violin**  
**Heather Heron, viola**  
**Brian Mix, cello**

Quartet in C Op. 73 No. 1

**Allegro Spiritoso**  
**Adagio Cantabile**  
**Allegro Moderato**

**François Devienne**  
**(1759-1803)**

Five Pieces for Bassoon and Piano (1982)

**Capriccio**  
**Scherzo**  
**Arioso**  
**Intermezzo**  
**Fantasia**

**Elliot Weisgarber \*\***  
**(b. 1919)**

- INTERMISSION -

Sonata for Bassoon and Piano Op. 168

**Allegretto Moderato**  
**Allegro Scherzando**  
**Adagio - Allegro Moderato**

**Camille Saint-Saëns**  
**(1835-1921)**

Prélude et Scherzo

**Paul Jeanjean**  
**(1874-1928)**

\* In partial fulfillment of the requirements for the Master of Music degree with a major in Bassoon.

\*\* UBC Professor Emeritus of Music

Reception to follow in the Faculty Lounge.

### Programme Notes

François Devienne performed as a bassoonist with the Garde Nationale, the Théâtre Feydeau, the Paris Opera and the Concert Spirituelle as a soloist in his own concertos for both flute and bassoon. When the School of the Garde Nationale became the Paris Conservatory in 1795, Devienne became its first Flute Professor and Administrator. The Quartet in C for bassoon and string trio demonstrates both the lyrical and lighter qualities of the bassoon which functions much like the first violin in a string quartet.

Elliot Weisgarber, composer and clarinetist studied with Bernard Rogers and Howard Hanson at the Eastman School of Music, and later with Nadia Boulanger in Paris, and Halsey Stevens in Los Angeles. Mr. Weisgarber has taught on the Faculties of the University of South Carolina and the University of Southern California, and most recently the UBC School of Music from 1960 - 1984. Between 1966 and 1969, He travelled to Japan to study the Koto and other native Japanese instruments. Mr. Weisgarber has made notable contributions to the repertoire of solo, chamber and orchestral music, and is distinguished as an associate composer of the Canadian Music Centre. Five Pieces for Bassoon and Piano, which shows a wide range of technical and expressive capabilities for the bassoon, was dedicated to Vancouver Bassoonist, George Zukermann.

Camille Saint-Saëns was Organist of the Cathedral of Madeleine from 1858 to 1877. In 1871, he founded the Société Nationale de Musique for the promotion of contemporary French music. Saint-Saëns most notable piano pupils include Gabriel Fauré and André Messager. His most well known works include his Opera, Samson and Delila, his Organ Symphony, the Carnival of the Animals, Concertos for piano, Violin, and Cello, and Sonatas for Oboe, Clarinet and Bassoon. The Bassoon Sonata, one of his last works combines passion and emotion in the first movement and adagio, with technical brilliance in the second movement and closing of the work. The Sonata, one of his last works, was later used as a contest solo at the Paris Conservatory.

Paul Jeanjean studied clarinet at the Paris conservatory where he won first prize in the Concours of 1894. He later became solo clarinet of the Garde Républicaine and Principal Clarinet of the Classical Concerts at Monte Carlo. Jeanjean's most notable compositions include solos and studies for flute, clarinet and saxophone. Prelude et Scherzo, written in 1911, begins with a slow lyrical introduction based on a syncopated melodic motive. The prelude concludes with a cadenza employing the extreme high register of the bassoon. Following a short piano interlude, the bassoon begins the spirited Scherzo.