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Senior Recital: Rosanna Nunan, bassoon and harpsichord

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC
Presents

SENIOR RECITAL

Rosanna Nunan
Bassoon and Harpsichord

Sunday, February 24, 2008
3:00 p.m.
Perkinson Recital Hall
Concerto in E Minor, RV 484
Antonio Vivaldi (1678-1741)

After being ordained a priest in 1703, Antonio Vivaldi was appointed maestro di violino of the Pio Ospedale della Pieta in Venice, a school for orphaned girls. It was there between the years 1720 and 1740 that he composed his 39 bassoon concertos, an extraordinarily large number for an instrument that rarely receives special attention. Vivaldi was an early developer of the solo concerto, and in this piece for bassoon we can see some of his innovations that would become standards of the genre, such as the three-movement format. His bassoon concertos would have been technically very demanding for an instrument still in the early stages of its development, and the Concerto in E Minor proves that Vivaldi was interested in pushing the limits of this all too often neglected woodwind.

Selections from the Fitzwilliam Virginal Book
“The Fall of the Leaf” by Martin Peerson
“The King’s Hunt” by Giles Farnaby

A virginal is a smaller, more convenient version of the harpsichord that young girls often played at home in the seventeenth and eighteenth centuries. The Fitzwilliam Virginal Book is a collection of 297 compositions by various late Renaissance composers, among them William Byrd, Orlando Gibbons, and John Bull. The pieces were compiled and copied in 1615 and many of the compositions are associated with the royal court of Queen Elizabeth. These selections by Giles Farnaby and Martin Peerson exhibit some of the common characteristics of late Renaissance music, including variation technique.

Prima Sonata for bassoon and continuo
Giovanni Antonio Bertoli (1598-1645)

Bertoli’s collection of nine bassoon sonatas was published in Venice in 1645. Not only was this the first collection of bassoon sonatas, it was the first set of published solo sonatas for any instrument. The Prima Sonata is the first from the Compositioni musicali and is characterized by a gradual increase of complexity in succeeding variations. The piece is confined to a narrow range, as Bertoli composed it for a mid-seventeenth century instrument that had only two keys.

Continued...
Senior Recital
Rosanna Nunan
bassoon and harpsichord
Dr. Joanne Kong, piano and harpsichord

Concerto in E Minor, RV 484  
Antonio Vivaldi  
(1678-1741)
Allegro Poco
Andante
Allegro

Selections from the Fitzwilliam Virginal Book
The Fall of the Leaf  
Martin Peerson (1571-1651)
The King's Hunt  
Giles Farnaby (1563-1640)

Prima Sonata for bassoon and continuo  
Giovanni Antonio Bertoli  
(1598-1645)

Intermission

Sonata in C Minor for bassoon  
C.P.E. Bach  
(1714-1788)
Poco Adagio  
Arr. Allen Ostrander

Prelude and Fugue in C# Minor  
J. S. Bach  
(1685-1750)
From The Well-Tempered Clavier, Book I

Sonata in F Minor for bassoon and harpsichord  
Georg Philipp Telemann  
(1681-1767)
Andante Cantabile
Allegro Moderato
Andante
Vivace
Sonata in C Minor for bassoon
C.P.E. Bach (1714-1788)- arranged by Allen Ostrander

Carl Philipp Emanuel Bach was the second son of J.S. Bach and started to work as accompanist to the King of Prussia in Berlin in 1741. Because this monarch was a flautist, it comes as no surprise that C.P.E. Bach composed for solo flute although he was first and foremost a keyboardist. This Poco adagio is the second movement from his Unaccompanied Flute Sonata in A minor, transposed by Allen Ostrander to C minor to suit the bassoon. C.P.E. Bach was an early Classical era composer, and his works were associated with the term empfindsamer Stil, or “sensitive style,” the expressivity of which can be observed in this work.

Prelude and Fugue in C# Minor from The Well-Tempered Clavier, Book I
J.S. Bach (1685-1750)

Bach composed the collection of preludes and fugues for keyboard known as The Well-Tempered Clavier during his tenure as Kapellmeister in Cöthen, Germany in 1722. The pieces in this collection followed his series of Two- and Three-Part Inventions and are characterized by a more complex structure and a larger number of interweaving voices than the earlier works. The Well-Tempered Clavier is in two volumes, each of which includes a prelude and fugue for every key. The Prelude and Fugue in C# Minor, from Book I, has five interweaving voices and exhibits the steady motion typical of the Baroque period.

Sonata in F Minor for bassoon and harpsichord
Georg Philipp Telemann (1681-1767)

The leading German composer in the first half of the eighteenth-century, Telemann provides us with an important link between the Baroque and Classical periods in music. He composed in various German cities throughout his lifetime, including Hamburg, where he worked as musical director of five different churches. Telemann composed a vast amount of sacred music, but he was also master of many secular genres, including instrumental concertos and sonatas. Not known particularly for his bassoon music, this Sonata in F Minor is just one in a long line of pieces he wrote for various solo instruments.