

**FACULTY AND
GUEST ARTIST RECITAL**

BENJAMIN KAMINS, Bassoon

ERIC HALEN, Violin (guest)

JANET RARICK, Oboe

PAUL ELLISON, Double Bass

THOMAS JABER, Harpsichord

Monday, September 24, 2007

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Concerto in D Major

for bassoon and ensemble

Joseph Bodin de Boismortier

(1689-1755)

Allegro

Largo

Allegro

Chaconne in A Major

for bassoon and double bass

Joseph Bodin de Boismortier

Trio Sonata No. 1 in C Major

for oboe, violin, and continuo

Johann Sebastian Bach

(1685-1750)

Adagio

Alla breve

Largo

Gigue

INTERMISSION

Sonata in C Major

for bassoon and continuo

Georg Philipp Telemann

(1681-1767)

Cantabile

Allegro

Grave

Vivace

La Française

François Couperin

from *Les Nations*

(1668-1733)

for violin, oboe, bassoon, and continuo

Sonade

gravement, gayement, gravement,

gayement, gravement, gayement,

gracieusement, gayement

Allemande

Première Courante

Seconde Courante

Sarabande

Gigue

Chaconne ou Passacaille

PROGRAM NOTES

This marks the tenth anniversary of our unofficial and loosely organized ensemble playing concerts of Baroque music. We came to this repertoire from disparate experiences and interests, but it has been inspiring and pleasurable for us all.

One of the great things about this music is that the composers were not so concerned with the exact instrumentation of performances, and consciously flexible about instruments playing different parts. Much of what is written for bassoon of this period was also performed on cello, viola da gamba, and recorder. The reasoning behind this is clear for the cello and gamba as they share the same range as the bassoon, but interestingly the recorder and Baroque bassoon share much of the same practical tessitura, albeit two octaves apart. Many of Telemann's great solo and trio sonatas work equally well on either instrument.

Back in the 1960s while traveling in Europe, my parents came upon a grouping of Joseph Bodin de Boismortier's music in the British Museum's collection. Boismortier was a contemporary of Bach and one of the first composers to have no patron, but simply lived off of the income from his many compositions. He is also known for writing the first French solo concerto for any instrument. This collection was all in the first edition, making it very difficult to read but a treasure trove of music for my sorely neglected

instrument. At first I messed around with many of the duo sonatas in "informal" reading sessions with other bassoonists. Realizing this was very worthwhile material, our ensemble gradually incorporated it into our annual concerts, culminating in these performances of his charming D major Concerto and the lovely, elegant Chaconne.

It takes real chutzpah to perform the music of François Couperin, the great French composer of his time, especially since this music is now so often performed on historical instruments. But since our desire to play this great music was so strong, we decided to play and enjoy the process of getting to know this unique musical language on our modern instruments. It has been very interesting to watch our sense of style and hopefully the quality of our performances develop over the years. We are now starting to communicate more freely and expressively. It still feels like speaking in a foreign language, but hopefully we are getting a bit beyond the ordering-in-a-restaurant stage.

For the audience, we appreciate that you share this journey with us. Our goal has been to give musically engaging, enjoyable performances with colleagues whose insightful musicianship inspires continued growth. It has been our pleasure to perform these concerts, and hope it has been equally pleasurable for you to listen. Here's to the next ten years!

— Benjamin Kamins

BENJAMIN KAMINS is Professor of Bassoon at the Shepherd School of Music and former principal bassoonist of the Houston Symphony.

ERIC HALEN is Associate Concertmaster of the Houston Symphony.

JANET RARICK is Artist Teacher of Woodwinds and Professional Development at the Shepherd School of Music.

PAUL ELLISON is Professor of Double Bass at the Shepherd School of Music and is Co-Principal Bass of the Grand Teton Festival.

THOMAS JABER is Director of Choral Ensembles and Vocal Coach at the Shepherd School of Music and Director of Music and Organist at Chapelwood United Methodist Church in Houston.



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