

**Gabrielle Hsu & Rittika Gambhir, bassoons**  
**Gail Novak, piano**  
**Elizabeth Henderson & Ruchika Gambhir, oboes**

Student Recital Series  
Recital Hall | February 25, 2016 | 5:00 P.M.

**Program**

Solo de concert, Op. 35 Gabriel Pierné  
(1863-1937)

Sonata for bassoon and piano, Op. 71 Charles Koechlin  
(1867-1950)  
I. Andante Moderato – Allegretto Scherzando  
II. Nocturne  
III. Final

Sonata in F major Johann Friedrich Fasch  
(1688-1758)  
I. Andante  
II. Allegro  
III. Largo  
IV. Allegro

*Intermission*

Recitative, Sicilienne et Rondo Eugène Bozza  
(1905-1991)

Sonata in e minor, TWV 41:e5 Georg Philipp Telemann  
(1681-1767)  
I. Cantabile  
II. Allegro  
III. Recitativo – Arioso  
IV. Vivace

Duo Concertant No. 1, Op. 3 François Devienne  
(1759-1803)  
I. Allegro  
II. Rondo



**School of Music**

## Program Notes by Gabrielle Hsu & Rittika Gambhir

Although most of us know **Gabriel Pierné** as a composer, he also had a long and distinguished career as the conductor of the Colonne Orchestra in Paris. During his 22 years in this position, he conducted the premieres of many works by influential composers such as Debussy, Ravel and Stravinsky, including the world premiere of Stravinsky's *Firebird* at the Paris Opera in 1910. Of conducting, Pierné once said, "To read a score, weigh up its merits with your instinct, infallible sense of science and good taste; to reason, to compare, to understand and admire, this gives true satisfaction."

The *Solo de Concert* is the first of two solo bassoon works that Pierné was commissioned to write for the Paris Conservatoire concours (the other being his *Prelude de Concert*, Op. 53). Intended to show off the ability of the player, the *Solo de Concert* is a vibrant piece full of excitement and energy. It opens with a dramatic theme in D minor, which is contrasted by a passionate *espressivo* section and a light, playful *scherzando* before coming to a triumphant end in D major.

**Charles Louis Eugène Koechlin** (1867-1950) was born in Paris, France, in November of 1867. The *Sonate Op. 71 pour bassoon et piano*, written in 1918 and revised in July 1919, is an exception. The first performance of Op. 71 was in 1938 by Monsieur Gustav Dhérin, bassoon, and J. Guieysse, piano. Shockingly, the first printed edition of the work wasn't until 1990, 71 years after the completion of the work and 50 years after the composer's death.

The bassoon sonata, however, follows neither of the three-movement tempo structures: fast-slow-fast or slow-slow-fast. Koechlin was influenced by two great composers while writing the accompaniment for Op. 71. In the first movement, the accompaniment at the very beginning is the arpeggiated chords often associated with music of Fauré. Koechlin studied with this great master and it is no surprise that Fauré influenced Koechlin's compositional style. The second great composer influencing Op. 71 is Chopin. The second movement accompaniment has an ostinato bass pattern that is a cross between *Chopin's Barcarolle, Op. 60* and *Nocturne, Op. 72 no. 1*. Koechlin takes the two-ostinato patterns from Chopin and combines them; giving it a modern feel and his own influence. The bassoon sonata was originally to have four movements; however, Koechlin cut the fourth movement from the sonata and instead used the material in his *Silhouettes de comédie, Op. 193 (1943), for bassoon and orchestra*. Luckily, *Sonate pour basson et piano* is an exception and has become a staple to the bassoon repertoire.

**Johann Friedrich Fasch (1688-1758)** was born on April 15, 1688, in Buttstedt near Weimar. The *Sonata in F major for two oboes and two bassoons* is delightful from start to finish. Fasch's part-writing, with the two bassoons gracefully filling the dual role and supporting the elegant melodic lines played by the oboes.

**Georg Philipp Telemann** is one of the most prolific composers in musical history and wrote over 3000 works during his lifetime. He was born into a family of clergymen who disapproved of music and forbade him from studying it, but Telemann continued in secret and composed an opera by the time he was twelve. He went on to become not only a composer but a successful music director in several prestigious positions, including the Hamburg Opera, and a talented performer on many instruments including violin, viola da gamba, recorder, cello and harpsichord.

Telemann's **Sonata in e minor, TWV 41:e5** was originally written for the viola da gamba, a string instrument that was popular during the Renaissance and Baroque periods. However, it translates beautifully to the bassoon, showcasing its singing tenor register in the opening *cantabile* and its agility in the dancelike *allegro*. The freeness of the *recitativo* in the third movement displays the voice-like quality of the bassoon, followed by a flowing *arioso* before the piece culminates in a brilliant *vivace*.

**Eugène Joseph Bozza (1905-1991)** was born in Nice on April 4, 1905 . He received his first training at the Paris Conservatoire, winning First prizes for violin in 1924 and conducting in 1930. A composition of student Henri Büsser, Bozza was awarded the Grand Prix de Rome in 1934. In 1939 he became conductor of Opéra Comique, and later in his career, he was named director of the Conservatory of Valenciennes. A prolific composer, Bozza significantly has enlarged the woodwind repertoire.

**Récit, Sicilienne et Rondo for Bassoon & Piano** (1936) is an attractive showpiece for the bassoon. This piece was used for the Concours at the Conservatoire de Paris in 1935. Bozza dedicated this piece to Gustave Dherin, the bassoon professor at the Conservatoire de Paris from 1934-1957. It is perhaps the most commonly performed bassoon work in Bozza's canon. The *Récit* is a lengthy cadenza for bassoon employing the entire range of the instrument. Typically, the *Sicilienne* is characterized by a lyrical melody with dotted rhythms and a flowing arpeggiated accompaniment. The *Rondo* establishes the feeling of a march with the eighth note accompaniment in the piano. The joyful bassoon melody starts simply and gradually builds intensity with higher range and increasing chromaticism.

**François Devienne's** music was so highly esteemed that he was nicknamed "the French Mozart." In fact, one of his bassoon concertos was originally attributed to Mozart. He was very successful during his lifetime and composed about 300 works, mainly for wind instruments, including six bassoon sonatas and five bassoon concertos. Unfortunately, his career was cut short when he was committed to an asylum in Charenton, France and died a few months later at only 45. His obituary read, "Devienne was a born musician. There is a Mass which he composed at the age of 10, of such quality that it could readily be performed publicly... Because Devienne practically lived with the pen in his hand, he has composed a multitude of works which, when not always in a great and exalted style, are always agreeable, gracious, tender and never superficial."

Perhaps because Devienne himself was a virtuoso bassoonist and active performer, at one time playing in Opera de Paris, his Duos Concertantes are beautifully written for the instrument and present an equal challenge for both players. This particular piece, the **Duo Concertant No.1, Op. 3**, is a perfect example of Devienne's elegant writing, opening with a charming *allegro* and ending with a lively, spirited *rondo*.

#### Sources

<http://www.allmusic.com/album/johann-friedrich-fasch-oboe-sonatas-mw0001396527>

<http://www.arkivmusic.com/classical/Name/Fran%C3%A7ois-Devienne/Composer/3009-1>

<http://www.baroquemusic.org/bqxfasch.html>

Fletcher, Kristine Klopfenstein. *The Paris Conservatoire and the Contest Solos for Bassoon*. Bloomington: Indiana UP, 1988. Print.

<http://www.metmuseum.org/collection/the-collection-online/search/503219>

"Music Written for Bassoon by Bassoonists: An Overview" by Michael Burns in *The Double Reed*, vol. 24-2, 2001

[http://www.naxos.com/person/Francois\\_Devienne/19714.htm](http://www.naxos.com/person/Francois_Devienne/19714.htm)

[http://www.naxos.com/person/Gabriel\\_Pierne/21178.htm](http://www.naxos.com/person/Gabriel_Pierne/21178.htm)

Orledge R. Charles Koechlin (1867-1950) : his life and works. Chur, Switzerland; New York: Harwood Academic Publishers; 1989.