Jordanna Matlock Lang
Bassoon

Gail Novak, piano
Mary Cook, oboe
Jenn Mayes, clarinet
Ruben Moreno, guitar

Junior Bassoon Recital
ASU Recital Hall
Saturday, April 26th, 2014 ~ 2:30 pm
Sixteen Waltzes
Francisco Mignone (1897-1986)
I. Aquela modinha que o Villa nao escreveu
Sonata in g minor for bassoon and piano
François Devienne (1759-1803)
I. Allegro con espressione
II. Adagio
III. Rondeau
Cail Novak, piano
Suite pour Hautbois, Clarinette et Basson
Darius Milhaud (1892-1974)
IV. Serenade
III. Musette
II. Tambourin
V. Fanfare
VIII. Le Coucou
Mary Cook, oboe
Jenn Mayes, clarinet

-Intermission-

Rustiques
Joseph Canteloube (1879-1957)
I. Pastorale
Mary Cook, oboe
Jenn Mayes, clarinet

Recuerdos de la Alhambra
Francisco Tarrega (1852-1909)
arr. Conor Anderson (b. 1987)
Ruben Moreno, guitar
Da' Blues for Solo Bassoon
Ray Pizzi (b. 1943)

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Sixteen Waltzes
Francisco Mignone was born in São Paulo, Brazil in 1897 to an accomplished flutist, his father, Alfredo Mignone. The Sixteen Waltzes were composed during Mignone's last compositional period. Each of the sixteen waltzes have a flavor of Brazilian style and culture to honor his nationalistic feelings towards his home. The original manuscript is interesting because the waltzes were not numbered or in any chronological order, leaving the favored order to play them, a mystery. It is custom now to play them in any order the performer desires.

Sonata in g minor for bassoon and piano
Devienne
This Devienne bassoon sonata in g minor is part of the standard bassoon repertoire. The first movement Allegro con espressione, lively with expression, the second movement Allegro, slow and the third movement Rondeau. Although the definitions of these terms are standardized today, the term allegro has its challenges. According to Google, the definition of allegro means slow but some performers have adopted a different meaning, at ease. This drastically changes the second movement because these definitions are very different. At ease does not necessarily mean slow and vice versa, so which way is it?

Suite pour Hautbois, Clarinette et Basson
Milhaud
Darius Milhaud's compositions are greatly influenced by jazz and polytonality. This is shown in the seventh movement of this Suite for oboe, clarinet and bassoon. This movement is often thrown out because it is very out of character with the rest of the piece. The other movements are light, short and sweet in contrast to the seventh movement which is extremely polytonal. The challenges with performing this suite is the strange way Milhaud writes his instrumentation. There is very rarely a melody and the ranges of the instruments are challenged. This Suite relies heavily on its charm.

Rustiques
Canteloube
The French composer, Joseph Canteloube, is best known for his collections of orchestrated folksongs from his home in the Auvergne region, entitled Chants d'Auvergne. Rustiques is a uniquely rich piece for a woodwind trio. Because of this, it has many challenges. This piece shows his 'folky' compositional style because of the many melodic episodes that reoccur throughout all three movements. The usage of the deep tones of the bassoon, the dark color of the clarinet and the chipper sound of the oboe makes Rustiques a delightful piece to listen to.

Recuerdos de la Alhambra
Tarrega
Recuerdos de la Alhambra was originally written for classical guitar in 1896. The title means "Memories of the Alhambra". The original piece showcases the characteristic technique of the guitar called tremolo. Tremolo is a wavering effect in a musical tone, typically produced by rapid reiteration of a note, or sometimes by rapid repeated variation in the pitch of a note. This piece is very close to my heart because it was played throughout my childhood. The melody is haunting yet hopeful, and anyone who hears it will go home with it stuck in her/his head.

Da' Blues for Solo Bassoon
Pizzi
Ray Pizzi is one of the few great jazz bassoonists of our time and a well-versed reed player. Pizzi graduated from the Boston Conservatory and Berklee School of Music and also toured with the Woody Herman Orchestra in 1966. Pizzi has written many jazz bassoon pieces to contribute to the small but up-and-coming category of this repertoire.
Originally from the sunny state of California, Jordanna Matlock Lang, "Jordie", is a junior at Arizona State University in Tempe Arizona where she is pursuing a Bachelors of Music in Bassoon Music Performance. Specifically to study with Dr. Albie Micklich, Jordie willingly moved to Arizona to become a desert rat, leaving the beaches of San Diego behind.

Jordie joined the beginning band on alto saxophone in 6th grade at Lewis Middle School. She switched to bassoon at the end of that year, with a promise by the band director, Leroy Lane, of being able to audition for the Jazz band on saxophone, but it was love at first note. The bassoon became her primary instrument and she began studying privately with Danette White. She made a promise to herself to continue to study music.

Jordie plans to continue to explore different art forms and share her music in the Herberger Institute for Design and the Arts and throughout the community. She hopes to create a partnership within various forms of artistic disciplines. It is Jordie's vision to pursue all forms of music industry and make her mark in the world promoting what she loves.