

**The University of Southern Mississippi
College of Arts and Science
School of Music**

presents

Bethany Crochet Ratcliff, bassoon

with

Anqi Jian, piano

Sarah Hinchey, piccolo

Tuesday, March 29th, 2022
Marsh Auditorium
6:00 p.m.

This performance presented in partial fulfillment of the requirements of the Bachelor of Arts in Music degree. Ratcliff is a student of Dr. Kimberly Woolly.

EOE/F/M/VETS/DISABILITY

Concerto in C minor, RV 480 (1720)
I. Allegro
II. Largo
III. Allegro

Antonio Vivaldi
(1678–1741)

Notturmo pour Bassoon et Piano

Robert Clérisse
(1899-1973)

Ex Silentium (2018)

Lior Navok
(b.1971)

Intermission

The Elephant and the Fly (1903)

Henri Kling
(1842-1918)
Ed. Gordon Solie

Sarah Hinchey, piccolo

Sicilienne et Allegro Giocoso (1929)

Gabriel Grovlez
(1879-1944)

Vivaldi – Concerto for Bassoon in C minor, Rv 480

Antonio Vivaldi's Bassoon Concerto in C minor (one of 39 total) was written and premiered between 1720 and 1724. This work was originally scored for solo bassoon, strings, and basso continuo; however, the piano reduction has become well-known among students and professionals alike. While there is no known reason for Vivaldi's composing of this concerto, it can be assumed, due to its virtuosic nature, that it was written for a skilled bassoonist who attended the all-female music school he worked for in Venice, Italy, the Ospedale della Pietà. Throughout the three movements, one can expect to hear consonant harmonies and numerous instances of unison motion between the pianist and the bassoonist. Within the work, harmonic progressions very characteristic to Vivaldi's compositions can be heard to move the piece forward. A highly notable characteristic of the entirety of the work is the constant triplet motives.

Grovez – Sicilienne et Allegro Giocoso

The virtuosic *Sicilienne et Allegro Giocoso* by French composer Gabriel Grovez was premiered in 1930 and dedicated to Leon Letellier, a French bassoonist and pedagogue. Originally scored for bassoon and piano, this work highlights the tone and technical capabilities of each instrument with great gusto and emotion. The work opens with a rubato, cadenza-like statement from the bassoon, highlighting the triplet and sextuplet motives that will be made apparent throughout the *Sicilienne*. A *sicilienne*, furthermore, is a slow dance typically in a duple meter. A sudden change of character and key come about in the *Allegro Giocoso* (*giocoso* meaning joking, or humorously), where a playful, yet expressive atmosphere is built.

Navok – Ex Silentium

This contemporary work by Lior Navok was premiered February 3, 2020, in Tel Aviv, Israel, with special dedication to friend and colleague, bassoonist Uzi Shalev. Navok aims to collide American and Israeli cultures through his compositions while maintaining a unique, distinguishable voice. *Ex Silentium*, or *From Silence*, is an atonal, atmospheric piece. One can hear the lack of rhythmic structure as well as the interesting dissonant harmonies throughout the work. A distinctive feature of *Ex Silentium* is the usage of key clicking to move the piece forward musically.

Clérisse – Notturmo

Notturmo by Robert Clérisse is a piece that is filled with rubato, rich harmonies, and has a gentle, swaying feeling. This swaying feeling can be attributed to *Notturmo* being a *barcarole*, or boat song; while listening, one can easily envision a calm ride on a gondola. In this piece, the soloist is given plenty of room to express themselves within the moving melody and impactful cadenza. Clérisse was an active saxophonist and composer, having founded the Marcel Mule Saxophone Quartet as well as composing several pieces for solo instruments and small ensembles.

Kling – The Elephant and the Fly

The Elephant and the Fly, or *L'éléphant et la mouche*, is a lighthearted, characteristic duet originally scored for piccolo, tuba, and orchestra. In this transcription, the characters of the elephant and the fly are tastefully defined in their portrayals from the bassoon and piccolo with lighter accompaniment behind them. Kling was primarily a hornist, having written several extensive etude books for the French horn that are still used regularly; however, his orchestral, chamber, and choral works are widely known and used in ensembles as well. In the duet, one can listen for the slow, heavy movements of the elephant from the bassoon, and the bright, zippy, fluttering of the fly from the piccolo.

Notes written by Bethany Crochet Ratcliff