



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, March 7, 2026 • 1:00 PM

DYLAN NEFF

MEDLOCK

Certificate Recital

Murray and Michele Allen Recital
2330 North Halsted Street • Chicago

Saturday, March 7, 2026 • 1:00 PM

Allen Recital Hall

DYLAN NEFF MEDLOCK, BASSOON

Certificate Recital

NATHANAEL CANFIELD, PIANO

PROGRAM

Georg Philipp Telemann (1681-1767); arr. Nikolaus Maler
12 Fantasias, TWV 40 (1732-1733)

III: Largo

Allegro

VII: Alla Francese

Presto

XI: Allegro

Allegro

Carl Maria von Weber (1786-1826)

Andante e Rondo ungharese, Op. 35 (1813)

I. Andante

II. Allegretto

- Intermission -

Xinyan Li (b. 1978)

Legend of the Sea (2007)

Amanda Harberg (b. 1973)

Sonata (2021)

I. Introduction and Toccata

II. Andante

III. Scherzo

Dylan Neff Medlock is from the studio of Keith Buncke. This recital is presented in partial fulfillment of the degree Certificate of Music.

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

PROGRAM NOTES

Georg Philipp Telemann (1681–1767); arr. Nikolaus Maler
12 Fantasias, TWV 40 (1732–1733)

Duration: 14 minutes

Fantasias of the Baroque period are free-form, unaccompanied solo works designed to show off the virtuosity of the composer and performer. Originally written for flute, these three short pieces have been transposed down an octave and a fifth to fit within the bassoon's range. During the Baroque era, composers rarely provided interpretive markings such as dynamics, articulations, or phrase indications. Instead, the performer was expected to decide these things for themselves using harmonic progression, note function, and the knowledge of regional style learned from their teachers. Today, crafting a compelling interpretation of these pieces becomes a test of individual creativity and musical vision.

Carl Maria von Weber (1786–1826)

Andante e Rondo ungarese, Op. 35 (1813)

Duration: 11 minutes

The Andante and Hungarian Rondo is one of two pieces by Weber that have become part of the core solo bassoon repertoire. While the piece was originally written for the composer's violist brother in 1809, Weber arranged it for the Munich Court Orchestra and its principal bassoonist Georg Friedrich Brandt in 1813. Today, the arrangement for bassoon is better known than the original for viola.

This piece is an example of the well-documented theme in classical music of exoticism – composers writing in the style of a fetishized “other” with whom they have no association. The Andante and Rondo was likely inspired by Roma musicians who lived in Turkey or Hungary for a time and made their way to the German territories where Weber heard them perform. Characteristics of their music appearing in Weber's solo piece include a slow beginning and fast, virtuosic ending, frequent dotted rhythms, octave jumps, and accented off beats (using stress accents and ornamentation).

Xinyan Li (b. 1978)

Legend of the Sea (2007)

Duration: 12 minutes

Chinese composer Xinyan Li describes this piece as a “bassoon drama” in which the soloist plays the part of multiple characters in succession. It tells the story of a young woman who is swallowed by a whale through sounds associated with Beijing opera and tunes from

Chinese cultures. Some examples Li identifies in the piece are the Tiger and Dragon sounds made by *Jing* or “Painted Face” characters, the percussive sounds made by the stock character *Xiao Sheng*, and a melody from the “Bride Crying Songs” of the *Tu Jia* minority.

While most Western classical music has been built upon the development of melodic ideas, *Legend of the Sea* is an example of Modernist music that is primarily evocative and descriptive in nature. Rather than listening for “singable” themes as in Weber’s *Andante* and *Rondo*, audience members should allow this music to bring up emotions such as excitement, fear, and longing. With the knowledge of the basic story this piece evokes, the soundscape Li creates can carry the listener along an exciting internal journey.

Amanda Harberg (b. 1973)

Sonata (2021)

Duration: 16 minutes

Written and premiered in 2021, this piece is an example of a new type of community building that is taking root in music composition. Within the double reed community there is a hunger for pieces by underrepresented composers. (See the International Double Reed Society’s 50 for 50 Commissioning Project which “acknowledge[s]... an important and ongoing responsibility to broaden the diversity of composers who write for double reeds.”) After Sonata dedicatee Adrian Morejon premiered Harberg’s *Suite for Wind Quintet* in 2017, he began talking to the composer about a solo piece for the bassoon. To finance the new project, Morejon created a fundraiser on Facebook which eventually grew to 28 co-commissioners.

The resulting piece holds an important place in the bassoon repertoire as a formal sonata utilizing modern musical idioms. Harberg writes, “[M]y goal was to offer bassoonists a substantial work that would show off the instrument’s remarkable strengths including its athletic agility, gorgeous singing qualities, and enormous range.” The composer creates a dance-like feeling utilizing irregular meters in the first movement and extensive syncopation in the third. In the second movement, a stable, repetitive figure in the piano creates a foundation over which the contemplative, ethereal tenor voice of the bassoon portrays how the world felt in early 2021 amidst a global pandemic, climate crisis, and social unrest.

Notes by Dylan Neff Medlock