



University
of Victoria

School of
Music

GRADUATE RECITAL

Kerry Graham, baroque bassoon

Wednesday, March 12, 2025, 8:00 pm
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

PROGRAM

Sonata op. 40 no. 1

Allegro
Vivace
Adagio
Allegro

Joseph Bodin de Boismortier
(1689-1755)

Maria Wang, baroque cello

Duetto for Bassoon and obbligato Harpsichord in G Minor, CSWV F:23

Andante
Allegro Assai
Allegro

Christoph Schaffrath
(1709-1763)

Christina Hutten, harpsichord

**“Seid wachsam, ihr heiligen Wächter”
from *Man singet mit Freuden vom Sieg*, BWV 149**

Johann Sebastian Bach
(1685-1750)

Makaila Quigley, alto
Carter Martin, tenor
Maria Wang, baroque cello
Christina Hutten, organ

—INTERMISSION—

Sonata sopra La Monica, from *Sacra Partitura*

Philipp Friedrich Böhdecker
(1607-1683)

Elyssa Lefurgey-Smith, baroque violin
Christina Hutten, organ

“Domine Fili” from *Mass in E minor (“Dolorosa”)* IAC 81

Antonio Caldara
(1670-1736)

Carter Martin, tenor
Jacob Wilkinson, bass
Maria Wang, baroque cello
Christina Hutten, organ

Concerto in C Major, FaWV L:C2

Allegro
Largo
Allegro

Johann Friedrich Fasch
(1688-1758)

Elyssa Lefurgey-Smith, baroque violin
Tyson Doknjas, baroque violin
Evan Hesketh, baroque viola
Maria Wang, baroque cello
Christina Hutten, harpsichord

Kerry Graham is from the class of Katrina Russell

*This recital is presented in partial fulfillment of the requirements
for the Master of Music (Performance) program.*

Boismortier - Sonata op. 40 no. 1

Joseph Bodin de Boismortier was a highly successful French composer of instrumental and vocal music and was one of the first composers to write without the support of a specific patron. Instead, he made his living writing new works and marketing them to amateur players. According to the *Mercure de France* (October 1747) this brought him over 500,000 écus, an amount that enabled him to live a life of luxury. Because his livelihood was dependent on selling compositions, he wrote many works for the possibility of multiple instrument combinations. The six sonatas that comprise op. 40 (1732) were marketed to be played by two cellos, viols, or bassoons or any combination of these instruments. Tonight, we will play Sonata 1 on bassoon and cello - the difference in timbre of the two instruments highlights the interplay between the voices. In these duets, both parts are equal partners instead of the second part being conceived simply as a bass line. Unlike many of the other composers of the period, Boismortier's music is a blend of the French and Italian style and has melodies that are tuneful, playful, and aimed to entertain.

Shaffrath - Duetto for Bassoon and obbligato Harpsichord

Christoph Schaffrath was a German harpsichordist and composer, who from 1736 was in the service of Frederick II ("the Great") at the court chapel at Berlin. In 1741 he transferred to the service of Princess Anne-Amelie of Prussia (Frederick's sister), for whom the Duetto for Bassoon and obbligato Harpsichord in G Minor was written, around 1760. As a composer he restricted himself to instrumental music, which included four duets for obbligato harpsichord with melody instruments. In these duets the keyboard part is entirely written out, rather than codified with a set of numbers, and therefore obligatory. It is likely that the keyboard parts of these duets were to be played by Schaffrath himself. Stylistically, Schaffrath's music belongs to the transitional period between the Baroque and Classical eras known as the *galant*. The *galant* style marked a shift towards simplicity and elegance in music, with homophonic textures and clear melodies, contrasting the complex polyphony of the Baroque era. This duet displays *galant* features such as tuneful melodies, short phrases, conversational and imitative passages between the two instruments, and triplet figures.

Bach - "Seid wachsam, ihr heiligen Wächter"

Man singet mit Freuden vom Sieg (Songs are sung with joy) is a church cantata by Johann Sebastian Bach composed in Leipzig for Michaelmas and first performed in 1729. This is one of ten cantatas for which Bach wrote explicit obbligato bassoon parts. In these works, the bassoon can add to the narrative of the aria in a rhetorical way to accentuate a particular theme or mood or it can be used in a conversation with the singer. The duet aria for alto and tenor, "Seid wachsam, ihr heiligen Wächter" (Be wakeful, you holy watchers), is a joyous aria featuring light-hearted, sinewy figurations in the bassoon, that are taken up by the tenor and alto voices in canon throughout the work. The lively musical figures are thought to reflect the watchfulness of the guardians.

Translation

Seid wachsam, ihr heiligen Wächter,
(Be wakeful, you holy watchers.)
Die Nacht ist schier dahin.
(The night is almost over.)
Ich sehne mich und ruhe nicht,
(I yearn and cannot rest.)
Bis ich vor dem Angesicht meines lieben Vaters bin.
(Until I am before the countenance of my dear Father.)

Böddecker - Sonata sopra La Monica

The bassoonist, organist, and composer Philipp Friedrich Böddecker was born in Alsace to a family of musicians. His Sonata sopra La Monica (1651) is the earliest piece on tonight's program, and it is written in a noticeably different style than the later baroque works. This set of variations is based on a tune popular throughout Europe in the sixteenth through the eighteenth centuries. The title is drawn from the text associated with the tune in Italy: "Madre non me far monaca" (Mother, don't make me become a nun). It tells the story of a young girl forced to become a nun, a recurring theme in much Italian folk literature from the Middle Ages to the Renaissance. In Germany the tune came to be used as a chorale, and as such is the basis of a famous organ chorale by J.S. Bach, "Von Gott will ich nicht lassen," BWV 658. In Böddecker's variations the violinist starts with the tune, first on its own, and then above increasingly florid variations played on the bassoon. This work for violin and bassoon with continuo, is among the earliest German examples of the sonata genre. Böddecker's decision to associate his bassoon sonata with "La Monica" in the title may reflect his intention to emphasize the Italianate character of this highly virtuosic piece.

Caldara - "Domine Fili" from Mass in E minor

Italian composer Antonio Caldara learned his craft in Venice's St. Mark's Basilica and made his career in Mantua, Rome and Vienna. In Vienna he served for 20 years as vice-Kapellmeister at the devoutly Catholic and even more devoutly Italianate Hapsburg court under emperor Charles VI. The court operated a full calendar and Caldara made use of the largest and most virtuosic musical forces in the world at the time to write 23 oratorios, 32 operas, more than 100 Masses, scores of psalms, antiphons and offertories. His Missa Dolorosa was among his last settings of the mass and one in which he made use of intricate instrumental obbligatos to add texture and color. This short movement from the Gloria is a vocal duet for tenor and bass with a prominent bassoon obbligato that converses with the singers and illustrates Caldara's expressive melodic style.

Fasch - Concerto in C Major

Johann Friedrich Fasch was a German violinist and composer who spent most of his musical career as the Kapellmeister at the Anhalt-Zerbst court in the service of John Augustus and other Saxon princes. His bassoon concerto would have been played at the royal court, most likely by Johann Christian Klotsch, a bassoonist employed there at the time. This piece was composed in 1740 in the early transitional period between the baroque and classical eras. Features of the piece are clear singable melodies, symmetrical and balanced structure, embellishments, and showy virtuosity all built around an integrated dialog between the soloist and strings. Fasch's patrons would have been knowledgeable about music and would have expected him to keep pace with whatever developments were happening in music at the time. While Fasch moved in the same circles as J.S. Bach and was only three years younger than Bach, he was on the leading edge of musical style. His music sounds more like early Mozart and is light years away from Bach's Art of Fugue. German musicologist Hugo Reimann described Fasch as a composer who "set instrumental music entirely on its feet and displaced fugal writing with modern 'thematic' style.