

1964-05-05

Graduate recital by Joseph M. Urbinato,
bassoon assisted by Lee Colby Wilson,
piano and Gary Smith, trumpet, Eleanor
Carlson, piano, May 5, 1964

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BOSTON UNIVERSITY
SCHOOL OF FINE AND APPLIED ARTS
DIVISION OF MUSIC

presents

GRADUATE RECITAL

by

JOSEPH M. URBINATO, *bassoon*

assisted by

Lee Colby Wilson, *piano*

and

Gary Smith, *trumpet*

Eleanor Carlson, *piano*

Tuesday, May 5, 1964

8.30 P. M.

CONCERT HALL

855 Commonwealth Avenue

PROGRAM

Sonata in F Minor

Georg Philipp Telemann

Andante Cantabile
Allegro Moderato
Andante
Vivace

Thematic material in the first movement is primarily built on the interval of a descending fifth. The expressive quality of the bassoon's middle register is here exploited. The tuneful second movement, an extended ABA form, affords ample opportunity for digital dexterity within a pre-classical framework. The sonorous Andante leads to the lively Vivace, an AB form whose themes are again largely built on the interval of a fifth.

Concerto for Trumpet in B-flat and Bassoon

Paul Hindemith

Allegro Spiritoso
Molto Adagio; Allegro Pesante
Vivace

Commissioned by the Connecticut Academy of Arts and Sciences in 1949, Hindemith, then teaching at Yale University, was asked to compose a piece for trumpet and bassoon. The "Concerto for Trumpet in B-flat and Bassoon" is the product of that commission. Seemingly an unlikely combination, its treatment (perhaps influenced by the beginning of the Shostakovich First Symphony) here proved a successful innovation. In sonata form, the first movement is especially notable for its polymetric transition section (leading to the Agitato development) which, after the recapitulation, forms the coda. The second movement in quasi-fantasia form is comprised of several recurring themes, one of which is found in the slow introduction. The concluding Vivace, in ABA form, is especially characterized by dissonance, misplaced accents in canonic form, and by mockery and wit.

I N T E R M I S S I O N

Sonata for Bassoon

Paul Hindemith

With Gentle Motion
Slow
March; Pastorale

Composed in 1938, soon after the Violin Concerto, the "Sonata for Bassoon" is one of several in Hindemith's series of wind sonatas that include works in

that form for flute, oboe, clarinet, trumpet, and others. Having achieved a reasonable proficiency on most of the major instruments, Hindemith well understood their idiomatic suitabilities. In a form resembling a sonatina with codetta the first movement is characterized by a gentle first theme and a more austere second theme. The short second movement exhibits sustained lyricism over gently syncopated accompaniment figures in the piano. The March with Trio is in ABACABC form with truncated double exposition. Pronounced lyricism in contrapuntal combination are typical of Hindemith's mature style at this time. Always astutely clear regardless of complexities, the third movement leads directly into the concluding Pastorale.

Sonata for Bassoon and Piano

Alvin Etlér

Moderately Slow

Fast

Slow

Fast

A student of Hindemith, Alvin Etlér is on the faculty at Smith College. Much of his compositional output makes use of the woodwind media. Several of his works, including two woodwind quintets, Concerto for Woodwind Quintet and Orchestra, and Elegy for Orchestra have been commissioned and performed by the world's major orchestras. Also an oboist, Alvin Etlér has described the Bassoon Sonata as follows: "The first of the four movements is a free fantasia emphasizing the interplay of extended melodic tones. The second is a sonata in which the piano first expounds the principal material. The third movement is marked by lyricism projected by the bassoon, while the finale plays with a recurring theme." He further states: "Melodic directness and simplicity are the touchstones, while stylistic novelty is secondary."

Mr. Joseph Urbinato received his Master of Music Degree in Bassoon at the University of West Virginia in 1962. Formerly a student of Charles Sirard of the Detroit Symphony and Arthur Kubey of the Pittsburgh Symphony, Mr. Urbinato is presently studying with Matthew Ruggiero of the Boston Symphony Orchestra. He is working toward the Doctor of Musical Arts degree in Bassoon at Boston University.

*This program presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts*

Coming Events

STUDENT RECITAL

Wednesday, May 6—12.00 noon—Concert Hall

CONCERTO—ARIA CONCERT

Wednesday, May 6—8.30 P. M.—Concert Hall

COLLOQUIUM MUSICUM

BELA BOSZORMENYI-NAGY

Sunday, May 10—3.00 P. M.—Concert Hall

CHORAL UNION

Tuesday, May 12—8.30 P. M.—Concert Hall

OPERA SCENES

Thursday, May 14—8.30 P. M.—Recital Hall

CHAMBER MUSIC CONCERT

Saturday, May 16—3.00 P. M.—Concert Hall