



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, April 18, 2026 • 1:00 PM

CHET RHODES

Certificate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

Saturday, April 18, 2026 • 1:00 PM
Brennan Recital Hall

CHET RHODES, BASSOON

Certificate Recital

SAORI CHIBA, PIANO

PROGRAM

Eugène Bozza (1905–1991)
Récit, Sicilienne, et Rondo (1936)
I. Récit
II. Sicilienne
III. Rondo

Philippe Hersant (b.1948)
Niggun (1995)

Georg Philipp Telemann (1681–1767)
Sonata in E-flat Major, TWV 41:EsA1
I. Cantabile
II. Allegro
III. Grave
IV. Vivace giocoso

Alberto Orefici (1868–1920)
Adagio (1899)

- Intermission -

Ermanno Wolf-Ferrari (1876–1948)
Suite-Concertino in F, op. 16 (1933)
I. Notturmo
II. Strimpellata
III. Canzone
IV. Finale

Chet Rhodes is from the studio of Bill Buchman. 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

Eugène Bozza (1905–1991)

Récit, Sicilienne, et Rondo (1936)

Duration: 5 minutes

Though originally trained as a violinist, Eugene Bozza is best known for his chamber compositions for wind instruments. A three-time graduate from the Paris Conservatory, he was awarded the school's Premier Prix for violin (1924), conducting (1930), and composition (1934). Also in 1934, Bozza was awarded the Prix de Rome, and spent the next four years studying at the Villa Medici. During this time, he worked closely with significant contemporaries such as Milhaud and Iber. Bozza's writing represents the pinnacle of mid-20th century chamber music, with the interwar movement away from Romanticism and Impressionism working in combination with the American influences of Jazz to create a sound that is "sharp, cutting, and always new."

In opera, recitative is a special compositional technique wherein the singer is allowed a level of rhythmic freedom, creating a speech-like melody over either sparse or orchestrated accompaniment. Recitative is generally used to introduce important plot points and keep the narrative moving forward. Bozza's *Recit* introduces this work, with a highly rhythmic solo flowing over a particularly dry piano part. The *Sicilienne* gives the soloist a dotted dance rhythm in 6/8, while the *Rondo*'s alternation of refrain and contrasting material wanders through increased chromaticism and distant tonal centers, finally landing in A major.

Philippe Hersant (b.1948)

Niggun (1995)

Duration: 5 minutes

Philippe Hersant is one of today's most widely known French composers. After completing his studies with André Jolivet at the Conservatoire National Supérieur de Musique de Paris, Hersant received scholarships to study at the Casa Velasquez and Villa Medici. He has not only won numerous prestigious awards, including the Grand Prix musical de la Ville de Paris, but has also had works commissioned by major opera houses and arts organizations across Europe, such as the Leipzig and Paris Operas, Russia's Opera de Perm, and Radio France.

As with his other composition for unaccompanied bassoon, Hersant wrote *Niggun* in close collaboration with the virtuoso bassoonist

Pascal Gallois. Gallois has done extensive research into multiphonics, and it is clear that Hersant relied on this knowledge to implement extended techniques into his writing in a way that not only sounds intriguing, but works organically for the performer. *Niggun* utilizes three different techniques: multiphonics, tongue flaps, and *bisbigliando*. While the tongue flaps and multiphonics recur frequently throughout the work, the *bisbigliando* only appears once. Traditionally a quasi-tremolo technique used on harp, Hersant uses this marking to denote a timbral trill, achieved by oscillating between different fingerings of the same note.

Hersant has stated that text and language are central aspects of his compositional style, whether or not the work includes voice. In fact, inspiration for *Niggun* was drawn from a style of Jewish vocal hymn called nigun. Translated from Hebrew as “melody,” a nigun is made up of melodic phrases sung on repetitive nonsense syllables, thus removing the barrier of formal language from this vocal worship. Hersant’s *Niggun* repeats A and B sections in a modified rondo form, and exhibits an accelerando commonly used in modern practice to shorten lengthy nigunim. *Niggun* has become a popular example of contemporary bassoon music, and was selected as part of the IDRS’s Gillet–Fox International Competition in 2020.

Georg Philipp Telemann (1681–1767)

Sonata in E-flat Major, TWV 41:EsA1

Duration: 10 minutes

Georg Philipp Telemann was a child prodigy who chose, much to the chagrin of his family of Lutheran clergymen, to professionally pursue his passion for music. His studies began at Hildesheim Gymnasium, and later Leipzig University, where he founded the student Collegium Musicum. Over the next several years he held numerous positions, including conductor of the Leipzig Orchestra, musical director of the Leipzig Opera, organist at Neue Kirche, Kapellmeister in the cosmopolitan court of Count Edmund II, and the court Konzertmeister at Eisenach. In 1721 Telemann became the Kantor and musical director of the five main churches in Hamburg, a position that he held for the rest of his life.

Though most bassoonists are familiar with Telemann’s 1728 Sonata in F minor, the present selection in E-flat major is much less common. An exact composition date is not known for this sonata, but it is believed to be from his years in Hamburg. While the bassoon and its predecessors had historically functioned as continuo voices, contemporaries Vivaldi and Bach were beginning to define the

baroque bassoon's place as a soloistic instrument. However, it was Telemann who first broke the prejudice of the bassoon being a purely bright and light-hearted instrument with his serious F minor sonata. The Sonata in E-flat sees a similar regard for the instrument, and emphasizes the bassoon's sweet melodic voice mingled with a perfectly suited virtuosity.

Alberto Orefici (1868–1920)

Adagio (1899)

Duration: 5 minutes

Very little is known about Alberto Orefici, despite numerous diligent attempts at finding even basic information. It is believed that Orefici studied bassoon with the famed Eugène Jancourt in Paris, and later became a professor at the Turin Conservatory. During this time, he also likely served as principal bassoon in the opera orchestra at Teatro Regio, as well as assisting in Milan at the La Scala orchestra.

Despite his mysterious history, Orefici is a common name for modern bassoonists, as both his Melodic Studies and Bravura Studies are frequently taught today. In addition to these etude books, he is known to have written three pieces for bassoon and piano, though only the Adagio has been published. This work is centered in a dark and guarded B-flat minor, with a contrasting section that moves to a much more animated D-flat major. The Adagio's original publication also included a dedication to Antonio Torriani, who played principal bassoon at the Teatro alla Scala and premiered several of Verdi's operas.

Though this work is not particularly technically difficult, it demands of the performer mastery in the top octave of the bassoon's range, as well as providing ample opportunity for interpretation and expression. There is no doubt that this work was influenced by the operatic music surrounding Orefici, and should be approached as such, with all the passion of a lamenting aria.

Ermanno Wolf-Ferrari (1876–1948)

Suite-Concertino in F, op. 16 (1933)

Duration: 25 minutes

Ermanno Wolf-Ferrari began life as a painter. Although he learned piano in his free time, he followed in his father's footsteps and pursued visual arts with study at Accademia di Belle Arti in Rome. Yet, in 1892 after moving to Germany, Wolf-Ferrari began studying counterpoint with Rheinberger at the Munich Akademie der Tonkunst. His tutelage did not last long, and before he graduated he had moved

back to his native Venice. In the late 1890s Wolf-Ferrari spent time in Milan, where he studied with Boito (Verdi's librettist). After a turbulent start, he finally found career success back in Munich with his first published opera, *Cenerentola*.

Wolf-Ferrari is most remembered for his operas, though the range of his compositions is quite impressive. While many of his early successes were sparkling comic operas based on inspirations from the 18th century, many other influences can be seen in his writing, such as Mendelssohn's chamber works, Bach's choral music, Reger's orchestral settings, and the operas of Wagner and Mascagni. In all, Wolf-Ferrari's compositional style seems to somewhat mimic his turbulent career, with sharp contrasts and sudden changes, delving into new and varied sound-worlds and perspectives.

Known for his "childlike temperament" and "hypersensitivity," it seems that the First World War had serious lasting effects on Wolf-Ferrari's psyche. Once he did finally begin composing again after his war-years hiatus, his works displayed a darker, deeper sense of emotion. As one of his first instrumental works after the war, the Suite-Concertino certainly exhibits some of Wolf-Ferrari's melancholy. The lengthy, blooming phrases of the Notturmo contrast with the diminutive, falling theme of the introspective Canzone. Juxtaposed against these melodic movements, the "strummed" Strimpellata and jaunty Finale are not without Wolf-Ferrari's sentimentality, as both see moments of sweet repose.

Notes by Chet Rhodes

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