



DUKE MUSIC

Best of Biddle virtual series
Introducing Our Faculty: Winter 2022

February 4, 2022
7:30 pm EST

Jessica Kunttu, bassoon

Bassoon Set for solo bassoon (2003)
I. Moderato con anima
II. Vivo
III. Lento e teneramente
IV. Allegretto

Adolphus Hailstork (b. 1941)

Fever Dream for bassoon and piano (2021), *premiere performance*
I. Together alone
II. Synchronized

Seong Ae Kim (b. 1976)

Annie Brooks Stankovic, piano

Sonata No. 1 for Two Bassoons (1961)
I. Allegro
II. Modinha - Molto Lento

Francisco Mignone (1897-1986)

Michael Manns, bassoon

All pieces in this section were recorded by Rick Nelson on October 10, 2021
Baldwin Auditorium, Duke University



Simon Ertz, viola

The Three Gs

Kenji Bunch (b. 1973)

Recorded on May 14, 2020

Sonata for Viola and Piano

Rebecca Clarke (1886-1979)

Christy Wisuthseriwong, piano

Recorded in September 2016 at the University of North Carolina-Greensboro

String Quartet No. 1
III. Allegro vivace

Béla Bartók (1881-1945)

Lyricosa Quartet

Carol Chung & Lyda Cruden, violins; Simon Ertz, viola; Rosalind Leavell, cello

Recorded by Nathaniel Yaffe on November 12, 2018, at the home of John Q. Walker

About the Artists

Jessica Kunttu teaches bassoon and chamber music at Duke University, and has served on the faculty of the North Carolina Chamber Music Institute and the Chapel Hill International Chamber Music Festival. She holds degrees from Stony Brook University (DMA, MM) and the University of North Carolina at Chapel Hill (BM, BA). In addition to teaching, she enjoys an active freelance life as a bassoonist and contrabassoonist, performing regularly with orchestras throughout North Carolina, Virginia, and New York.

A prominent supporter of new music for the bassoon, Kunttu has premiered several works for the bassoon, including (*i carry it in*) for bassoon, electric guitar, and vibraphone by Alex Van Gils, *Season of Gypsy Weddings* for bassoon and vibraphone by Eldad Tarmu, and most recently *Fever Dream* for bassoon and piano by Seong Ae Kim.

As an orchestral librarian, Kunttu has worked for the North Carolina Symphony, North Carolina Opera, and serves as Principal Librarian for the American Institute of Musical Studies (AIMS) in Graz, Austria. As an arts advocate, Kunttu is currently serving her third term as Secretary-Treasurer for the American Federation of Musicians (AFM) Local 500, and her first term as President of the AFM Southern Conference of Locals.



Simon Ertz is principal viola of the Winston Salem Symphony, North Carolina Chamber Orchestra, and the North Carolina Opera Orchestra. As principal of the Winston Salem Symphony, he regularly performs solos, including a November 2016 performance of the Britten Double Concerto. He plays as a regular substitute in both the Charlotte and North Carolina symphonies and teaches viola at UNC, Duke, and NC State University.

Simon was the violist with the Degas Quartet from 2002 until 2012. Prior to that time, he pursued a Masters degree in Viola Performance at Michigan State University, where he was also a teaching assistant. Simon received his Doctoral of Musical Arts degree from UNCG in 2016.

Simon grew up in the northwest of Scotland and moved to Manchester at the age of seventeen to study at Chethams and to have regular lessons. After two years there, he studied viola at the Royal Northern College of Music with Roger Raphael and Simon Rowland-Jones. Simon was a member of several chamber music groups which won prizes, including the Terrence Weil and Leonard Hirsch competitions. He was also awarded the Thomas Barret memorial prize for viola. By the time Simon graduated from the RNCM, he was working with orchestras such as the BBC Philharmonic, Northern Chamber, and the Royal Liverpool Philharmonic.

After two years working in the UK, Simon moved to Michigan to continue his education. Besides completing his Master's degree at Michigan State University, he served as assistant principal viola of the Greater Lansing Symphony and played in the orchestra's string quartet. During his time in Syracuse, NY, Simon was a member of the Syracuse Symphony and performed with them at Carnegie Hall in 2003.

As a member of the Degas Quartet, Simon has performed in venues across the country, including appearing as a guest artist at the Aspen Music festival, the Chicago Chamber Music Society, and at the Library of Congress, where he performed on the Tuscan Medici Stradivarius.

Simon plays a viola made by his brother, Neil Ertz.



Michael Manns is a Duke University sophomore from Dallas, Texas, who plans to study Biology with minors in Chemistry and Creative Writing, in the hopes of becoming a doctor. He is currently in his ninth year of playing bassoon and studies under the instruction of Jessica Kunttu. As a soloist in high school, Michael performed in the TMEA All-State Philharmonic Orchestra for two years. At Duke, he spent his first year in the Music Department's Chamber Music Program and now serves as Principal Bassoon of the Duke Symphony Orchestra.

Read about pianist [Annie Brooks Stankovic](#)

Read about pianist [Christy Wisuthseriwong](#)

Read about [Lyricosa Quartet](#)

Notes on the Program

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Among his early compositions are: *CELEBRATION*, recorded by the Detroit Symphony in 1976; *OUT OF THE DEPTHS* (1977), and *AMERICAN GUERNICA* (1983), are two band works which won national competitions. *CONSORT PIECE* (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta, and David Lockington. This March, Thomas Wilkins conducted Hailstork's *AN AMERICAN PORT OF CALL* with the Boston Symphony Orchestra.

The composer's second symphony (commissioned by the Detroit Symphony, and second opera, *JOSHUA'S BOOTS* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera) were both premiered in 1999. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *AN AMERICAN PORT OF CALL* (Virginia Symphony Orchestra) was released in spring 2012.

Recent commissions include *RISE FOR FREEDOM*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, *SET ME ON A ROCK* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *THE GIFT OF THE MAGI*, for treble chorus and orchestra, (2009). In the fall of 2011, *ZORA, WE'RE CALLING YOU*, a work for speaker and orchestra was premiered by the Orlando Symphony. *I SPEAK OF PEACE* commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy was premiered in November of 2013.

Hailstork's newest works include *THE WORLD CALLED* (based on Rita Dove's poem *TESTIMONIAL*), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *STILL HOLDING ON* (February 2019), an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony and *A KNEE ON A NECK* (tribute to George Floyd) for chorus and orchestra. Dr. Hailstork resides in Virginia Beach Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

— Note from www.adolphushailstork.com

Bassoon Set is a four-movement work for solo bassoon. The piece was commissioned at the request of Geneva Southall for the students of the National Association of Negro Musicians. The first movement moves through passionate, demanding, thoughtful, and playful moods rapidly; in a 2021 interview with Hailstork, these changes were likened to Shostakovich's 9th Symphony, in which the bassoon solo represents a singular, longing voice and the low brass entrances represent the oppression of censorship knocking at the door.

The second movement is frenzied, with fast downward scales and large interval leaps centered in a minor. The third movement is a mournful song in g minor, restrained yet simple in character. The fourth movement is a spirited finale with fast triplets, not unlike the fast endings of a Bach violin sonata. Several times in the movement, repeated small groups of notes seem to represent at once both an idea that has become stuck and must work itself out, and also a sense of forward momentum.



Seong Ae Kim is a Korean-born composer based in New York City. She has received commissions from internationally acclaimed ensembles and soloists such as Left Coast Chamber Ensemble, Forward Music Project (Amanda Gookin), Hypercube, Parhelion Trio, Ensemble Mise-en, Iktus Percussion, Ensemble Pan, Dinner party ensemble, Multicultural Sonic Evolution, Josh Perry, Vasko Dukovsky, Kelley Barnett, and Enmoo Heo among others. Her recent works spanning the past 5 years have been acutely focused on amplifying self-truth and voicing social justice concerns. Compositions such as *#MeToo* (2018), *the other untold story* (2019), *Percèe* (2018), and *Collocation* (2018) are self-confessional in nature. These four pieces aim to tell her own stories of past breakthroughs and to create safe spaces to share vulnerabilities that connect us all as human beings. As an advocate for social justice, she has collaborated with fellow artists to create the pieces such as *SIDE-BLOW* (2021), *Red-blue-very white* (2019), *Break free* (2020), and *Sound of soundless* (2016) to address current social crises. She lends her voice through these pieces to encourage those who are marginalized and voiceless to stand up and amplify themselves for their basic human rights.

She holds a PhD in music composition from Stony Brook University and an MA and BA in both composition and conducting from University for Music and Performing Arts in Vienna, Austria.

—www.seongaekim.com

Fever Dream for bassoon and piano was composed in collaboration with bassoonist Jessica Kunttu. The recent incidents of Asian hate crime, increasing since the outbreak of COVID-19, have been one of my biggest present concerns. As I continue to instill my passion for social justice into my creative work, I feel the need to address and draw people's attention to this issue, with the aim of gathering our voices together and speaking out against AAPI hate crimes. The piece is a tribute to encourage people to get involved in the #stopasianhate movement. Whether we are a victim, an ally, an advocate, or even an activist, "everyone has a part to play. We have the power. You can do it." (Maxine Waters)

— *Program note from the composer*



Francisco Mignone is a 20th century Brazilian composer, pianist, and flute player. He studied at São Paulo Conservatory as well as the Conservatory of Milan in Italy. Mignone's music features idioms of Brazilian folk and popular music, including the chôro and modinha, and scenes from Brazilian life. Bassoonists know Mignone best through his *Sixteen Waltzes for Solo Bassoon*. These waltzes range in content and character from a mournful chôro, a scene depicting a Shark and Jets-style street dance fight, a parody titled "Apanhei-te meu fagotinho (I've got you, my little bassoon)," and to an homage to the great Brazilian flutist Pattápio da Silva.

Written in 1961, Mignone's **Sonata No. 1 for Two Bassoons** comes from the end of Mignone's first nationalistic period, drawing heavily from Brazilian folk and popular music. The first movement features song-like melodies and plenty of humor and drama achieved through syncopation, tempo changes, and call and response. The second movement, marked *triste e melanconico*, is a modinha, a mainstay of Brazilian popular music. Modinha comes from the word "moda," or fashion, in Portuguese. In Brazil, however, the modinha is considered one of the founding musical styles that established the Brazilian culture apart from Portugal. Often, as is the case in Mignone's piece, the modinha features two voices in counterpoint in a type of love song.



Kenji Bnch's The Three Gs, composed in 2009, employs scordatura (re-tuning), with both the C-string and the A-string tuned down to G. I recorded the Bunch as part of the *Musician Series At Home* for the Winston Salem Symphony at the beginning of the Covid-19 lockdown in May 2020.

Rebecca Clarke was a British violist who also worked in the USA. The **Sonata for Viola and Piano** you hear in this recording was written in 1919 for the Coolidge Competition, where it tied for first place with the Bloch Suite.

Written in 1909, **String Quartet No. 1** is the first of six string quartets **Béla Bartók** composed. This video presents the third and final movement of the work.

— *Simon Ertz*