



University of  
Lethbridge

FACULTY OF  
**FINE ARTS**

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Piiksinaasin

**Presents**

**Ellie Shifflett, bassoon**

**In a**

**Graduation Recital**

**Assisted by**

**Bente Hansen, piano**

**From the Studio of**

**Antoine St-Onge**

**1:00pm**

**March 22, 2025**

**Recital Hall**

# PROGRAM

Summer Serenade

*Dreams*

*Games*

*Songs and Dances*

Peter Schickele

(1935-2024)

*Ellie Shifflett, bassoon*

*Bente Hansen, piano*

Trois Pièces op.34

*I. Lent*

*II. Andante Moderato*

Charles Koechlin

(1867-1950)

*Ellie Shifflett, bassoon*

*Bente Hansen, piano*

Serenade

Adrienne Albert

(b.1941)

*Ellie Shifflett, bassoon*

## INTERMISSION

Double Helix

*Prelude: Intertwine*

*Entrechat*

*Divertissement: Gentle Beauty*

*Soar*

*Postlude (Epilogue)*

Jenni Brandon

(b.1977)

*Ellie Shifflett, bassoon*

*Bente Hansen, piano*

Sicilienne et Allegro Giocoso

*Largamente*

*Sicilienne*

*Allegro Giocoso*

Gabriel Grovlez

(1879-1944)

*Ellie Shifflett, bassoon*

*Bente Hansen, piano*

## PROGRAM NOTES

### *Summer Serenade* - Peter Schickele (1935-2024)

Peter Schickele was an American educator and bassoonist as well as a prolific composer. Despite writing an impressive, serious, body of music, Schickele is best known for his parody works, credited to the fictitious PDQ Bach, said to be a long-lost son of JS Bach. This is not one of Schickele's outright parodies, but *Summer Serenade* is a decidedly humorous piece that uses his knowledge of the bassoon in ways both playful and sincere.

### *Trois Pièces op 34* - Charles Koechlin (1867-1950)

Charles Koechlin was a French composer who explored many different compositional styles through his life including impressionistic works such as *Trois Pièces*. Koechlin's family was not initially in support of his pursuing music, but he eventually became a student at the renown Paris Conservatory, and later returned there as a professor. The French bassoon for which Koechlin wrote *Trois Pièces* is markedly different from the modern German bassoon on which it is now played. Structure and keywork aside, the most noticeable difference to the listener is that the timbre of the French bassoon is much brighter, in a clear, forward, almost piercing manner.

### *Serenade* - Adrienne Albert (b.1941)

Having begun her musical career as a vocalist, American Adrienne Albert didn't begin composing until 1990. Since then, she has written many works including those for large ensemble and chamber groups, as well as solo pieces like *Serenade*. Adrienne Albert composed this piece during a workshop run by Jenni Brandon, whose work *Double Helix* will be played later in the program.

### *Double Helix* - Jenni Brandon (b. 1977)

Jenni Brandon is an American composer, conductor, and educator. Commissioned to write *Double Helix* in 2014, Brandon based the piece on the idea of two figures dancing around each other, and a sculpture that depicts just that. She begins by simply lacing the bassoon and piano lines together, but soon has them in a deeply complex dance. Running composition workshops is part of Brandon's passion for education, and led Adrienne Albert to write *Serenade*, coincidentally heard earlier in the program.

*Sicilienne et Allegro Giocoso* 1930 - Gabriel Grovlez (1879-1944)

Gabriel Grovlez was a French pianist, composer, and conductor whose extensive compositional catalogue focused mainly on vocal works. Grovlez was director of the Paris Opera from 1914-1933, and went on to teach chamber music at the Paris Conservatory. *Sicilienne et Allegro Giocoso* is dedicated to Léon Letellier, who was principal bassoon of the Paris Opera Orchestra during Grovlez's tenure, as well as the bassoon instructor and a teaching colleague to Grovlez at the Paris Conservatory. *Sicilienne et Allegro Giocoso* matches Grovlez's vocal works in its melody driven style which leans into the neo-classical era that sought to leave the overly emotional tendencies of late romanticism and impressionism and return to the restraint and clarity of the classical era.