



YST

Yong Siew Toh
Conservatory
of Music

A SENIOR RECITAL BY
JAVLON KHAYITOV WITH LIU JIA

H. Tomasi J. Wilson C. Koechlin

Éclat de la Vie



7 MAY | 2:10 PM | YST CONCERT HALL

7 May | Tuesday

Javlon Khayitov **Bassoon Senior Recital**

Liu Jia : Piano

Henri Tomasi Bassoon

Concerto (1957)

- I. Fantasque: Andante-Allegro, en forme de cadence
- II. Serenade\Nocturne: Andantino
- III. Finale (Saltarelle): Giocoso

Intermission (10 minutes)

Jasqueline Wilson Dance

Suite for Solo Bassoon

- I. Grand Entry II.
Grass
- III. Traditional Bustle
- IV. Fancy Shawl
- V. Traditional Shawl
- VI. Fancy Feather

Charles Koechlin Bassoon

Sonata, Op.71

- I. Andante moderato – Allegretto Scherzando
- II. Nocturne: Presque adagio
- III. Final: Allegro, vigouusement et rudiment rythme

Programme Notes

Henri Tomasi, Bassoon Concerto (1957)

"French composer and conductor, Henri Tomasi (1901-1971) published Concerto for Bassoon in 1957. As with his other wind compositions, Concerto for Bassoon was wellreceived by audiences. Tomasi was born in Marseille, but his Father and Mother were originally from La Casinca in Corsica. Despite being pressured in to musical studies by his parents, Tomasi dreamed of becoming a sailor, and during the summer, he stayed with his Grandmother in Corsica where he learnt traditional Corsican songs. However, in 1921, he began his studies at the Paris Conservatoire and went on to become a high profile composer and conductor. Tomasi did not forget his Corsican routes, often incorporating into his compositions themes of the songs he had learnt during the summers with his Grandmother. The Concerto for Bassoon is in three movements; 1) Andante and Allegro, 2) Serenade Nocturne, and 3) Final-Saltarelle. This Tomasi piece is suitable to advanced bassoonists, providing an exciting, alternative addition to the instrument's repertoire."

Jasqueline Wilson, Dance Suite for Solo Bassoon (2022)

COMPOSER NOTES

Composed in 2021, Dance Suite is comprised of several unaccompanied evocative miniatures centered on a specific theme. I was inspired by Benjamin Britten's portrayals of Roman mythological figures in his Six Metamorphoses after Ovid Op. 49 and was attracted to a structure that lent itself equally to performances of the work in its entirety and of selected movements alone or in combination. Each movement of Dance Suite is inspired by one of the dance styles of the contemporary powwow dance complex. Powwows are social gatherings in which Native American people gather to dance, sing, and socialize. Though an event might be hosted by a particular tribe, powwows are pantribal and can be attended by Natives and non-Natives alike. Though they contain spiritual elements, powwows are not ceremonies: they are a time to come together and celebrate Native culture as a community. Much like a county fair, powwows have laughter, competitions, shopping, and food. There are several dance styles, five of which are depicted in this piece. All styles are accompanied by powwow song, a specific genre comprised of a group of singers keeping the beat on a drum in unison. Each powwow ensemble (called a "drum") composes and own the songs that they perform. Accordingly, no actual powwow songs or ceremonial music is used in this

piece. Instead, I used the characteristic movements and origins of each dance as a point of inspirational departure on which I wrote original themes.

I. Prelude: Grand Entry: The Grand Entry marks the beginning of the powwow where all the dancers enter the arena led by a color guard of veterans. This movement explores the juxtaposition of the steady drum with the intense expressivity of the voices singing.

II. Grass: The Grass Dance is a war dance characterized by regalia featuring elaborate fringe. The swishing of the fringe and flowing footwork serve as the primary inspiration for this movement.

III. Traditional Bustle: In Traditional Bustle, imitations of game reflect the dance's hunting and storytelling origins. Though all ages can do Traditional Bustle, I wanted the reverent feeling of this movement to reflect the tendency for elders to dance this style.

IV. Fancy Shawl: Fancy Shawl is a dance style in which elaborate shawls represent wings. I modeled the themes of this movement after the graceful spins and hops of the dancers.

V. Traditional Shawl: This dance is defined by a controlled rhythmic bending of the legs. I wanted this movement to juxtapose precision with tenderness to evoke the dancers' strength.

VI. Fancy Feather: Fancy Feather is an athletic style of dance where lightning-fast tempi accompany flips, spins, and cartwheels. In this movement I wanted to honor the spectacular virtuosity that makes this my favorite of all the powwow dance styles. In powwow song, the regular rhythm of the drum represents a heartbeat, so performances of Dance Suite should carefully balance the freedom of unaccompanied playing with a steady pulse. Players should familiarize themselves with each of the dance styles by attending a powwow or watching videos. Dr. Tara Browner's (Choctaw) book *Heartbeat of the People: Music and Dance of the Northern Pow-wow* is a great resource and there are countless videos of powwow on YouTube. Finally, performers of this work must respect Indigenous sovereignty, cultural authority, and the importance of selfrepresentation when performing this piece by making no use of any Native costumes, Romanticized imagery, or visual/multimedia representations of Native people. It is my intention that this composition function like any other piece of concert music and be presented without any extramusical accompaniment. Thank you for honoring the collaborative relationship between composer and performer that you are entering into with me in performing my piece by following this request. When referring to my tribal affiliation in print, please do so exclusively in the following format: Jacqueline Wilson (Yakama).

Charles Koechlin, Bassoon Sonata, Op.71

The bassoon sonata, however, follows neither of the three-movement tempo structures: fast-slow-fast or slow-slow-fast. The bassoon sonata is often characterized by historians as falling in with the horn's and clarinet's fast-slow-fast category of design.³

After all, the opening Andante Moderato could be classified as simply an introduction to the Allegretto Scherzando. Contrarily, the first movement of the bassoon sonata reverts back to the slower tempo at the conclusion of the first movement which would make it fit in the slow-slow-fast category. However, what makes this version not a standard slow movement with a fast middle is that both the Andante theme and Allegretto theme are played at the same time on top of each other when the original tempo returns. The solo bassoon reverts back to the opening Andante at the original slow tempo while the piano plays the Allegretto theme as a new accompaniment to the original melody resulting in confusion over the classification of this movement.

Koechlin was influenced by two great composers while writing the accompaniment for Op. 71. In the first movement, the accompaniment at the very beginning is the arpeggiated chords often associated with music of Fauré. Koechlin studied with this great master and it is no surprise that Fauré influenced Koechlin's compositional style. The second great composer influencing Op. 71 is Chopin.

The bassoon sonata was originally to have four movements; however, Koechlin cut the fourth movement from the sonata and instead used the material in his *Silhouettes de comédie*, Op. 193 (1943), for bassoon and orchestra. In addition to *Silhouettes*, Koechlin also wrote *Trois Pièces*, Op. 34 (1899), for bassoon and piano. *Sonate Op. 71 pour basson et piano* was also later released as a work for horn and piano.

Koechlin influenced the French music scene but his rebel views ostracized him from the mainstream music society. His music is inappropriately neglected, even today, with few of his works heard frequently. Luckily, *Sonate pour basson et piano* is an exception and has become a staple to the bassoon repertoire.

Biography

Javlon Khayitov is a Bassoon Performance Major at Yong Siew Toh Conservatory of Music, studying under the guidance of Professor Zhang Jin Min. His musical journey began at the age of 10 at the Republic Specialised Lyceum of Music in Tashkent, Uzbekistan, where he discovered his passion for the bassoon.

Throughout his musical career, Javlon has honed his skills through training and masterclasses with esteemed musicians such as Andrey Shamidanov, Rodion Tolmachev, Christian Kunert, Wenzel Fuchs, Emily Beynon, and Gordon Hunt. His dedication and talent have earned him numerous awards, including the "OKK Wind Prize" in Singapore and the Principal position at the State Symphonic Orchestra of Uzbekistan.

Javlon's orchestral experience is vast and varied, having performed with renowned ensembles such as the Asian Youth Orchestra, Jakarta Simfonia Orchestra, and The Philharmonic Orchestra (Singapore). He has also participated in prestigious festivals like the Taipei Music Academy & Festival, where he had the honor of performing Mahler's 4th symphony with Maestro Kent Nagano.

In 2023, Javlon was a member of the Asian Youth Orchestra, touring Europe and Asia and performing in 16 concerts. He has over eight years of experience in professional orchestral and chamber music performance, showcasing his versatility and passion for music.

Javlon's musical journey is a testament to his dedication, talent, and love for the bassoon. His ability to connect with musicians and audiences from around the world has enriched his musical experiences and contributed to his growth as a musician.