

Program Notes

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Partita in A Minor BWV 1013: J.S. Bach

Johann Sebastian Bach (1685-1750) composed several solo works that have been adapted for the bassoon. The most well-known of these are the collection of solo Cello Suites. Written for a wind instrument, the Partita for solo flute proves challenging on the modern instrument with greater resistance. Original scores indicate that Bach composed this work for the transverse flute.

There are four movements in this suite, each depicting an individual character or affect. Bach also utilizes the compositional technique of alternating between two "voices" within one instrumental line. It is unique of the flute repertoire which includes the collection of six Flute Sonatas.

The compositional date of the Partita is roughly attributed to the 1720's and likely for Pierre Gabriel Buffardin a virtuoso flutist in the Court Orchestra of Dresden.

Prelude et Scherzo: Paul Jeanjean

Paul Jeanjean (1874-1928) was a French composer who is most well-known for his clarinet compositions. He was a successful student at the Paris Conservatory, winning the first prize on the Clarinet. Jeanjean's legacy is his clarinet etudes and works for Saxophone and Bassoon.

This work is a great example of the concours, or test pieces, composed and used at the Paris Conservatory. It was composed in 1911 and used for the bassoon concours. The dedication is to Eugene Bourdeau, the bassoon instructor, and is listed in a bassoon catalog of French concours works under the highest ranking in difficulty.

The structure of the work begins with a short lyrical section followed by an active technical scherzo which is a great representation of the French school.

Up and Away: Alyssa Morris

Up and Away: The Story of a Balloon is a three-movement work written by Kansas State University Oboe faculty, Dr. Alyssa Morris (b.1984). It was commissioned by the Brigham Young University School of Music's Sundance Trio and published by TrevCo Music Publishing.

Each movement in this programmatic work shows the character and emotions of the balloon's story. Morris utilizes the colors and facility of the oboe and bassoon to portray the motion. Listen for musical "quotes" in the movement, *Life on a String*, where each member of the trio takes turns with popular motives from their own repertoire.

From the composer, "It is my hope that the listener will find some of themselves in the Balloon; in the joy, frustration, lightheartedness, loneliness, wisdom and hope."

Quintette in Eb, Op. 16: L.v. Beethoven

Beethoven (1770-1827) composed *Quintette* for winds 1796. The instrumentation is Oboe, Clarinet, Horn, Bassoon and Piano. It was first performed for Prince Schwarzenberg on April 6th, 1797 and then was later published in March of 1801. It is an early work in Beethoven's catalog, and represents the type of writing seen later in his symphonic works. The *Quintette* is commonly associated with Mozart's *Quintette* of the same instrumentation and key, which was composed twelve years earlier in 1784.

Beethoven departs from classical forms with two slow movements in this work. He begins this quintet with a stylized *Grave*. The second movement is an *Allegro ma non troppo* which allows for each instrument to have moments of soloistic playing and virtuosity from the piano. In the third movement, *Andante cantabile*, Beethoven weaves his beautiful theme through the instruments, but waits to give us his beautiful theme in tutti until the end of the movement. The fourth movement, a *Rondo: Allegro ma non troppo*, is a joyful, stately finish that brings our musical journey to a close.