

Bard College Conservatory of Music

presents

A Degree Recital:

Gabrielle Hartman, *bassoon*

Saturday, April 3, 2021, at 7:00 PM

View the concert on: <https://youtu.be/RA0SyoiyA58>

Bassoon Set

Moderato con anima

Vivo

Lento e teneramente

Allegretto

**Adolphus Hailstork
(b. 1941)**

Bassoon Sonata in G Major, Op. 168

Allegro moderato

Allegro scherzando

Molto adagio - Allegro moderato

**Camille Saint-Saëns
(1835-1921)**

with

Gwyyon Sin, *piano*

Concert 'Le Phénix'

Allegro

Adagio

Lento e teneramente

Allegretto

**Michel Corrette
(1707-95)**

Koncert for Fagot & Orkester

Allegro moderato

Quasi una fantasia, adagio

Rondo giocoso

**Launy Grøndahl
(1886-1960)**

with

Gwyyon Sin, *piano*

Program Notes

Bassoon Set *by Adolphus Hailstork*

Adolphus Hailstork is an American composer, music educator, and current professor of music and composer-in-residence at Old Dominion University. Hailstork studied with well-known composer Nadia Boulanger at the American Conservatory at Fontainebleau and continued his studies at the Manhattan School of Music and Michigan State University, where he graduated with a PhD in composition. His other teachers included Vittorio Giannini and David Diamond. His Bassoon Set was written for the students of the National Association of Negro Musicians in 2003.

The four movements of this piece are all quite short, yet each explore the different sounds of the bassoon. The first two movements are relatively fast-paced and energetic, and are followed by a melancholy and sober third movement. The final movement is light and moves forward with a sense of ease.

Bassoon Sonata in G, Op. 168 *by Camille Saint-Saëns*

Camille Saint-Saëns, a French composer, pianist, and organist, is best known for his piano and cello concertos, *Danse macabre*, and *The Carnival of the Animals*. His bassoon sonata was one of the last pieces completed before his death, written in the same year as his oboe and clarinet sonatas. Though he never played bassoon, his sonata demonstrates the wide and dynamic range of the bassoon. He wrote the last three wind sonatas as a way to expand the repertoire of instruments for which not much had been written. His bassoon sonata remains one of the most famous bassoon solo pieces, and continues to be one of my favorite pieces.

The three movements of the sonata explore the different capabilities of the bassoon. The first movement, with its dreamy melody, explores the sweet side of the bassoon. The fast-paced second movement exemplifies a variety of articulation through a lively, upbeat melody. The final movement demonstrates the beauty of the tenor register with a gentle, almost stagnant beginning before ending with a hearty, sudden 2/4.

Concert 'Le Phenix' *by Michel Corrette*

Michel Corrette was a French composer, organist, and method book author. Corrette wrote many arrangements of contemporary music, as well as his own work. He wrote almost twenty method books for various instruments, including bassoon, harp, flute, cello, and mandolin. His method books provide insight into the common practice of Baroque music.

His Concert 'Le Phenix' was written for four violins, cellos, or bassoons, and can be performed by three bass instruments with a bass continuo. Much in the spirit of Corrette, I made an arrangement of this piece so that I could record all four parts before my recital.

Koncert for Fagot & Orkester by Launy Grøndahl

Grøndahl was a Danish composer, conductor, and violinist best known for his famous trombone concerto and for his many years as resident conductor of the Danish National Symphony Orchestra. Grøndahl was the composer for the score of the silent horror film *Häxan*, as well as several smaller chamber works. His bassoon concerto, written in 1942, was dedicated to and written for the Danish bassoonist Carl Bloch.

This piece is one of the more recent works to be included in the bassoon repertoire, and it highlights the flair of the modern bassoon. The first movement, written in 6/4, explores the expectations of rhythm as the bassoon and piano play off of each other. The second movement begins with an extended bassoon cadenza before morphing into a strange, dreamlike melody that demonstrates the more haunting sounds of the bassoon. The final movement is an energetic rondo with elements of the humor that bassoons are so well known for, before ending with a quick buildup to an explosive conclusion.

Artist Biographies



While **Gabrielle Hartman** originally intended to play the trombone, she was swayed by the characteristic sound of the bassoon in fifth grade. In the years since, Gabrielle has been studying bassoon with the flair for drama that it demands. Her past teachers include Benjamin Coelho and Stephanie Patterson. She currently studies with Marc Goldberg at the Bard College Conservatory of Music where she is in her final year of studies. She will graduate with a double degree in bassoon performance and biology with a concentration in global public health. She holds both the Conservatory's Alexander Borodin Scholarship and Bard College's John W. Boylan Scholarship in Medicine and Science.

An Iowa native, her passion for music has led her to play across the globe, from the hills of Vermont at Kinhaven Music School to the sea at British Columbia with Pacific Region International Summer Music Academy to the mountains of Haiti, where she

instituted an inaugural music outreach program. Throughout her musical studies, Gabrielle has focused on not only perfecting her craft, but also on using music as a way to strengthen relationships and bridge divides.

Some of her most memorable performances have been performing with the Conservatory Orchestra at maximum security prisons as part of the Bard Prison Initiative, which offers free college-level education to incarcerated people. In the winter of 2020 Gabrielle was thrilled to have the opportunity to travel to Haikou, China, with Bard musicians to perform under the baton of Tan Dun at the opening night of Haikou's new concert hall. Her experience with chamber

music includes performing the Danzi Quartet in Reading, Pennsylvania, and studying with the Imani Winds at the Imani Winds Chamber Music Festival. In 2019, she performed Stravinsky's *Soldier's Tale* at Bard College, complete with narrators.

Gabrielle would like to thank her family, teachers, and friends for all the support, love, and advice they've given her in the past five years at Bard. She couldn't have done this without them.



Collaborative piano fellow **Gwyyon Sin** has been recognized internationally as a solo and collaborative pianist. She has performed and made numerous appearances throughout Austria, Germany, Greece, Italy, South Korea and the United States. Gwyyon began her studies at the University of Music and Performing Arts Vienna with Christopher Hinterhuber. Shortly after, she moved to Germany and completed Bachelor and Master's degrees in Piano Performance at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, under the tutelage of Dietmar Nawroth, Gudrun Franke, Gunhild Brandt and Hartmut Hudezeck. She holds an Artist Diploma from the University of Cincinnati College-Conservatory of Music, where she studied with Awadagin Pratt and Dror Biran. In addition to receiving numerous scholarships, such as the Beate-Graefe-Stipendium, DAAD Freundeskreis, and Graduate Incentive Award, she has performed in masterclasses and worked under renowned artists including Andrzej Jasinski, Daniel Shapiro, Gery Moutier, Hubert Rutkowski, Pavel Gililov, Peter Lang, Peter Takács and Robert Levin. Gwyyon has

also been a full participant of the International Mendelssohn Akademie Leipzig and the CCM Opera Bootcamp Program. She won top prizes in international competitions including the "Ischia" International Piano Competition and the "Citta di Treviso" International Piano Competition in Italy.