

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

**music** 

*presents*

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# Chamber Music Series

## *Dances and Songs*

Elizabeth Roberts, Bassoon

Shelby Sender, Piano

Kelly Peral, Oboe

Suzanne Pattison, Contrabassoon

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Sunday, November 19, 2023

3:30 pm

Old Cabell Hall

University of Virginia



Sonata sopra 'la Monica'

Philipp Friedrich Böddecker  
(1607-1683)

Portuguesa, Op.106  
sur des Chansons populaires du Portugal

Henri Büsser  
(1872-1973)

Songs for Bassoon and Piano  
Bayou Home  
If you Should Go  
Song for the Lonely

William Grant Still  
(1895-1978)  
Arr. by Alexa Still  
(b. 1962)

Evening Light for solo bassoon

Anna Clyne  
(b. 1980)

Trio for Piano, Oboe and Bassoon  
I. Presto  
II. Andante  
III. Rondo

Francis Poulenc  
(1899-1963)

*Offered in loving memory of bassoonist and educator,  
Patricia Lee Gunter (1952-2023)*

# Program Notes

## *Sonata No. 2, Op. 50, in G Major (1734)*

**Joseph Bodin de Boismortier** was a French composer of the Baroque era who composed both vocal and instrumental music. He is believed to be the first French composer to write a work in the Italian Concerto form, and he also wrote the first French solo concerto for any instrument. He earned a license to engrave music, and became so wealthy by publishing his own works and selling them to the public that he did not need a patron for financial support. Bodin de Boismortier's peers felt that he should have been more selective in what he published, but his works are both light and pleasing, which was popular in his day. He was not hired to conduct his own works because he had difficulty concentrating. *Sonata No. 2* is frequently performed on the cello or bassoon.

## *Partita for solo bassoon (1970)*

**Gordon Jacob** had two middle names – Percival and Septimus. He was the tenth and youngest child in his family – and also the seventh son. As a prisoner of war in World War I, he found a harmony textbook in the prison camp, studied it, and began composing for the officers and his fellow prisoners. He eventually studied composition with Ralph Vaughn Williams. Jacob's compositional approach was Neoclassical in style at a time when avant-garde was in fashion. *Partita* has five short movements, each with a distinct character: *Preludio*, *Valse*, *Presto*, *Aria antiqua*, and *Capricietto*.

## *Concertpiece "Souvenir de Donizetti" (circa 1885)*

**James Waterson** was born in England, and lived in Australia and India. He was a bandmaster who also played the clarinet. Waterson composed works for orchestra, band, and wind quintet. *Souvenir de Donizetti* was originally written to be accompanied by either a band or an orchestra, but only the piano reduction survives. The piece is a theme and variations based on a melody by Donizetti.

## *Scherzo in g minor (1948)*

Not much is known about **Oleg Miroshnikov**. He was born in Russia and is believed to be a bassoonist who was active in Paris, France. *Scherzo in g minor* is a delightful work in three sections. The first and last use the same energetic thematic material; the middle, lyrical section ends with a brief cadenza; and the work concludes with a short *Piu mosso* coda, which further develops the original theme.

### ***Sonata sopra 'la Monica' (1651)***

Early in his career, **Philipp Friedrich Böddecker** was a bassoonist at the court of Darmstadt. He later became the organist at Frankfurt and eventually at Strasbourg; and in 1651 was appointed choir-master in Stuttgart. *Sonata sopra 'la Monica'* is the first bassoon solo published outside of Italy, and it appeared with his violin sonata in *Sacra Partitura* (1651), which was a collection of religious choral works. *Sonata sopra 'la Monica'* is a theme and variations based on a popular song at the time, *La Monica (The Nun)*, in which a girl pleads with her mother not to be sent away to a convent.

### ***Portuguesa, Op.106 (1939)***

**Paul Henri Büsser** was a French organist of German heritage, a conductor, and a composer who studied with César Franck (organ), and Ernest Guiraud (composition) at the Paris Conservatory. He served as an assistant to Charles Gounod, won the Prix de Rome in 1893, and at Claude Debussy's request, conducted several performances of *Pelléas et Mélisande*. Büsser was a student of Jules Massenet, and the two became close friends. Beginning in 1921 Büsser served as a composition professor at the Paris Conservatory, and while his most notable works are operas and ballets, he wrote a number of chamber works for solo instrument with piano accompaniment. *Portuguesa* was written as the 1939 Paris Conservatory contest solo for the bassoon. Its melodies are highly-ornamented, popular Portuguese songs.

### ***Songs for Bassoon and Piano (arr. 1995)***

**William Grant Still Jr.** was born in Mississippi and raised in Arkansas. His father died when he was just three months old, but his mother remarried, and his step-father nurtured his interest in music. Still is known as the *Dean of Afro-American Composers*. He composed more than two hundred works, was the first American composer to have an opera produced by the New York City Opera, and his first symphony, *Afro-American Symphony*, was the most-performed symphony composed by an American from 1930-1950. Still was also the first African-American to conduct a major American symphony orchestra. His principal composition teachers were George Whitefield Chadwick and Edgard Varèse. Still is considered to be part of the Harlem Renaissance. *Bayou Home* (1944) is a nostalgic piece, and the refrain states, "I'm leaving my home on the Bayou ... got to answer a call from afar." The text was written by his wife, Verna Arvey, whom he had to marry in Mexico, as interracial marriage was illegal in California at

the time they wed in 1939. *If you Should Go* (1949) draws its text from a poem by Countee Cullen. *Song for the Lonely* (1953) is based on text that was also written by his wife, in which she elegantly describes solitude.

New Zealand-born flutist **Alexa Still** serves on the faculty at the Oberlin Conservatory of Music. She arranged the songs for bassoon and piano, and has also created versions for other solo woodwinds with piano. She is not related to William Grant Still, despite having the same last name.

### ***Evening Light for solo bassoon (2020)***

London-born acoustic and electro-acoustic composer, **Anna Clyne**, has served as composer-in-residence with several orchestras, including the Chicago Symphony, Baltimore Symphony, L'Orchestre national d'Île-de-France, Berkeley Symphony, and Scottish Chamber Orchestra. A gifted cellist who enjoys mentoring young composers, Clyne composed *Evening Light* during the pandemic lock-down on April 11, 2020 at her home in the Hudson Valley in Upstate New York. The work was written for and premiered by Gillian Callow, principal cors anglais of the BBC Philharmonic, as part of the BBC's Postcards from Composer's series. Today marks the first public performance of the work on the bassoon.

### ***Trio for Piano, Oboe and Bassoon (1926)***

**Francis Jean Marcel Poulenc** studied piano starting at the age of five, but was not allowed to study music in college; instead he was expected to follow in the footsteps of his father, who was successful in the manufacturing trade. He lacked early formal training in composition, and his works are often "episodic" in form. His music is seen as both deeply religious and as light-hearted, frivolous and fun. He attributed this to his father's devout Roman Catholicism and his mother's broad artistic interests. Along with Darius Milhaud, Arthur Honegger, Georges Auric, Louis Durey, and Germaine Tailleferre, Poulenc is known as a member of *Les Six*. Poulenc felt the designation was arbitrary, based on the fact that the men were friends and had their works performed together on concerts. Among the composers, Auric was the only one with a similar style to Poulenc. Poulenc was fortunate to study piano with Ricardo Vines, and composition with both Satie and Koechlin. The Trio for piano, oboe and bassoon is considered Poulenc's first major chamber work. Poulenc took two years to complete the piece, and it was premiered in 1926 with the composer at the piano.

# About the Performers



**Elizabeth Roberts**, Principal Bassoon and Director of Youth Education for the Charlottesville Symphony since 2001, joined the faculty at the University of Virginia the same year. She became the Virginia Symphony Orchestra's contrabassoonist in 2017, and has played Second Bassoon with the Williamsburg Symphony Orchestra since 2015. She freelances on bassoon and contrabassoon with

the Philadelphia Orchestra, National Symphony Orchestra, Baltimore Symphony, Washington National Opera, and Richmond Symphony. She was a 2008 Virginia Governor's Award for the Arts nominee. Recently she served as Guest Principal Bassoon with the Washington National Opera and the National Symphony Orchestra, and toured with the latter in April 2023 to Carnegie Hall. She has recorded with the Virginia, Richmond, New World, and Baltimore Symphony Orchestras.



**Shelby Sender** received her Doctor of Musical Arts degree in Piano Performance at the University of Maryland in 2013 and works regularly with Charlottesville Opera, Charlottesville Ballet, and Williamsburg Symphony Orchestra. In 2018, Dr. Sender was sent by the Sister Cities Commission to Pleven, Bulgaria to represent Charlottesville

in concert, and has given performances in Budapest in Bartók Hall at the Institute for Musicology, and the Régi Zeneakadémia at the Franz Liszt Memorial House and Museum in Hungary, as well as the Haus der Kulturen der Welt and the Universität der Künste in Berlin. Dr. Sender is an Instructor of Piano at the University of Virginia, where she teaches private lessons and Keyboard Skills classes. She received her Master of Music degree from the University of Maryland and her Bachelor of Music degree from Ithaca College, and teachers include Bradford Gowen, Read Gainsford, and Jennifer Hayghe.



**Kelly Peterson Peral** is University of Virginia's Lecturer in Oboe and Principal Oboe of the Charlottesville Symphony. She also performs with the Virginia Consort, Oratorio Society of Virginia, Victory Hall Opera, and Charlottesville Opera. Her performance background includes extensive engagements with the Metropolitan Opera,

Orpheus Chamber Orchestra, NYC Ballet, New Jersey Symphony, numerous Broadway shows, Palm Beach Opera and Chamber Music Festival, Chamber Orchestra of Philadelphia, and National Symphony Orchestra. Ms. Peral has served on the faculties of the Cleveland Music School Settlement, Miami's New World School of the Arts, and Florida International University, as well as The Juilliard School Pre-College Division. She is a graduate of The Juilliard School (MM), Cleveland Institute of Music (BM), and Interlochen Arts Academy (HSD). Her major teachers include Elaine Douvas, John Mack, Daniel Stolper, and David Goza.



**Suzanne Pattison** earned her Bachelors Degree in Music Performance from the Eastman School of Music (2009), where she studied with John Hunt (bassoon), Richard Killmer (chamber music), Yin Zheng (piano), and with Randall Harlow (organ). She has attended the Aspen Music Festival and the Wintergreen Music Festival. She freelances on bassoon and contrabassoon with the Virginia Symphony and Charlottesville Symphony, and serves as principal bassoon of the Waynesboro Symphony

Orchestra. Ms. Pattison maintains a private teaching studio on bassoon and piano. She grew up in the Charlottesville area, where she studied bassoon with Elizabeth Roberts and piano with Dorothy Stevenson. Ms. Pattison and her husband, Brian, have two beautiful daughters: Lucie, who is learning to play the cello; and Eloise, who is learning to play the violin.



# Next in our UVA Chamber Music Series

**Daniel Sender, *violin***

Sunday, February 4, 2024  
3:30 pm, Old Cabell Hall

**Faculty Mixed Ensembles**

Sunday, February 25, 2024  
3:30 pm, Old Cabell Hall

**Kelly Sulick, *flute***

with John Mayhood, *piano*  
Sunday, April 7, 2024  
3:30 pm, Old Cabell Hall

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## *Special Thanks To:*

The Department of Music and all the students, interns, and  
volunteers who made this performance possible.

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