



department of **music**  
EASTERN ILLINOIS UNIVERSITY

## STUDENT RECITAL SERIES

presents a

### Senior Recital

featuring

Jay Dawson, bassoon

with

Shichao Zhang, piano

November 5, 2023, 4:00 pm  
Doudna Fine Arts Center  
Recital Hall

## Program

Concerto in B-flat Major for Bassoon and Orchestra, K.191

W. A. Mozart  
(1756-1791)

- I. Allegro
- II. Andante ma Adagio
- III. Rondo

Sonata for Bassoon and Piano, Op. 168

Camille Saint-Saëns  
(1835-1921)

- I. Allegretto moderato
- II. Allegro scherzando
- III. Molto adagio—Allegro moderato

## Short Intermission

Double Helix for Bassoon and Piano

Jenni Brandon  
(b. 1977)

- I. Prelude: Intertwine
- II. Entrechat
- III. Divertissement: Gentle Beauty
- IV. Soar
- V. Postlude (Epilogue)

## Notes

For my final undergraduate recital at EIU I have chosen to do a wide variety of contemporary and pinnacle bassoon repertoire which sparks great emotion from myself and others.

Wolfgang Amadeus Mozart is perhaps the most well-known classical era composer and one of the most influential non-political figures of his time. His bassoon concerto K.191 might just be the most well-known piece of bassoon literature as the main melody in the first movement has become iconic and is one which is instantly recognizable even by non-classically trained musicians. Written in 1772 when Mozart was just eighteen years old, it uses very conventional Mozart "isms" which immediately lets any listener know that they are listening to a piece by the prodigy. I have chosen this piece because it is a standard piece of literature that every bassoonist should know by heart, but I also chose it because it evokes great emotion from me because it is one of the first bassoon pieces I had ever heard from a young age and it evokes many wonderful memories from my childhood of music as well as my passion for bassoon as an adult.

Camille Saint-Saens is arguably one of the greatest French composers to date. His Sonata for Bassoon and Piano is among the very last pieces he wrote before his death in December of 1921. Even though it was composed well into the 20<sup>th</sup> century, when motives and ideas of post-tonality on one end of the spectrum, and jazz and ragtime were coming into their own on the other end, it is still deeply romantic by way of its textures, colors, and expression which can be heard throughout. This piece is another standard in bassoon literature and is one of my personal favorites as the expressions and emotions which are major characteristics of romantic music are present here in all their glory.

Jenni Brandon is one of my favorite contemporary modern composers and has composed more than 50 works, telling stories through memorable musical lines influenced by poetry and nature. Her Double Helix for bassoon and piano is one such work which was commissioned by bassoonist Christin Schillinger in 2014 and premiered in September of 2015. The story of Double Helix is inspired by the sculpture of the same name by sculptor Susan Hawkins in Long Beach California. The sculpture depicts two figures dancing around each other, weaving their stories together, but never touching. The bassoon and piano create this dance by way of telling each individual story while never touching but coming together to create seamless beauty in a larger picture. Brandon stated that "I loved the idea of using terms that are frequently used to describe dance and began to see the curves and lines and unique topography of these sculptures as fluid and moving."

Written by Jay Dawson