Guest Artist Recital: Paul Hanson, bassoon

Paul Hanson
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Brian Krauss
Tom Kline
Adam Kurland

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—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
VISITING ARTISTS SERIES 2002-3

"Improvisation and You"

PAUL HANSON, BASSOON

Assisted by:
Steve Brown, guitar
Brian Krauss, bass
Tom Kline, drums
Adam Kurland, piano

Anchors
Yarn Spinner
Flight Of The Fly
We’ll Be Together Again
Solo Improvisation
Gingerbread Boy

Paul Hanson
Paul Hanson
Jacob De Badolim
Carl Fischer
Paul Hanson
Miles Davis
arranged by Paul Hanson

INTERMISSION

Voyage
Woods Of Red
Everybody’s Party
Pedra Da Lua
Fee-Fi-Fo-Fum

Kenny Barron
Paul Hanson
John Scofield
Toninho Horta
Wayne Shorter

Hockett Family Recital Hall
Tuesday, November 5, 2002
8:15 p.m.
PROGRAM NOTES

Anchors  This is a tune I wrote for my first Japanese album in 1993. It was inspired by some of the writings of the classical-jazz fusion group Oregon, which of course features the great jazz oboist, my friend Paul McCandless. Like a lot of Oregon's music, the groove for this tune is straight 16ths. Unlike the easily identifiable swung eight-note groove of classic bebop jazz, this straight 16th-note groove has more in common with both classical music and many forms of Latin jazz.

Yarn Spinner  The motivation behind this jazz tune was McCoy Tyner's album *The Real McCoy* with Joe Henderson and Elvin Jones. The tonality and groove leave a lot open for interactive improvisation within the group.

Flight Of The Fly  This Jacob De Badolim piece is just what it sounds like—a flight of fancy. I heard the Mike Marshall-Darol Anger band play this tune and immediately wanted to learn it on the bassoon. It was originally written for the mandolin by the great Brazilian chorro master Jacob De Badolim. The very loose description of chorro music is Brazilian ragtime; it dates from the beginning of the 20th century and is typically a series of variations on a theme in rondo form. I am not enough of an authority to say much more about chorro, but a great place to find more information is on the web in a great article on chorro: http://www.brazzil.com/musnov97.htm

We'll Be Together Again  This was my late mother's favorite ballad. This Carl Fischer tune practically plays itself on the bassoon. Being first and foremost a strong melodic instrument, the bassoon lends itself well to beautiful melodies sung with feeling.

Solo Improvisation  I have no idea what I'll be thinking about when I do this! However, all musical inspiration comes from the same place—the desire to express mood and emotion through disciplines such as harmony, melody, rhythm, and space.

Gingerbread Boy  With my band Zenith Patrol we do a lot of funk. What's nice about many Miles Davis compositions is that they can be played many different ways.

Voyage  This Kenny Barron composition is one of those fast jazz tunes that are fun to jump in and tackle on the bassoon. It is fun partly because it is in a favorable register on the instrument.
**Woods Of Red**  "Woods Of Red" is a serene swinging tune that features some interesting harmonic passages in the solo section.

**Everybody’s Party**  This tune is self-descriptive for the players involved. Funk music is all about blues and placement of notes in time. Being in a relatively static harmonic world can mean that any harmonic changes the soloist takes liberty with are noticed more; there is not a sequence of chord changes to have the player stick to so literally. It is sometimes harder to be musically interesting when one has less chords to play over; you have a different set of musical responsibilities.

**Pedra Da Lua**  This means "Moonstone" in Portuguese. This absolutely gorgeous Toninho Horta classic shows just how harmonically complex pop music from another country can be. Brazilian music is so diverse; what is nice about this is the great way the harmony moves about the melody.

**Fee-Fi-Fo-Fum**  Wayne Shorter is one of the most under-appreciated great jazz composers of our time. He hears music that no one else could ever hear, yet it all makes perfect sense. He is one of the key post-bebop jazz composers; his harmonic sense is unique. This is one of his best-known tunes.

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Paul Hanson
Not too often, musicians come along and invent their own instrument. Maybe they literally bolt together an entirely new vehicle, or carve a new slope to play on. More marvelous is when someone takes an instrument you thought you knew and tilts it just so, dazzling us with new reflections. Those folks are rare: Django Reinhardt, Lester Young, Bobby McFerrin, Edgar Meyer, Paul Hanson. All the adjectives are true as Paul plays physically impossible stuff on perhaps the weirdest instrument of the Weird Jazz Instrument Club. He plays at the very highest level surpassing most anyone's conception and ability on one of the most unforgiving instruments ever. Think of playing Paganini on the ocarina, or winning the Kentucky Derby on a camel.

Paul Hanson is a Bay Area musician and composer who is gaining international recognition for his unique bassoon playing. His repertoire incorporates aspects of jazz, funk, world folk music, contemporary classical and electronic music. He has mastered the bassoon using many different playing techniques not usually associated with this classical instrument. Paul is redefining the perception of what the bassoon can do.

Paul graduated from the San Francisco Conservatory of Music with a B.M. degree. He was a pupil of San Francisco Symphony Principal Bassoonist Stephen Paulson. Paul has recently become a Moosmann Bassoon artist.

Paul Hanson was the 1996 Grand Prize Winner of JAZZIZ Magazine's Woodwinds on Fire Contest. Paul was also recipient of a 1995 NEA Jazz Fellowship Grant, and his first album THE LAST ROMANTICS received Best Jazz Recording for January 1994 from Audiophile Magazine of Japan. Paul was the 1984 winner of the Robert Mondavi Concerto Competition and was guest soloist with the Napa Symphony Orchestra.
SELECTED DISCOGRAPHY

RECORDINGS WITH THE PAUL HANSON GROUP

Voodoo Suite—Manzanita Ranch Music Records
Astro Boy Blues—MIDI/Moo Records (Japan/USA)
The Last Romantics—MIDI Records (Japan) Homecoming
(Jewish and Eastern European Duets)—MIDI/Moo Records
BELA FLECK AND THE FLECKTONES—
Outbound (Columbia Records)
ROB ICKES—What It Is (Rounder)
PETER APFELBAUM and the HIEROGLYPHICS ENSEMBLE:
Signs of Life—Island/Antilles Records
Jodoji Brightness—Island/Antilles Records
SPENCER BREWER and PAUL McCANDLESS:
Torches on the Lake—Access Records
BILLY CHILDS and BILLY HIGGINS:
Pasquale (Pat Senatore-leader)—MIDI/Moo Records
APRIL Cope—Two Moons/Acorn Records
ENRIQUE COREA:
Latin touch (Spanish Guitar Music)—Acoustic Disc
JOEL HARRISON
Range Of Motion—Koch Jazz
Transience—Spirit Nectar
KOTOJA(on saxophone):
Freedom Is What Everyone Needs—Mesa/Bluemoon Records
Sawale—Mesa/Bluemoon Records
Super Sawale—Putamayo World
EDDIE MONEY*(on sax:)
Take Me Home Tonight (single)—Columbia Records
SWEET POTATO:
Sweet Potato—Ubiquity Records
TRACY SILVERMAN:
On A Starry Night—Windham Hill Records
OMAR SOSA and OAKTOWN IRAWO:
Funky Cubonics—Tonga Records
BOBBY VEGA:
Down the Road—Bean Records
WHAT IT IS*:
Soul Pop—Boomerang Records
A DIFFERENT PRELUDE (A Contemporary Collection):
Bach Prelude No. 19 from the Well-Tempered Clavier—
Universal Classics