

Summary of Dissertation Recitals
Three Programs of Double Bass Music

by

Margaret R. Hasspacher

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Doctoral Committee:

Professor Emerita Diana Gannett, Chair
Professor Marion Guck
Associate Professor Michael Hopkins
Professor Andrew Jennings
Assistant Professor Kira Thurman

Margaret R. Hasspacher

mhasspac@umich.edu

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ABSTRACT

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Chair: Diana Gannett

Three double bass recitals were given in lieu of a written dissertation.

The repertoire for these recitals was chosen to explore and expand the solo repertoire for the double bass. The first recital, *Words and Music*, incorporated new solo bass repertoire by various composers and original arrangements that also uses the voice of the performer. The second recital, *Joy and Fury*, adapted a piece for the five-string double bass for a four-string bass, incorporated improvisation into classical concerto cadenzas and scat-singing with a Bach cantata aria. The third recital, *Songs of Transformation*, adapted a cello piece for orchestration on the double bass in collaboration with the composer, incorporated voice into a traditionally solo bass piece, explored multimedia additions to solo performances and brought together a collection of 20th century bass works. The innovation and creativity sought by the performer in these recitals hopes to encourage others to find new ways of performing with the double bass.

RECITAL ONE PROGRAM

Sunday, October 23rd at 7:30pm

Kerrytown Concert House, Ann Arbor, MI

Amy K. Bormet, piano, Kristina Willey, viola, Julia Knowles, cello.

Loch Lomond, trad. Scottish folksong, arr. by M. Hasspacher for bass, viola and voice (2012)

Your Persuasive Manner (2015), by Noah Gideon Meites (b. 1984), text by Jeremy Schmidt (b. 1984)

Two Days (2016), by Connor Reinman (b. 1996)

- I. Lento
- II. Moderato
- III. Andante - Con Forza

Gwendolyn Brooks Song Cycle (2013), by Amy K. Bormet (b. 1984), text by Gwendolyn Brooks (1917-2000)

- I. Love Note One
- II. Progress
- III. Piano After War
- IV. Truth
- V. The Bean Eaters

Hollander Poems, (2015), by M. Hasspacher (b. 1987), text by Eric Hollander (b. 1991)

- I. Tender Wolf
- II. March 22nd
- III. Cicada's Winter Song

Fairy Tales, (1988), by William Bolcom (b. 1938)

- I. Silly March
- II. The Fisherman and His Wife
- III. Jorinda and Joringer
- IV. The Frog Prince
- V. The Hare and the Hedgehog – Silly March II

RECITAL ONE PROGRAM NOTES: Words and Music

This recital draws upon these past two years in my development of the bass and voice genre. I have worked on my own arrangements and commissioned pieces, performing them in various places outside of the state of Michigan. This is an opportunity to finally present these pieces in my home state to family and friends.

Loch Lomond, arranged by M. Hasspacher

This Scottish traditional folk song, also called “The Bonnie Banks o’ Loch Lomond,” was first published in 1841, but was originally written as a Jacobean lament after the Battle of Culloden in 1745.¹ This arrangement was originally recorded with Vimbayi Kaziboni on jembe for a five-song collection of lullabies commissioned by Carol Sauvion. The viola part was created recently, inspired by Kristina Willey.

Your Persuasive Manner, by Noah Meites, text by Jeremy A. Schmidt

Meites is a jazz trumpeter and composer living in Los Angeles. Jeremy A. Schmidt, a poet also in Los Angeles, collected and documented over 700 fortune cookie sayings, editing them together for the text of the poem. Meites wrote the work using a 5-string bass guitar, using a fret-like treatment of the double bass fingerboard, extreme intervals with the bass’ extension and implementing groove-based sections.

The beginning is spacious and prophetic, reflecting the serious instructions of the first lines of poetry. The next part is active, jazzy, playful and humorous, portraying “exercise routine” and “competitive sports.” The following section, “love is the first feeling,” treats the voice like a soloing trumpet, flinging it up and down, as love is wont to do. The final section, “If you’re feeling down,” is reflective and luscious. It’s interrupted by the dry texture of plain speech starting with “Lies will surprise,” which lays bare the bizarre nature of fortune cookie prophecy with its rather strange, humorous statements. The end, “You are heading toward” shows a return to the prophetic and spacious beginning theme, ending with an open invitation to hope for the listener.

People Find It Difficult to Resist Your Persuasive Manner

You will be selected for your life soon. Use your charm, and keep your eyes open.
The sun may develop for you.

You will inherit your exercise routine. You will have competitive sports. Success links and draws together the elements of the world. A golden egg will shine through your heart and warm your soul.

¹ “Songs of the Jacobites,” <http://jacobite.ca/songs/index.htm> (accessed October 22nd, 2016).

Love is the first feeling (the affinity). Watch it closely. You thrive are more satisfying.
Now is the
capacity to perform properly.

You have executive ability with an exotic flavor. Depend on your feet for promotion,
and modify your thinking of the country. If you look in the right places: some
prestigious prize or award. There's no harm in expanding your social circle. You
attract cultured and artistic people.

If you're feeling down, obtain your wishes. Reward yourself by enjoying what nature
has to offer. You'll accomplish more later if you have a little fun this weekend. A
distant romance could begin. Lies will surprise and delight you.

Try a new hat without enthusiasm. Investigate your friendly and charming ways.
Sorrow may float through the air and down the street. Cleaning up the past will
soon pay off. You are next in line to eat more Chinese food.

Visit a park with good friends. You are realistic at this very moment. You are heading
for a land of sunshine and relaxation. Nothing where you least expect it.

Watch, just watch it closely. Keep your eyes open. You shall soon achieve perfection.

Two Days, by Connor Reinman

Connor Reinman is a University of Michigan composition student and double bassist from Grosse Pointe, MI. He wrote this piece this summer, 2016, inspired by a family friend who bravely faced a prognosis of two days to live, which unfortunately proved correct.

The first note of this piece emerges a low, soft note in the bass, as if coming from a sound that was already there, existing. A conversation between solo bass and voice ensues, building up tension in a higher register and with closer intervals—peaking with an aching minor second. Until this point the only word of the text has appeared in fractured form; but the voice finally spells out the complete word, “metastatic” in wandering intervals, ending in a high note as if asking a question. The bass theme returns.

The second movement begins with an empty-feeling, almost-macabre waltz in the bass which aggressively dances up high, then moves quickly down to accommodate the voice. The voice and bass quickly turn aggressive, reflecting anger and destructive thoughts. The waltz returns, softer and more resigned.

The third movement begins with a use of the *Dies Irae* and the text is sung in the piece is: *Requiem aeternam dona eis [Domine], et lux perpetua luceat eis*, meaning “Grant them eternal rest, and let perpetual light shine upon them.” The first movement is echoed here—solo bass followed by voice over a held bass note. The *Con Forza* interrupts *dona eis* through a variety of intense emotions, throwing us into an impassioned plea to the heavens.

Gwendolyn Brooks Song Cycle, by Amy K. Bormet, text by Gwendolyn Brooks

Amy K. Bormet is a jazz pianist and composer from Los Angeles and Gwendolyn Brooks was an African American poet based in Chicago, Illinois. She was the first African American woman to win a Pulitzer Prize.

The themes in Bormet's music and Brooks' poetry in *love note I: surely* touch upon the ever-present, normalized atrocities of war in 1945 and the doubt incurred towards love and humanity which war brings. The second poem, *the progress*, is an anti-war poem from before anti-war became popular. She describes the guilt we should experience from allowing violence to happen: she asks the question "how" could we let this happen, then observes how "wild" it is that it continues to do so. The third poem, *piano after war*, visits again the themes brought up by World War II, but with warm imagery that suggests that music heals the listener. The fourth poem, *truth*, brutally outlines the dehumanizing aspects of civil rights in 1940s America. *The Bean Eaters* describes the poverty and hardship faced by a black couple, unable to afford meat. The themes of racial discrimination, socioeconomic hardship, violence, love and war are relevant today: Bormet brings these issues to light in her music with colorful sorrow, rich harmonies and traditional African American jazz forms, like the blues, in *Bean Eaters*.

1. love note I: surely (From *A Street in Bronzeville* [1945])

Surely you stay my certain own, you stay
My you. All honest, lofty as a cloud.
Surely I could come back and find you high,
As mine as you ever were; should not be
awed.
Surely your word would pop as insolent
As always: "Why, of course I love you,
dear."
Your gaze, surely, ungauzed as I could want.
Your touches, that never were careful, what
they were.
Surely—But I am very off from that.
From surely. From indeed. From the decent
arrow
That was my clean naïveté and my faith.
This morning men deliver wounds and death
They will deliver death and wounds
tomorrow.
And I doubt all. You. Or a violet.

2. the progress (From *A Street in Bronzeville* [1945])

And still we wear our uniforms
Follow the cracked cry of the bugle, comb
and brush
Our pride and prejudice, doctor the sallow
Initial ardor, wish to keep it fresh
Still we applaud the President's voice and
face.
Still we remark on patriotism, sing,
Salute the flag, thrill heavily, rejoice
For death of men who too saluted, sang.
But inward grows a soberness, an awe,
A fear, a deepening hollow through the cold.
For even if we come out standing up
How shall we smile, congratulate: and how
Settle in chairs? Listen, listen. The step
Of iron feet again. And again wild.

3. *piano after war* (From *A Street in Bronzeville* [1945])

On a snug evening I shall watch her fingers,
Cleverly ringed, declining to clever pink,
Beg glory from the willing keys. Old
hungers

Will break their coffins, rise to eat and
thank.

And music, warily, like the golden rose
That sometimes after sunset warms the west,
Will warm that room, persuasively suffuse
That room and me, rejuvenate a past.
But suddenly, across my climbing fever
Of proud delight---a multiplying cry.
A cry of bitter dead men who will never
Attend a gentle maker of musical joy.
Then my thawed eye will go again to ice.
And stone will shove the softness from my
face.

4. *truth* (From *Annie Allen* [1949])

And if sun comes
How shall we greet him?
Shall we not dread him,

Shall we not fear him
After so lengthy a
Session with shade?

Though we have wept for him,
Though we have prayed
All through the night-years—
What if we wake one shimmering morning
to
Hear the fierce hammering
Of his firm knuckles
Hard on the door?

Shall we not shudder?—
Shall we not flee
Into the shelter, the dear thick shelter
Of the familiar
Propitious haze?

Sweet is it, sweet is it

To sleep in the coolness
Of snug unawareness.
The dark hangs heavily
Over the eyes.

5. *The Bean Eaters* (from *The Bean Eaters* [1960])

They eat beans mostly, this old yellow pair.
Dinner is a casual affair.
Plain chipware on a plain and creaking
wood,
Tin flatware.

Two who are Mostly Good.
Two who have lived their day,
But keep on putting on their clothes
And putting things away.

And remembering . . .
Remembering, with twinklings and twinges,
As they lean over the beans in their rented

back room that is full of beads and receipts
and dolls and cloths,
tobacco crumbs, vases and fringes.

Fairy Tales, by William Bolcom

William Bolcom, a Pulitzer Prize winner and four-time Grammy Award winner who currently lives in Ann Arbor, was commissioned by Trio Basso of Germany to write this piece. He finished it in 1987 in Saratoga, NY.

Bolcom begins with an introductory “**Silly March**,” which imitates speech in tone clusters, giving perhaps the feel of someone speaking a nursery rhyme. This is the march of all the characters in the stories coming to the stage.

Movement two, “**The Fisherman and His Wife**,” published in Low German as *Von dem Fischer und syner Fru* by the Brothers Grimm in 1857.⁴ The story depicts a poor couple living in a filthy shack by the sea: Bolcom portrays the fisherman with the cello’s low minor melody and the nagging wife with the viola’s staccato notes. As the fisherman sits fishing, his theme winds higher in register, perhaps him straining with a catch, then out flops a magic fish in descending, decelerating major and minor thirds between the viola and bass. After his theme appears in major, he lets the fish go.

He returns home to his wife, who demands he return to ask favors of the enchanted prince/flounder. The fisherman reluctantly complies, and after getting a new cottage, she sends him to ask for a palace and then the kingdom. Soon enough, she wishes to be emperor and pope over all the land, and the grandiosity of her castle soars out in the cello and viola, accompanied by great ringing chords in the bass. The joy lasts briefly, however, as she becomes unsatisfied and demands to become God. The fisherman pleads not to ask this, but the viola shouts over him, her staccato theme an aggressive fortissimo. His melody broken into pieces, he returns to the fish. After a low, long, ominous bass note that foreshadows trouble, the viola plays the nagging theme once, stopped by a jilted strum by the bass and cello. She finds herself back in her filthy shack.

“**Jorinda and Joringel**” is a story about a young man and his betrothed wandering dreamily through a forest. Part of the cello’s melody is sung by the bassist in this performance, and together, they reflect the character of Jorinda. The violist joins in as Joringel, with a singing line woven into Jorinda’s in a beautiful duet.

However, the joys of the couple wind down into silent horror at the discovery of an old castle in the forest inhabited by an evil witch. The soft, low creepy pizzicato of the bass and cello show her sneaky entrance. The bass line climbs higher and higher, she continues to get closer and they find themselves glued to the spot unable to move, until suddenly the bass erupts in fluttering harmonic glissandos with the cello, depicting the fluttering wings of poor Jorinda, who has been turned into a Nightingale. Joringel unable to help her, dreams of a magic flower which can break the power of the witch. He escapes, searches for nine days, returning to discover multiple cages of birds and as the witch sees him, she grabs one of them, which Joringel realizes

⁴ Translation by Professor D.L. Ashliman, from “*The Grimm Brothers’ Children’s and Household Tales*,” compiled, translated and classified 1998-2016, University of Pittsburgh, <http://www.pitt.edu/~dash/grimm019.html> (accessed October 22nd, 2016).

is his sweetheart, but he touches her with the flower, and with sweet ending chord, the spell is broken.

“The Frog Prince” is traditionally the first story in the Brothers Grimm *Kinder- und Hausmärchen* and is originally titled *Der Froschkönig oder der eiserne Heinrich*, or “The Frog King and Iron Henry.”⁵ The original Grimm story differs quite a bit from the romantic tale that concerns a kiss from the princess. That version was made popular by Disney in their movie.

The Grimm version begins with a princess sitting by a well and losing a golden ball, which she has been tossing in the air. A frog appears and offers to retrieve the ball. In exchange, he asks whether she will treat him as an equal, share her plate at dinner, and sleep in her bed at night. She agrees, but thinks “who is this guy?”, so when he returns the ball she runs away. At dinner, there comes a knock on the castle door and the frog hops in, asking whether the princess will keep her promise. The king demands the story from her and then tells her to follow through with her promise. Soon, the frog is eating from her plate and she takes him up to her room. But when he asks whether he can sleep on the bed, she throws him against the wall and he turns into a magic prince. Despite starting off on questionable grounds for any relationship, they live happily ever after.

“The Hare and the Hedgehog,” or *Der Hase und der Igel*, also first published in 1857 originated as a Low German fable. It tells the story of a race between a hare (the viola) and a hedgehog and his wife (the cello and bass, respectively)⁶. The hedgehog greets the hare in a friendly manner, but the hare replies arrogantly and with an insult about the hedgehog’s crooked legs. The hedgehog bets him that he would win in a foot race and the hare greedily accepts the challenge. The hedgehog returns home for a moment, summons his wife (who looks exactly like him), and places her at the other end of the field, telling her to run back across when she sees the hare. The hedgehog returns to the starting line and they take off. As soon as the hare crosses the field, however, he sees the wife, and in astonishment runs back to the starting line to see whether that could possibly be the same hedgehog. The hare continues running back and forth in confusion, eventually collapsing in death from exhaustion. The piece ends with a return of the “Silly March.”

⁵ D.L. Ashliman, “*The Grimm Brother’s...*” University of Pittsburgh, <http://www.pitt.edu/~dash/grimm019.html> (accessed October 22nd, 2016).

⁶ Ibid.

RECITAL TWO PROGRAM

Saturday, February 18th at 2pm

Stamps Auditorium at the University of Michigan

Naki Kripfgans, piano, Grace Kim, violin, Michael Bechtel, violin, Kristina Willey, viola, Rudy Hasspacher, viola, Matthew Nix, cello, Jonathan Hammonds, bass

Fury (2005), by Rebecca Saunders (b. 1967)

Sonata No. 2 in E Minor, Op. 6 (1910), by Adolf Míšek (1875-1955)

- I. Con fuoco
- II. Andante cantabile
- III. Furiant (Allegro energico)
- IV. Finale (Allegro appassionato)

Concerto in E-flat Major (1812), by Johann Baptist Wanhal (1739-1813)

- I. Allegro moderato
- II. Adagio
- III. Allegro

Chorale from *Wachet Auf, Ruft Uns Die Stimme* (1731), BWV 140, by J.S. Bach (1685-1750),
arr. by M. Hasspacher

RECITAL TWO PROGRAM NOTES: Joy and Fury

This recital explores the wide-ranging playing styles of the double bass from the current solo instrument of the 21st century to the accompanimental era of basso continuo in the 1700s. Aspects of traditional bass playing from hundreds of years ago, that of creating a rhythmic and harmonic foundation for the music, can be traced throughout each work, up into the 21st century. We begin with a modern piece that often uses the lowest notes of the bass to establish rhythmic downbeats and the notes of the upper range in a more melodic, expressive manner. This continues with the Romantic: often the lower register accompanies the piano, serving as rhythmic downbeats, whereas the upper tessitura soars operatically. Vanhal's classical bass concerto demonstrates moving backward the lowest notes marking harmonic and rhythmic changes or strong beats. Finally, Bach's basso continuo interacts melodically with the continuo in beautiful counterpoint, but uses the bass notes to establish rhythm and harmony.

This program also probes the wide range of emotional expression possible on bass. We go backwards in time, beginning with *Fury*, which, through extended technique, treats the bass as a ripping, unleashed beast. We then move to the intense writing of the Czech bassist Adolf Misek, where the bass serves as a passionate opera singer. We go further back still to the Vienna of Mozart's time with the Vanhal bass concerto, which reflects the buoyant joy found in much of that era's music. Finally, we end with religious texts set to peaceful, joyous music, written by the unparalleled J.S. Bach.

Fury, by Rebecca Saunders (b. 1967)

Rebecca Saunders is an English composer currently residing in Berlin. She studied with Wolfgang Rihm and received her Ph. D. from the University of Edinburgh. She taught at Darmstadt International Summer Courses in 2010 and 2012, where I was first introduced to her music in 2010. Saunders is a composer known for exploring the limits of musical perception and also for fixating on resonance and the material qualities of sound. Her music is often compared to Varèse's, in that she uses varied repetition and exploits the extremes of register.

This work similarly runs the gamut of double bass limits. Within the first two lines of music, the bass dives through three and a half octaves of register, not counting the overtones brought forth from aggressive *sul ponticello* playing. The word "fury" in the title of this piece lends a programmatic turn to the internal material. It creates a predisposition for emotions which interpret the notes on the page. Indeed, the music harmonically and rhythmically communicates raw, animal rage through use of *scordatura* (de-tuning the instrument), quarter tones and a stream-of-conscious series of rhythmic outbursts. Despite the wrath depicted by her music, Saunders writes in her instructions that this music is a melody and should be played as such.

The piece is originally composed in 2005 for five-string bass tuned down to G, C#, A, E and G-flat, which in pitch classification is G3, C#3, A2, E2 and G-flat1. However, I adapted it for a four-string bass with the C-extension tuned down to a B-flat1 and the D tuned down to C#3. I

adjusted many double-stops up a fourth in order to accommodate the lack of an E-string, but hope that the original intention of the composer is maintained.

The extended techniques in *Fury* create a unique challenge for the performer to try and lyrically blend percussive sounds together. Some of these techniques include a “heel tremolo,” which creates complete distortion of pitch through vertical motion on the strings, “violent *battuto*,” a *sempre secco* hit with the wood of the bow on the fingerboard, and *sul tasto/sul ponticello* coloring by moving the bow in extremis from the fingerboard to bridge rather quickly. The idea of explosive, tearing sounds forming a melody challenges the performer to redefine traditional notions of melody. Perhaps fury comes from organic emotion originating from deep in our core, which, left unbridled and untouched, can be unleashed unto the world in a lyrical way.

This piece was later developed for string bass in a concerto-like setting, featured as a solo instrument among a chamber group, called *Fury II*. The form of the piece is two-part, in that there is a “slower” section, only lasting for four measures, but Saunders indicates is a moment of “sudden contemplation [with] absolute contrast to the driven and passionate music.”

Sonata No. 2, op. 6 in D Minor (originally E Minor) by Adolf Míšek (1875-1955)

Adolf Míšek was a Czech double bassist and composer of the late romantic period. He was born in Modletín and moved to Vienna at age 15 to study with Franz Simandl. He began playing with the Vienna State Opera at age 23 and worked there for twenty years until moving to Prague where he was principal bassist and soloist at the National Theater until his death.

This piece is written for bass in solo tuning (E Minor), with every string tuned up a step, but for this performance, the bass maintains “orchestra” tuning and the piece is heard in D Minor.

The form of the first movement is a stretched full sonata form, with an exposition, development and recapitulation. Míšek begins directly with no introduction, diving into the passionate, fiery principal theme in D minor. This theme repeats, beginning exactly the same, but ends with a modulation into the relative major, F major, forming a long period. After a short piano interlude in F major, the secondary theme continues in F major. After the pastoral, peaceful secondary theme, Míšek moves into a dance-like *tempo giusto* in A minor, which thematically relates to the principal theme with running eighth note scales and syncopated notes. This *giusto* section indeed ends in A minor, closing the exposition in the dominant key. Míšek then begins the development in the distant key of E-flat major. Here the bass serves as accompaniment, supporting the piano’s beautifully reharmonized statement of the principal theme in E-flat major. Míšek harmonizes areas in the circle of fifths, including C-flat major into G-flat minor, then moves chromatically up into *tempo animoso* beginning in G, which develops the running eighth notes from the *giusto* and principal theme, and hits the dominant only in the last eight bars of this 60-measure development. The recapitulation is a full restatement of the principal theme in the original D minor, but this time with surprising dynamics. The pastoral secondary theme in the recapitulation gets cut short, moving into a furious *giusto* theme that pushes forward in both tempo, dynamic and register towards the final cadence in D minor.

The form of the second movement is ABA ternary, with a key change and a tempo change in the middle section and then a clear return to the original key and theme.

This third movement is titled “Furiant,” which is a fast and fiery Bohemian dance alternating in 2/4 and 3/4 time, with hemiola-type syncopations. The hemiola occurs at the beginning, to confuse the meter, and the word means in Czech a “proud, swaggering man.” After Smetana used the dance in *The Bartered Bride*, the *furiant* became common for Czech composers, including Dvořák in *Slavonic Dances*. The form of Míšek’s *furiant* is binary, with a scherzo-like trio in a slower tempo forming the B-section.

The thematic material of the fourth movement draws from elements of the first movement’s principal theme, namely the rising minor sixth, descending step-wise scales and the abrasive accents. The secondary theme is also related to the first movement’s secondary theme, with a slurred rising leap followed by descending step-wise motion. In the development, the bass begins a short fugato section, followed by an entrance in right hand of the piano and then the third voice in the piano’s left hand. During the re-transition back into the recapitulation, many “false starts” occur, with dramatic fermatas and dynamics interrupting the return of this movement’s principal theme. The most emphatic of these starts in A minor and ultimately leads into the return in D minor.

Concerto in D Major (performed in C Major), by Johann Baptiste Vanhal (1739-1813)

Johann Baptiste Vanhal (also spelled Wanhal) lived in the thriving city of Vienna during the Classical music era as a composer, violinist and teacher. He was born into serfdom in Bohemia under Count Schaffgotsch, served as village organist and choir director, studied violin and how to write concertos, then moved to Vienna at age 21 to pursue his musical career. He managed to buy his way out of servitude through his income as a teacher in Vienna and supposedly studied with bassist/composer Carl Ditters von Dittersdorf briefly. Dittersdorf referred to him as a pupil, but was the same age as him, so there are doubts; however, perhaps the proof of his studies with Dittersdorf lies in this very bass concerto.

During the 1760s, Vanhal rose to prominence as a leading composer of the “Viennese Style.” In 1769, Baron Riesch of Dresden offered to finance a trip to Italy to prepare as Kapellmeister of his court in Dresden. Vanhal indeed went to Italy, spent a year in Venice, wrote some operas, but on his return in 1771, declined the position in Dresden to return to Vienna.

This piece was written for a double bass which was tuned in Viennese tuning, which was a D major triad. The lowest string was A2, the next D3, F#3, and the highest A3. The multiple arpeggiated chords in these passages make more sense when the bass is tuned in this manner.

The first movement of the concerto is in fairly traditional sonata form, with a move to the dominant at the end of the exposition, followed by a development in the relative minor and a recapitulation in the original key.

The second movement is in binary form, with the return up an octave from the original register. The key is G major, a conventional for a classical concerto's middle slow movement.

Vanhal writes his third movement in a fast-paced, buoyant tempo, again with a traditional sonata form and a return to the first movement's key of C Major. The principal theme is related to that of the first movement in that they both begin with a rising fourth into the tonic note, C, and ascend upward from there.

The cadenzas in this particular performance are improvised, in efforts to bring back the tradition.

Chorale from *Wachet Auf, Ruft Uns die Stimme*, BWV 140, by J. S. Bach (1685-1750)

This cantata is based upon a Lutheran hymn of the same name from 1599 by Philipp Nicolai. The text of the chorale is based upon the parable of the Ten Virgins, from the Gospel of Matthew. The story stands as a metaphor for vigilance or watching for the day of judgement. The melody of this chorale follows the melody of the hymn very closely, almost note for note. Bach reorders the words, underscores the hymn with one the most beautiful continuo parts ever written, and stretches out the phrases over a much longer period of time to create a joyous, peaceful interpretation of Nicolai's hymn.

This piece was originally written for a tenor soloist, violin/violas and a basso continuo accompaniment.

The text of the piece is:

Zion hört die Wächter singen,

*das Herz tut ihr vor Freunden springen,
sie wachet und steht eilend auf.*

*Ihr Freund kommt von Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.*

*Nun kommt, du werthe Kron,
Herr Jesu, Gottes Sohn. Hosiana!
Wir folgen all zum Freudensaal
und halten mit das Abendmahl.*

Zion hears singing from the awakening
people,
Her heart makes her spring with joy,
She awakes and hurriedly arises.

Their Friend comes gloriously from Heaven
Strong with mercy and powerful with truth,
Their light becomes bright and their star
rises.

Oh come, you worthwhile throne,
Lord Jesus, God's son. Hosannah!
We all follow to the joyous hall
And hold the evening supper together.

RECITAL THREE PROGRAM

Sunday, April 16th at 6pm

Hankinson Hall at the University of Michigan

Paul Schoenfeld, piano, Andreas Oeste, oboe, Noah Reitman, bass, Philip Alejo, bass,
Eddie Hasspacher, bass, Elise Eden, voice

Nocturne (2005), by Paul Schoenfeld (b. 1947)

Cinque Frammenti (1964), by Donald Martino (1931-2005)

- I. Allegro marcato
- II. Lento
- III. Andante
- IV. Andantino
- V. Adagio molto

Songs of the Transformed (1983), by Joseph Dubiel (b. 1955), text by Margaret Atwood

- I. Pig Song
- II. Owl Song

S. Biagio 9 Agosto Ore 1207 (1977), by Hans Werner Henze (1926-2012)

Bass Quartet (1947), by Gunther Schuller (1925-2015)

- I. Allegro moderato
- II. Allegro scherzando
- III. Adagio

Deportee (1943), by Woody Guthrie (1912-1967), arranged by Margaret Hasspacher, video by Margaret Hasspacher

We Shall Overcome, African American Spiritual, arranged by Margaret Hasspacher, slideshow by Margaret Hasspacher

RECITAL THREE PROGRAM NOTES: Songs of Transformation

Each piece in this recital has an aspect of transformation. Characters, people, cities, musical motives and styles develop over the course of the works, showing narratives of change.

Nocturne, by Paul Schoenfeld (b. 1947)

This piece was originally written for cello and orchestra, premiered in the early 2000s by Peter Howard of the St. Paul Chamber Orchestra (exact date not given by composer).

Regarding the major theme of this piece, the composer writes that:

“this movement was based on the cooing song of the male mourning dove. (a perfect fourth up and a major third down with the last note repeated one or two times.) The motive goes through various transformations, most notably it transforms into a tune resembling a Chassidic folk song.”⁷

The sweet and sorrowful song of the mourning dove easily lends itself into the sounds of the traditional Chassidic folksong’s “minor” key. The minor mode, considered “sad” in much of Western music, is not considered sorrowful in Chassidic music but simply the natural expressive mode of the music. The bird call is transformed into the call of and cries of humans.

Paul Schoenfeld currently teaches composition at the University of Michigan. He taught me counterpoint in my first year as a doctoral student and inspired me to continue to adapt this solo cello piece for bass (it was already performed once by my teacher, Diana Gannett).

Cinque Frammenti, by Donald Martino (1931-2005)

Donald Martino was a Pulitzer Prize-winning American composer born in Plainfield, New Jersey, who studied with Milton Babbitt, Roger Sessions and Ernst Bacon. He went on to teach at Princeton, Yale, and Harvard and was a Fulbright scholar and recipient of three Guggenheim fellowships.⁸ As a composer, he was known for his devotion to craft and idiomatic, creative writing for instruments. He also played clarinet in a jazz band.⁹

This oboe and bass duet, whose title means “five fragments,” was written in 1961 and uses a mathematical style of composition called serialism. The pitches used in a serial piece are ordered by a series of intervals—distances between pitches—that allow the melodies and chords to be

⁷ Paul Schoenfeld, *Nocturne*, program notes.

⁸ Elaine Barkin and Martin Brody. "Martino, Donald." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/17930> (accessed April 16, 2017).

⁹ Joseph Dubiel, personal interview, Friday, March 10th, 2017. School of Music, Theater and Dance, The University of Michigan, Ann Arbor, MI.

transformed systematically. For example, a melody could be inverted—its intervals reversed so upward would become downward, and downward upward.

Songs of the Transformed, by Joseph Dubiel (b. 1955), text by Margaret Atwood (b. 1939)

Joseph Dubiel is currently a professor of music theory at Columbia University and has won a Guggenheim Fellowship. This piece was inspired by a duo album made by jazz singer Sheila Jordan and bassist Niels Henning Orsted Pedersen.¹⁰

Margaret Atwood is a Canadian novelist, poet, literary critic, essayist and environmental/animal activist. Atwood published *Songs of the Transformed* in February 1974 in *Poetry* magazine. Although Atwood denies the feminist label for her works, she is often identified as a second wave feminist and her work is closely associated with the issues of domestic violence, sexuality and career rights. In this collection of poems, Atwood uses themes taken from the *Odyssey* and although are from the point of view of creatures: *Pig Song*, *Bull Song*, *Rat Song*, *Crow Song*, *Song of the Worms*, *Owl Song*, *Siren Song*, *Fox/Fire Song*, *Song of the Hen's Head* and *Corpse Song*.

Pig Song is told from the point of view of one of Odysseus' men who was changed into a pig by the witch Circe, who transformed her enemies into animals. In the story of Homer's *Odyssey*, Odysseus and his men land on the island of Circe's exile, Aeaea, and she offers his crew sweetened wine laced with a magic potion in an enchanted cup. Most of the crew are turned into swine, but Eurylochus escapes and warns Odysseus of the danger.

In Dubiel's musical setting of this poem, both the bass and vocal parts are on the edge of music—Dubiel uses speech-like rhythms in the voice to portray the inner dialogue of the pig and the bass humorously snorts and snurfs, showing what actually comes out of the pig's mouth. There is specific counterpoint between the bass and voice (pig sounds and human consciousness)—the intervals in the music line up at certain points and the motives move in and out of each other, creating an intricate, bizarre musical dance.

Pig Song

This is what you changed me to:
a greypink vegetable with slug
eyes, buttock
incarnate, spreading like a slow turnip,

a skin you stuff so you may feed
in your turn, a stinking wart
of flesh, a large tuber
of blood which munches
and bloats. Very well then. Meanwhile

¹⁰ Dubiel, personal interview, Friday, March 10th, 2017.

I have the sky, which is only half
caged, I have my weed corners,
I keep myself busy, singing
my song of roots and noses,

my song of dung. Madame,
this song offends you, these grunts
which you find oppressively sexual,
mistaking simple greed for lust.

I am yours. If you feed me garbage,
I will sing a song of garbage.
This is a hymn.

In the next movement, *Owl Song*, the theme of feminism runs strong. The narrator, an owl, places itself in different roles: it has been transformed from lone owl of the dark forest into the heart/soul of a murdered woman, and later, the murderer himself. The owl asks many questions, including how and why, walking up to the question of “who” multiple times (who committed the crime, who am I, who’s out there, etc.) but without ever asking it.

The voice again inhabits a role of speech-like recitation, singing syllables on the same pitch for lengths of time and showing us another inner dialogue. The bass often accompanies the voice here, but at times emerges as soloist, adding afterthoughts and foreshadowing moods to come.

The rhythm in *Owl Song* often obscures the beat, creating a dream-like, floating state, and constantly pushes and pulls the vocalist and bassist against each other. Dubiel paints the text of the poem with the music, representing dark images like “violent” with dissonant semitones and harsh articulations and soft, ethereal images, such as “heart,” with sweet, airy harmonics.

Owl Song

I am the heart of a murdered woman
who took the wrong way home
who was strangled in a vacant lot and not buried
who was shot with care beneath a tree
who was mutilated by a crisp knife.
There are many of us.

I grew feathers and tore my way out of her;
I am shaped like a feathered heart.
My mouth is a chisel, my hands
the crimes done by hands.

I sit in the forest talking of death
which is monotonous:

though there are many ways of dying
there is only one death song,
the colour of mist:
it says Why Why

I do not want revenge, I do not want expiation,
I only want to ask someone
how I was lost,
how I was lost

I am the lost heart of a murderer
who has not yet killed,
who does not yet know he wishes
to kill; who is still the same
as the others

I am looking for him,
he will have answers for me,

he will watch his step, he will be
cautious and violent, my claws
will grow through his hands
and become claws, he will not be caught.

S. Biagio 9 Agosto Ore 1207, by Hans Werner Henze (1926-2012)

The title of this piece has been interpreted in different ways. One interpretation puts forth Henze's title as the time as 12:07pm on the ninth of August at the plaza S. Biagio in Italy, and then regards this piece as a fluid depiction of what Henze observed at that time and place.

A second interpretation puts 1207 as the year (Anno Domini) and ninth of August as the date and S. Biagio as the name of a local church. On the evening of August 9th, 1207, an unusually fiery meteor shower rained across the heavens and terrorized the villagers. They took refuge in the church, San Biagio. The imagery of falling stars and dream-like states of the heavens can be heard in the pentatonic rising figures and ethereal drops in dynamic.

Hans Werner Henze was a very prolific German composer who strove for communicative music that dealt with feelings, ideas, history, people and politics. He drew his inspiration from many renowned poets, writers and librettists.¹¹

¹¹ Virginia Palmer-Füchsel. "Henze, Hans Werner." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/12820> (accessed April 16, 2017).

Bass Quartet, by Gunther Schuller (1925-2015)

Gunther Schuller was born in Queens, New York to German immigrants (one of them a violinist in the New York Philharmonic) and went on to become a composer, conductor, horn player, author, historian and jazz musician. He began as a horn player in the American Ballet Theater in 1943, then went to the Cincinnati Symphony Orchestra and later held a position with the Metropolitan Opera Orchestra in New York, where he stayed from 1945 till 1959. He ended his performance career in 1959 in order to focus on composing, conducting and writing.

Schuller won a MacArthur award and began playing jazz by recording as a horn player with Miles Davis in 1949-1950. He went on to record with Gil Evans and Dizzy Gillespie.¹²

The first movement, an aggressive, fiery introduction begins with fast tremolo and aggressive sforzandos across all the parts. We hear Schuller's jazz influence in the harmony at the end of the movement with chord extensions, like 9ths, 11ths and 13ths, rising out of the harmonics.

The most salient feature of the second movement, and consequently third movements, is the re-tuning of the bass. It appears as if Schuller uses this retuning to explore different chordal tonalities achieved with the different harmonics made available. The first and second bass players raise their first string up a half step, the third bassist raises his A string up to a B-flat and the fourth bass lowers his A string to a G#.

The influences of his jazz work shows most in the third movement. A walking bass line in the middle of the movement, shared by the first and fourth parts, sets a laid-back pace, evoking a bluesy, smoky setting.

Deportee (Wreck at Los Gatos Canyon), by Woody Guthrie (1912-1967), arrangement and video by M. Hasspacher

This arrangement and video were inspired by the artwork and life story of Consuelo Jimenez Underwood, a textile artist living in Palo Alto, California. Jimenez Underwood grew up as a migrant worker, picking in the fields for as far back as she could remember and commuting back and forth between Mexico and California. She was the first person in her family to graduate from high school and went on to complete a Master's degree.

This song was written by Woody Guthrie, an American folk singer and political activist, in the 1940s about a plane crash that happened in Los Gatos Canyon in northern California. A group of 28 migrant workers were being deported back to Mexico at the end of the picking season and the plane crashed with local and national papers listing only the names of the two Americans on

¹² Mark Tucker, et al. "Schuller." *The New Grove Dictionary of Jazz*, 2nd ed.. *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/J688300pg1> (accessed April 16, 2017).

board, the rest of those deceased merely “deportees.” Guthrie heard about the crash and, having worked in the fields himself, wrote it in search of more rights for migrant workers.¹³

The images of this artwork were taken with permission at the Triton Museum of Art in Santa Clara, California at the premiere of Jimenez Underwood’s *Border-landia* on Friday, September 20, 2013. The footage in the fields was shot in northern California near Los Gatos Canyon along Highway 101, the site of the crash which first inspired Woody Guthrie to write this song. The remaining footage was filmed at Jimenez Underwood’s house in Palo Alto, while teaching her granddaughter Xochil weaving.

Deportee (Wreck at Los Gatos Canyon)

The crops are all in and the peaches are rott'ning,
The oranges piled in their creosote dumps;
They're flying 'em back to the Mexican border
To pay all their money to wade back again

Goodbye to my Juan, goodbye, Rosalita,
Adios mis amigos, Jesus y Maria;
You won't have your names when you ride the big airplane,
All they will call you will be "deportees"

My father's own father, he waded that river,
They took all the money he made in his life;
My brothers and sisters come working the fruit trees,
And they rode the truck till they took down and died.

Some of us are illegal, and some are not wanted,
Our work contract's out and we have to move on;
Six hundred miles to that Mexican border,
They chase us like outlaws, like rustlers, like thieves.

We died in your hills, we died in your deserts,
We died in your valleys and died on your plains.
We died 'neath your trees and we died in your bushes,
Both sides of the river, we died just the same.

The sky plane caught fire over Los Gatos Canyon,
A fireball of lightning, and shook all our hills,
Who are all these friends, all scattered like dry leaves?
The radio says, "They are just deportees"

Is this the best way we can grow our big orchards?
Is this the best way we can grow our good fruit?

¹³Woody Guthrie foundation, http://www.woodyguthrie.org/Lyrics/Plane_Wreck_At_Los_Gatos.html (accessed April 16, 2017).

To fall like dry leaves to rot on my topsoil
And be called by no name except "deportees"?

We Shall Overcome, African American Spiritual, arrangement and slideshow compiled by M. Hasspacher

The inspiration for this arrangement came from teaching an after school choir program in inner-city Detroit during the 2013-2014 school year. I compiled this slideshow after telling a Brazilian photographer, Neca Dantas, of my experiences in the city. She traveled to Detroit from Los Angeles to shoot photos and sent me pictures of abandoned schools, buildings, and churches. Later, I added in my own pictures and many of my father's, Gerald Hasspacher, to show what brings us out of the chaos of human-caused desolation is hope.

The verses I chose begin "we shall overcome," "we'll walk hand in hand," and finally "we shall live in peace." Although there is more text, these three verses reflect the shock, the comradery, and the love which I encountered in this hostile living and learning environment.

We Shall Overcome

We shall overcome,
We shall overcome
We shall overcome someday.
Because deep in my heart I do believe
That we shall overcome someday.

We'll walk hand in hand
We'll walk hand in hand
We'll walk hand in hand someday.
Because deep in my heart I do believe
We'll shall overcome someday.

We shall live in peace,
We shall live in peace,
We shall live in peace someday.
Because deep in my heart I do believe
That we shall overcome someday.