



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, May 31, 2026 • 1:00 PM

ADAM WANG

Graduate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

ADAM WANG, DOUBLE BASS

Graduate Recital

PROGRAM

Johann Sebastian Bach (1685–1750)
Cello Suite No. 1 in G Major, BWV 1007 (c. 1720)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Minuet I/II
- VI. Gigue

- Intermission -

Joseph Bodin de Boismortier (1689–1755)
Sonata No. 4 in D Major, PB 304 (1726)

- I. Modérément
- II. Légèrement
- III. Gracieusement
- IV. Gigue

Michael Hovnanian, double bass

Serge Koussevitzky (1874–1951)
Chanson triste, Op. 2 (1907)

Billie Howard, piano

Adam Wang is from the studio of Michael Hovnanian. This recital is presented in partial fulfillment of the degree Graduate of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Morton Gould (1913–1996)

Benny's Gig (1962)

- I. Slow and nostalgic
- II. Brisk, with drive
- III. Very slow and hesitant
- IV. Brisk
- V. Slowly
- VI. Calypso Serenade (Moderately moving)
- VII. Lazily moving
- VIII. Jaunty

Megan Rideout Redeker, clarinet

Edward Elgar (1857–1934)

Duett for Trombone and Double Bass (1887)

Amanda Enstrom, trombone

PROGRAM NOTES

Johann Sebastian Bach (1685–1750)

Cello Suite No. 1 in G Major, BWV 1007 (c. 1720)

Duration: 20 minutes

Johann Sebastian Bach's Six Cello Suites were composed in Köthen circa 1720. Written during a time when the cello was not considered a soloistic instrument, the suites are now considered masterpieces, and are among the most famous compositions for solo cello, with numerous published editions existing. Known for their intricate counterpoint, or independence of musical lines, the suites at times seem to accompany themselves, despite their solo instrumentation.

The First Suite's six movements, with the exception of the opening prelude, which establishes the musical character and tonality of the piece, are all inspired by baroque dances, and are the basis for the structure of the composition as a whole. The Sarabande, for example, has its roots in Latin American and Spanish dance tradition. Described by the National Centre for Early Music as a "slow, stately dance" by the time it arrived in France during the seventeenth century, it is the slowest movement of the piece, and contrasts with other movements such as the sprightly Gigue, based on a British dance in three noted for its fast tempo and light melodies.

Joseph Bodin de Boismortier (1689–1755)

Sonata No. 4 in D Major, PB 304 (1726)

Duration: 10 minutes

Joseph Bodin de Boismortier was a French composer of the late Baroque period. Famous during his own lifetime, Boismortier's music was popular among the public, and he wrote in a variety of genres of music, including opera and other vocal music, sonatas, concerti, and chamber music. His Sonata No. 4 for two bassoons, cellos, or viols, is here played on two double basses. The sonata, in four short movements, shows lyricism and agility. With all four movements in the same key, contrast is instead created by the dialogue between the two instruments, elements of imitation, and the usage of phrasing based on traditional Baroque practice.

Serge Koussevitzky (1874–1951)

Chanson triste, Op. 2 (1907)

Duration: 4 minutes

Serge Koussevitzky was a Russian double bass virtuoso, composer, and conductor. He was known for his longtime association with the Boston Symphony Orchestra as its conductor. He was their first given

the title of Music Director, and founded the BSO's annual summer festival at Tanglewood, MA.

Chanson triste, translated as "sad song," is one composition from Koussevitzky's small corpus of works. An example of Russian Romanticism, the short piece is in a single movement in an A-B-A structure. After a very brief piano introduction, the solo double bass emerges in a high register, allowing it to project more easily as a solo instrument, while outlining broken chords and ascending and descending scales with sparse accompaniment. A faster middle section is more energetic, both louder and with a more involved piano part. A climax finally takes the double bass down to its lower range, where it starts a brief cadenza, a solo moment relatively free in tempo and style, before a restatement of the first section ends the piece.

Morton Gould (1913–1996)

Benny's Gig (1962)

Duration: 13 minutes

Morton Gould was an American composer, pianist, and conductor. His music is varied and distinctly rooted in traditional American styles. He wrote musicals and took inspiration from jazz in addition to composing in a more traditional classical style. *Benny's Gig*, a duet for clarinet and double bass composed for the famed clarinetist Benny Goodman, is one such example of combining jazz and classical music. It features a number of techniques for bass generally not associated with classical music, namely the implementation of thick, resonant right-hand pizzicatos often seen in walking bass lines, as well as markings for "snap" pizzicatos, in which the string creates a percussive sound by being lifted off of and released above the fingerboard. Although the bass serves an accompaniment role for much of the piece, there are several movements in which the bass leads, at points playing the melody and alternating with the clarinet for highlighted solo moments. Despite its inspiration from jazz, *Benny's Gig* does away with other traditional jazz hallmarks, namely improvisation, and does not contain the standard jazz harmonies or chord progressions that emerged in the early 20th century.

Edward Elgar (1857–1934)

Duett for Trombone and Double Bass (1887)

Duration: 1 minute

Edward Elgar's *Duett for Trombone and Double Bass* is a short piece originally composed as a gift to his amateur double bassist friend Frank Weaver to celebrate his wedding to Fannie Jones; Elgar was a trombonist, though it is unclear if they performed this duet together.

Containing elements of a canon and fugue, a main rhythmic pattern is introduced by the double bass in a low register before being repeated by the trombone. The piece is playful in nature, yet restrained in its complexity, with moments of independence by the two instruments contrasting with unison passages which show the inherent mechanical and textural differences between the two instruments.

Notes by Adam Wang

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