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Charles Wesley, Evelyn bowden, and Paul Orton in a Faculty Recital

Charles Wesley

Ouachita Baptist University

Evelyn Bowden

Ouachita Baptist University

Paul Orton

Ouachita Baptist University

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Ouachita Baptist College
Department of Music

FACULTY RECITAL

Mitchell Hall, March 12, 8:00 P. M.

Charles Wesley, bassoon and saxophone

Evelyn Bowden, piano

Paul Orton, clarinet

Sonata No. 3 for bassoon and keyboard, F major (c. 1740)
Johann Ernst Galliard

Largo

Allegro

Adagio; Spiritoso

Duo for clarinet and bassoon, B-flat major (c. 1785)
Ludwig van Beethoven

Allegro sostenuto

Aria con variazioni (Andantino con moto)

Allegro assai

—Intermission—

Sonata for bassoon and piano (1938) Paul Hindemith
I. Leicht bewegt
II. Langsam; Marsch; Marsch-trio; Beschluss, Pastorale-ruhig

Rapsodie for alto saxophone, Op. 92 (1946) Pierre Vellones

ABOUT THE PROGRAM

1687

Johann Ernst Galliard (c. ~~1687~~ 1687-1749) was of French lineage although born in Germany and trained in the Italian musical style. To further complicate matters, he spent the last forty-five years of his life in England. Although his compositions were much respected during his lifetime, he has by now been overshadowed by his contemporaries Vivaldi, Telemann, Handel, and Bach--stern competition for any composer to face. The Sonata in F major is a pleasant and well-constructed work of delightful rhythmic vitality, with occasional tart dissonances. The first movement is in the character of a prelude or extended introduction. The two quick movements use typical English Baroque Rhythms, the "country dance" and gigue, respectively.

The Duo in B-flat for clarinet and bassoon is one of a set of three pieces for this same combination. These three Duos, written while Beethoven (1770-1827) was very young, show little promise of the towering masterpieces of his later years. Yet they provide a clear picture of Beethoven's musical roots and indicate an orderly and imaginative mind. The first movement of this particular piece alternates between flowing melodic sections and flashing scales and passage-work. The second movement is a two-part theme with four variations, of increasing complexity, and short coda. The third movement, which follows without pause, is lively and goodhumored, and far too brief for the performers' tastes.

Paul Hindemith (1895-) is one of the most prolific and skilled composers of the twentieth century. He has written sonatas for every orchestral instrument, for piano and for organ, as well as a vast amount of orchestral and chamber music and several operas. The Sonata for bassoon and piano shows great melodic and rhythmic imagination, and clear understanding of the instrumental combination. The first movement is a delicate and understated song in flowing 6/8 meter. The second movement incorporates a singing slow section, a wryly humorous march and trio, and a closing pastorale.

Pierre Vellones is one of the group of post-Impressionist French composers. He is especially well-known for his works for saxophone, of which the Rapsodie, Op. 92, is the most frequently-played. The piece has a free introduction in improvisatory style; its main body is a sequence of rhapsodic variations on two motives, one slow and impassioned, the other quick and lively.