

ABSTRACT

Title of Document: **REPERTOIRE FROM THE GILLET-FOX
 COMPETITION AND ITS IMPORTANCE TO
 THE BASSOON LITERATURE**

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Directed By: Associate Professor Mark Hill, School of Music

The Gillet-Fox International Competition, sponsored by the International Double Reed Society, is one of the most prestigious and renowned international competitions held for double reeds. The first competition was held in Lubbock, Texas, in 1981. Every year more than thirty competitors enter the preliminary round by sending their tapes. Up to five finalists are selected by the competition committee. The final round is judged in a public concert by a distinguished panel of judges from many countries. Former winners and finalists of the competition have enjoyed illustrious careers as world-class artists. Examples include David McGill, principal bassoon of the Chicago Symphony Orchestra, who was a recipient of the 2001 Grammy Award for Best Instrumental Soloist; Ludovic Tissus who serves as second bassoon of the National Opera of Paris. The repertoire is chosen by a committee that ensures the pieces are highly challenging and have the qualities appropriate for an international competition. Each year of the competition the selected works represent a

variety of stylistic genres, musical periods and nationalities, and include at least one major concerto, as well as a contemporary work.

In choosing the works for this performance project, diversity was the aim in selecting works from the competition dating from 1994 to the present. The nationalities of the composers span several countries – Canada, France, USA, Australia, Sweden and Uruguay. Technically and stylistically, each work showcases particular challenges for the performer. Eight contemporary pieces were selected for this project. These pieces include single movements selected by the competition committee from works for bassoon and orchestra. In addition, my repertoire includes one work each from the Renaissance, Baroque, Classical, and Romantic periods. The Renaissance is represented by the first work from of a set of bassoon sonatas by Bertoli. The selected Baroque piece is Bach's Cello Suite No.2. This is the first transcription to be used in the competition. From the Classical period, I selected Sonata KV 292 for bassoon and cello. The edition for bassoon and piano was used here just as it was in the competition. Berwald's Concert Piece is a brilliant example of the technical and sentimental show pieces typical of the Romantic period.

REPERTOIRE FROM THE GILLET-FOX COMPETITION AND ITS
IMPORTANCE TO THE BASSOON LITERATURE

By

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2007

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