

The University of Southern Mississippi  
College of Arts and Sciences  
School of Music

*presents*

Jordan Vestal, bassoon

*with*

C. J. Everett, piano and harpsichord

Pedro Areco, Double Bass  
Miracle Johnson, Flute  
Becca Chadwick, Oboe  
Shawn Bellais, Clarinet  
Brian Alston, Horn

Tuesday, May 3, 2022  
Marsh Auditorium  
8:00 p.m.

*This performance presented in partial fulfillment of the requirements of the  
Bachelor of Music in Bassoon Performance.  
Vestal is a student Dr. Kim Woolly.*

EOE/F/M/VETS/DISABILITY

Sonata No. 1 in E Minor, op. 50

- I. Andante
- II. Allemanda: Allegro
- III. Aria: Affetuoso
- IV. Gavotta: Presto

Joseph Bodin de Boismortier  
(1689–1755)

*C. J. Everett, harpsichord*  
*Pedro Areco, double bass*

Concerto in C Major for Bassoon and Orchestra

- I. Allegro
- II. Larghetto
- III. Vivace

Johann Antonin Kozeluch  
(1738–1814)

–Intermission (5 minutes)–

*Troisième Solo de Concert pour Basson et Piano*

Eugène Bourdeau  
(1850–1926)

Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, Op. 79

- I. Allegro non troppo

August Klughardt  
(1932–1998)

*Miracle Johnson, flute*  
*Becca Chadwick, oboe*  
*Shawn Bellais, clarinet*  
*Brian Alston, horn*

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Boismortier's **Sonata in E Minor** was written for bassoon and basso continuo. He wrote several bassoon sonatas that served as teaching tools in the early to mid 1700s. This sonata da camera (chamber music) follows the typical sonata style of this period, not only because of its small instrumentation, but also for the dance forms that are in each movement. The work is divided into four movements following the tempo scheme of slow-fast-slow-fast. This performance will feature a period instrument called the harpsichord, which is a precursor to the piano.

The Kozeluch **Concerto in C major** is a remarkable work for bassoon that stands the test of time. So much of the repertoire for bassoon and orchestra from the era of Mozart is completely lost in history, so the survival of this concerto is significant. Some historians infer that Kozeluch might have composed this piece after returning to Prague from Vienna in 1766. It is also important to note that Kozeluch studied opera composition in Vienna, and characteristics of opera seria can be heard in the second movement of this work. This kind of "coloratura" on the bassoon is something that a tenor would show off in opera music.

Bourdeau's **Troisième Solo de Concert** is extremely interesting in comparison to his other bassoon solos. Eugene Bourdeau was a virtuoso who came from a family of acclaimed bassoonists. Later in his life, he would become the bassoon professor at the Paris Conservatoire. While his first solo has become a staple in the standard bassoon repertoire, his second and third solos are not very well known at all. The first and second Solos have served as contest pieces at the Paris Conservatory, but there are no records indicating such use of the third Solo.

Klughardt's **Op.79 Wind Quintet** is a beautiful showcase of the wind quintet as an ensemble. As a staple of this instrumentation, Klughardt highlights the musical textures of long melodic lines and rich harmonies. We also must consider that this piece also shows his rejection of the more radical elements of romantic music such as the tone poem, music dramas, and other programmatic music. In its essence, Klughardt's quintet is music for the sake of music.

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