Department of Music  
College of Fine Arts

presents a

Doctoral Recital

Kim Kehau Chai II, bassoon  
Albina Asryan, piano  
Matthew Guschl, oboe

PROGRAM

Johann Friedrich Fasch  
(1688-1758)

Sonata in C Major
I.  Largo
II.  Allegro
III.  Andante
IV.  Allegro assai

Carl Maria von Weber  
(1786-1826)

Concerto for Bassoon in F Major, Op. 75
I.  Allegro ma non troppo
II.  Adagio
III.  Rondo

INTERMISSION

Alvin Etler  
(1913-1973)

Sonata for Bassoon and Piano
I.  Moderately slow
II.  Fast
III.  Slow
IV.  Fast

Francis Poulenc  
(1899-1963)

Trio pour piano, hautbois et basson
I.  Presto
II.  Andante
III.  Rondo

This recital is presented in partial fulfillment of the requirements for the degree  
Doctor of Musical Arts in Applied Music.

Kim Chai is a student of Dr. Janis McKay.

Thursday, February 3, 2011  
7:30 p.m.  
Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas
Program Notes

Johann Friedrich Fasch, born near Weimar, Germany, began to distinguish himself in music as a boy soprano in the Suhl and Weissenfels choir. Later, attending the University of Leipzig, he began composing music. His style earned him such acclaim that the Duke of Saxe-Zeitz commissioned him to compose operas in 1711 and 1712. Fasch held positions as violinist in Bayreuth, court secretary and organist in Greiz, and Kapellmeister to the Bohemian Count Wenzel Morzin in Prague. His compositions were widely distributed but not formally published during his lifetime.

Regarding his Sonata in C Major for bassoon, relatively little is known. Harmonically Fasch’s music falls between that of J.S. Bach and Vivaldi of the baroque period and Haydn and Mozart of the classical period. As such, each movement tends to focus on the tonic, subdominant, and dominant chords, involving the occasional use of secondary harmonies. As is traditional, the solo part is ornamented within these basic harmonies, reminiscent of the music of Vivaldi.

Little of the early life Carl Maria von Weber is known. His father, after discovering Carl’s musical talent, decided to make his son “the second Mozart.” Weber collected theoretical treatises to enhance his skill, and studied briefly with Abbe Vogler. In 1810 Weber began a journal documenting all of his activities. Weber helped found the Verein, a secret musical society to critique new music and expand the reputations of its members through reviews and publication.

Weber’s Concerto for Bassoon was composed in 1811 and revised in 1822. It is unknown why or for whom it was composed. In the first movement the first theme is influenced by a military attitude. The second theme becomes more introspective. Of note in the development is the use of triplets and the increasing use of virtuosic running sixteenth notes throughout the remainder of the movement. The second movement is lyrical and songlike in its mood. The Rondo is structured A B A C A D A Coda. It is very humorous in attitude and almost flamboyant in its virtuosic display.

Alvin Etler studied both the piano and the oboe. He studied composition at the University of Illinois. He was the recipient of two Guggenheim. Etler was professor of wind instruments and conductor of the University Band at Yale, where he also studied composition with Paul Hindemith. Eventually he become a professor at Smith College, Northampton in 1949. He is also the author of Making Music: an Introduction to Theory (New York, 1974).

Regarding his Sonata for Bassoon and Piano, his style incorporates some elements of serialism. He focuses on timbre and texture. Each movement has moments influenced by jazz, most notably heard in the piano and the chord structure. Also listen for the strong dissonance and the multimetric background.

Francis Poulenc began piano at age 5, studying with Ricardo Vines, who was able to introduce Poulenc to other composers and also poets of note. He did not begin formal study in composition until he enrolled at the Conservatoire. Upon the 1917 premier of his first piece, Stravinsky took notice of him and helped him begin to get his music published. Among his works of note is his Sextet, woodwind quintet plus piano.

Of his Trio pour piano, hautbois et basson, composed in 1926, Poulenc begins with quasi cadenzas by oboe then bassoon. After this introduction, the Presto gets underway. The second movement is a ballad-like duet, a song touched by sadness. Marked “tres vif,” the third movement is full of excitement and breathlessness.