

FACULTY RECITAL
Dr. Carolyn Beck, bassoon

Assisted by
Stephanie Lovell, piano
Francisco Castillo, oboe
Kathryn Nevin, clarinet

Tuesday, February 4, 2020 - 7 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Sonata for Bassoon and Piano (2005)
In three movements

Nancy Gailbraith
(b. 1951)

Double Helix, for Bassoon and Piano (2015)
In four connected movements:

Jenni Brandon
(b. 1977)

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

- Intermission -

Deep for Contrabassoon and Electronic Soundscape (2004) Alex Shapiro
(b. 1962)

Trio for Oboe, Clarinet, and Bassoon (1928)

Heitor Villa-Lobos
(1887-1959)

- I. Animé
- II. Languissement
- III. Vivo

PROGRAM NOTES

Double Helix, for Bassoon and Piano (2015)

Jenni Brandon

“Double Helix for Bassoon and Piano was commissioned in 2014 by bassoonist Christin Schillinger to premiere and perform with Jed Moss on piano. This work is inspired by the sculpture of the same name by Long Beach, California sculptor Susan Hawkins. This sculpture depicts two separate figures dancing around each other, weaving their stories together, but never touching. 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. The bassoon and the piano become these two dancers, gracefully moving across a stage to tell the story of this beautiful sculpture.

In “Prelude: Intertwine” the figures dance around each other, one at first (the piano), and then the bassoon joining in, flowing, and weaving in and out of each other. As they move into the “Entrechat” you can hear the fast movement of the feet as the dancer leaps from the floor, crossing and uncrossing the feet in mid-air as represented by the repeated staccato notes throughout this section. After much joyful leaping, the bassoon and piano take turns with solos in “Divertissement: Gentle Beauty.” Leading into the section “Soar” which begins innocuously enough, the dancers slowly begin to climb higher and higher, reaching a climax in this section as the bassoon dazzles with its range and the piano moves deftly from one end of the keyboard to the other. Finally in “Postlude (Epilogue)” the original intertwine theme returns, allowing the dancers to shift and flow gently around each other, gently shifting back into the still image of the sculpture as the sound fades away.” - JB

Deep for Contrabassoon and Electronic Soundscape (2004) Alex Shapiro

“Deep was commissioned by Carolyn Beck, who has been the inspiration for much of my bassoon music. I was touched by her excitement when a gorgeous new contrabassoon, affectionately named Moby, came into her life. Listening to the profound resonance of the tones the two made together returned me to the depths of the translucent sea that enveloped my body on a recent visit to Belize. The lower I sank, the more beauty greeted my eyes. The flat color of the surface had hidden the truth below. Sometimes I make the mistake of believing that I’m not being unless I’m doing and moving.

This piece was my challenge to myself to be still and present. And in doing so, I've never been as much before. Like the sea, my truth lies below, and I am happiest when I am immersed.

The electronic track was realized, produced and recorded by Alex Shapiro, from both sampled and electronically generated sounds.” - AS

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

For a complete calendar of School of Music events visit
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