

J.S. Bach Gotkovsky • Saint-Saëns Kalliwoda

Shi Jia Ao

presents

a bassoon senior recital
with pianist Liu Jia



Tue, 7 May 2024
1:00pm
YST Concert Hall

Yong Siew Toh
Conservatory
of Music

YST



RECITAL MENU

*Johann Sebastian Bach
Partita in A minor, BWV1013*

- iii. Sarabande*
- iv. Bourrée Anglaise*

*Ida Gotkovsky
Variations Concertantes (1970)*

- i. Lyrique*
- ii. Linéaire*
- iii. Véloce*
- iv. Expressive*
- v. Ostinato*

~ 10 minute intermission ~

*Camille Saint-Saëns
Sonata for Bassoon, Op. 168*

- i. Allegro Moderato*
- ii. Allegro Scherzando*
- iii. Molto adagio - Allegro moderato*

*Johann Wenzel Kalliwoda
Morceau de Salon, Op.230*

~fine~



Johann Sebastian Bach
Partita in A minor, BWV1013
iii. Sarabande
iv. Bourrée Anglaise



Johann Sebastian Bach's Partita in A minor, BWV1013, originally written for flute, consists of 4 stylised baroque dances. It has since been arranged for the bassoon in D minor by bassoonist and musicologist William Waterhouse. The following 2 dances will be presented this afternoon.

Sarabande

The Sarabande from this partita is a poignant and introspective movement that epitomizes the essence of the Baroque sarabande. Characterized by its slow triple meter and expressive melody, the Sarabande beckons a world of profound emotion. Bach's masterful use of harmony and counterpoint creates a rich tapestry of sound and invites reflection and contemplation before the energy of the subsequent movement.

Bourrée anglaise

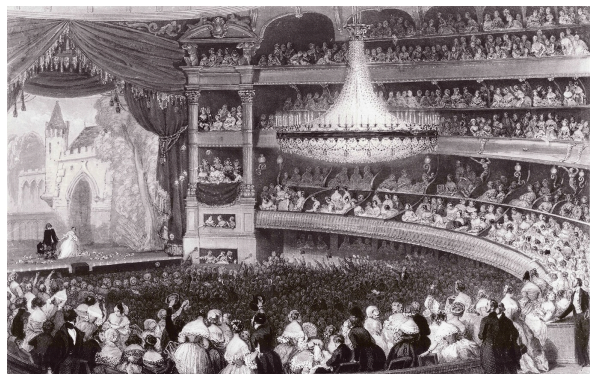
In contrast to the Sarabande's introspective nature, the Bourrée anglaise radiates with energy and vivacity. This dance is characterized by its brisk tempo and infectious rhythmic drive. Despite its lively demeanor, the Bourrée anglaise maintains a sense of elegance and refinement, blending technical brilliance with artistic sophistication.

Ida Gotkovsky
Variations Concertantes (1970)

- i. Lyrique
- ii. Linéaire
- iii. Véloce
- iv. Expressive
- v. Ostinato

Ida Rose Esther Gotkovsky (born 26 August 1933) is a French composer and pianist. She is currently a professor of music theory at the Conservatoire National Supérieur de Musique de Paris. Originally written for Paris

Conservatoire's *concours* (French for *competition*), the "Variations Concertantes" is a captivating showcase of technical ferocity and musical dialogue between the bassoon and



piano. Through a series of varied and contrasting variations, Gotkovsky explores a range of moods and colors, from tender lyricism to fiery brilliance. As a *concours* piece, the work aptly challenges the performer with its technical demands while also allowing for expressive interpretation.

Camille Saint-Saëns

Sonata for Bassoon, Op. 168

i. Allegro Moderato

ii. Allegro Scherzando

iii. Molto adagio - Allegro moderato

Worked in three movements, the sonata begins *Allegretto moderato* in G major with delicate, harp-like arpeggiation in the piano and a vocal melody in the tenor register of the bassoon. The movement follows a long arc, with Saint-Saëns exploring several tonal areas before peaking in G major halfway through. A repeated motive with opposing hairpins characterizes the movement and gives it a va-et-vient quality typical of early twentieth century French music. The second half of the movement remains in G major and gradually lessens in intensity until the bassoon returns with a more sentimental iteration of its opening statement.



The second movement, *Allegro scherzando*, begins in the relative E minor and juxtaposes fast arpeggiation and scalar passages with more sustained, lyrical interjections. Saint-Saëns once again moves through a number of key centers before returning to E minor at the end of the movement, where the bassoon is required to play a notoriously difficult ascent to E5.

The final movement, *Molto adagio*, begins in D major, marking Saint-Saëns' slow return from E minor to the original key of G major. This movement is more linear, slowly building from a long, winding melody to a more mercurial, romantic B section. The movement returns to the opening motive, which Saint-Saëns truncates, as is evident by measures having been crossed out in the autograph score. He, instead, pushes to a second climax on a high C before winding down and cadencing in F major. A brief coda marked *Allegro moderato* follows, which reels the piece back to the original G major.

The *Sonata for Bassoon and Piano, op. 168* was the last of the composer's fully elaborated compositions, written as part of a set of sonatas for wind instruments, with the *op. 166* and *op. 167* being written for the oboe and clarinet respectively. With their thoroughly contemporary harmony and their dazzling humour, wit, and irony, the works clearly recall the Neo-Classical movement cultivated by young composers around 1920. It is with this observation that if these three late wind sonatas are to be called his "swan songs", the term ought to be treated differently from its usual meaning. On the contrary, written at the very end of Saint-Saëns' prolific life, the wind sonatas seem like a new, forward-looking beginning.

Johann Wenzel Kalliwoda
Morceau de Salon, Op.230

Composed in the style of a salon piece, it combines elegance with expressive lyricism. The piece unfolds with grace and refinement. Then, lyric, distinctive, and dance-like episodes are contemplatively strung together to form a colorful story. The pleasant naivety of the song finally culminates in a furious coda. With its charming melodies and graceful phrases, *Morceau de Salon* evokes the atmosphere of intimate musical gatherings of the Romantic period, offering a nostalgic glimpse into the salon culture of the time.

