

BASSOON RECITALS

by

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We accept this thesis as conforming
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accompanied by 2 cassettes.

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(Signature)

Department of MUSIC (School of)

The University of British Columbia
Vancouver, Canada

Date April 26, 1994

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Recital Hall
Monday, April 26, 1993
8:00 p.m.

MASTERS STUDENT RECITAL*
LORENZO LAPIEDRA, BASSOON

Sonata for Bassoon and Cello K.V. 292
Allegro
Andante
Rondo

Wolfgang Amadeus Mozart
(1756-1791)

Natalie Williams, *cello*

Sonata for Bassoon and Piano (1947)
Allegretto moderato
Andante cantabile
Allegretto giocoso

Romeo Cascarino
(b. 1922)

Mariko Nisio, *piano*

Andante and Hungarian Rondo Op. 35

Carl Maria von Weber
(1786-1826)

Suzy Klukas, *piano*

- INTERMISSION -

Sonata for Bassoon and Piano Op. 20
Allegro non troppo
Andante tranquillo
Allegretto grazioso - Allegro giocoso

Victor Bruns
(b. 1904)

Suzy Klukas, *piano*

Concerto in A minor RV. 497
Allegro molto
Andante molto
Allegro

Antonio Vivaldi
(1678-1741)

Christina Day, *violin*
Sarah Westwick, *violin*
Daniel Scholz, *viola*
Natalie Williams, *cello*
Franz Mehrfert, *bass*
Winnie Kwok, *harpsichord*

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

Reception to follow in the Faculty Lounge.

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Recital Hall
Monday, April 25th, 1994
8:00 p.m.

MASTERS RECITAL*
LORENZO LAPIEDRA, Bassoon

Les Délices de la Solitude, Sonata VI

Michel Corrette
(1709-1795)

Allegro Moderato
Aria (Affetuoso)
Giga (Allegro)

Allan Thorpe, *bassoon*
Leslie Taylor, *harpsichord*

Divertimento for Bassoon and Piano

Emil Hlobil
(1901-1987)

Cheryl Pauls, *piano*

Bachianas Brasileiras No. 6

Heitor Villa-Lobos
(1887-1959)

Aria (Chôro)
Fantasia

Nicole Ortmann, *flute*

- INTERMISSION -

Sonata in g minor, Op. 24, No. 5

François Devienne
(1759-1803)

Allegro con espressione
Adagio
Rondeau (Allegro)

Leslie Wyber, *piano*

Trio in G major, Wo O 37

Ludwig van Beethoven
(1770-1827)

Allegro
Adagio
Thema andante con variazioni

Nicole Ortmann, *flute*
Leslie Wyber, *piano*

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

Reception to follow in the Faculty lounge.

The music of Michel Corrette provides an extraordinarily broad view of ordinary light music in France during the eighteenth century, and his methods are a rich source of information about performance practice and music of the period. However, we know very little about his life. It is only from the titles pages of his works that we can trace his career. The *Sonata, Les Délices de la Solitude*, in D major was originally written for cello and cembalo. It has the italian format: Allegro, Aria (Affetuoso), Giga (Allegro). One should note the italian passion of "affetuoso", employed in the slow movement instead of the more fragile french song.

Emil Hlobil studied philosophy at Prague University and composition under Křička at the Prague Conservatory. At first, he followed the czech impressionism of Suk and Novák, but after World War II, he simplified both the form and expression of his work.

Heitor Villa-Lobos has become the most celebrated brazilian composer of all time. After the death of his father in 1899, he determined to escape the medical career planned for him by his mother, and spent time playing (probably cello and guitar) with musical groups, the *chôros*, which performed and improvised in Rio's cafes, on street corners, and at parties and weddings. Villa-Lobos achieved his personal forms and language in the great series of *Chôros*, of contapuntal nature in many passages, in which the imitation of the music of true *chôros* was only one element. What Villa-Lobos wished to achieve in the nine *Bachianas Brasileiras* (1930-1945) was a rarefied *chôros*, paying homage both to brazilian life as he saw it and to the greatest of his european predecessors, Bach. The first movement of *Bachiana Brasileira No.6* even borrows the word *chôro* for its subtitle.

François Devienne arrived in Paris at age 20 and was listed as a bassoonist in the Opera for the 1779-80 season. He was a prominent figure in the parisian music life, performing on both flute and bassoon and publishing his compositions. His works are important contributions to the literature of symphonie concertante, concerto and chamber music. The six sonatas Opus 24 for bassoon fit into a series which included similar sets of six sonatas for flute, oboe and clarinet.

The *Trio Concertante in G major* for flute, bassoon and piano was written in Bonn, around 1783 and is assumed to be an early work of Beethoven. It was dedicated to a family of amateur musicians, whose daughter was one of Beethoven's pupils. The initial Allegro is of vast dimensions and curious proportions. It bears witness to a certain imbalance which, probably due to the youth of the composer, makes it no less fascinating. The exposition and restatement are extremely long and rich in themselves and in relation to the development. The Adagio in g minor is interesting with harmonic surprises, unexpected modulations and remarkable leaps. There follows a Thema andante con variazioni, the most traditional movement of the three. There are seven variations of which the fourth is in g minor.