

Kristen Daniel

Senior Recital Program Notes

Phillip Bimstein- Alternative classical composer Bimstein lives in Salt Lake City, Utah where he not only composes, but also served as mayor for two terms. He was the recipient of grants and awards from many prestigious entities, such as the National Endowment for the Arts, Meet the Composer, and an Emmy Award from the National Academy of Television Arts & Sciences. His music has been performed around the United States from Carnegie Hall to the Kennedy Center and Spoleto Festival. His pieces have also been performed at London's Royal Opera House. Bimstein has worked with such diverse ensembles as the Salt Lake Symphony, Turtle Island String Quartet, Sierra Winds, and the Equinox Chamber Players. Bimstein has three CD's published; his first is *Garland Hirschi's Cows*, his second *Blue Haiku*, and his most recent CD *Larkin Gifford's Harmonica* which has positive reviews from both the New York Times and composer John Adams. Adams wrote "Like their composer, the pieces on this album communicate a generous and good-natured spirit that is tempered with wry wit and a special sense of the western landscape and culture that he so loves."

Half Moon at Checkerboard Mesa – Commissioned by Stephen Caplan in participation with New Residencies, a national program of Meet the Composer. In *Half Moon at Checkerboard Mesa* you can hear the frogs sing by a waterhole in the Zion National Park, along with the howls of coyotes, crickets chirping, rocks rolling, the rushing waters of the Virgin River, and even thunder. Bimstein recorded all of these sounds with a microphone and a digital recorder by placing the microphone by the edge of the waterhole. He then plugged these sounds into his computer where he created into a piece of music for tape and live oboe. Half Moon at

Checkerboard Mesa is also arranged for flute, clarinet, bassoon, horn, trombone, tuba, violin, and piano.

Antonio Vivaldi- Vivaldi spent most of his professional life working at the Venice Pieta Orphanage for girls. Many of his famous works such as “The Four Seasons” and “Gloria” were written specifically for the girls to perform. Teaching at the orphanage was a backstop for him after he lost some money while mounting unfortunately expensive opera seasons in Venice and Mantua. He taught music at the orphanage for 43 years and created nearly 50 operas and other performances that were suitable for these young girls to see.

Concerto in C major, RV. 447 – This concerto varies from his 500 other ones for example, this concerto is roughly 15 minutes which is nearly twice the length of his other works. The opening movement “Allegro non molto” opens with a splendid piano intro which the oboe then picks up. This movement has many moments where the theme is hidden throughout challenging runs in the oboe while the piano outlines it under the soloist. It is very likely that Vivaldi wrote this concerto while he worked at the Venice Pieta Orphanage for girls. In the second movement “Larghetto” you could almost hear the sadness that these girls experienced as orphans. The third movement “Minuetto” is a contrasting triple meter. In the beginning the piano takes the lead with the theme but, once the oboe comes in it takes the lead with a whimsical variation that starts to slowly get more energetic. The minuetto does slow down and turns into a minor key for a few phrases, however the piano and oboe go back to play the beginning minuetto theme again as the piece finally comes to a close.

Citation:

“Antonio Vivaldi.” Antonio Vivaldi and the Venice Pieta orphanage, 2014.
[http://www.historical-novels.co.uk/Vivaldi and the Venice Pieta orphanage.htm](http://www.historical-novels.co.uk/Vivaldi%20and%20the%20Venice%20Pieta%20orphanage.htm).

Jean-Philippe Rameau- Rameau was born in Dijon, France in 1683 and until stayed there until he was 40. He later moved to Paris and stayed there until his death in 1764. He wrote three books of harpsichord pieces and, despite their popularity, he was unable to find a job as a church organist. He eventually gave up this hope after he unsuccessfully competed against Daquin for the St. Paul organ post in 1727. After this he became the “compositeur de la musique de la chambre du Roy,” or music composer of the royal chamber at the Royal Court in 1745. From 1752 until his death, he shifted his attention from composition to the writing of theoretical treatises. His theories of harmony still help form base of the modern study of tonal harmony.

Gavotte with Six Doubles- What starts out with a simple and lighthearted theme in the oboe is passed around to the flute and clarinet. In Double I the oboe has a beautiful technical while the theme is softly playing underneath. The French horn then comes in the theme quietly, while what was once in the oboe is now a call and response between the flute and clarinet. The flute, oboe, and clarinet come together to play the theme at the end while the bassoon and horn play their final cadence. Double II starts out with a quick technical line in the bassoon while the horn has the melody. While the oboe and flute take over the theme the clarinet has scalar runs underneath. The bassoon slowly leads us to a to final cadence in which the oboe, flute, and clarinet all play the final grace notes. Double III starts out with the horn playing a technical line while the oboe and clarinet play the theme quietly underneath. The flute then takes over by playing the theme while the clarinet has a beautiful running line at the same time. The horn then has a fanfare like entrance where the oboe joins in and then has call and response with the clarinet. Double IV starts with the flute having the theme while the rest of the quintet has short staccato chords underneath. The flute and clarinet go into another call and response and later both the horn and bassoon have one measure where they lead the dynamics with a fanfare type of melody. Double

V is a very technically challenging oboe feature that explores the full range of the instrument.

The rest of the quintet has chords underneath until the bassoon comes out with a lyrical measure that occasionally pulls back the tempo. Finally, Double VI starts out with the bassoon having constant 16th notes while the theme again gets passed around throughout the remaining instruments. This last movement continues to not only grow in volume but also excitement, and ends with the horn leading the very last cadence.

Resources:

“Jean-Philippe Rameau.” Jean-Philippe Rameau: a biographical note. Accessed February 5, 2020. <http://www.baroque-music.org/biorameau.html>.

Johann Nepomuk Hummel- Born in 1837, Hummel was composing during the transition from the Classical to Romantic style of music. From an early age he studied with Wolfgang Amadeus Mozart and even lived with him for two years. He later toured throughout Europe and Russia as a child-prodigy pianist. On tour he studied for a year with Muzio Clementi in England. Once he returned to Vienna, he studied with J.G. Albrechtsberg, Antonio Salieri, and Joseph Haydn. He later became chapel master at Weimar in 1818. His most known works are those he wrote for piano. He also wrote nine operas, chamber works, masses, and even a mandolin concerto.

Introduction, Theme, and Variations in F major Op. 102- Written in 1824 while Hummel was in Weimar, this piece has 11 specific different sections. If we were to take an overarching view, it could be said that there are simply two sections, the first being the introduction and the second being both the theme and the variations. The theme is a very sweet, joyful one and there are seven different variations around it. As the piece continues it grows in not only intensity but also in volume. The oboist ends this piece with a fortissimo “F”⁶ which is the highest note in this piece and is only used two other times before the big theatrical finish.

Sources:

Beggerow, Alan. "Hummel - Introduction, Theme And Variations For Oboe And Orchestra." Musical Musings, January 1, 1970. <https://muswrite.blogspot.com/2014/01/hummel-introduction-theme-and.html>.

The Editors of Encyclopaedia Britannica. "Johann Nepomuk Hummel." Encyclopædia Britannica. Encyclopædia Britannica, inc., November 10, 2019. <https://www.britannica.com/biography/Johann-Nepomuk-Hummel>.