



UNIVERSITY *of*  
**PUGET  
SOUND**

SCHOOL OF MUSIC

JUNIOR RECITAL  
**ARIC MACDAVID '20**

JOSEPH WILLIAMS, PIANO

SATURDAY, FEB. 23, 2019  
SCHNEEBECK CONCERT HALL | 7:30 P.M.



## PROGRAM

Bassoon Concerto in a minor, RV 497.....Antonio Vivaldi (1678–1741)

- I. Allegro molto
- II. Andante molto
- III. Allegro

Aric MacDavid '20, bassoon  
Joseph Williams, piano

Suite for Bassoon and Piano (1960).....Alexandre Tansman (1897–1986)

- I. Introduction et Allegro
- II. Sarabande
- III. Scherzo

Aric MacDavid '20, bassoon  
Joseph Williams, piano

### INTERMISSION

Jazz Variations for Solo Bassoon (1977).....Libby Larsen (b. 1950)

Aric MacDavid '20, bassoon  
Joseph Williams, piano

Sonata for Bassoon, Opus 168.....Camille Saint-Saëns (1835–1921)

- I. Allegretto moderato
- II. Allegro scherzando
- III. Adagio/Allegro moderato

Aric MacDavid '20, bassoon  
Joseph Williams, piano

***A reception will follow the recital in School of Music, Room 106.***

## PERFORMER

**Aric MacDavid** is a junior at the University of Puget Sound pursuing a Bachelor of Music in bassoon performance. He plays both bassoon and alto saxophone and, as a result, is a member of a wide array of ensembles. Currently, he plays with the Puget Sound Wind Ensemble, Puget Sound Concert Band, Bassoon Ensemble, and Puget Sound Jazz Orchestra. Off campus, he has played with groups such as the Bremerton and Bainbridge Symphonies as well as with the Great Bend Center for Music. He currently studies bassoon with Francine Peterson and takes jazz lessons with Tracy Knoop. In November 2017, he was selected as a winner of the university-wide Concerto/Aria Competition, giving him the opportunity to play the first movement of Mozart's Bassoon Concerto with the Puget Sound Symphony Orchestra last April.

## ACCOMPANIST

Joseph Williams is an active freelance pianist in the Seattle-Tacoma area. Formerly a staff instrumental collaborative pianist at Oberlin Conservatory, he has performed at numerous venues from The John F. Kennedy Center for the Performing Arts in Washington, D.C. to various schools throughout Amman, Jordan. He teaches piano at Federal Way School of Music and Annie Wright Schools while directing Tukwila Kids Make Music, a program which offers group piano instruction to Tukwila children at no cost. Recently, he has been enjoying work as an interim choir director and behavior therapist.

## ACKNOWLEDGEMENTS

I am extremely grateful for all of the support I have received from the incredible faculty within the University of Puget Sound School of Music. Their tutelage and guidance is one that has greatly impacted my life musicianship for the better. One of the faculty members that has had the most impact on my personal growth has been my private instructor, Francine Peterson. Without her, I would not be the artist that I am today. I would also like to thank my parents and my entire extended family for being unwaveringly supportive in my musical endeavors.

## PROGRAM NOTES

**Antonio Vivaldi** is often considered to be the "master of concertos" due to the sheer amount of concertos that he composed throughout his lifetime. Writing mostly for the all-female ensemble in the Ospedale della Pietà, a home for abandoned girls where he was employed as a Catholic priest for most of his life, Vivaldi produced more than 500 concertos. Surprisingly, second only to the violin (for which Vivaldi composed 230 concertos), the bassoon was the instrument for which he wrote the most concertos. The **Bassoon Concerto in a minor, RV 497** is one of the 39 bassoon concertos that Vivaldi composed in his lifetime and was likely written between 1728 and 1737, the period in which the majority of the bassoon concertos

were composed. This concerto is in the traditional three-movement fast-slow-fast form that Vivaldi preferred.

The ritornello which opens the first movement **Allegro molto** is full of contrasting sections, with the accented, driving motion at the start being juxtaposed with pianissimo, legato passages, foreshadowing the musical language of the rest of the movement. The **Adagio molto** is one filled with beautiful melancholy, with sparse, mostly legato lines in the accompaniment and gorgeous passages of lyrical expressivity in the solo bassoon. The **Allegro** returns to the swift pace that was present in the first movement, though is not as heavy. It features several passages of impressive virtuosity for the bassoon.

The works by the Polish composer **Alexandre Tansman** are often considered to be neoclassical in style, a popular twentieth-century trend which took elements of music from the classical period and added modern ones. Though his works would never become as popular as those of his contemporaries, Tansman was also known for his virtuosic abilities on the piano. Living in France for most of his life, his biggest musical inspirations were Igor Stravinsky and Maurice Ravel. His **Suite for Bassoon and Piano** is one of two works for solo bassoon, and features polyrhythms, angular melodies, and unique harmonies which are indicative of the neoclassical style.

The **Introduction et Allegro** gives a somber, mysterious opening to the work, providing the bassoon with a melody that is as beautiful as it is haunting. In the second section, the tempo quickens and the melody becomes much more rhythmic and angular. The **Sarabande** is short but sweet and features the baritone-like singing qualities of the bassoon. The **Scherzo** remains at a brisk tempo for its entirety, and the rhythms that are given to the bassoon make it feel as if it is in 3/4 time even though it is in 4/4. Tansman continues to play rhythmic and metrical tricks like this throughout the movement all the way through to the quick and fiery end.

**Libby Larsen** is one of the more popular contemporary American composers. One of the most notable events in her career was her appointment as one of two resident composers of the Minnesota Symphony Orchestra, making her the first woman to ever hold this position in a major orchestra.

Composed in 1977 when she was a graduate student at the University of Minnesota, her **Jazz Variations for Solo Bassoon** demonstrates a unique rhythmic intensity. According to the program notes for this piece, Larsen was interested in the rhythms of jazz, specifically those of famous jazz saxophonist John Coltrane, not in the harmonic progressions or melodic content typical of jazz repertoire. Over the course of the four variations, the entire range of the bassoon is used, but it is ultimately the rhythm that remains the strong foundation of the piece.

**Camille Saint-Saëns**, considered to be a child prodigy next to the likes of Mozart, was a French composer of the Romantic era. After studying the organ and composition at the Paris Conservatory, Saint-Saëns would go on to have a

distinguished career as a composer, revered by his pupil Gabriel Fauré and, later, by Maurice Ravel. Although he supported the modern music of his day, like the operas of Wagner, Saint-Saëns favored writing works that were in a more traditional style, ones influenced by earlier French composers.

His **Sonata for Bassoon, Opus 168**, written in 1921, is part of three wind sonatas (oboe, clarinet, and bassoon) that he wrote in the last year of his life. The music therefore nostalgic, bittersweet, yet hopeful, reflecting Saint-Saëns awareness that he was nearing his final days. The first movement **Allegretto moderato** is one of the most beautiful melodies in all of solo bassoon literature, one that makes full use of the bassoon's lyrical singing abilities. The **Allegretto Scherzando** is extremely virtuosic, encompassing the entire range of the instrument and incorporating fast runs. In a brisk 6/8 time, this movement seems to playfully bounce along and is filled with a plethora of different characters. The final movement **Adagio/Allegro moderato** returns to the songlike nature of the first movement with its lyrical melody and slow tempo. The final part of this movement is more lively and moves quickly to its joyful conclusion.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Wednesday, Feb. 27

### Noon Recital Series

Short Performances by Puget Sound Students  
Schneebeck Concert Hall, noon

Friday, March 1

### The Threepenny Opera by Bertolt Brecht and Kurt Weill

Sara Freeman '95 director; Dawn Padula, music director  
Norton Clapp Theatre, Jones Hall, 7:30 p.m.

*Additional performances: March 2, 7-9, 7:30 p.m.; March 10, 2 p.m.*

*Tickets \$11/\$7, [tickets.pugetsound.edu](http://tickets.pugetsound.edu)*

Tuesday, March 5

### Distinguished Guest Artists in Concert

Christina McGann, violin; Heather Conner, piano  
Schneebeck Concert Hall, 7:30 p.m.

Friday, March 8

### Organ at Noon: All-Bach Recital

Wyatt Smith, organist  
Kilworth Memorial Chapel, noon

Thursday, March 14

### Wind Ensemble

Gerard Morris, conductor  
Schneebeck Concert Hall, 7:30 p.m.

Monday, March 25

### Master Class in Saxophone Performance with guest Derek Brown

Schneebeck Concert Hall, 6-8 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [pugetsound.edu/arts](http://pugetsound.edu/arts).

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