

GRADUATE RECITALS

by

GORDON DAVID MACLEOD

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THE REQUIREMENTS FOR THE DEGREE OF
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(Bassoon)

in

THE FACULTY OF GRADUATE STUDIES
(School of Music)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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Department of MUSIC

The University of British Columbia
Vancouver, Canada

Date April 27/2000

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Recital Hall
Monday, December 6, 1999
7:30 p.m.

MASTER'S STUDENT RECITAL*
GORDON MACLEOD, Bassoon

Trio
Meno Mosso - Allegro
Dialogues - Andante
Allegro con brio

Madeline Dring
(1923 - 1977)

Melissa Duchak, *oboe*
Emily Chow, *harpsichord*

Duetto Concertante
Lento
Allegro
Andante
Allegro

Michal Spisak
(1914 - 1965)

Martina Smazal, *viola*

- INTERMISSION -

Divertimento Op. 90, No. 1
Dialogue
Scherzino
Fugette

Hans Gal
(1890 - 1987)

Aniela Perry, *cello*

Quintett
Allegro moderato
Andante sostenuto
Allegro

Edouard Dupuy
(1770 - 1822)

Adrian Dyck, *violin*
Ruth Huang, *violin*
Martina Smazal, *viola*
Aniela Perry, *cello*

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

Michal Spisak
(1914 - 1965)

Spisak was a Polish composer and violinist. He spent the first part of his life in Poland until 1937, when he traveled to Paris to study with Nadia Boulanger. He lived in Paris until his death, but maintained constant contact with his native country. He is known as the most outstanding Polish composer of his generation. *Duetto Concertante* was written in 1949. The piece is rich and varied, showing an assurance of technique which is particularly apparent in his craftsmanlike writing for instruments. His writing style is transparent and colourful, dominated by pre-classical counterpoint, motor movement, and a simple handling of form.

Jean Baptiste Edouard Dupuy
(1770 - 1822)

Dupuy was an accomplished violinist, singer and composer. He studied piano and violin in Paris in 1783. By 1785, he was leader at the private theatre of Prince Henry of Prussia. A scandal led to his dismissal a few years later and he became a touring violinist. By 1793 he was in Stockholm, where he joined the court orchestra and was an active singer and composer. By 1799 he was expelled from Sweden for political reasons. He then moved to Copenhagen where, in 1807, he sang the title role in Mozart's *Don Giovanni*. This work for bassoon and string quartet was probably written while he worked as court composer in Stockholm.

Hans Gal
(1890 - 1987)

An Austrian musicologist and composer, Gal spent the first part of his life near Vienna, studying at the university between 1908 and 1913. He composed opera, taught theory, and also did some conducting. By 1945, he was driven out of Austria and settled in Edinburgh. He established himself as a conductor, pianist, and musician of stimulatingly pungent opinions. His music is classically constructed, tonal, finely crafted, courteous, orderly, and unhurried in its discourse. In the later years of his life, he was led increasingly into the world of chamber music. This duo for cello and bassoon was written in 1962.

Madeline Dring
(1923 - 1977)

English pianist, singer and composer, Dring studied composition with Herbert Howells and Ralph Vaughn Williams. She developed a knack for writing attractive, brief pieces. This trio for oboe, bassoon and harpsichord was written in 1971-2, very late in her life.

The University of British Columbia
School of Music

Recital Hall
Tuesday, April 25, 2000
4:30pm

Master's Student Recital*
Gordon MacLeod, bassoon

Episodi Op. 2

Atilla Bozay
(1939-)

allegretto vivace
molto tranquillo
allegro agitato
lento e mesto

Romantic Sonata

Ferenc Farkas
(1905-)

Allegro Agitato
Scherzo
Andante moderato, espressivo
Allegro vivace

Four Preludes

Tadeusz Baird
(1928-1981)

Moderato
Allegro moderato
Adagio, con dolore
Allegro giocoso

Theme with Variations

Balys Dvarionas
(1904-1972)

Theme- Moderato
Var. 1- Moderato
Var. 2- Cantabile
Var. 3- Scherzando non presto
Var. 4- Allegro guisto
Var. 5- Andante Cantabile ed espressivo
Var. 6- In Tempo guisto
Var. 7- Adagio, quasi fantasia
Var. 8- Allegro guisto

Andrea Lahmar, piano

Two Preludes for a Postlude

Istvan Lang
(1933-)

Prelude I
Prelude II
Postlude

Quartettino (Les Amours Jaunes)

Rudolf Komorous
(1931-)

Katie Pawluk, violin; Beth Schaufele, viola
Colin Giles, cello

*In partial fulfillment of the requirements for the Master of music Degree with a major in bassoon.

All the composers featured on this evening's program are from the East Block, including the Czech Republic, Lithuania, Poland and Hungary. Each composer's creativity was subjected and limited in some way by the communist government they lived under.

Attila Bozay (1939-)

Bozay attended the Budapest Academy of Music and studied under **Ferenc Farkas** in 1962. He worked for Hungarian radio and did some teaching, but he devoted most of his life to composition. This twelve-tone piece for bassoon and piano was one of his earliest compositions, composed in 1959 for Hungarian bassoonist Gabor Jonata.

Istvan Lang (1933-)

Hungarian composer Istvan Lang was born in the city of Budapest where he studied composition with Viski and Szabo at the Academy. He eventually joined the faculty of the Academy in 1973. This piece is contrasts sections that are strict in time and others which are more aleatoric and improvisatory. Techniques on the bassoon such as flutter tonguing (1st movement) and multiphonics (2nd movement) are employed. The piece was written for Gabor Jonata in 1977.

Rudolf Komorous (1931-)

Komorous is well known as a composer, bassoonist and teacher. He was born in Prague, left in 1968, and eventually became a Canadian citizen in the early 1970's. He studied bassoon with Karel Pivonka and composition with Pavel Borkovec. He played and taught bassoon professionally in the Czech Republic and Beijing before moving to Canada, joining the Faculty of the University of Victoria in 1971, founding the electronic music studio there. This "romantic" work is tonal for the most part, using dissonance to heighten the intensity of the music. This work was composed in 1983.

Ferenc Farkas (1905-)

Like **Bozay** and **Lang**, Farkas is from Hungary and studied at the Budapest Academy. His composition teachers were Weiner and Siklos and he studied there from 1922-7. He joined the faculty of the Academy from 1949 to 1975. Some of his students included Ligeti, Petrovics, and **Bozay**. Composers like Respighi, Rimsky-Korsokav and Stravinsky influenced Farkas though his style is ultimately his own. His music is uniform, experimental, yet very coherent. This piece is dedicated to J. Brahms, his name is "spelled out" musically in the first six notes of the third movement. Farkas composed this sonata in 1982.

Tadeusz Baird (1928-)

Baird, originally from Poland, studied composition with Woytowicz and Sikorski and later with Rytel and Perkowski at the Warsaw Conservatory. He has received numerous awards for his music from 1959-1971 from a number of foundations based in Warsaw, Cologne and New York. He belonged to Group 49, a band of composers named after the year of its inception. Their aim was to produce clear, uncomplicated and expressive music, closely linked to the official ideology of the new socialistic state. Four Preludes follows the above guidelines very closely, composed not long after Group 49 formed, in 1954.

Balys Dvarionas (1904-1972)

Dvarionas, a Lithuanian, made a name for himself as a composer, concert pianist and conductor. In 1920 he completed his studies at the Leipzig and Berlin Conservatories under Abendroth, Karg-Elert and Petri. Theme and Variations is based on a Russian folk tune. It was most likely composed the years following WWII, because it is the kind of melodious work that conformed to the requirements of the new Lithuanian Soviet Republic. Dvarionas also composed the Lithuanian National Anthem.