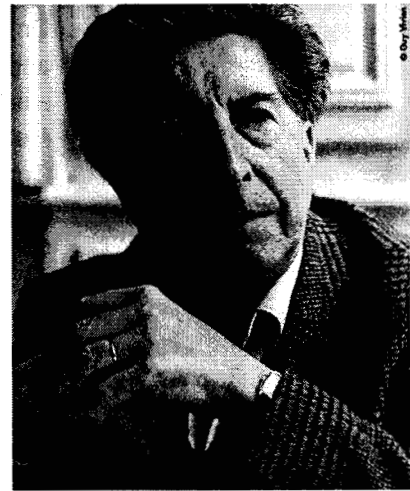


# Program Notes

## Sarabande Et Cortège for Bassoon and Piano

Henri Dutilleux (1916-2013)

At last, a composition from the French Conservatoire has arrived! Studying music his whole life, Dutilleux carried on the legacy of other composers such as Debussy, Ravel and Messiaen. Dutilleux wrote a total of four pieces for the Conservatoire that were meant to be a part of the annual *Concours*, which is the annual concerto competition that are still being performed today. *Sarabande et. Cortège*, was specifically written as a competition piece for the bassoon in 1942. What makes this piece challenging is combination of abandoning tonality and inventive textures. A *Sarabande* is a slow dance in triple meter with emphasis on beats one and three. On the other hand, a *Cortège* is also known as a Death March and is noticeable when harmonies suddenly become dissonant with constant banging of diminished chords in the piano. With the absence of individual movements, the Sarabande section goes right into the Cortège section making the two contrasting sections into one exquisite masterful piece of music.



## Trio for Piano, Oboe and Bassoon

Francis Poulenc (1899-1963)



Growing up in a musical household Poulenc was taught piano by his mother at a very young age. He was exposed to the works of Debussy at the age of eight and forever fell in love with his music. Not only being a successful pianist, Poulenc made his debut as a composer in 1917. This trio was written in 1926 and is one of Poulenc's most notable works because it reflects his true personality. Poulenc was often considered to be light-hearted, yet comical at times and these emotions are expressed together in three well-crafted movements. Isn't it interesting that the title lists piano as the first instrument? What makes the piece so fun is the amount of conversation that occurs in the music between the oboe/bassoon and the piano. It's done in such a way that feels like the texture and color of all three instruments compliment each other that if one part was removed, the piece would feel incomplete.

# Program Notes

## Sonata No. 1 in F Major

Michel Corrette (1709-1795)



Only outliving Mozart by four years, Corrette is most known for his work and performances as an organist in France. Additionally, Corrette was also an advocate for music education, writing numerous instructional methods regarding performance practice for a variety of instruments. Corrette's style of music reflects the norm of most classical music in the Baroque period called, *Hausmusik*, which are concerts that are played in one's house and Corrette commonly held weekly concerts in his own house. This piece is divided into three separate movements: fast, slow and fast, giving a good mix of lively-enthusiastic energy and warm-gentle sounds.

## Colored Stones for Solo Bassoon

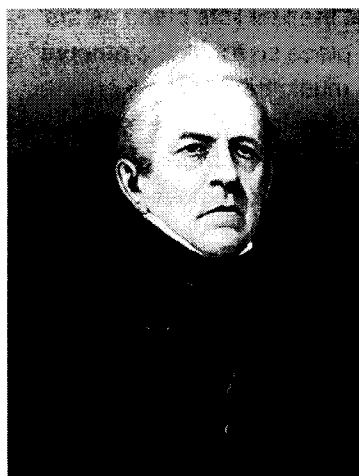
Jenni Brandon (b. 1977)

Colored Stones tells the story of three stones: smoky quartz, lapis lazuli, and tiger's eye. Some cultures and spiritual practices believe these stones have powerful qualities such as the ability to heal, protect, and offer spiritual guidance. The bassoon explores these beautiful stones' unique qualities. Smoky Quartz is a smoky brown stone that transforms and diffuses negative energy. Lapis Lazuli is this deep blue stone that was used by kings and queens in paintings and ceremonial robes as a bringer of peace. Tiger's Eye is a golden brown to deep red stone; very grounding, it can bring luck and ward off evil.



## Concertpiece Op.2

Franz Berwald (1796-1868)



Making his living as a Swedish orthopedic surgeon, Berwald was born into a family with four generations of musicians. Unfortunately, most of his works were not appreciated until the 1840s when Berwald moved to Vienna. This piece was written in 1827 and was originally for bassoon and orchestra. Unlike other bassoon concertos written around this time, this piece features five continuous movements including a theme and two variation movements in the middle; therefore, the piece really brings out the versatility of the bassoon such as utilizing the full range of the instrument. Other elements that bring the piece to life are the constant changes in playing styles. The way the piece is written enables the performer to bring his/her personality into the music allowing for an even bigger contrast between movements. One moment it could sound like a composition written by Mozart and another moment it could sound like a Paganini caprice.