

ABSTRACT

Title of Dissertation: AN EXPLORATION INTO THE VALIDITY
AND TREATMENT OF THE BASSOON IN
DUET REPERTOIRE FROM 1960 – 2016

Ronn K Hall, Doctor of Musical Arts, 2017

Dissertation directed by: Professor Robert DiLutis
School of Music

Dominant composers have taken advantage of the bassoon's expansive range, including it in a duet setting within a handful of compositions. Yet despite these wonderful works, demonstrating the bassoon's potential in this repertoire, modern composers and performers alike shy away from including the bassoon in duets. It is my belief that knowledge of this repertoire, along with fearless composers and performers, will incite new passions for the duet repertoire that includes the bassoon and help bring this wonderful music to the concert stage.

This dissertation project explores the validity of the bassoon in duet repertoire and pushes the boundaries of standard conceptions through three thematic recital programs with works written between 1960 and 2016. The composers included are uninhibited by extended techniques, musical style and traditions, or unconventional instrumentation. The first contains duets for bassoon and percussion and electronics, the second for bassoon and winds, and the third for bassoon and strings.

The works performed and discussed in this dissertation are the following:

- Howard J. Buss, *Luminous Horizons for bassoon and harp* (2016)
- John Falcone, *Jabberwocky Jam for solo bassoon and narrator* (2011)
- Alfonso Fuentes, *Mejunje del Fagobón for solo bassoon & solo bongos* (2006)
- Kyle Hovatter, *Mist for bassoon and track* (2011)
- Alan Hovhaness, *Suite for English horn and bassoon* (1968)
- Michael Isaacson, *Duet for bassoon and one maraca* (2008)
- Michael Isaacson, *The Low Down, ten bar blues for bassoon and electric bass* (2011)
- Ann Kearns, *Six Poems of Mary Oliver* (1997)
- Michael Kibbe, *Eclogue, op. 61 for English horn & bassoon* (1981)
- Francisco Mignone, *Music for Two Bassoons, Sonata No. 1* (1961)
- Craig Phillips, *Pastoral & Dance for bassoon & organ* (2006)
- Thomas Priest, *Reminiscent Rains for bassoon & marimba* (2006)
- Robert Rønnes, *Dragon's Teeth* (2003)
- Robert Rønnes, *Kumoi Kudan – Masahito Tanaka in Memoriam* (2003)
- Tadd Russo *At the Zoo – Three Dances for Trumpet and Bassoon* (2007)
- Gerhard Samuel, *Dirge for John Cage for bassoon & Percussion* (1992)
- John Steinmetz, *Fish Phase for two contrabassoons & goldfish* (1975)
- Günther Witschurke, *Zwei Lieder für Sopran und Fagott* (1994)
- Gernot Wolfgang, *3 Short Stories for viola & bassoon* (2001)

AN EXPLORATION INTO THE VALIDITY AND TREATMENT OF THE
BASSOON IN DUET REPERTOIRE FROM 1960 - 2016

by
Ronn K Hall

Dissertation submitted to the Faculty of the Graduate School of the
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Committee:

Professor Robert DiLutis, Chair
Professor Paul C. Gekker
Dr. Anil K. Gupta
Dr. Lee Hinkle
Dr. Michael Votta

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Dedication

For all of my wonderful family: Margie, Jon, and Dana Hall

And those I consider a part of my family: Alix, Katrina, and Robert Weiss.

Acknowledgements

I would like to thank all the individuals involved in the completion of this project. It is a great honor to have been joined by such great performers. In addition to the invaluable assistance from my teachers, Fei Xie and Sue Heineman, I would also like to extend a special thank you to Prof. Robert DiLutis and Dr. Michael Votta for all the guidance they have given me on this project.

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Chapter 1: Introduction

Since the inclusion of the bassoon into the standard family of woodwinds instruments, composers have often taken advantage of its expansive range by pairing it with a variety of musical instruments. The bassoon gained flexibility and soloistic qualities once it became a fully chromatic instrument in the first half of the eighteenth century.¹ However, it was common for composers to still revert to more traditional compositional methods and return the bassoon to its beginnings as a member of the accompanimental basso-continuo line. Some composers like Ludwig van Beethoven and Niccolò Paganini were inspired by the bassoon's potential and chose to write duets for the instrument. Beethoven's duet WoO 27 is for bassoon and clarinet and Paganini wrote three virtuosic duets for bassoon and violin. As wind chamber music became more popular and developed as a genre, first with the Classical harmonie music and later with the renewed interest for the wind quintet in the twentieth century, composers experimented with the various registral and timbral differences of the winds in a chamber setting.² In the theme and variations movement of Carl Nielsen's Wind Quintet, arguably one of the most popular and standard works in the repertoire, the bassoon and horn are given their own variation in a duet of equals. Still other composers, including Richard Strauss and Paul Hindemith, have taken the duo of solo instruments and explored their possibilities in (clarinet and trumpet respectively). Yet despite these wonderful composers' brilliant work in demonstrating the bassoon's potential in this repertoire, modern composers and performers alike shy

¹ William Waterhouse, *The Bassoon* (Kahn & Averill, London, 2003), 7-8.

² Karen R. Moses, "Nielsen, Hindemith and Schoenberg: Foundations of the Twentieth-Century Wind Quintet" (doctoral dissertation), 1-5.

away from including the bassoon in duets. A lack of knowledge of this repertoire has led performers to borrow literature from other instruments and while I do not condemn this standard practice, it should not substitute the original repertoire that exists.

Even in pieces in which the bassoon is included, many composers continue to follow the precedent set by earlier generations and relegate the bassoon to a traditional and stereotypical role as a background voice. This dissertation project explores the validity of the bassoon in duet repertoire and pushes the boundaries of standard conceptions and stereotypes by presenting works of twentieth and twenty-first century composers uninhibited by extended techniques, musical style, ethnomusicological and non-western musical traditions, or unconventional instrumentation. Because works by dominant composers or pieces written for more traditional instrumentation are already commonly accepted, this project will focus on more unusual pieces and demonstrate how modern composers have incorporated the bassoon as an equal member in duet chamber music. Due to the subjective nature of judgment on whether keyboard instruments are primarily accompaniment or an equal duet member, I avoided works that include the piano or other keyboard instruments. The only exception to this is a work for bassoon and pipe organ as such a pairing is unusual for any duet. The scope of this project is also limited to compositions originally written for bassoon, avoiding arrangements and works borrowed from other instruments.

If one is to explore the boundaries of duet repertoire, the term duet must first be defined. There is, in fact, a variety of ways “duet” has been utilized throughout

music. Many definitions, including the *New Harvard Dictionary of Music* and *The New Grove Dictionary of Music and Musicians*, refer to a duet as “any combination of two performers (with or without accompaniment).”³ Others refer to the operatic vocal duet in which two soloists perform with an entire orchestra.⁴ *The New Grove Dictionary* also states the term is occasionally applied to pieces for a single performer which simulate the idea of a real duet such as J.S. Bach’s four Duettos (BWV 802-5) from *Clavierübung*, iii.⁵ Some solo organ works were titled duet, as the performer would mimic multiple instruments with various stops and performing on separate manuals.⁶ If we broaden our view to other compositional styles of chamber music, we can find other examples of discrepancies between the number of performers and the title of the piece. The Baroque trio sonata was often performed by four (or more) performers, as it was common practice for the basso continuo line to be played by two instruments.⁷ If there can be so much variation in number of performers, how can we restrict ourselves to the common stereotype of duets being for two people? With this question in mind, the following definition, which is broader and more inclusive, shall be the basis for the inclusion of compositions in this project: A composition in two parts, in which the musical interest and expression is shared more or less equally by the performers.

³ Michael Tilmouth. "Duet." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 7, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/08263>.

⁴ Wendy Thompson. "duet." *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed March 7, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/opr/t114/e2107>.

⁵ *New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. “duet,” (Ney York: Grove, 2001).

⁶ *Baker’s Dictionary of Music*, s.v. “duet,” (New York: Schirmer Books; London: Prentice Hall International, c1997).

⁷ Milo Wold et. al., *An Outline History of Western Music*, 9th ed. (The McGraw-Hill Companies, Inc., 1998), 81-83.

One of the greatest hindrances to this duet repertoire is the scarcity of information about the available material. Unfortunately, duets that include the bassoon are inherently connected to a downward psychological spiral that perpetuates the negative behavior. With the exception of a few standard pieces, this repertoire is relatively unknown. Because many of these works are obscure, they are not often performed and when genres are not performed very often, composers are less likely to write for them. A lack of new works only contributes to the disproportionate ratio of this repertoire compared to the rest of the works available for the bassoon. A smaller percentage of these works as compared to the wider corpus of chamber music means that performers are less likely to know such works, and the cycle based on aversive stimuli (undesirable effects) and negative reinforcement again begins, making a continuous cycle (Figure 1).⁸

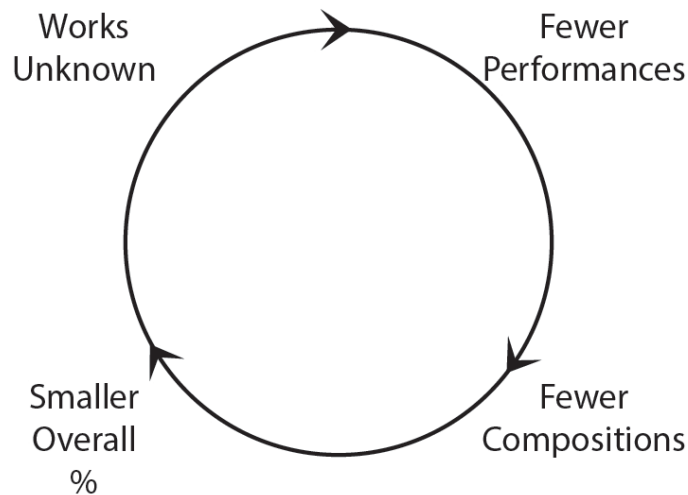


Figure 1

The challenge of finding good repertoire is by no means an insurmountable task, though it requires some effort. Most of the duets including bassoon are not even

⁸ Richard Malott and Joseph Shane, *Principles of Behavior*, 7th ed. (Pearson Education, Inc., 2004), 34-55.

included on standard chamber lists. My next step was exploring the repertoire available so I created a list of duets including bassoon (see Appendix C) by examining publishers' catalogues. After disregarding all major composers and common instrumental pairings to focus on commonly overlooked compositions, a comprehensive subset of the repertoire still remained. Without recordings or commentary, of which most the works had none, we are often left to looking at the written music to judge the quality and appropriateness of each piece for a concert performance. I was left no choice other than to gather all the music I could from the list I created and select what I believe would serve as representations of unique musical expressions for the instrument. I also found it quite encouraging to find a great number of the composers were still living and they were not afraid to experiment with the instrument. With this in mind, I began my research with the most recent compositions and worked backwards through the repertoire. The result is a representative cross-section of the repertoire representing a broad variety of sound production methods; I then performed these pieces on the three recitals associated with this project. With motivation and effort, finding engaging and challenging works for both performer and audience is surely not as impossible as performers tend to believe. I have divided the repertoire performed for this project according to the methods of sound production associated with the instruments accompanying the bassoon. As composers' backgrounds often influence their musical choices and decisions about instrumentation, this project includes a brief background of the composer as it pertains to their work. The score examples are given with permission from the respective publishers.

Chapter 2: Recital 1 – Percussion and Electronics

DECEMBER 8, 2016
GILDENHORN RECITAL HALL
UNIVERSITY OF MARYLAND, COLLEGE PARK

Dirge for John Cage (1992)

Gerhard Samuel
(1924 – 2008)

Jon Clancy, percussion

Duet for bassoon and one maraca (2008)

Michael Isaacson
(b. 1946)

Laurin Friedland, maraca

Reminiscent Rains for bassoon and marimba (2006)

Thomas Priest
(b. 1959)

Jon Clancy, marimba

INTERMISSION

Dragon's Teeth (2003)

Robert Rønnes
(b. 1959)

I. Dragon's Teeth

II. Seascape with Sun and Eagle

III. Constantly Risking Absurdity

Laurin Friedland, timpani

Mist for bassoon and track (2011)

Kyle Hovatter
(b. 1986)

Mejunje del Fagobóngo (2006)

Alfonso Fuentes
(b. 1954)

Jon Clancy, bongos

This recital focused on pairing of the bassoon with various percussion and non-pitched electronics. The works were chosen to demonstrate a wide spectrum of percussion instruments, from the fully chromatic marimba to the extreme minimalism of one maraca. Bassoon and percussion is an unusual pairing, and this collection of works test the extremes of unconventional combinations. The composers represented on this program have accomplished this by exploring and utilizing instruments stereotypically perceived as non-melodic voices that are often given accompanimental roles in ensembles, including but not limited to timpani, maraca, and bass drum. I have also included an example of a work for bassoon and electronics (pre-recorded track) in order to explore the twentieth-century compositional style of using recorded sounds and electronically generated noises to accompany a live performance.⁹ All these works demonstrate a willingness of composers to experiment not just with the bassoon, but with the entire sonic palate provided by the instruments in the group to provide a unique and satisfying musical experience.

Gerhard Samuel, *Dirge for John Cage* (1992)

Gerhard Samuel is not a household name, but he has certainly had a distinguished career in classical music. After immigrating to the United States in 1939 to escape Nazi persecution, Samuel earned music degrees from Yale University and studied with great musicians and pedagogues of his time, including Paul

⁹ Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 3rd ed. (Pearson Education, Inc., 2006), 256.

Hindemith.¹⁰ Samuel went on to be a conductor and director, serving as Director of Orchestral Studies at the Cincinnati College-Conservatory of Music, and conducting many professional ensembles in his tenure as the Associate Conductor for the Los Angeles Philharmonic under Zubin Mehta.¹¹ Samuel used his positions of influence to promote and encourage the composition of contemporary music. He once stated that anything is contemporary when it was written:

Music shouldn't be treated differently from other art forms. We don't read *War and Peace* every year, like we listen to Beethoven symphonies over and over. Before the twentieth century, all music – even Beethoven – was contemporary.¹²

Samuel's composition for bassoon and percussion is a clear demonstration of this passion for new music, and this piece demonstrates that even contemporary art can be relevant to the classical stage.

The *Dirge for John Cage* was written in November of 1992 after the passing of the titular American composer a few months earlier. A dirge is a song of mourning usually reminiscent of a funeral procession and dirges are often characterized by a march-like undertone of a funeral procession.¹³ John Cage was a composer, theorist,

¹⁰ James Chute. "Samuel, Gerhard." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 1, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/24479>.

¹¹ Ibid.

¹² Melinda Bargreen, "Gerhard Samuel conducted orchestras, composed music for PNB," *The Seattle Times*, March 27, 2008, accessed November 29, 2016, <http://www.seattletimes.com/entertainment/gerhard-samuel-conducted-orchestras-composed-music-for-pnb/>.

¹³ Malcolm Boyd. "Dirge." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 29, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/07833>.

and a leading figure of post-war avant-garde music.¹⁴ His passing clearly had a profound effect on individuals in the music world, and Gerhard Samuel demonstrates this in his *Dirge for John Cage* through music that seems almost as if it is progressing through various stages of grief.

The percussionist, primarily assigned to the bass drum, provides a relentlessly steady rhythm over which the sorrowful cries of the bassoon can be heard, centered on a dogged middle C. These figures begin with some consistency of duration sounding at one-and-a-half beats superimposed above the relentless march, but they soon begin to expand and vary in length, register, and interval until the feeling of sorrow morphs into a brief moment of anger. As the intensity and emotion becomes more forceful, so too must the march. Samuel accomplishes this by letting the more somber bass drum be transferred to the clear and articulate timpani. Eventually the bassoon rejoins the march but the sorrowful motive intervals are transformed into the more stable interval of a perfect fourth, letting the sorrow remain but allowing the music to settle into the final stage of acceptance for the composer's grief. Though brief, *Dirge for John Cage* manages to guide the listener and performers through an emotional journey through the stages of grief via a contemporary work for avant-garde instrumentation that transcends these labels to comment on a current event.

Michael Isaacson, *Duet for bassoon and one maraca* (2008)

After receiving his musical training in music education, keyboard, and composition, American composer Michael Isaacson moved to Los Angeles to pursue a career in music for the media. Isaacson wrote and arranged music for a variety of

¹⁴ David W. Patterson, *John Cage: Music, Philosophy, and Intention, 1933-1950*, (New York: Routledge Publishing, Inc., 2002), 2-5.

shows including the *Bob Hope Show*, *Hawaii Five-O*, and John Williams and the Boston Pops with Joan Baez.¹⁵ His career gave him exposure to a wide array of musical styles, which were then incorporated into his own compositions. Isaacson is also the founding director of the Israel Pops Orchestra and the Jewish Theological Seminary has honored Isaacson as one of the ten most influential composers of Jewish music.¹⁶ It is not surprising that composers write for the community of musicians and family who surround them; this *Duet for bassoon and one maraca* is a wonderful example of this relationship between a musician and his community.

Michael Isaacson dedicated this 2008 work “for all my treasured friends who play with only one maraca.”¹⁷ Clearly, the work was written with particular individuals in mind. Though we may never know who they are, the music in this piece contains strong personalities of what can only be assumed to be a very playful collection of friends. The solo maraca introduction establishes a rhythmic center while simultaneously confusing the listener as to where the primary beats are located. Isaacson accentuates variations in rhythm to establish the mood for the entire work. This playful uncertainty is continued with the entrance of the bassoon in a free-flowing melody that is in contrast to the preceding material. The bassoon soon conforms to the rhythm and begins to dance around and pulse with the maraca. Eventually the maraca’s accentuated structure breaks down completely into a swirling sustained note, leaving the bassoon to develop the rhythmic material alone. Just as the bassoon begins to destabilize, the maraca reenters and the duo ground each other into rhythmic cohesion. The climax of the work builds on a jumbled sequence of

¹⁵ Michael Isaacson, *Duet for bassoon and one maraca* (Trevco Varner Music, 2008).

¹⁶ Ibid.

¹⁷ Ibid.

previously stated material and is best described as a brief measure of rhythmic and intervallic chaos (m. 77) based on various levels of small dissonant intervals. The maraca is left to conclude the work alone (Fig. 2), having been broken from its previous stability. The naturally articulate instrument dissolves back into silence with a repeat of the ambiguous swirling figure, but not without having the final word in a mocking way.

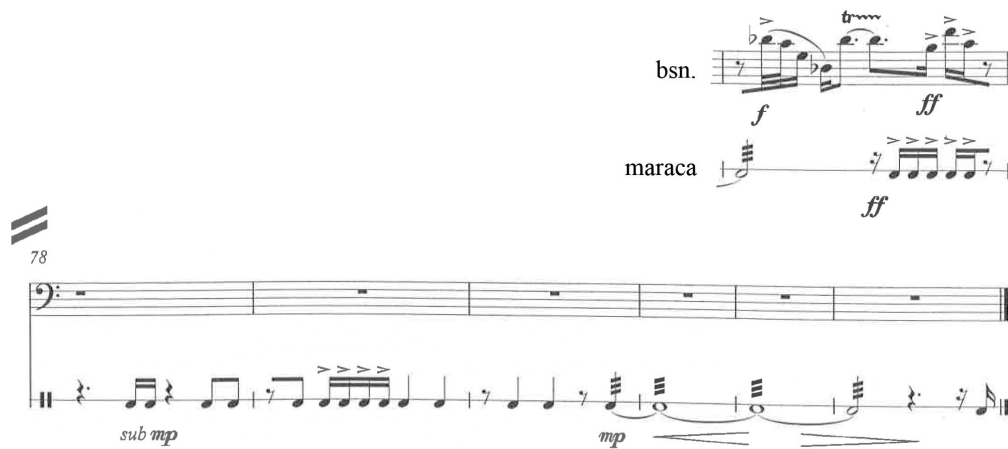


Figure 2: *Duet for bassoon and one maraca*, mm. 77-83

This work explores the idea of minimalism, a movement that began in the 1960s, and explores a subject by eliminating its non-essential features.¹⁸ This has been interpreted more commonly in music by focusing on the process, which led to repetition of minimal material to maximize the hypnotic effect.¹⁹ This is a common technique in the music of composers like Philip Glass, Steve Reich, and John Adams. Isaacson chooses to explore minimalism by maximizing his compositional constraints to an instrument with very few sounds (if only a couple). Psychological studies have shown that constraints on a project can actually make an individual more creative, a

¹⁸ Davies, Lucy. "minimalism." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed November 30, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/opr/t114/e4427>.

¹⁹ Ibid.

model that has since been applied to a variety of fields.²⁰ Isaacson is forced to creatively balance a timbrally-limited maraca with the fully chromatic and melodic bassoon. While this duet can therefore be challenging for the two performers to explore musically, it does provide the opportunity for some unique interplay between the parts that captures the listeners with more than just the intrigue of an unusual pairing.

Thomas Priest, *Reminiscent Rains for bassoon and marimba* (2006)

Thomas Priest is currently the Director of Music Education and Department Chair at Weber State University in Utah. He received his Bachelor in Music Education from the University of Colorado-Boulder and his Doctorate in Education with an emphasis in music from the University of Illinois-Champaign. Before delving into the field of music education, Priest served as principal bassoonist of the Jerusalem Symphony Orchestra and co-principal bassoonist with the Santiago Philharmonic.

Unfortunately, the year leading up to the summer of 2005 was particularly sorrowful for Priest and filled with many personal frustrations.²¹ It happened to rain almost every day during the spring and summer of 2005, producing record rainfall totals in Weber County, Utah. According to Priest, his frustration only compounded as he had received a new bicycle in February for his birthday and was not able to ride it that entire season.²² He stated, “being stuck indoors and hearing the constant

²⁰ Philip N. Johnson-Laird, “Freedom and constraint on creativity – Mental models and Reasoning lab,” in *The Nature of Creativity: Contemporary Psychological Perspectives*, (Cambridge: Cambridge University Press, 1988), 202-18.

²¹ Thomas Priest, e-mail communication with composer.

²² Ibid.

rainfall seemed to complete the embodiment of my sorrow.”²³ Priest is a bassoonist and he chose to express this period of reflection in music, efforts which resulted in *Reminiscent Rains for bassoon and marimba*.

The opening section of the work (mm. 1-38) embodies the rain and sorrow of this time in the composer’s life. A lovely yet reflective rolled chord progression in the marimba represents the rain, and the bassoon enters in a weeping state, as one would expect under the circumstances of personal frustration. The instruments embody two distinct characters that are inevitably tied to one another. A brief moment of forward motion in mm. 14-17 is designed to represent an attempt to escape that sorrow, but it fails and instead returns to the opening material. The second attempt at forward motion, which occurs at m. 30, finally moves the music to a different location with the meter change in m. 39; this passage is emotionally not much better than the first but at least it is different. The middle section of the work is a set of variations in which the composer, represented by the bassoon, explores the aspects of his sorrow, always retaining a sense of sadness in the melancholy-sounding key of Bb minor. It remains unfortunate—but not unexpected—that the bassoon gets pulled back into the opening motive that represents depression in m. 107 as the cycle of frustration continues. However, there is a glimmer of hope; as Priest put it, “just like life or a rainy day, sometimes things change in an instant. The clouds disperse, sun comes out, and a new day begins.”²⁴ The music next transforms into a cheerfully optimistic dance, which he marks “Joyfully” and passes between the two performers. Priest even inverts the sorrowful theme, truly planting this finale on the happier side of life. The

²³ Ibid.

²⁴ Ibid.

theme then transforms into the parallel major at m. 137 and the piece ends in a very happy and almost cathartic uplifting manner.

Reminiscent Rains is a wonderful example of a composer creating a piece for his own sake. People often believe that music is inherently for the audience and many times, music is judged on how successfully the work was in serving the listener.²⁵ However, the performer and composer are also important entities in this situation. In the case of this piece, the performer embodies the composer, allowing the piece to be accepted as a remarkable manner for the composer to come to terms with his circumstances and surroundings. I argue that Priest believes this reflection allows him to alter his circumstances for the better, by allowing him to express that which cannot be expressed in words.

Robert Rønnes, *Dragon's Teeth* (2003)

Robert Rønnes is a Norwegian bassoonist who received his training from the Norwegian State Academy of Music and studied with Roger Birstingl at the Geneva Conservatory, Gwydion Brooke in London, and Valeri Popov in Moscow.²⁶ It is no surprise that his compositional styles encompass an international array of ideals. In addition to an accomplished performing career, Rønnes is also an ardent advocate of Norwegian contemporary music and has been awarded the Government Grants and Guarantee Income for Artists (Norway) to support his research in restoring and performing Norwegian bassoon music.²⁷

²⁵ Marcos Hugo Vives, "Guidelines to Reaching an Audience: A Study of the Exteramusical Aspects of Music Performance" (doctoral dissertation), 2-5.

²⁶ Robert Rønnes, *Dragon's Teeth*, (Robert Rønnes, 2003).

²⁷ Ibid.

Dragon's Teeth is inspired by three poems by Lawrence Ferlinghetti written in 2003. Ferlinghetti is an American poet, painter, and self-described “liberal activist.”²⁸ He served in World War II as a navigator on a troop ship and had the experience of visiting Nagasaki only six weeks after the atomic bomb fell. The devastation Ferlinghetti witnessed became a profound and commanding influence in many of his writings including the poems that inspired Robert Rønnes. The bombastic and militaristic idioms associated with the timpani make it a natural format for the topic of war, despite it being unusually paired with the bassoon.²⁹

The first movement entitled *Dragon's Teeth*, from which the work derives its name, takes the listener through a wild ride. The extremely rhythmic timpani provide a repeating baseline that is in varying hemiola (a rhythmic pattern of syncopation) with the meter of the movement.³⁰ The bassoon line, marked “*Intenso*,” begins with an equally convoluted musical line filled with smaller hemiolas and complex rhythms. All of this creates an almost improvisational chaos over the constant “bombardment” portrayed in the original poem (Fig. 9). Even though the timpani figure changes in the middle of the first section in this binary form movement, it remains relentless and persistent to the listener's ear. Eventually the two opposing lines meet in battle sharing near-identical rhythms, each performer vying for superiority as the movement ends in complete uncertainty, through unison pitch and rhythm, as to the victor of the battle.

²⁸ “A Brief Biography of Lawrence Ferlinghetti,” City Lights Publishing, assessed December 1, 2016, <http://www.citylights.com/ferlinghetti/>

²⁹ John H. Beck, *Encyclopedia of Percussion*, 2nd ed., s.v. “timpani” (New York: Routledge, 2007).

³⁰ Julian Rushton. “Hemiola.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 20, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/12768>.

The second movement *Seascape with Sun and Eagle* is a through-composed slow movement set in the aftermath of the Dragon's Teeth battle. The eagle, represented by the bassoon, soars as a spectator over the remnants and episodes of the world below. The atmosphere, with the bassoon's flight-like figures, may be far more settled and fluid than the previous material but there remains an uneasiness communicated by the relentless timpani melody which has returned to the steady repetition of a ground bass, a thematic motif which is constantly repeated.³¹ Rønnes settles the movement into a wide-open F major triad as if to portray a glimmer of hope, only to lead to the third and final movement, which lives up to its name of *Constantly Risking Absurdity*.

This final movement twists this ground-bass idea into the acrobatics of the artist mentioned in Ferlinghetti's poetry. Rønnes changes mixed meter in almost every measure while the bassoonist, now representing an artist character, performs feats of agility and embellishments (Fig. 3 – 8) around the timpani's relentless motive. A middle developmental section increases the chaos and danger of the high-flying act until the work is taken over by the technically challenging timpani cadenza solo, as if the bassoonist has become lost in the chaos. Eventually the bassoon returns and proceeds to dance around the timpani again in an endless balancing act that slowly drifts into silence.

³¹ Richard Hudson. "Ground." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed December 1, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/11840>.

GROUND BASS MOTIVES

Figure 3: *Dragon's Teeth*, mm. 1-2

Figure 4: *Dragon's Teeth*, mm. 9-10

Figure 5: *Seascape with Sun and Eagle*, mm. 1-2

"The flying eagle"

Bsn.

Timp. (5drms)

mf

mp

Figure 6: *Seascape with Sun and Eagle*, mm. 29-34

♩ = 72 Elegant

Bassoon

Very hard felth sticks

4Timpani G-C-Fsharp-A

f

Figure 7: *Constantly Risking Absurdity*, mm. 1-6

♩ = 66

Bsn.

Soft Sticks

4Timp.

pp

Vibrate secco Simile

Figure 8: *Constantly Risking Absurdity*, mm. 57-58

It is my belief the Robert Rønnes chose to set this group of poems by Ferlinghetti as a commentary on the struggle of the artist within society and against himself. The simple forms and startling contrast of instrumental timbres provide a unique transparency in a complex and often convoluted narrative. *Dragon's Teeth* for

bassoon and timpani is a wonderful addition to the bassoon's duet repertoire and a great example of the composer's interpretation of literature through music.

Ferlinghetti Poetry for *Dragon's Teeth*

Dragon's Teeth

A headless man was running
down the street
He was carrying his head
in his hands
A woman ran after him
She had his heart
in her hands
The bombs kept falling
sowing hate
And they kept running
down the streets
Not the same two people
but thousands of others & brothers
All running
from the bombs that kept falling
sowing pure hate

For every bomb that dropped
up sprang a thousand Bin Ladens
A thousand new terrorists

Like dragon's teeth sown
From which soldiers sprang up
Each waving a different flag

As the smart bombs sowing hate
Kept falling and falling and falling

Seascape With Sun and Eagle

Freer
than most birds
an eagle flies up
over San Francisco
freer than most places
soars high up
floats and glides high up
in the still
open spaces

flown from the mountains
floated down
far over ocean
where the sunset has begun
a mirror of itself

He sails high over
turning and turning
where seaplanes might turn
where warplanes might burn

He wheels about burning
in the red sun
climbs and glides
and doubles back upon himself
now over ocean
now over land
high over pinwheels stuck in sand
where a rollercoaster used to stand

Constantly Risking Absurdity

Constantly risking absurdity
and death
whenever he performs
above the heads
of his audience
the poet like an acrobat
climbs on rime
to a high wire of his own making
and balancing on eyebeams
above a sea of faces
paces his way
to the other side of the day
performing entrechats
and sleight-of-foot tricks
and other high theatrics
and all without mistaking
any thing
for what it may not be
For he's the super realist
who must perforce perceive
taut truth
before the taking of each stance or step
in his supposed advance
toward that still higher perch
where Beauty stands and waits
with gravity
to start her death-defying leap
And he
a little charleychaplin man
who may or may not catch
her fair eternal form
spreadeagled in the empty air

--- Lawrence Ferlinghetti © 2003, City Light Publishing

Figure 9: Ferlinghetti Poetry

Kyle Hovatter, *Mist for bassoon and track* (2011)

At thirty years old, Kyle Hovatter is a relatively young composer, but his compositions certainly convey the wisdom of a musician much older. Hovatter is currently an active musician in San Francisco and is also a member of the International Orange Chorale. He is the organist at Zion Lutheran Church in San Francisco and teaches piano when he is not composing.³² The use of electronics is a concept begun in the early twentieth century and one of that century's greatest developments in musical timbre.³³ It is quite common for composers to write for a specific performer or ensembles and *Mist* falls into this category. *Mist* was written for and premiered by bassoonist Paula Brusky.³⁴

Hovatter grew up in a rural area before moving to San Francisco where he was immediately confronted by all the sounds of the hustle and bustle of the big city. He wrote *Mist* in part as a way of incorporating his new surroundings into his own life, helping him to “make peace with the crass sounds one hears in San Francisco.”³⁵ He sat, looked, and listened outside his new apartment window and began observing the seemingly-unrelated sounds fade and pan through one another, stating that, “all he hears seem to create their own counterpoint.”³⁶ He samples and incorporates the sounds of street traffic, foghorns, rain, emergency sirens, pedestrians, freight ships, and much more into an all-encompassing track to be played with the live bassoon. Hovatter does not limit himself to samplings of the real world outside his window; he also incorporates the electronic technique of digital synthesis to create purely

³² Kyle Hovatter, *Mist* (New York: Imagine Music Publishing, 2013).

³³ Kostka, *Materials and Techniques of Twentieth-century Music*, 245-246.

³⁴ Hovatter, *Mist*.

³⁵ Kyle Hovatter, e-mail communication with composer.

³⁶ Ibid.

computer-generated noises representing inner turmoil and chaos on an emotional level.

Despite the slow rain drip opening, the noises eventually become overwhelming and chaotic. Not one specific sound is in focus through the mist, but each is given a chance to “condense into accord” by the end of the one-movement work.³⁷ Not only does Havatter explore the sounds of his surroundings, he explores the timbral possibilities of the bassoon by employing multiple extended techniques. These include flutter-tonging (extremely rapid “fluttering” articulation) and multiphonics (production of multiple pitches simultaneously), techniques which Hovatter uses to mimic the sounds of the outside world. For example, the bassoon uses a multiphonic to mimic a boat’s foghorn, the real sound of which eventually overwhelms the bassoon’s attempt to incorporate itself.

Hovatter intended the sound track and the bassoon to be equals in this duet, the term chosen by the composer to describe this work.³⁸ Each sound on the track was chosen and occurs precisely when the composer prescribes. Performers generally must interpret what is seen (visual notation and text) and perform what is only believed to be the intensions of the composer. In the case of the track, we get Hovatter’s literal and original intension. Each performance of this piece includes variations that stem from the individual bassoonist’s interpretation but in a way, the bassoonist and the composer work together to tell the story. The experimentation on both sides of the duet reflect each other very well, strengthening Hovatter’s intention of equalizing the bassoon and electronic track. The overpowering and emergence of

³⁷ Hovatter, *Mist*.

³⁸ Idib.

the bassoon mixing with the track presents an aural depiction of the composer's struggle with adjusting to his new surroundings. The use of electronic sound in this composition provides a unique opportunity for almost boundless exploration with any instrument and I am glad to include the bassoon among the successful collaborations.

Alfonso Fuentes, *Mejunje del Fagobón* (2006)

Alfonso Fuentes is a renowned Puerto Rican composer, pianist, and “Puerto Rican Improviser.”³⁹ He studied at the Conservatory of Music of Puerto Rico as well as the New England Conservatory in Boston, Massachusetts. Fuentes has composed and performed with professional organizations around the globe, founded and serves as the artistic director of the Puerto Rican Music Creation Congress, and holds a professorship in composition at the Puerto Rican Conservatory of Music. His works have even been nominated for a Latin Grammy for best Classical Work of the Year.⁴⁰ His music is a clear reflection of the nationalistic pride he has for his country and the music that is produced by its musicians.

At face value, the combination of bassoon and bongos may seem comical. However, the bongos are a typical instrument in and provide the driving pulse for Latin percussion section.⁴¹ Fuentes writes a serious, complex, and challenging work that explores the extremes of expression of both instruments. *Mejunje del Fagobón* literally translates to the “concoction” or “mixture of the Fagobón,” a fictional word combining the bongo and *faggot*—the German for bassoon. The work combines complex twentieth-century rhythms with traditional Latin beats within the

³⁹ Alfonso Fuentes, *Mejunje del Fagobón* (Trevco Varner Music Publishing, 2006).

⁴⁰ Ibid.

⁴¹ John H. Beck, *Encyclopedia of Percussion*, 2nd ed., (New York: Routledge, 2007), 252-3.

complicated interplay between the bongos and bassoon. An example of this interplay and Latin rhythm can be found in the section from mm. 119-27 (Fig. 10).

bsn

bongos

De nuevo Lento, poco libre
J = ca.52

121

123

Poquito menos J = ca.48

124

125

Alt.

Ord.

cresc.

Figure 10: *Mejunje del Fagobongo*, mm. 119-27

The various sounds and rapid intervals fly by at a high rate of speed. Fuentes is able to explore a wide array of emotion in this work and guides the audience through a seemingly improvised expression of the performer's innermost feelings. This method of interaction is not dissimilar to improvised scat jazz singers conveying expression

through nonsensical syllables. This peculiar form of dialogue develops between the performers to convey everything from high drama to playful mocking between friends.

The work begins with a solemn solo introduction by the bassoon that is abruptly altered when the bongos enter, the pace quickens, and they begin to influence each other towards a point of total chaos. A cacophony of rhythm and counterpoint ensues, leaving the performers emotionally drained by the final and strained notes of this exhilarating and unconventional duo.

The challenges of this work lay in the stylistic concerns, as it calls for the performers to mimic classical, jazz, and Latin idioms, but also push the performers' technique. For the bassoon, Fuentes presents highly intricate rhythms and intervallic patterns that test the musicianship of even the most skilled performers. He also asks the bassoon to utilize the extreme upper register with multiple iterations of the high F (F5) (one example seen in Fig. 11), a note above the famous high orchestral bassoons solos of Stravinsky's *Rite of Spring* opening or Ravel's *Piano Concerto*.

182

bsn

bongos

Alt.

ord.

tr

ff agresivo

pp

pp (possible)

Figure 11: *Mejunje del Fagobongo*, mm. 182-85

The bongo part is equally complicated. In order to achieve a wide array of musical characters in the piece, Fuentes is very specific about the type of sounds that should be produced and when the performers should use them. The beginning of the score

has a lengthy set of instructions that includes explanations of the notation. Just a few of these instructions are given in Figure 12 as examples.

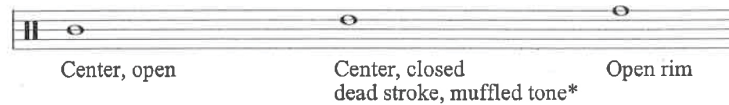
Tremolos – independent roll.



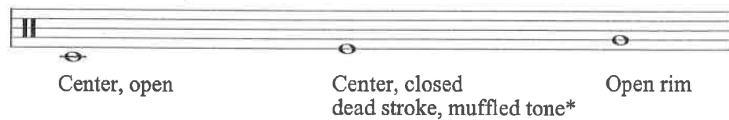
Tremolos are to be fast in general. However, the performer may adjust the speeds in accordance with the feeling suggested by the piece. See measures 49, 166, 168, 174, 180.

Notes Distribution

High Drum



Low Drum



* Note – Center Open as well as Center Closed should be played in the space between the center and the rim.

Figure 12: *Mejunje del Fagobón*, performance notes

The complexity of the music makes the individual parts complicated to learn and combining the parts into a musical statement is challenging. *Mejunje del Fagobón* is a remarkable and virtuosic work that flourishes with the fearless creativity of a remarkable exceptional pairing.

Chapter 3: Recital 2 – Winds

FEBRUARY 13, 2017
MEMORIAL CHAPEL
UNIVERSITY OF MARYLAND, COLLEGE PARK

Pastoral & Dance for bassoon and organ (2006) Craig Phillips
(b. 1961)

Theodore Guerrant, organ

Sonata No. 1 for two bassoons (1961) Francisco Mignone
(1897 – 1986)

I. Allegro

II. Modinha

III. Rondo – Chorinho

Sam Fraser, bassoon

Zwei Lieder für Sopran und Fagott, op 101 (1994) Günther Witschurke
(b. 1937)
nach koreanischen Texten in
Nachdichtungen von Ernst Schwarz text by Tschong Jak Jong
I. Dauerregen (“Endless Rain”)

Lori Sen, soprano

Six Poems of Mary Oliver for soprano and bassoon (1997) Ann Kearns
(1939 – 2016)

IV. Blossom

III. The Summer Day

Lori Sen, soprano

INTERMISSION

<p>Jabberwocky Jam for solo bassoon and narrator (2011) A funky bassoon accompaniment to Lewis Carroll's poem Mark Wanich, baritone</p>	<p>John Falcone (b. 1962) text by Lewis Carroll</p>
<p>At the Zoo – three dances for trumpet and bassoon (2007) I. The Giraffe Race II. The Albino Gorilla III. The Order Squamata Ben Lostocco, trumpet</p>	<p>Tadd Russo (b. 1976)</p>
<p>Suite for English horn and bassoon (1968) I. Adagio espressivo II. Allegro grazioso III. Andante espressivo Michael Homme, English horn</p>	<p>Alan Hovhaness (1911 – 2000)</p>
<p>Eclogue, op. 61 for English horn and bassoon (1981) Michael Homme, English horn</p>	<p>Michael Kibbe (b. 1945)</p>
<p>Fish Phase for two contrabassoons & goldfish (1975) Nicholas Cohen, contrabassoon</p>	<p>John Steinmetz (b. 1951)</p>

Composers often group similar instruments to create a homogeneous sound within the instrumental families; examples of these pairings are the string quartet and the relatively common jazz combo of the saxophone quartet. This recital explores the world of instruments that utilize air to create their sound. The program includes both uniform combinations with fellow double reed instruments, including bassoon, English horn, and contrabassoon, and some completely unconventional works for voice, narration, and pipe organ. Though two bassoons performing together may not seem unusual as it is the common number of bassoons in the symphony orchestra, but the isolated bassoon duo is often stereotyped as obscure or comedic satire but perhaps it's very grouping with these other works of "air" will provide a new context for interpretation. I explore the appearance of the contrabassoon in a duet setting in John Steinmetz's work *Fish Phase*. As the primary alternative instrument for bassoonists to play, the contrabassoon is utilized in larger ensembles but is often neglected in chamber settings. The composers whose works are featured on this program have all taken advantage of the bassoon's natural ability to perform a wide array colors, techniques, and styles.

Craig Phillips, *Pastoral & Dance for bassoon and organ* (2006)

Craig Phillips is a critically-acclaimed American organist and composer and received his DMA in organ performance from the Eastman School of Music.⁴² Oddly, Phillips never had any official training in composition; his early studies sparked an interest in writing music and he continued to compose in whatever free time he had

⁴² David Heller, "Craig Phillips," *The American Organist*, March 2012, 28-29.

during his performance studies in organ.⁴³ The lack of compositional study has actually benefited Phillips's writing style, allowing all styles and genres to affect his writing equally and without external influences. As such, Phillips's work is often described as eclectic. He went on to a very successful professional performing career, and has performed as a soloist with major orchestras. While the majority of his output is for organ or choir in a religious setting, Phillips occasionally branches out to more secular combinations. Two of these works are his *Concerto for bassoon and strings* and the *Pastoral & Dance for bassoon and organ*.

The organ is a keyboard instrument that relies on air for its sound production, and very little subtlety in sound production can be transferred from the performer to the instrument. To resolve this issue and give the instrument more flexibility, organ builders have developed various stops, or sets of pipes of a similar tone, from which the artist can choose from to develop the registration for the performance.⁴⁴ Many organs include a bassoon stop that consists of a series of conical bore tubes that mimic the inner air column of the bassoon. As such, the bassoon itself can be a natural blend with the organ. However, Phillips chose the bassoon as a separate entity to exemplify the instrument's woodwind qualities, such as vibrato and sustained dynamic changes, timbral elements that cannot be captured by the organ.

Phillips was highly influenced by "beautiful countryside and religious minimalism" for many of his composition.⁴⁵ His music contains an undeniable lyric quality and is harmonically innovative while remaining quite tonal. *Pastoral & Dance* was written for and premiered by California based bassoonist Bill Wood, with whom

⁴³ David Kelley, "A Conversation with Composer Craig Phillips," *The Diapason*, June, 2009, 19-21.

⁴⁴ Jack C. Goode, *Pipe Organ Registration*, (New York: Abingdon Press, 1964), 18-19.

⁴⁵ Kelley, "A Conversation with Composer Craig Phillips," 20.

Phillips worked closely with to ensure the combination of the bassoon and organ parts were constructed in such a way to facilitating the natural motions for the musician's fingers (and feet).⁴⁶ The opening pastoral truly lives up to its name with its flowing depictions of nature. Phillips gives us a light playful melody over drone-like harmony, allowing the audience to dwell in the simplicity of the scene he wants the music to represent (Fig. 13).



Figure 13: *Pastoral*, mm. 1-4

These drones lend themselves very well to the strengths of the organ. The rest of the movement playfully jumps between 3/4 and 6/8 meter while maintaining a steady pulse. The movement ends with a loving, calm F major chord that leaves the listeners in a happy state for the following Dance. In this section, the bassoon and organ become equal dance partners who freely wind their way around one another. The themes are harmonically unstable as the pair moves through various keys, slowly but constantly building energy. Each instrument mimics qualities and motives of the other, such as the bassoon's opening run in the primary theme imitating the organ part (Fig. 14).

⁴⁶ Craig Phillips, *Pastoral & Dance for bassoon and organ* (Selah Publishing Co., 2006).



Figure 14: *Dance*, mm. 43-44

After a climactic upper-register flurry of notes in the bassoon, the main theme returns for one final statement and a happy and stable D major chord finale harkening back to the similar ending of the Pastoral. This work never loses its uplifting quality and is a lovely addition to the bassoon repertoire.

Francisco Mignone, Sonata no. 1 for two bassoons (1961)

One cannot talk about Latin music on the bassoon without mentioning Francisco Mignone. Mignone was a Brazilian composer and conductor with an education in flute and piano. In 1933 he moved to Rio de Janeiro where he was appointed official conductor and teacher at the Escola Nacional de Música (National Music School).⁴⁷ His compositional output was quite plentiful, and includes over 30 works alone that prominently feature the bassoon. His career as a composer can be broken into three stylistic periods:

⁴⁷ David Percy Appleby, "A Study of selected compositions by contemporary Brazilian Composers," Order No. 0019457, Indiana University, 1956, accessed January 23, 2017, <https://search.proquest.com/docview/301935298?accountid=14696>.

First (1917-1928): reflects the high romantic style that he grew up in and included his musical training.

Second (1929-early 1960's): musical style demonstrates Mignone's strong attraction to the ideals of musical nationalism drawing heavily on all manner of Brazilian folk and popular traditions.

Third (late 1950's-1986): works from this period demonstrate a branching away from nationalism and exploring an eclectic nature that is difficult to group into any particular style. The music features polytonality, tone clusters, atonality, and serialism.⁴⁸

Mignone's oeuvre includes two sonatas for two bassoons. The first was written in 1961 during the height of his nationalistic period, and he composed the second only four years later in 1965; this work demonstrates a dramatic change in his compositional style to include atonality.⁴⁹ I chose to include Sonata No. 1 in this project because of its clear depiction of Mignone's love for the festive nature of the Brazilian people and the virtuosic experimentation in the music. Though there are distinct register domains for each bassoon, bassoon one generally being higher than bassoon two, Mignone does not maintain any hierarchical province to any particular part. Both bassoons have equally technical challenges in this piece and trade positions in stating the melody and countermelody, and serving as the accompaniment. This duet also challenges the hackneyed image of the bassoon duet used for satirical parody. Though the work is very lighthearted, its musicality is genuine.

Sonata No. 1 was written in part for Brazilian bassoonist Noël Devos, a frequent dedication for Mignone's bassoon works.⁵⁰ At the heart of the piece lays two friends that playfully joke around with one another. The first movement presents clear

⁴⁸ Ibid., 58-62.

⁴⁹ Francisco Mignone, *Catálogo de Obras* (Fevereiro, 1978).

⁵⁰ Francisco Mignone, *Music for Two Bassoons* (LRQ Publishing, 2014).

themes that pass between the parts, a style retained from Mignone's Romantic training in composition. Each theme starts simply and builds rhythmically and harmonically to a level of increased chaos, before ultimately diminishing back to an extreme simplicity, leading to the next section. The movement as a whole follows this same pattern, building to a disheveled flurry of music that abruptly shifts to a relaxed and calming homophonic statement of thematic material. The movement finishes with a harmonically stable coda based on the primary material and emphasizes the joyful nature of the two bassoon friends.

The second movement is titled *Modinha*, referencing a light and sentimental Portuguese love song, popular in Brazil during the eighteenth and nineteenth centuries.⁵¹ The movement is in a basic ternary form fitting the lyrical song-like quality of the music. It is filled with beautiful flowing melodies intertwined with passionate harmony demonstrating the vocal-like qualities of the bassoon. The blend of the theme with a Brazilian waltz, a common trend in Mignone's music, in the middle section of the movement underscores the nationalistic character of the work. The romantic and passionate movement is quite fitting for the *Modinha*.

The love displayed in the *Modinha* is quickly left behind in the third and final movement entitled *Chorinho*. This very fast and upbeat movement refers to an instrumental Brazilian popular music genre that originated in Rio de Janeiro.⁵² By including this reference, Mignone again demonstrates his love for the culture of his country. Both bassoons virtuosically samba around each other to overly dramatized

⁵¹ *The Oxford Companion to Music*. Oxford Music Online. s.v "modinha," Oxford University Press, accessed January 25, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/opr/t114/e4475>.

⁵² T. Livingston-Isenhour and T.G.C. Garcia, *Choro: A Social History of a Brazilian Popular Music* (Bloomington, Indiana: Indiana University Press, 2005), 30.

cadences. The second section provides the clearest examples of the influence of popular dance music influence with an almost constant percussion-like accompanimental figure (Fig. 15).

The figure displays musical notation for two systems. The first system, labeled 'bsn 2' and 'bsn 1', features a tempo marking 'poco meno (♩ = 84)' and a dynamic marking 'p'. The second system, labeled 'f molto cantato', includes a dynamic marking 'sf' and a section marked 'E'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 15: Sonata No. 1, mvt. 3 mm. 41-57

A brief overly extravagant slow section eventually gives way to a raucous finale that features blazingly fast scales, the most uncontrolled form of the theme, and a cadential figure of constant major and minor second intervals (Fig. 16).

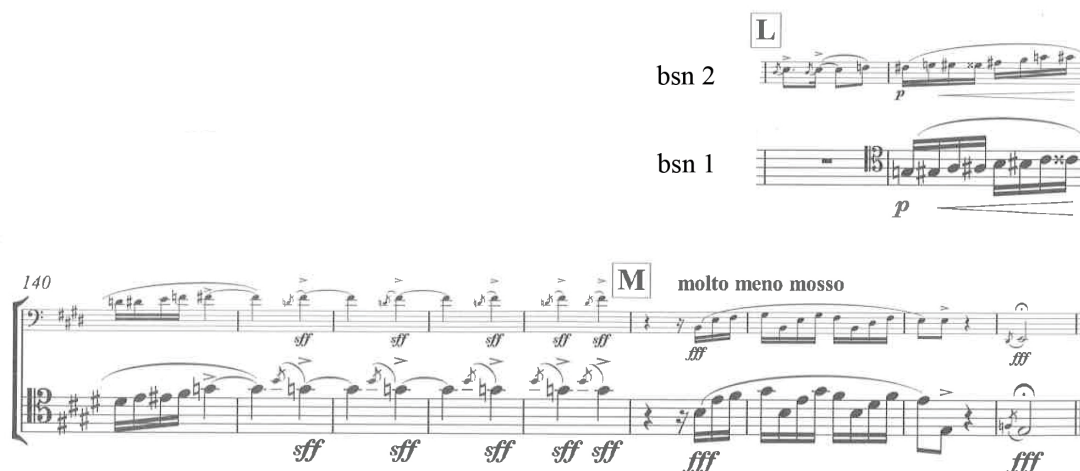


Figure 16: *Sonata No. 1*, mvt. 3 mm. 138-148

In keeping with the fun nature of the work, Mignone ends the piece with a slower definitive statement of the theme (Fig. 16 above, rehearsal M) intended to serve as a definitive indication that the work has ended. The *Sonata No. 1* for two bassoons is filled with jollity and the many positive ways two people can interact with one another.

Günther Witschurke, *Zwei Lieder für Sopran und Fagott*, op. 101 (1994)

This piece features a bizarre combination of instruments, and extends this theme of dichotomy through its representation of an amalgamation of many nationalities. Günther Witschurke is a German born musician and composer who lived through Europe, and this work illustrates his cosmopolitan lifestyle in a German *Lied* (“song”) with Asian folk overtones, which is based on Korean text. *Zwei Lieder für Sopran und Fagott*, op. 101 is composed for the bassoon and voice, which may only perform one note at a time; despite this limitation, this work is surprising in its dramatic expression and ability to inspire the imagination.

The first of the two songs entitled *Dauerregen* (Endless Rain), demonstrates how such an eclectic combination of instruments, style, and genre can yield a work with incredible artistic merit. *Dauerregen* is a modern yet extremely fluid work that vividly depicts the endless rainstorm described by the narrator in the original poem by Tschong Jak Jong. The text describes an individual, interpreted as female by Witchurke, describing an endless rainstorm and both the good and bad that come from it. To describe and depict the rainstorm, Witschurke decided to utilize the compositional technique of aleatoric rhythms and with this technique; the composer sets the pitches in order but decisions about rhythm to the performers, especially the bassoonist (Fig. 17).



Figure 17: *Dauerregen*, mm. 1-3

This type of performance lends itself to a variety of valid interpretations. Just as poetry can be interpreted differently by various individuals, so too can Witschurke's musical setting of the poem. This is a wonderful example of parallelism across diverse art forms. For instance, the composer provides two options for the opening running note figure.



Figure 18: possible performance options

However, when the vocal line takes over this figure in m. 17, the rhythm is clearly notated for practical purposes of vocal speed limitations. My rhythmic interpretation of rain was ultimately based on three factors: the number of notes in the repeated figure and how to best subdivide them evenly, and the vocal line that surrounds them. Ultimately what my collaborator and I believed worked best was a slower rhythmic pattern that matched the vocal rhythm as close as possible to instill the sense of endless rainfall depicted in the text.

Witschurke presents the audience with a musical setting of the text and provides historical and geographical context for the imagery in his music by imitating the folk styles of the poet's country of Korea. In especially the middle section (mm. 25–37), Eastern operatic idioms are imitated, but not copied. In this case, the music takes the folk-like structure of the free vocal line and mimics it with the bassoon as if it were an unnamed character in the story. The performance takes advantage of this freedom to facilitate the pauses for breath that are necessary for wind instruments. *Dauerregen* provides a musical text painting of the rain and of the despair and angst caused by the rain in the lives of the characters. Overall, the work may be highly unusual in nature, but it undeniably accomplishes the intent of the composer and poet.

Ann Kearns, *Six Poems of Mary Oliver for soprano and bassoon* (1997)

Ann Kearns was an inspiration for many American female conductors and composers who strived to achieve academic teaching and directing positions. She received a degree in choral conducting from the Juilliard School of Music and masters in Music History from the University of Wisconsin.⁵³ Kearns was a pioneer

⁵³ Ann Kearns, *Six Poems of Mary Oliver for soprano and bassoon* (Casia Publishing Company, 1997).

and role model for women conductor and composers and she went on to achieve a very productive and acclaimed career.

In 1997, Hampshire College through a grant from the National Endowment for the Humanities, commissioned a new work by Kearns. She decided to compile a collection of six independent poems by Mary Oliver, a National Book Award and Pulitzer Prize winning American poet, and set them for soprano and bassoon.⁵⁴ The premiere of the work, which was part of the Five College New Music Festival at Smith College, and was met with great success. While each movement is not compositionally connected to the one that follows it, there are some factors that permeate the collection. For example, there is a constant theme of nature in the poetry, with a variety of characters that interact with nature. In kind, the bassoon also takes on many musical roles and acts as a wordless voice responding to the text of the soprano line. Sometimes this is a supportive role with more traditional accompanimental figures (Fig. 19), other times it presents a musical depiction of the text (Fig. 20), or it can become an equal and separate character in the story (Fig. 21).

Traditional Accompaniment: bassoon providing sixteenth note pattern outlining the harmony:



Figure 19: Blossom, mm. 57-60

⁵⁴ Rita Dove, *The Penguin Anthology of Twentieth-Century American Poetry* (New York: Penguin Books, 2011), 322-3.

Musical Interpretation of Text: text referring to “chopping” and bassoon interjects strongly articulated single notes:

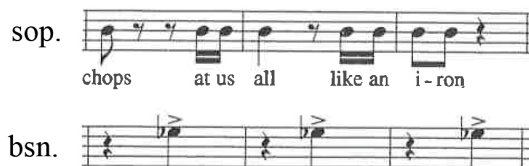


Figure 20: Blossom, mm. 19-21

Equal and Separate Character: independent figures as if answering the questions in the text:



Figure 21: The Summer Day, mm. 1-8

Two beautiful examples of these roles are the third and fourth movements in the collection. The fourth movement, entitled Blossom, deals with the unclear nature of being alive and accepting the physical nature of our existence as a part of whom we are. This constant searching and grappling with oneself is depicted musically in a fast-paced interplay with indefinite tonality and a plethora of musical leaps. The movement refrains from resolution, ending just as abruptly as it began. Here, Kearns leaves the audience with an open-ended sense of continued searching along with the

uncertainty of stark dissonances. Kearns also takes advantage of the natural rhythms of the English language in constructing the musical line. Each language tends to facilitate certain patterns and inflections, which can be mimics with musical accents, and rhythmic pacing that can be directly copied to musical notation.⁵⁵ In Blossom, important moments in the text are accentuated by mimicry and even homophonic rhythms and unisons in the bassoon and vocal lines. Kearns' brilliant rhythmic interplay guides the listener through the emotional peaks and valleys of Mary Oliver's poetry.

The third movement, entitled The Summer Day, takes a slightly different approach to the voice-bassoon interplay. Here, the soprano uses freely spoken text juxtaposed with interjections from the bassoon. Kearns treats both performers as equals who interpret and comment on each other (refer to Fig. 21 above). As the movement progresses, the two parts begin to overlap. Once again Kearns uses the natural rhythm patterns of speech to emphasize important lines in the text by matching them in the bassoon (Fig. 22).

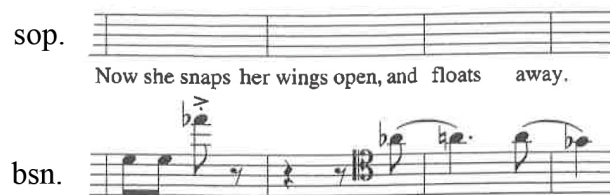


Figure 22: The Summer Day, mm. 27-30

In a piece with very minimal musical complexity, Ann Kearns achieves an immense depth of expression and dramatic storytelling.

⁵⁵ Hugo Wolf, "Syncopation and the Rhythms of Speech" in *Songs in Motion: Rhythm and Meter in the German Lied* (New York: Oxford University Press, 2010), 177-206.

John Falcone, *Jabberwocky Jam for solo bassoon and narrator* (2011)

American bassoonist and composer John Falcone gained his musical education from Carnegie-Mellon University and the Juilliard School of Music.⁵⁶ He has served as bassoonist with multiple professional orchestras but currently is the co-principal bassoon with the Symphony Orchestra of the Principality of Austria (OSPA) in Spain.⁵⁷ With such a performance background it is no surprise that Falcone writes well for the bassoon. He understands the diverse nature of the instrument and utilizes that knowledge to adapt the bassoon to nontraditional styles of music.

Jabberwocky Jam is one such work, and is described in the subtitle as “a funky bassoon accompaniment to Lewis Carroll’s poem.”⁵⁸ The music features syncopated rhythms, swung notes, and a jazzy musical style to create an entertaining backdrop to the ever-popular poem from *Through the Looking-Glass and What Alice Found There*, written by Lewis Carroll in 1871. In this work for bassoon and narrator, the vocalist is given specific rhythms for which to dramatically speak the text of the poem. While the written rhythm does provide a basic passing for the piece, there still exists some freedom for the spoken word. This piece also includes sections that lend themselves to match the natural speech patterns of the narrator. One such example is the exclamation “Oh frabjous day! Callooh! Callay” in the penultimate verse. Here, Falcone uses a joyous upward interval and aligns the bassoon part to homophonically match the exclamations in the voice in a single homophonic line in order to enhance and emphasize the celebration (Fig. 23).

⁵⁶ John Falcone, *Jabberwocky Jam for solo bassoon and narrator* (Trevco Varner Music Publishing, 2011).

⁵⁷ Ibid.

⁵⁸ Ibid.

Tadd Russo, *At the Zoo – three dances for trumpet and bassoon* (2007)

The combination of trumpet and bassoon in a soloistic setting is not new by any means. Paul Hindemith even wrote a concerto for trumpet, bassoon, and strings. The addition of a brass instrument significantly broadens the timbral possibilities of the duet. Tadd Russo takes advantage of this in *At the Zoo* to guide the listener on an international tour of spectacular sights from different zoos. Russo received his musical training in composition at Ohio State University and has successfully served as an arranger for the United States Air Force Band in Washington DC.⁵⁹ In a way, *At the Zoo* can be viewed as an arrangement of a fictional essay from Italo Calvino's collection *Mr. Palomar*; Russo was inspired by this story about a man's recollections of three international zoo exhibits as well as the emotional experiences of observing the exhibits and provides a non-verbal musical telling of the events.⁶⁰ The clarity of Russo's musical depictions of these zoo exhibits is remarkably clear.

Each movement of the work explores part of the zoo story while exploring the complexity of particular intervals in relation to the story. The first movement, entitled The Giraffe Race (Vincennes Zoo in Paris) focuses on the major second interval and uses it to describe the seemingly uncoordinated movements of giraffes as they charge, spin around, and dash back and forth through their exhibit (Fig. 25, trumpet part). Russo also mimics trumpet-like fanfares in the bassoon as if the instruments were announcing the race and providing a play-by-play of the action (Fig. 25, bassoon part).

⁵⁹ Tadd Russo, *At the Zoo – Three Dances for Trumpet and Bassoon* (Trevco Varner Music Publishing, 2009).

⁶⁰ Ibid.



Figure 26: *At the Zoo*, mvt. 1 mm. 1-9

Russo even includes the abrupt rest periods of the animals before they continue without any obvious reasons. The movement is simultaneously coordinated and inharmonious, and the winner of the race is left to the interpretation of the audience.

The next zoo Mr. Palomar visits is the Barcelona Zoo in Spain; he describes a majestic encounter at the “Albino Gorilla” enclosure. Mr. Palomar characterizes the very real gorilla named Snowflake as having a “gaze of desolation and patience.”⁶¹ Mr. Palomar continues his storytelling by describing the motionless immensity as a reflection of antiquity with images of pyramids and mountains. Russo depicts all of this imagery in an elegant and simple fashion. The isolation of the rather sparse solo lines that pass from instrument to instrument paint a picture of static yet reflective motion. The interval explored in this movement is the third, in both major and minor forms, which lends itself to an ancient eastern sound worthy of the Great Pyramids of Egypt. The use of the straight mute for the trumpet is particularly effective in this movement. Mutes used by brass instruments often decrease the volume of the sound

⁶¹ Ibid.

produced and vary the timbre of the tone produced.⁶² Various types of mutes have become a valuable tool for composers; in this case, Russo chose to use the straight mute to achieve an ethereal sound to aid the vast and majestic nature of the story.

Back in Paris, Mr. Palomar visits the reptile house and remarks on the scaly skin and crests of spikes that are common to many of the different reptiles, almost as if the “species are constantly being shaped and reshaped.”⁶³ The title of this movement is The Order Squamata, referring to the animal classification for scaled reptiles. Russo takes the story’s descriptions of agile motion and constant shifting of position and provides a whirlwind tour through the reptile house. The interval explored in this movement is the minor second, which lends itself nicely to quick harmonic changes and tonal uncertainty while maintaining a consistent music motive. The primary three-note motive and fugal nature of the work is a wonderful amalgamation of the rapid reptilian motions and the interval of a second (Fig. 27).



Figure 27: *At the Zoo*, mvt. 3 mm. 1-3

At the Zoo is a fun and engaging musical story and an excellent extension to the pairings musical concert repertoire.

⁶² Philip Bate, *The Trumpet and Trombone: An Outline of their History, Development, and Construction* (New York: W.W. Norton, 1978), 71-88.

⁶³ Russo, *At the Zoo*.

Alan Hovhaness, Suite for English horn and bassoon, op. 21 (1968)

American composer Alan Hovhaness was one of the most prolific twentieth century composers with a catalogue of almost 500 works. He has often been attributed as being a “self-consciously Armenian composer,” though realistically, his musical output is a mosaic of numerous cultures.⁶⁴ As such, Hovhaness’ music tends to exert a sense of exoticism with mystical and nostalgic qualities. Unfortunately, society can only judge Hovhaness by his surviving works, as he was notorious for destroying the material he did not love. We can therefore trust that the existing works have been meticulously composed and accomplish the composer’s intent. I am pleased to know that the Suite for English horn and bassoon, op. 21 was one of the works that survived.

This three-movement work may not be technically challenging for the performers, but it is rich in musicality. Hovhaness uses the extended technique of pitch bending (the manipulation of pitch through various means) in connection with variations of imitation to take the listener on a mystical journey separate from time. The first movement maintains a static atmosphere by using sustained notes in the accompanimental figures; the harmony is focused on open intervals of fourths, fifths, and octaves/unisons. The second movement is a jaunty scherzo featuring rapid wide interval shakes rhythmically written out for both instruments (Fig. 28).

⁶⁴ *The Oxford Dictionary of Music*, 2nd ed. rev., *Oxford Music Online*, s.v. “Hovhaness, Alan,” Oxford University Press, accessed January 26, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/opr/t237/e5033>.



Figure 28: *Suite for English horn and bassoon*, mvt. 2 mm. 24-28
Used by permission of C.F. Peters Corporation

This middle movement is unusual in a few ways. First, the movement is relatively fast making the overarching structure of the suite, slow-fast-slow, the complete opposite of the more common fast-slow-fast structure. However, the middle movement does harken back to the minuet movement in early music suites, which evolved into the scherzo we know today.⁶⁵ The harmonic motion of the second movement of Hovhaness' *Suite* is also unusual in that it travels through very distantly related key areas. Hovhaness returns to the somber and reflective mood in the final movement, completing a full cycle by referencing material from the previous movements including additional pitch bending for the bassoon. The *Suite for English horn and bassoon*, op. 21 may seem repetitive at times, but I believe Hovhaness may have built this amount of repetition into the work to suspend the listener in a state of static thought or emotion in order to provide an opportunity to reflect on the material.

Michael Kibbe, *Eclogue*, op. 61 for English horn and bassoon (1981)

Michael Kibbe is an American composer from California who writes in a variety of musical styles. His music often focuses on incorporating modern structure and ideals while remaining accessible to diverse audiences.⁶⁶ Kibbe has also gained international attention in the music world so he maintains this sense of accessibility

⁶⁵ Wold, *An Outline History of Western Music*, 93.

⁶⁶ Michael Kibbe, *Eclogue*, op. 61 for English horn and bassoon (Michael Kibbe, 2011).

by writing music that reflects native themes and can transport the listener to various cultures.

Kibbe originally set out to write a duet for instruments that normally do not get the privilege as soloist.⁶⁷ It is interesting that he chose the English horn and bassoon, a pair of instruments that produce sound through a double-reed, making them have similar timbres, and that share a good portion of their range. By choosing these instruments, Kibbe is able to maintain independence of parts while simultaneously allowing the thematic material to pass between the performers as equals engaged in a dialogue. In fact, an eclogue is defined as a short poem that is usually a pastoral dialogue. It therefore makes sense to have two similar individuals discussing the same material but each with their own interpretation. The structure of the work is clearly demarcated, but the tonality wanders to a variety of key areas. The two instruments dance around each other with lyrical mannerisms and musical flexibility, allowing the performers an opportunity to interject their own personalities into the conversation. This provides space for a wide variety of interpretation. Though brief, *Eclogue* is a quaint work that should never be underestimated.

John Steinmetz, *Fish Phase for two contrabassoons & goldfish* (1975)

John Steinmetz is a freelance bassoonist and composer. He has helped performing positions with various organizations, including the Los Angeles Opera, and is currently faculty at the University of California, Los Angeles (UCLA). Steinmetz works with a bizarre compositional style. He describes it as “rather

⁶⁷ Ibid.

amorphic” and calls it “groping and blundering.”⁶⁸ When asked what he is thinking while composing he answered, “I don’t know...only through looking back can I see what I’m up to.”⁶⁹ He loves to push the boundaries of concerts and actively seeks new ways to create different types of concert events. Add this active enthusiasm to a love of laughter and you get his first avant-garde comedic piece, entitled *Fish Phase*.

The term avant-garde is often applied to individuals who dramatically break from tradition who tend to incorporate radical ideas and unconventional aspects into the music designed to be irregular and unorthodox.⁷⁰ Criticism of such works is very subjective and composers of this type of music often strive to evoke a particular emotion or idea. Steinmetz wanted to do this by writing a piece for two contrabassoons, a combination not normally seen outside of a few orchestral works such as Stravinsky’s *Le Sacre du Printemps*, but was not able to generate any material. A friend suggested to the composer that he based the piece around the compositional technique called phasing and coined the title of *Fish Phase*.⁷¹ The title intrigued the composer and he moved forward with the work. Like many composers before him, Steinmetz decided to quote another great composer, taking his inspiration from the one-note solo in Stravinsky’s *Petrushka*. In fact, the entire work only consists of three pitches.

Despite *Fish Phase* being intended for comedic effect, Steinmetz exerted a great deal of effort into crafting the form, structure, and the performance of the work.

⁶⁸ John Steinmetz, e-mail communication with composer.

⁶⁹ Ibid.

⁷⁰ Jim Samson, "Avant garde," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed January 26, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/01573>.

⁷¹ John Steinmetz, *Fish Phase for two contrabassoons & goldfish* (Trevco Varner Music Publishing, 1975).

Phase music was relatively new when *Fish Phase* was written and is a primary technique in the style later known as minimalism.⁷² The concept behind phasing is to hear a phrase in and out of time (or “out of phase”). Most phase music is quite lengthy, because the phase is done slowly so that it can be aurally perceived, and often features verbatim repetitions that can be viewed as boring by audiences expecting the traditional formal structures that characterize the music of Mozart or Beethoven. Steinmetz breaks this mold in various ways. First, he makes the work relatively short. The audience only gets to hear each rhythmic combination once. Second, he avoids verbatim repetitions. The patterns for each part share much in common but often diverge from each other, especially number of notes and pitches, before merging back to similar material once again.

Fish Phase consists of seven equal length sections with the contrabassoons in a metered phase, meaning the repetition of material consistently moves out of and into phase by a repeated rhythmic interval. In this case, each repetition is shifted by a single sixteenth note (Fig. 29).

⁷² Arnold Whittall, "phasing," *The Oxford Companion to Music*. *Oxford Music Online*, Oxford University Press, accessed January 26, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/opr/t114/e5139>.

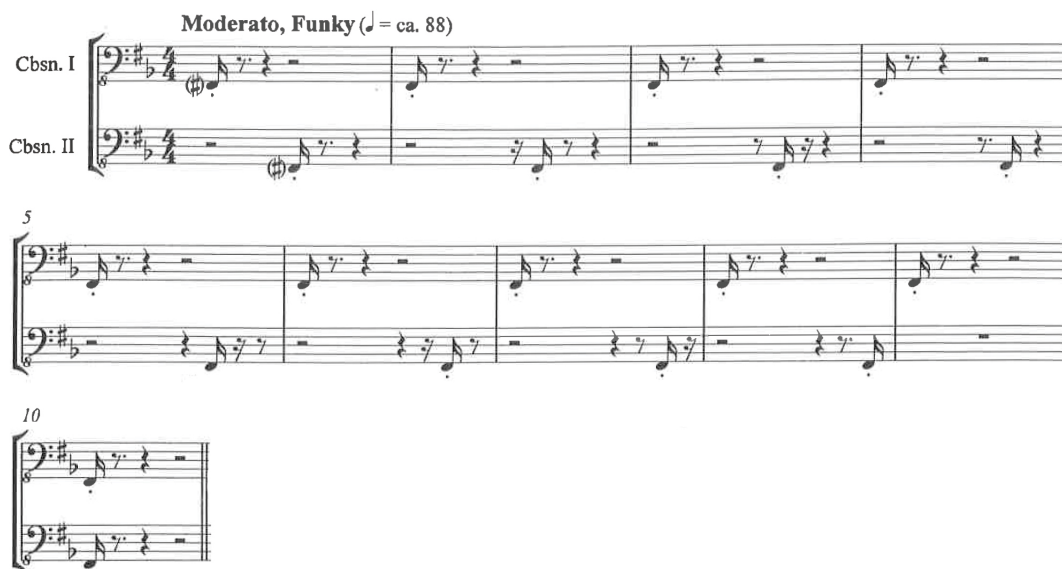


Figure 29: *Fish Phase*, mm. 1-10

Once the material has shifted two whole beats, Steinmetz adds notes to the patterns. The combined musical material creates a rock and roll type groove that emerges and fades throughout the work. However, as soon as the melody is complete (mm. 53–61) and reaches its maximum maturity, the two parts begin to “eat themselves” until only one note remains but at, as Steinmetz puts it, “a different pitch this time...for variety’s sake.”⁷³ The score is also very specific as to the setup and performance of the work calling for two contrabassoons facing each other with a fishbowl on a pedestal between them (Fig. 30). The fine print also calls for two goldfish in the bowl to round out the performing forces.

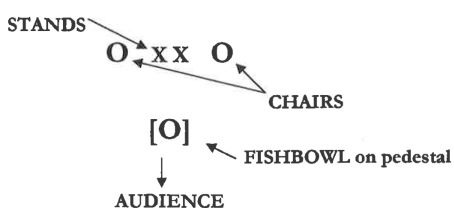


Figure 30: *Fish Phase* setup chart

⁷³ Steinmetz, *Fish Phase*.

Chapter 4: Recital 3 – Strings

MARCH 5, 2017
ULRICH RECITAL HALL
UNIVERSITY OF MARYLAND, COLLEGE PARK

Luminous Horizons for bassoon and harp (2016)

Howard Buss
(b. 1951)

Isabelle Frouvelle, harp

The Low Down (2011)

Michael Isaacson
(b. 1946)

10 bar blues for bassoon and electric bass

Dean Emerson, electric bass

3 Short Stories for viola and bassoon (2001)

Gernot Wolfgang
(b. 1957)

I. Uncle Bebop

II. Rays of Light

III. Latin Dance

Chiara Dieguez, viola

INTERMISSION

Kumoi Kudan – Masahito Tanaka In Memoriam (2003)

Robert Rønnes
(b. 1959)

Izumi Tamanaha, koto

Yuriko Gandolfo, koto

The final recital in this project centers on instruments that use strings that are both plucked and bowed. The most common combination for duets for bassoon and string instruments are those with cello; the greatest percentage of duets for bassoon and strings identified for this project was for this pairing of instruments. There are also three famous duets by violin virtuoso Niccolò Paganini, but even considering these, there is still only a scarce smattering of compositions for bassoon and strings. The repertoire I found for this recital contains some of the most unusual sources of inspiration, ranging from interstellar imagery to experimental instruments. The final work on this program, entitled *Kumoi Kudan* is a world premiere of the work for bassoon and live Koto performed with permission from the composer. Though it is impossible for the work to be performed as intended, as I will discuss below, I offer a creative and unique solution to the performance problem that I believe to be highly successful.

Howard Buss, *Luminous Horizons for bassoon and harp* (2016)

American composer Howard Buss earned degrees in composition and trombone performance in jazz. Although he is a successful jazz performer with appearances on major television programs, Buss does not limit himself to any one compositional style. Buss has composed over 170 works with many of them performed in over 50 countries with international acclaim. Groups including the Boston Symphony, New York Philharmonic, and the Berlin Philharmonic have all performed pieces by Howard Buss, and a copy of his patriotic work *Fanfares* is included in the Presidential Collection of Ronald Reagan.

In the summer of 2015 the NASA space probe New Horizons made its journey to the Dwarf Planet Pluto. As data made its way to Earth by 2016, astonishingly beautiful images were released to the public. Buss was particularly inspired by two images entitled “Blue Sky” and “The Mountainous Shoreline of Sputnik Planum,” which reveal, respectively, the blue sky atmosphere of Pluto and the dramatic contrasts of the dwarf planet’s varied landscape (see images below). NASA has also referred to the heart-shaped Sputnik Planum formation as the love-letter to Earth from Pluto. Buss describes the images as “austere and enchantingly beautiful with rugged mountains, craters, and ice planes.”⁷⁴ He immediately decided to write a duet for his friend Richard Meek (bassoon) and wife Jenny Miller (harp), by whom *Luminous Horizons* was dedicated. The one movement work is a charming conversation for the two instruments that contrasts lyrical and romantic melodies with sections of angular melodic fragments.

The opening theme and the section that follows emphasize the majestic nature of the two instruments. The material is both declamatory and certain but retains an elegant flow as the conversation progresses through a range of topics. The second section, begun by harp in m. 38, begins the angular contrast in thematic material featuring a steady rhythmic base (Fig. 31). Here, Buss utilizes the harp’s ability to alter the pitches of different stings to sound the same pitch, allowing the performer to make clear rapid articulated rhythms.

⁷⁴ Howard Buss, *Luminous Horizons for bassoon and harp* (Brixton Publications, 2016).

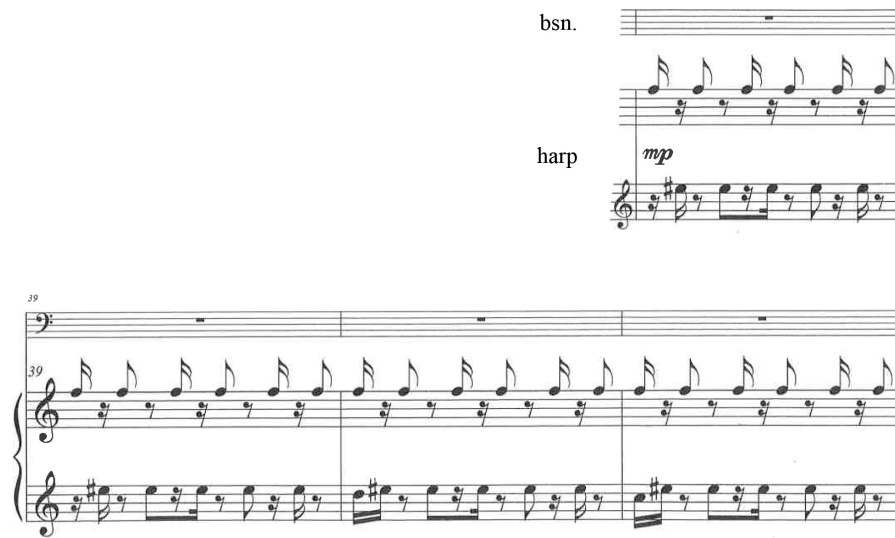


Figure 31: *Luminous Horizons*, mm. 38-41

When the bassoon enters, the articulated rhythm retains its status as the primary melodic material. The bassoon takes over the harp's rhythmic motive in m. 80 and the harp provides its own countermelody. Buss abruptly brings back the romantic music at m. 92, mimicking the stark juxtaposition of Pluto's landscape (Fig. 32).



Figure 32: *Luminous Horizons*, mm. 90-93

At the end of the development section, which occurs at m. 156, the bassoon is given a cadenza passage and is eventually joined by the harp in a contrary and complimentary glissandi in mm. 173-75, Fig. 33, a gesture that marks the climax of the work.

bsn.

173

fp

(no trill)

f

harp

173

p

mf

p

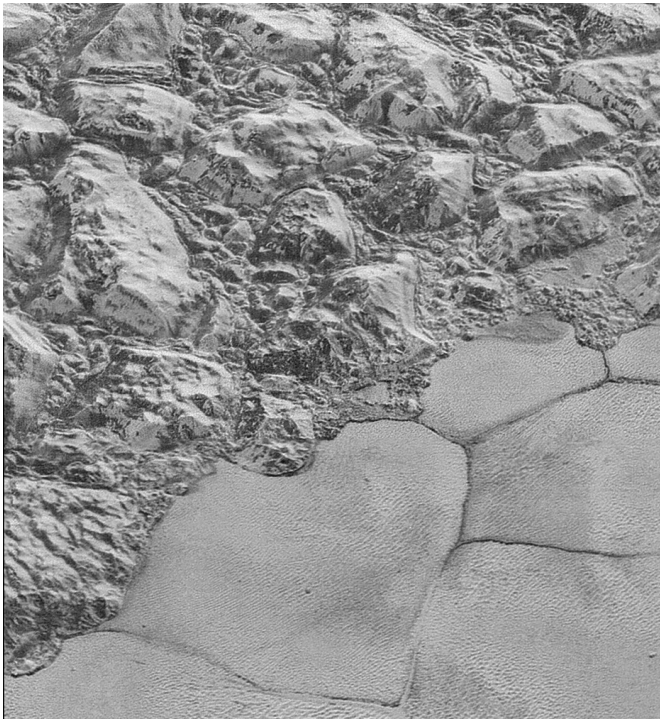
D C B | E F G A

Figure 33: *Luminous Horizons*, mm. 173-75

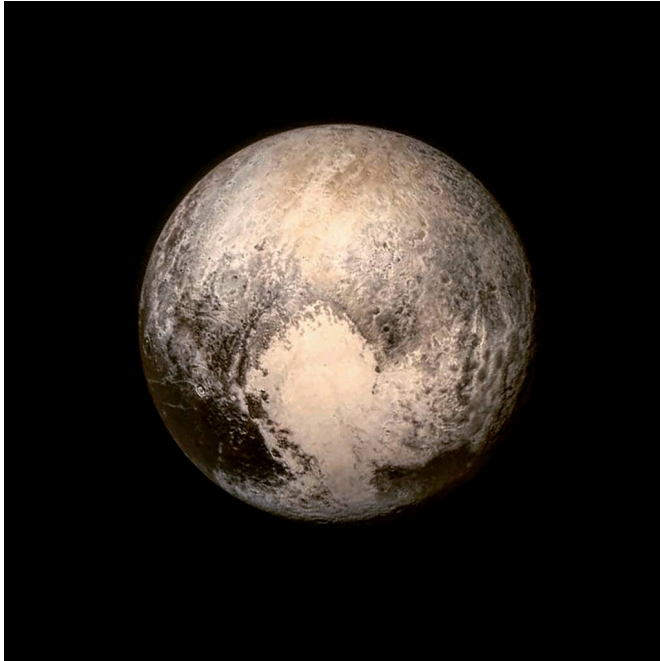
A brief re-transition takes us to an elaborated recapitulation of the opening material. An energetic coda combines previously stated material with a loud yet calming G major chord providing a clear declaration of the end fitting of a celestial body such as Pluto. *Luminous Horizons* by Howard Buss truly is a musical love letter returned to Pluto from Earth.



Blue Sky



The Mountainous Shoreline of Sputnik Planum



Heart-shaped Sputnik Planum

Michael Isaacson, *The Low Down* (2011)

Brooklyn-born Michael Isaacson received his early musical training in music education and keyboard from the Juilliard School of Music. He completed a masters and a doctorate in composition from the Eastman School of Music. In 1976 Isaacson moved to Los Angeles to pursue a career in music for the media, and wrote and arranged music for television. Isaacson is also the founding artistic director of the Israel Pops Orchestra, and the Jewish Theological Seminary has honored Isaacson as one of the ten most influential composers of Jewish Music.⁷⁵ Through his career, Isaacson has been exposed to a wide variety of styles and performers, and he incorporates his media background into music that is easily accessible to all audiences.

⁷⁵ Michael Isaacson, “biography,” accessed February 27, 2017, <http://michaelisaacson.com/bio.html>.

The Low Down is a brief and unique piece in many ways. Isaacson takes the jazzy blues form and gives us a rare ten bar version, a departure from the standard twelve bars.⁷⁶ This unusual take on a standard form provides a greater amount of freedom and variation, facilitating the bassoon's transition into a jazz style, for which the instrument has no developmental background or tradition. In this work, the bass player provides a walking bass, or a consistent rhythmic line that usually moves in stepwise or intervallic patterns and is not restricted to the main pitches in the harmony.⁷⁷ Allowing for some variation, each completed form of the bass line corresponds to a verse for the other musicians, in this case the bassoon. The first entrance of the bassoon demonstrates a solo line of an improvisatory nature, despite the fact that Isaacson scored this duet texture between two typically bass-line instruments. Aspects from each part are traded between the performers, and the bassoon even takes over the bass line for one statement beginning at m. 41 (Fig. 35) while the bass mimics the previous solo material of the bassoon in m. 39 (Fig. 34).

Figure 34: *The Low Down*, mm. 39-42

⁷⁶ Robert Hodson, *Interaction, Improvisation, and Interplay in Jazz*, (New York: Routledge, 2007), 53-60.

⁷⁷ *Ibid.*, 29-30.



Figure 35: *The Low Down*, mm. 50-55

Though short, *The Low Down* provides a fun fusion between the jazz and classical worlds and is a happy addition to the duet repertoire.

Gernot Wolfgang, *3 Short Stories for viola and bassoon* (2001)

What happens when a Grammy nominated composer trained in jazz composition decides to write a duet for two traditionally non-solo instruments? You get *3 Short Stories for viola and bassoon*, an exciting and challenging piece that accentuates the idiomatic elements of each instrument.

Gernot Wolfgang is an Austrian-born American composer who received his musical training in and is currently a resident of Los Angeles, California. Wolfgang is a graduate of the Scoring for Motion Pictures and Television program at the University of Southern California and is currently the Guitarist for the Austrian jazz ensemble “The QuARTet.” Wolfgang works as an orchestrator in the film and television industry and is the current associate director of “Hear Now,” a festival of new music by contemporary Los Angeles composers.⁷⁸ It is no surprise that he would write a wonderful piece for such a lovely combination as viola and bassoon.

⁷⁸ Gernot Wolfgang, “biography,” accessed March 1, 2017, <http://www.gernotwolfgang.com/bio/>

3 Short Stories was premiered by and dedicated to Wolfgang's good friend, violist Brian Dembow, and Wolfgang's wife, bassoonist Judith Farmer.⁷⁹ The work combines musical elements of jazz and dance forms with twentieth century compositional techniques. Although the movements have titles that hint at programmatic stories, the music is inherently not programmatic. The first movement, *Uncle Bebop*, is extremely upbeat with musical phrases that intertwine between the instruments with octave unisons, intricate counterpoint, and even imitation of percussive accompaniment like the passage at m. 187 (Fig. 36).

The image shows a musical score for two instruments: Viola (vla.) and Bassoon (bsn.). The score is for measures 187 to 194. Measure 187 is marked with a box containing the number 187. Above the Viola staff, there are markings: 'pizz' (pizzicato), 'f' (forte), and 'simile -->'. Above the Bassoon staff, there is a marking 'l.v.' (lento). The Viola part consists of eighth and sixteenth notes with various accidentals. The Bassoon part consists of eighth and sixteenth notes with various accidentals. The score continues to measure 191 and ends at measure 194.

Figure 36: *Uncle Bebop*, mm. 187-94
 © Copyright by Ludwig Doblinger (Bernhard Herzmansky) GmbH & Co KG, Vienna

The second movement, *Rays of Light*, is very lyrical and described by the composer as “a composition for two solo instruments rather than a duet.”⁸⁰ The melodic themes are traded back and forth between the performers, only combining in true harmonic fashion in the final few measures. The aptly named *Latin Dance* movement presents a clear character featuring unusually dissonant melodic and harmonic language over

⁷⁹ Gernot Wolfgang, *3 Short Stories for viola & bassoon* (Doblinger, 2002).

⁸⁰ Ibid.

various Latin American rhythms. A clear example of this dissonance over a dance idea occurs at m. 107, when the bassoon provides the dance and the viola provides the melody and dissonant harmony (Fig. 37).

Figure 37: *Latin Dance*, mm. 107-114
© Copyright by Ludwig Doblinger (Bernhard Herzmansky) GmbH & Co KG, Vienna

3 Short Stories is very virtuosic in nature but remarkably accessible to the audience and gratifying to the performers. The work is a wonderful addition to the duet repertoire.

Robert Rønnes, *Kumoi Kudan – Masahtio Tanaka In Memoriam* (2003)

Robert Rønnes is one of only two repeat composer included in this project, a testament to the diverse nature of their compositions. The original eighteenth century *Kumoi Kudan* is a work that consisted of nine short movements for solo Japanese Koto. The work originally appeared in *Kinkyoku Shiftu* (1772) attributed to a Koto player by the name of Mitsuhashi. The original work is also the seventh of eight works in the Danmono repertoire (instrumental variation compositions for the

Koto).⁸¹ The scale used as the basis for the composition is the Hon Kumoi-Joshi scale (Fig. 38).



Figure 38: Scale for *Kumoi Kudan*

This scalar pattern provides the inspiration for the title of the work; the phrase *Kumoi Kudan*, Kumoi refers to the scale used and “kudan” translating to “nine steps”.

Rønnes’ work may consist of nine shorter movements that are performed consecutively and often without break, giving fluidity and progression to the overall work. These progressions are very fitting for the Danmono repertoire, as Dan means “steps.” Most of the variations are signaled by a brief sixteenth-note figure (Fig. 39) that we hear at the beginning of the work, which Rønnes uses to guide the listener through the musical journey. For convenience and understanding, the score examples presented here will be the piano version.

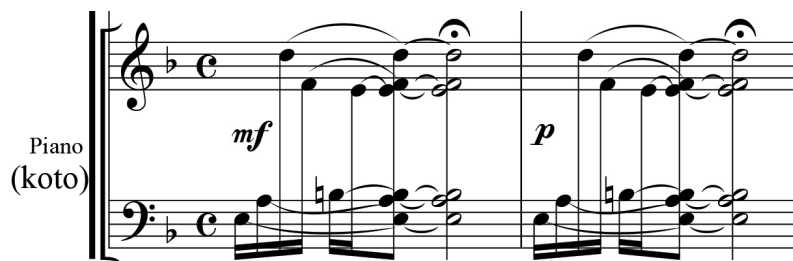


Figure 39: *Kumoi Kudan*, mm. 1-2

⁸¹ William P. Malm, *Six Hidden Views of Japanese Music* (University of California Press, 1986), 78-86.

Robert Rønnes composed this work in memory of Masahito Tanaka, a Japanese bassoonist who passed away in 2002 at the young age of 51.⁸² Rønnes increased the complexity of the original tune by writing it for the Hachijugen Koto. The Japanese composer and Koto performer Michio Miyagi created this eighty-string Koto in 1923 to extend the pitch range of the instrument from the traditional thirteen-string setup.⁸³ The experimental instrument had a short existence, meaning that Rønnes' *Kumoi Kudan* is normally performed on piano. Rønnes himself had to record it with midi Koto.

The best way to describe this composition is as a theme and variations work based on its own variation. The Koto part for the first iteration of Rønnes' work is almost identical to the 1772 theme by Mitsuhashi. The accompanimental figure is based on the Kumoi scale, usually called Kaete, and is often a lighthearted countermelody added to the original composition called the Honte.⁸⁴ The bassoon melody and subsequent variations are this Kumoi countermelody that becomes the primary theme for Rønnes' composition (Fig. 40).

The musical score for Figure 40 shows the first five measures of 'Kumoi Kudan'. It is written for Bassoon, Piano (Koto), and Bass. The Bassoon part is marked 'espressivo' with a tempo of 72. The Piano part is marked 'no1' and 'mf'. The Bass part is marked 'p' and 'honte'. The score shows the initial theme and its variations.

Figure 40: *Kumoi Kudan*, mm. 1-5

⁸² Robert Rønnes, *Kumoi Kudan – Masahito Tanaka in Memoriam* (Robert Rønnes, 2005).

⁸³ Sir Francis Piggott, *The Music and Musical Instruments of Japan* (New York: Da Capo Press, 1971), 107.

⁸⁴ Willem Adriaansz, *The Kumiuta and Danmono Traditions of Japanese Koto Music* (University of California Press, 1973), 16-18.

In writing a bassoon part that presents variations on a countermelody, Rønnes was able to expand the original material without destroying the traditional style of the Japanese court instrument.⁸⁵ This makes the work a true duet and collaboration between the classical idioms of the bassoon with the non-western traditions of the Japanese Koto.

With the permission of the composer, I have given what may be the world premier of this work on the concert stage using live traditional and bass Koto in what is as close to the composer's original intention as possible. In order to overcome the performance issue of lacking a Hachijugen Koto, which no longer exists, I collaborated with two Koto players, Izumi Tamanaha and Yuriko Gandolfo, to convert the published piano score into Koto notation. Such an arrangement is facilitated by the fact that the ranges for the traditional thirteen-string Koto and the common variation seventeen-string bass Koto overlap approximately around middle C4 on the piano (Fig. 41).⁸⁶

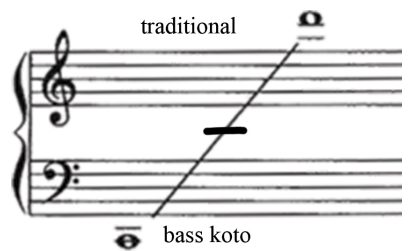


Figure 41: Combined Ranges for Traditional and Bass Koto

As such, the combination of the two instruments allowed us to perform the extended range of the duet in the concert setting. In the interest of furthering the reach of

⁸⁵ Henry Johnson, *The Koto: A Traditional Instrument in Contemporary Japan* (Amsterdam: Hotei Publishing, 2004), 90-111.

⁸⁶ Luciana Galliano, *Yogaku: Japanese Music in the Twentieth Century* (London: The Scarecrow Press, Inc., 2002), 65-8.

Rønnes' remarkable composition, the two Koto notation scores used for the live performance of *Kumoi Kudan* are included in this dissertation in Appendix B.

Chapter 5: Common Trends and Variation of Interpretation

After researching the various materials for this project, I began to recognize certain trends that seem to have inspired many of the contemporary composers discussed in the present study. Whether it was inspiration from literature or imagery, the various motives for composing a particular work, or simply the exploration of particular compositional techniques, these composers grappled with similar concepts and ended up expressing themselves in very different fashions. Despite the differences in the final compositions, it is interesting to note that independent compositional processes produced similar techniques as credible means of expression in certain circumstances. This chapter explores these common origins and techniques and compares how the various composers applied them.

Literature, especially poetry, has been connected to music since its origin in song and early musicians were often poets themselves. For example, the French *jongleurs* and other minstrels of the twelfth and thirteenth centuries became a broad category for musicians and writers as entertainers.⁸⁷ The wide success of opera and other types of musical theater are a testament to the value of the written word in association with music.

Robert Rønnes and Tadd Russo both drew inspiration from written word in, respectively, *Dragon's Teeth* and *At the Zoo*. Each composed music without words to convey different aspects of the preexisting text. With *Dragon's Teeth*, Rønnes compiled a collection of three poems by Lawrence Ferlinghetti and composed a work

⁸⁷ Donald Jay Grout, et al., *A History of Western Music*, 7th ed., (New York: W.W. Norton & Company, 2006), 76-78.

that expresses the meaning of the text as interpreted by the composer. The descriptions of battle and conflict in Ferlinghetti's poetry lend themselves to the timpani interpretation while the composer's view of himself is portrayed as the artist/bassoonist. Since the composer is primarily a bassoonist, we see a rational explanation for this seemingly unusual pairing. Rønnes gives us a work that conveys the challenges and tribulations that an artist faces. Russo, on the other hand, takes a more literal approach: the fictional essay describing Mr. Palomar's zoo travels provides descriptions of events that equal Rønnes' musical depiction in their level of detail, but Russo's aim is to transport the listener to the event itself. The fast-paced race, majestic ambience, and chaotic nature of the exhibits directly relate to the music. Rønnes' music provides freedom for subjective interpretation while Russo guides the listener through the entertaining story. Both works are notable examples of non-verbal expression and storytelling. Even without the text, audiences can comprehend each composer's intention.

The four songs included in this project all use preexisting poetry. Günther Witschurke's *Lied* and Ann Kearns' *Blossom* present pitched text in a musical setting. Again, we see a difference between the literal interpretation and the essence of the text. Witschurke give us the endless rain that plagues the narrator, passing a running sixteenth-note pattern between the bassoon and wordless voice. Kearns, on the other hand, takes the duality of existence and uncertainty conveyed in Mary Oliver's poetry and translates that to the dissonant harmony and the lack of resolution amidst the two parts of the duet. I also found it interesting that two composers, Ann Kearns and John Falcone, both chose to incorporate non-pitched spoken text with solo bassoon

accompaniment. Kearns chose unmeasured, freely-spoken text over a rather free bassoon line to mimic the free-floating train of thought in the poetry. Falcone, on the other hand, decided to pace the poetry of Lewis Carroll's "Jabberwocky" by rhythmically notating the syllables of the text. Ironically, the more stringent rhythmic interpretation of Falcone's work provides greater control over the alignment of the two parts, which in turn allows greater creative freedom for musical interpretation than Kearns' more free composition. Both Kearns and Falcone use the compositional technique of mimicking natural speech patterns to emphasize particularly important passages through rhythmic homophony.⁸⁸ Each text contains inherent speech patterns and rhythmic idiosyncrasies. The manner of elongating certain syllables or placing emphatic resonance on words can be translated to longer note lengths and accented articulations in music. Kearns gives the bassoon the rhythmic interpretation for the line "thoroughly washes her face" in mm. 25-26, "now she snaps" in mm. 27, and "and floats away" in mm. 28-30 in *The Summer Day* (Fig. 42).⁸⁹

Figure 42: *The Summer Day*, mm. 25-30

Falcone uses this technique in mm. 49 and 51 of *Jabberwocky Jam*. In m. 49, the story character asks "has thou slain the Jabberwock?" The bassoon copies the

⁸⁸ Wolf, *Syncopation and the Rhythms of Speech*, 177-92.

⁸⁹ Kearns, *Six Poems of Mary Oliver*.

rhythmic patterns of the text and Falcone even raises the pitch from E to B as if the bassoon is the one asking the question. This concept is repeated in the joyous exclamations “Callooh! Callay!” in m. 51, where the bassoon, equally joyously, plays the stable repeated authentic cadence from B, taken from the end of the previous question, and resolves it back to the E above it (Fig. 43).⁹⁰

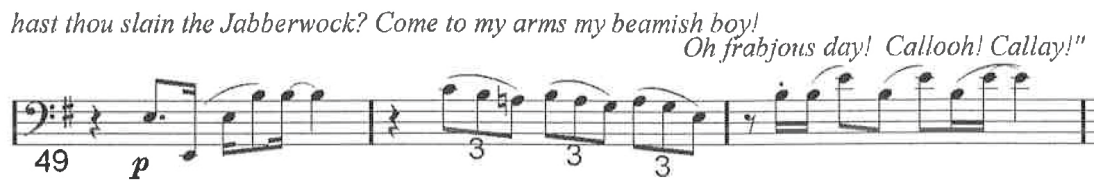


Figure 43: *Jabberwocky Jam*, mm. 49-51

Other composers represented in the present study also chose to write musical versions of literary forms. Michael Kibbe’s *Eclogue* is a brilliant example of this; Kibbe takes the short pastoral poetic dialogue and translates it into a loving duet between English horn and bassoon. It seems fitting that *Eclogue* was premiered on a radio broadcast, a medium developed originally for the spoken word.⁹¹

Various forms of imagery have also been sources of inspiration for the composers Howard Buss and Gernot Wolfgang. Buss was inspired by the literal images of the dwarf planet Pluto, providing aural representation of the stark contrasts and illuminated atmosphere of the distant world in an aural medium. Wolfgang explores more text-based imagery through non-programmatic titles such as *Rays of Light*, a title that describes the atmosphere of the music in the movement. The connection between all art forms is quite apparent in the world of music. Richard

⁹⁰ Falcone, *Jabberwocky Jam*.

⁹¹ Kibbe, *Eclogue*, op. 61.

Wagner even attempted to unify it all (word, art, and music) with his *Gesamtkunstwerk* meaning, “total artwork.”⁹²

Another common trend in several of the works included in this project is the composition of a work for an individual(s). Sometimes this is a cathartic exploration into the surrounding world of the composer, as was the case with Thomas Priest and Kyle Hovatter, while others wrote works to honor and remember particular people, like those works by Gerhard Samuel and Robert Rønnes. Both Priest and Hovatter composed as a way to engage with troubles in their life. Priest chose to look back and work through his anguish in order to better himself and to move on with his life. Hovatter, on the other hand, composed to reflect the world around him and to come to terms with his surroundings, thereby accepting himself in a new environment. Both works may have been dedicated to other performers but their greater purpose was for the composer himself.

Composers have been writing to honor individuals for quite some time but society tends to look towards grandiose works like Beethoven’s *Eroica Symphony*, whose dedication to Napoleon was retracted once he declared himself emperor. Honor does not always require such a grand display of music. Rather, the duet setting provides a more intimate and personal connection between the composer and those they are honoring. In the case of Gerhard Samuel’s *Dirge for John Cage* and Robert Rønnes’ *Kumoi Kudan*, both composers’ music is intended to honor musicians and composers who have passed. Samuel and Rønnes also applied similar methodologies

⁹² Barry Millington, et al. "Wagner." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 26, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/O905605pg1>.

in crafting their melodic material by incorporating characteristics of those being honored with their own styles of composition. For Samuel, that meant mixing the weeping bassoon with metric phasing and eccentric minimalism of John Cage. For Rønnes, this meant delving into the heritage and history of Masahito Tanaka's country, drawing inspiration from ancient Japanese court music and classical western music. These two works yield very different results but both equally immortalize the essence of what the honored individuals meant to the composers.

The final common trend is the exploration by these composers into contemporary compositional techniques and styles. Whether through extended techniques for the bassoon, newer forms of composition, or expanding the scope of their writing style beyond the classical music world, many of these composers pushed themselves into unfamiliar territory. Kyle Hovatter's *Mist* uses the twentieth century techniques of multiphonics and incorporates electronics during live performance. John Steinmetz used *Fish Phase* to begin his series of avant-garde performance artworks meant to be humorous and lighten the spirits of those that hear and see them. Michael Isaacson's music employs the bassoon in an improvisatory solo nature in *The Low Down*. Jazz characteristics and style were incorporated by a number of composers discussed here, including Howard Buss, Gernot Wolfgang, John Steinmetz, and John Falcone. Similarly, there seems to be an affinity of composers for dance music, from the Brazilian Waltz to a number of fast-paced Latin dances. If anything, I believe these compositions prove the possibility of success beyond the stereotypical norms.

Chapter 6: Pedagogy and Overcoming Performance Fears of Extended Techniques for Bassoon

A primary reservation that performers may have when it comes to unusual or new repertoire is a lack of familiarity with style, instruments, or techniques used. Sometimes the composer offers some guidance, such as writing a dotted-eighth and sixteenth-note figure to achieve the swing feeling in jazz, while others offer no help at all. Even the written-out swung notes, if taken at their face value, do not quite convey the proper style that should be communicated in jazz music. Often the style and application of techniques come from trial and error with guidance from a teacher. But if a teacher is unsure about the proper interpretation of a piece, this lack of information and guidance generally leads to frustration by the performer, and results in a negative performance experience; this is an example of the negative physiological spiral discussed earlier. To help alleviate this aversion to performing new music for the bassoon, I offer here some explanations of the pedagogical benefits of a few of the works involved in this project, as well as an explanation and basic guidance to performing the extended techniques involved in the bassoon parts.

Many of the works included in these programs are useful introductions to the extended techniques they employ. Even something as strange and unusual as John Steinmetz's *Fish Phase* can provide a fun introduction to playing the contrabassoon. Experience in playing the contrabassoon has become a common ability in a performance education. Unfortunately, a common first experience on this alternate instrument is a baptism by fire and the student either sinks or swims. *Fish Phase* only utilizes three notes that span the more commonly used registers of the instrument,

providing the performer with a chance to familiarize themselves with the setup of the contrabassoon in a low-pressure environment. The work equally relies on good internal rhythm from both performers in the metered phases of the music. Air support and clean articulations are also crucial to a clean performance of the piece.

The Low Down by Michael Isaacson is a wonderful introduction to a jazz style of performing. The fingerings are not particularly difficult to master but the style and coordination with the electric bass provide some unique difficulties. Both performers must interpret the written out swung notation where notes fall in relation to the beat. For example, in mm. 39-40 (Fig. 44) the bassoon only has the final sixteenth note in each beat. If the bassoonist remains true to the written rhythm, it can become very difficult for the performers to match note lengths.



Figure 44: *The Low Down*, mm. 39-40

The bassoon also gets a version of the walking bass line later in the work. This is a great opportunity for performers to learn to match the style of similar material previously performed by other instruments. Isaacson also does not overly complicate the bassoon line, which provides the performer with the opportunity to improvise or embellish the given music over the classical counterparts. Though not all performers will be interested in learning to play jazz, or that everyone should learn jazz, but rather those performers who like or appreciate jazz may be more engaged in perfecting the idiomatic style necessitated by such a work.

Some of the works discussed here can be just as beneficial to musicians that already have a firm understanding of the instrument as one who is just learning to perform chamber music. Alfonso Fuentes' *Mejune del Fagobóngo* and Gernot Wolfgang's *3 Short Stories* challenge the virtuosity of their performers. Both scores include complicated polyrhythms and hemiolas, and both push the boundaries of technique at the extreme registers of the bassoon. Fuentes writes multiple high F's (F5) offering a challenge for any bassoonist. These extreme high notes are also often part of runs spanning a large range of the instrument such as in mm. 163-65 (Fig. 45).



Figure 45: *Mejunje del Fagobóngo*, mm. 163-65

Performing Wolfgang's *3 Short Stories* requires an equally stable internal rhythm and agility in the lower register of the bassoon. The rapid octave leaps in mm. 17-24 (Fig. 46) of the first movement *Uncle Bebop* quickly follow music in the tenor and upper registers making it impractical to engage the whisper-key lock usually used to facilitate such leaps in the lower octave.

Figure 46: *Uncle Bebop*, mm. 17-24
 © Copyright by Ludwig Doblinger (Bernhard Herzmannsky) GmbH & Co KG, Vienna

The performer then must adjust their embouchure, reed, and air support to ameliorate the performance of the bass line crucial to the “Bebop” style of the movement.

Kyle Hovatter’s *Mist* provides a number of challenges for the bassoonist no matter their skill level. The mere act of performing with a prerecorded track, especially with one that includes sounds that are out of time with the written music, is challenging enough and this piece requires that the performer also affect multiphonics and flutter-tonguing passages in tandem with the recorded track. Fortunately, Hovatter provides relatively helpful guidance about the performance of the multiphonics, which seem to work with many performers and on different instruments. A discussion of these chords will follow later in this chapter with the discussion on multiphonics. Even with the potential pitfalls of performance, the few new fingerings required for this piece are far easier to learn and implement than other standard works that use extended techniques, such as Sofia Gubaidulina’s *Duo Sonata* which requires fifty or more alternate fingerings. Because *Mist* does not require the collaboration of live musicians, the bassoonist will have the opportunity to practice

and rehearse the work as a whole on a regular basis without needing to coordinate with a chamber group, a great benefit when learning to implement new techniques.

Extended Techniques for the Bassoon

The following sections are descriptions of a selection of extended techniques for bassoon and introductions to their use in the works discussed in this project. Part of the problem with extended techniques is the extreme subjectivity to what works for each individual performer. Trial and error will always be a component of these techniques in the process of ascertaining what will function consistently for performance. The following introductions will hopefully provide a starting point and possible solutions for the implementation of these peculiarities.

There have been a small number of musicians who have devoted themselves to research on extended techniques for bassoon. Sergio Penazzi, Pascal Gallois, and Bruno Bartolozzi are a few of those that have published literature on the classification and performance of these techniques.⁹³ Unfortunately, most of this literature is no longer in publication and is extremely difficult to find, leaving the performer responsible to experiment and discover ways of accomplishing what composers notated.

Flutter-Tonguing: Similar to rolling one's r's in speech, flutter-tonguing is a physical technique accomplished with the tongue, which creates a rapid and rather aggressive sound. Genetics can be a factor with this particular technique. Not everyone can roll their r's in speech and as such, not everyone can flutter-tongue.

⁹³ Johnny Reinhard, "The Microtonal Bassoon," *The Double Reed* 10, no. 2 (Fall 1987): 40.

Flutter-tonguing can be produced by trilling in two major ways. One can trill with either the front of the tongue or the back of the tongue, in a motion that is similar to gargling. Not everyone can trill using the front of the tongue, though those that can are often able to use the back as well. There are also individuals who are able to vocally roll their r's but are unable to achieve the technique with the reed in their mouth. Needless to say, there is a great degree of variability when it comes to performing this technique. Range is another factor to consider when performing a flutter-tongue. Since the resistance on the reed changes between various registers of the bassoon, the resulting quality of sound will also vary. The middle register (F2–F4) tends to be the most consistent from instrument to instrument and between different performers.⁹⁴ The lower register creates more of a growl effect and requires much greater air speed, so louder dynamics are preferable. The upper register contains a natural tendency for faster vibrations, and therefore in this register, the flutter-tongue becomes more of a color than an audible flutter. It should be noted that some composers are aware of this and use this technique in the varying registers to achieve specific timbral sounds. Discretion is left to the performer to determine what is appropriate for the composition.

Composers generally communicate when to flutter by notating multiple slashes through the site of the notes, a notation style that is similar to the one used for indicating “tremolo” for string instruments. Kyle Hovatter uses this in m. 39 of *Mist*, and also includes the written direction to flutter-tongue (Fig. 47).

⁹⁴ Sergio Penazzi, *The Bassoon: Other Techniques and New Sources of Musical Expression* (Milano: Ricordi, 1982), 43-8.



Figure 47: *Mist*, mm. 39

Performance of this technique is most effective with a slightly tighter embouchure but with a relaxed throat and tongue. The bassoonist must also supply a greater airspeed and support to compensate for the rapid interruptions in airflow.

Multiphonics: This is the quite literal label describing the production of more than one tone at the same time. For string instruments, this means double, triple, or even the rare quadruple stops. The concept is easier to understand with string instruments as they have multiple strings and therefore can produce multiple notes at one time. However, wind instruments such as the bassoon employ a single vibrating air column, the length of which the performer manipulates by adding or subtracting fingers and forcing the air through different tone holes. As a result, the shorter the length of the air column producing the tone is, the higher the resultant pitch will be.⁹⁵ But if there exists only one tube, how can multiple tones be produced? Well, this can be done in one of two ways. The first is a sung multiphonic; the performer fingers one note and sounds that pitch while literally singing another pitch. This is the only way brass instruments are able to produce multiple tones, as brass instruments rely on the overtone series for a set tube length. This method of producing multiphonics is infrequently used on the bassoon. The other manner of producing a multiphonic is a fingered multiphonic, which is the method that is more easily achieved on the

⁹⁵ Arthur H. Benade, *Fundamentals of Musical Acoustics* [1976], 2nd ed. (New York: Dover Publications, Inc., 1990), 465-71.

bassoon. This involves complicated cross fingerings designed to work against the construction of the instrument. These special fingerings force the air column to vibrate in contrasting overtone series simultaneously, producing varying degrees of tones and pitches sounding at the same time.⁹⁶ Quite often these fingerings also require some embouchure and air manipulation in order to achieve consistent reliable results. Consistency is relative though as two performers can play everything with the same set of fingerings and achieve drastically different results, including not achieving a multiphonic at all, e.g. one performer may produce a multiphonic and another using the same fingering may produce a single note that is out of tune rather than a multiphonic.

Penazzi, Gallois, and Bartolozzi's books supply a list of fingerings for multiphonics in hopes of standardizing certain sounds and timbres. Since their efforts represent the only standards for this practice and their writings are difficult to access, many composers have been forced to be creative in how they communicate the presence of multiphonics in their music. Some use a graphic notation indicating the placement and duration of the sounds, usually with a chart above it showing the appropriate fingering, others provide a chart at the beginning of the music and refer to it throughout the work, and still others choose to write a worded description for the performer to follow. Once again, Havatter provides a good example of multiphonic use. The fingerings and their associated notation for the score are given in the notes at the beginning of the score; see Figures 48 and 49 below for an illustration of these instructions.

⁹⁶ Penazzi, *The Bassoon*, 103-4.

Specific Fingerings for Multiphonics

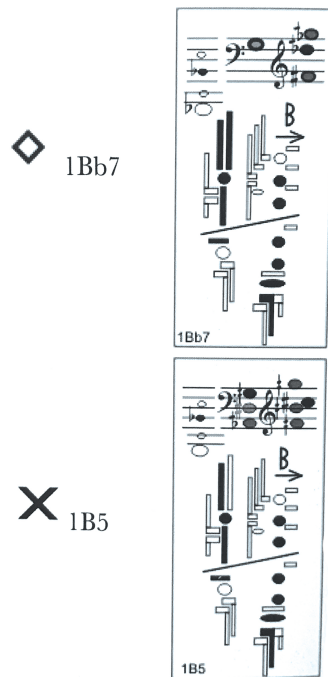


Figure 48: *Mist* multiphonics fingering charts

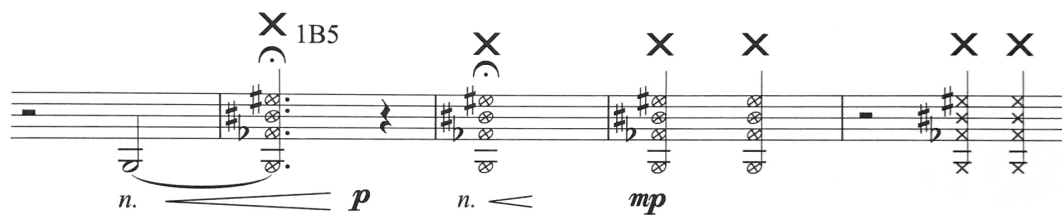


Figure 49: *Mist*, mm. 32-36

Since subtle changes in air pressure and embouchure can affect which overtones in the multiphonic become dominant, experimentation will yield the most favorable result for each performer.

The gurgling of the Jabberwocky in John Falcone's work is an alternative version of a multiphonic for the bassoon. For its use in m. 38, Falcone marks note heads with an "x" and a written message describing a suggested fingering (Fig. 50).

Pitch Bending: This is the physical manipulation of pitches to produce purposeful out-of-tune effects. This can be used to bend a single pitch or facilitate a slide from one note to another. The alteration of pitch can be accomplished by the slow addition or subtraction of fingers, or by maintaining traditional fingerings and adjusting the pitch with air speed and embouchure manipulation. A combination of the two methods can be quite effective depending on the register and the notes involved. The effect should be practiced for control of the technique. It is easy to make this technique sound comical, which might be the effect intended by the composer, but it can also be used with sincerity when used properly. This sincere option is applied at the end of Robert Rønnes' *Kumoi Kudan* and in Alan Hovhaness' Suite for English horn and bassoon.

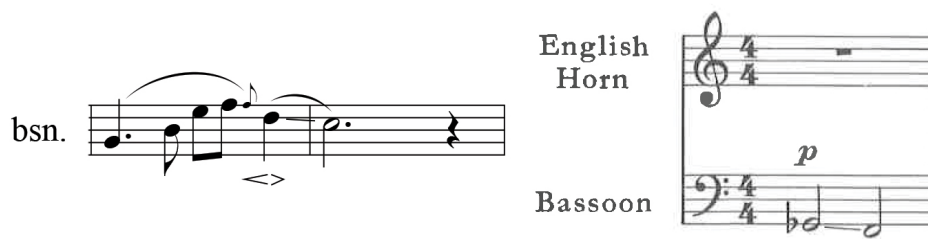


Figure 52: *Kumoi Kudan*, mm. 267-8 (left); Suite for English horn and bassoon, mm. 1 (right)

As exhibited by both composers, the most common notation for this technique is a drawn line depicting the intended path for the pitch to follow (Fig. 52). In these cases, the pitch slides are a straight line between the initial and final pitches. A consistent air stream is crucial for both the control of the adjusting pitch and assurance that the final pitch is correct when the fingers change.

Conclusion

Duet repertoire holds tremendous potential for both the ensemble and the demands on its performers. The composers discussed in the present study, who were active between 1960 and 2016, have explored this potential with what I believe to be colossal success, even with the smallest number of instruments. Though the bassoon itself has seen very little development in the twentieth and twenty-first centuries, the stylistic possibilities and expressive potential have certainly been tested and expanded. As most of the repertoire discussed here was previously unknown by many of my teachers and colleagues, I have already managed to expose a broader audience to this exciting repertoire. I also hope that I have proven that seemingly impossible obstacles may not be so insurmountable, exploring the possibilities of music as a creative art. It is my belief that knowledge of this repertoire, along with fearless composers and performers, will incite new passions for the duet repertoire that includes the bassoon and help bring this wonderful music to the concert stage.

Appendix A: RECITAL CD TRACK LISTINGS

Recital 1 CD

Tracks

1. Dirge for John Cage.....5:25
Gerhard Samuel
2. Duet for bassoon and one maraca.....3:19
Michael Isaacson
3. Reminiscent Rains for bassoon and marimba.....7:17
Thomas Priest
- 4-6. Dagon's Teeth
Robert Rønnes
 4. Dragon's Teeth.....2:37
 5. Seascape with Sun and Eagle.....5:20
 6. Constantly Risking Absurdity.....3:13
7. Mist for bassoon and track.....5:32
Kyle Hovatter
8. Mejunje del Fagobóngo.....10:22
Alfonso Fuentes

Recorded December 8, 2016 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Antonino d'Urzo

Recital 2 CD

Tracks

1. Pastoral & Dance for bassoon and organ.....5:25
Craig Phillips
- 2-4. Sonata No. 1 for two bassoons
Francisco Mignone
 2. Allegro.....5:50
 3. Modinha.....3:29
 4. Rondo – Chorinho.....3:45
5. Zwei Lieder für Sopran und Fagott, op. 101
Günther Witschurke
Dauerregen.....3:48
- 6-7. Six Poems of Mary Oliver for soprano and bassoon
Ann Kearns
 6. Blossom.....2:00
 7. The Summer Day.....2:13
8. Jabberwocky Jam for solo bassoon and narrator.....2:57
John Falcone
- 9-11. At the Zoo – three dances for trumpet and bassoon
Tadd Russo
 9. The Giraffe Race.....3:04
 10. The Albino Gorilla.....3:39
 11. The Order Squamata.....2:31
- 12-14. Suite for English horn and bassoon
Alan Hovhaness
 12. Adagio espressivo.....1:56
 13. Allegro grazioso.....1:48
 14. Andante espressivo.....1:42
15. Eclogue, op. 61 for English horn and bassoon.....4:43
Michael Kibbe
16. Fish Phase for two contrabassoons and goldfish.....3:46
John Steinmetz

Recorded February 13, 2017 in Memorial Chapel
University of Maryland, College Park
Recorded and mastered by Antonino d’Urzo

Recital 3 CD

Tracks

1. Luminous Horizons for bassoon and harp.....9:23
Howard Buss
2. The Low Down.....2:47
Michael Isaacson
- 3-5. 3 Short Stories
Gernot Wolfgang
 3. Uncle Bebop.....4:33
 4. Rays of Light.....3:52
 5. Latin Dance.....3:39
6. Kumoi Kudan – Masahito Tanaka in Memoriam.....15:19
Robert Rønnes

Recorded March 5, 2017 in Ulrich Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Antonino d'Urzo

Appendix B: Kumoi Kudan Koto Scores

"Kumoi Kudan - Masahito Tanaka
In Memoriam"

Robert Rønnes
(2002)

First Koto

D	E	F	G	A	B	D	E	F	A	D	F	A
一	二	三	四	五	六	七	八	九	十	斗	中	
1	2	3	4	5	6	7	8	9	10	11	12	13

		一四			⑤五七八	九斗	⑤	二四	③五九
		○		∕	④五七九	九斗		○	③八
		○			③五七八	十斗		○	○
		○			③四七	十斗		○	○
		二四	③	③十七	①六七	十斗	⑥	①四	
		○		五		十斗		○	∕
		○		○	③五六	十斗	④五七		
		○		○		十斗		○	
	②四		①	①	①四	九斗	五八	二	⑥
	○	○	○	○	①四	十斗	○	○	⑥
	④五七	○	○	○	①四	九斗	七九	○	
	○	○	○	○	③四	九斗	○	○	
	⑤六八	○	○	○	④斗	六斗	七八	一四	
	○	○	○	○	④斗	○	○	○	
	七九	○	○	○	④斗	○	○	○	
	○	○	○	○	④斗	○	○	○	

		斗 斗 斗 斗	巾	斗	斗	八斗	九斗	(15)
		斗 斗 斗 斗	巾	斗	十	八斗	斗	
		十	斗	斗	斗	八斗	十斗	
		斗	巾	斗	十	七斗	斗	
		斗	十	十	十	六斗	斗	
		斗	巾	巾	九	〇	斗	
		斗	斗	斗	十	〇	斗	
		斗	巾	〇	八	〇	斗	
		十	斗	斗	九	七	九斗	
		〇	巾	巾	十	六	十斗	
		巾	斗	〇	九	七	九斗	
		斗	巾	巾	十	八	九斗	
		巾	巾	十	十	九	六斗	(28)
		斗	斗	巾	〇	十	斗	
		斗	斗	斗	斗	十	斗	
		巾	斗	巾	斗	〇	斗	

		五	五	五	〇	〇	斗	(49)
	二	〇	二	〇	二	〇	十	斗
		五		五		五	八	斗
	二	〇	二	〇	二	〇	〇	九
		〇		〇	no.3	〇	斗	(50)
	二	〇	二	〇	二	〇	斗	〇
		五		五		五	斗	九
	二	〇	二	〇	二	〇	斗	十
	二	〇	五	五	五	七	七	(55)
	四	六	二	〇	二	〇	七	十
		〇		五		五	斗	十
	二	〇	二	〇	二	〇	斗	〇
	四	五	〇	〇	〇	〇	十	斗
		〇	二	〇	二	〇	一	〇
	二	〇		五		五	八	斗
	四	五	二	〇	二	〇	八	斗

4

		0	(93)	0		△ 十才 十才 六才 九才 十才	六八九 十才	一	0	二	0
	1/2	0	二	0		八才 十才 十才 十才	九才		四六		四六才
		0		五			0		五八		0
		0	二	0		九才 十才 十才 十才	0		0	二	0
		六七		五六		0	十才 九才	一	0		四五六 (94)
		0	二	0		0 (95)	十才		四五六		0
		0	(七才)	五		0 B ↓ B ^b	十才 九才		五八	二	0
		0	D ↓ C	0		0	0		0		四五
		四七		0		0 (83)	七		斗為才	二	0
		0		0	二	0	九才 (96)	B ^b	為		四六才
		0		0		五	十才 九才 八才	↓ B	十才		0
		0	四四		二	0	0		0	二	0
		六七 (97)	中才	0	五六		九才 (98)		五七 (99)		四五六
		0	九才	0	二	0	十才 十才 十才		八		0
		0	0	0	五		九才 七才 六才 九才		0	二	0
		0	0	0	二	0	0		0		四五

	0	六七斗	①	十斗中 大為	六七斗	八十
	0	七八斗 六七斗	①	十斗中 大為	八十	①
	0	五九斗	①	／	三七	八十
	0	四八	①	／	／	九十
① 巾 G ↓ A ／		七十斗	① 六八斗	／	五八 ／ 四五九 ／	五八 ①
		八十斗	九十	／	三五八 ／ 三四七 ／	七九
		十斗為	八斗	／	六斗 ／ ／	一四五
		十為	八九斗	／	九十斗 ／ ／	四七
		十斗中	九十為	／	／	①
		斗中 十斗中	九十為 九十為	／	九十斗 ／ ／	四七
／		十斗為	八九斗	／	／	①
		九十斗	八九斗	／	／	①
① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G
		① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G
		① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G
		① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G	① 巾 A ↓ G

	為	(137) 五	九才	九	(125) 七		
	〇	五 三	五六九才	一	七才 七		1/2
	十才	二七	八十 九	九才	五		
	九才	七才	七八	二	九才	no. 5	
	十	四七才	五六	七	八	一	
	斗	五 七	五六	八	二七才	二	
	九才	五十	五十才	〇	三七 二	三	
	九才	六 ³	五斗	八才	五	六	
	(143) 八九才	六九	四十	(121) 九	一七	一	
	〇	〇	四十 九	九才	二七才 七	二	
	十	九才	八	九才 八	五	六	
	十	二 九	七才	一	四五七才	五	
	六	八為	九	十	ハズン 三七	七	
	九才	〇	四	(三三五)	四七才	七才	
	五十	六斗	六九才	八十	一七才	ハ 七才	
	五十	為才	一	五才	四七才	五	

為を
⑤
↓
⑥

			0		(157)		八	0	0
			0		1/.	1/.	六	0	斗
1/.			0	五六	1/.	(158)	九	0	斗
			0		0	1/.	0	0	十
(166)		七五〇八三四			no. 6	二五〇八三四	九	0	十
1/.	一四	0		1/.	0	八	0		五斗
	六	0	五六	1/.	0	△	0		十
	0	0			0	六	0		0
						五	0		斗
1/.		1/.		1/.	1/.	五	0		十
		1/.		1/.	1/.	五	0		八斗
			五六	五六		0	0		斗
		ff				(167)	斗	(168)	斗
1/.		1/.		1/.	1/.	九	斗	斗	0
		1/.		1/.	1/.	0	斗	斗	0
			五六	五六		0	斗	斗	0
						0	十	十	0

E
C
+
D

	一四	P			二 六	0	二 六	0		
	0		/	/	七 九	一四	七 九	一四		/
	三四				0	0	0	0		
	⑦ 0 0				0	0	0	0		
	二三七	10.7	△(186)	(182)	二 六	0	二 六	0		(190)
	0		0	/	七 九	一四	七 九	一四		/
	三四七		二五	⑦ 0 0	0	0	0	0		
	0		二	0 0	0	0	0	0		
	六七九	△	四		二 六	0	二 六	0	二 六	0
	0		0	/	七 九	一四	七 九	一四	七 九	一四
	七九		四七			0	0	0	0	0
	0		五	0		0	0	0	0	0
	八十		四	⑦ 0 0	二 六	0	二 六	0	二 六	0
	0		五	七 八	0	七 九	一四	七 九	一四	
	九		二	0	0	0	0	0	0	0
	0		0	0	0	0	0	0	0	0

	十 九 八 — 七 六 — 五 — 四 — 三 — 二 — 一	③ C ↓ D			②⑤ 十 九 八 — 七 六 — 五 — 四 — 三 — 二 — 一	三 二 九	一 四 七	二 五 八	①③
						〇	〇	〇	
						四 七 九	二 五 八	三 二 九	
						〇	〇	〇	
	九 十 八 — 七 六 — 五 — 四 — 三 — 二 — 一	②④ Repeat the last 3 measures			②⑤ 十 九 八 — 七 六 — 五 — 四 — 三 — 二 — 一	七 八 九	四 七 九	五 八 十	⑦ C ↓ D
						〇	〇	〇	
	十 九 八 — 七 六 — 五 — 四 — 三 — 二 — 一					〇	五 七 八 十	八 九 十	
						〇	✓	〇	
	三 二 一 — 五 — 四 — 三 — 二 — 一					〇	③ D ↓ C	二 五 八	
						〇	〇	〇	
						〇	〇	三 二 九	
							〇	〇	
②⑥ 為	〇					十 九 八 — 七 六 — 五 — 四 — 三 — 二 — 一	三 二	五 八 十	②⑦
E ↓	〇						〇	〇	
F	〇					十 九 八 — 七 六 — 五 — 四 — 三 — 二 — 一	〇	八 九 十	
	〇					三 二 一	〇	〇	

	228	228	229	225	no. 8	219
九	①	五	〇	2nd Koto solo continues	〇	〇
ハ	ハナ	十	〇	〇	斗	五
五ハ	九斗	九	〇	〇	✓	二
九	ハ	ハ	〇	〇	十	五
五六	斗	〇	〇	〇	〇	△
十	〇	九	〇	〇	斗	五
十	十	〇	〇	〇	斗	五
〇	十	十	〇	〇	〇	〇
七八	斗	斗	十	五	斗	〇
七	巾	十	十	十	斗	斗
ハ	斗	〇	九	斗	〇	✓
十	斗	七	ハ	〇	〇	✓
斗	斗	ハ	六	〇	〇	斗
十	十	斗	十	〇	〇	斗
十	五	ハ	〇	斗	〇	斗
〇	十	七八	〇	斗	〇	ハ

No. 9

	Δ ハ斗	(257) 五	〇	一	〇	(五) ^P	〇	(五)	〇		九
	九		十		七九		十		(四) F ↓ 九		九
	〇		〇		〇		〇		〇		九
	〇		九		六フ		九		九		十
(252)	(二三)	(五)	〇	一	〇	(五)		(五)	〇		九
	〇		ハ斗		七九		ハ斗		ハ斗		ハ
	〇		〇		〇		〇		〇		七
	〇		九		六フ		九		九		六
	(一四)	Δ 九斗	(一二)	〇	(五) ^(四)	〇	(五)	〇			十
	〇		十	(一二)	〇	(五)	〇	(五)	〇		十 九
	〇		〇		七斗		九斗		九斗		ハ
	〇		〇	(一二)	〇	(五)	〇	(五)	〇		〇
	(二四)	Δ ハ斗		七斗		九斗		九斗	(三五)	〇	(244)
	〇		九	(一二)	〇	(五)	〇	(五)	〇		〇
	〇		〇		七斗		九斗		九斗		
	〇		〇		〇		〇		〇		

(265)

						二五		0	(五)	0
						0		0	0	十
						0		0	0	0
						0		0	0	九
									(五)	0
								./	0	十
								(六)	0	0
								B	0	九
								B		
									(五)	0
								./	(五)	
									0	九
									(五)	
								6/4		
								七		九
								八	(五)	0
								△△△		
								六		九
								0		
								0		0

" Kumoi Kudan - Masahito Tanaka
In Memoriam "

Robert Rønnes
(2002)

Second Koto

B ^b	D	E	F	G	A	B ^b	D	E	F	A	C	E
一	二	三	四	五	六	七	八	九	十	斗	為	中
1	2	3	4	5	6	7	8	9	10	11	12	13

no 1

五六	0	二五	八七 ³	六七	①
0	0	2	2	0	0
0	0	二三	九七 ³	0	0
0	0	2	2	0	0
六七	0	一二四	二五	一 ⁶	
0	0	2	2	0	1/2
0	0	一二五	2	二三	
0	0	2	2	0	
四六七	② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿	二三	二五 ¹¹	一四	六七
0	0	二四	2	0	0
七八九	0	二三	二三	二四	0
0	0	二	2	0	0
六七 ²⁴	六七	0	一二四	二五七	五六
0	0	0	2	0	0
八十	0	0	一二五	三七	0
0	0	0	2	四八	0

0	0	0	0	0	村	九
三	三	三	0	斗	0	
0	0	0	0	斗	様	
三	三	三	0	0	急	
0	0	0	0	0	ハ	
三	三	三	三	三	様	
0	0	0	0	斗	斗	
三	三	三	三	斗	村	
0	0	0	0	十	九	
三	三	三	三	十	中	
三	0	0	0	十	ハ	
0	三	三	三	九	七	
0	0	0	0	ハ	九	
0	三	三	三	七	0	
三	0	0	0	六	村	
0	三	三	三	0	斗	

	(93)	○		二六		四五		二		三
	1/.	三		○		○		○		○
		○		三		○		○		○
		三		○		○		○		三
	三四	○		○		三三六八		二		○ (74)
	○	三		三		○		○		○
	○	○		○		○		○		三
	○	三		○		○		○		○
	二	○		○ (82)		三三六		三		三
	○	○		三		○		○		○
	○	○		○		○		三		○
	○	○		三		○		○		三
	二三	no4	○	○		二六 (84)		三 (80)		○
	○	○		三		○		○		○
	○	○		○		一四		○		三
	○	○		三		○		○		○

			五		⑩		二五 ↘		一二四		二四七
	⌚		五		⑩		二五 ↘		↘		⑩
	⌚		七		⑩		二五 ↘		①二四五		三六七
	⌚		六五		⑩		二五 ↘		↘		四七八
			⑩四		六				⑩二五		⑩一四
	⌚		五六		七 七)		↘		↘		⑩
	⌚		五		七		↘		二三		二四
	⌚		五		六		↘		↘		⑩
	⌚		三		五				一二四		一
	⌚		三		五		↘		↘		⑩
	⌚		五		七		↘		①二四五		一二三
	⌚		四三		六五		↘		↘		⑩
	⑩		一		六		一三		二五		二三
	⑩		⌚		七 七)		⑩		↘		二四
	⑩		⌚		六		⑩		二三		二三
	⑩		⌚		五		⑩		↘		二

b

	①		五		六		五		二		0
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	七		六		三		六 _四		一		0
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Appendix C: Listing of Duets that Include Bassoon

Composer	Title	Instruments with Bassoon
Erb, Donald	Five Red Hot Duets	2 Contrabassoon/ Bassoon
Steinmetz, John	Fish Phase for 2 contrabassoons and goldfish	2 Contrabassoons
Mochizuki, Misato	Pas a Pas	Accordion
Ronnes, Robert	Divertimento	Accordion
Hutchinson, Rob	Blues & Rhythm Changes	Alto Sax/Clarinet
Braga, Francisco	A Sonorous Dialogue to the Moon	Alto Sax/Eng Horn
Gernot	Low Agenda	Bass
Hindemith	Two Duets	Bass
Montano, Damian	Suite	Bass
Roussel, Albert	Duo	Bass
Wolfgang, Gernot	Low Agenda	Bass
Hanna. Reed	Little Suite	Bass Clarinet
Elgar	Duet (originally trombone/bass)	Bass/Bassoon
Alkan, Charles	Barcarolle	Bassoon
Almenraeder, Carl	Duo Op. 10	Bassoon
Almenraeder, Carl	Two Duets op. 8	Bassoon
Andriessen, Louis	Lacrimosa	Bassoon
Annis, Jonathan	This Title May Vary	Bassoon
Austin, Kevin Timothy	So Too, Fell Daedalus	Bassoon
Bacon, Ernst	Two Duets for Two Bassoons	Bassoon
Baldwin, Daniel	Valley of the Sun	Bassoon
Barette, A.	6 Divertimento op. 1	Bassoon
Beck, Franz Ignaz	Three Duets	Bassoon
Berault	6 Sonatas	Bassoon
Berg, George	Sixteen Duets	Bassoon
Blank	2 Bagatelles	Bassoon
Blasius	6 Duos	Bassoon
Blazhevich, Jean	Concert Duets	Bassoon
Blume	Duets	Bassoon
Blunt, Marcus	Canons & Jiglets	Bassoon
Boismortier	6 Sonatas	Bassoon

Boismortier	Baroque Duos for bassoons	Bassoon
Boismortier	Nine Sonatas & Chaconne	Bassoon
Bozza, Eugene	Duetтино	Bassoon
Braun	6 Sonatas	Bassoon
Bucquet, pierre	Suite in g minor	Bassoon
Cervantes, Ignacio	Two Cuban Dances	Bassoon
Cherubini	Marceau	Bassoon
Clement, Deanna	Return Again	Bassoon
Cooper, Timothy	Bassoon Duo	Bassoon
Daugherty	Bounce	Bassoon
Davis, William	Fantasy & Presto	Bassoon
Dieppo	Virtuoso Studies	Bassoon
Discepolo, Enrique Sontos	Camalache	Bassoon
Douglas, Bill	Divertimento	Bassoon
Falu, Eduardo	Zamba La Nostalgiosa	Bassoon
Flament, Edourd	Air & Variations in F Major, op. 43	Bassoon
Fuchs, Georg-Friedrich	Two Duos Concertantes Op. 65	Bassoon
Fuentes, Jacques de la	Six Grandes Etudes	Bassoon
Garcia, Fulgencio	La Gato Golosa	Bassoon
Gebaur	3 Duos Concertantes	Bassoon
Gebaur	Twelve Duos Concertantes Op. 44	Bassoon
Goddard, Mark	Tricks and Games	Bassoon
Grethen, Luc	Astro-Fagotte	Bassoon
Gubaidulina, Sofia	Duo Sonatee	Bassoon
Guignon	Sonatas op. 2	Bassoon
Haag, Hanno	Burlesque op. 21	Bassoon
Hanna, Reed	Little Suite	Bassoon
Hanon, Michel	15 Duos	Bassoon
Hare, Ryan	Three Pieces	Bassoon
Hartmann, Christian	Nine Duets	Bassoon
Hasenzahl, Oliver	Bouncy Bassoons	Bassoon
Haydn, Franz Joseph	Six Duetтinos	Bassoon
Herkenrath	Duetтino op. 16	Bassoon
Hermann, Avril	Duologue	Bassoon
Hines	Boxcars	Bassoon

Hingeston, John	The Four Fantasies	Bassoon
Hirtz, Gilbert	Hand in Hand Through Bassoon Land	Bassoon
Hoffmeister	36 Duets	Bassoon
Hovhaness, Alan	Sonata op. 266	Bassoon
Hvoslef, Ketil	Duetti per Fagotti	Bassoon
Isaacson, Michael	Ani-Yawn-Wiya	Bassoon
Isaacson, Michael	Crossing Echo Lake	Bassoon
Jacobi	Two Duets op. 5	Bassoon
Jancourt	Three Grand Sonatas	Bassoon
Kelley, Arthur	A Day in Maine	Bassoon
Kelley, Arthur	Five Moods	Bassoon
Keyes, Nelson	Bassooneries	Bassoon
Kibbe, Michael	Soanta op. 69	Bassoon
Kim, Chan Ji	La Passeggiata	Bassoon
Kleinknecht, Jacob Friedrich	Three Sonatas	Bassoon
Knezek, Jan Vaclav	Two Duets	Bassoon
Lacerda	Cinco Variacoes e Fuga sobre "Dona Sancha"	Bassoon
Ledesma, Victor Manuel	Chacarera Chakai manta	Bassoon
Leguizamon, Gustavo Cuchi	Zamba La Pomena	Bassoon
Li, Shi	Duet on the Chinese Song "Dance of the Yao People"	Bassoon
Mahle, Ernst	Modal Duets	Bassoon
Mignone, Francisco	2 Sonatas for 2 bassoon	Bassoon
Milmerstadt, Chris	Planets of Alchemy	Bassoon
Mores, Mariano	El Firulete	Bassoon
Naumann	Sonata	Bassoon
Nielsen	Twelve Duets op. 53	Bassoon
Oromszegi, Otto	Bassoon Duos	Bassoon
Ozi, Etienne	31 Duos	Bassoon
Perez, Pedro Belisario	En una Zamba	Bassoon
Peter, Martin	Incredible Animal Duets	Bassoon
Pixinguinha	Carinhoso	Bassoon
Pixinguinha	Proesas de Solon	Bassoon
Powning	Sonata for two bassoons	Bassoon

Presser	7 Duets	Bassoon
Ramirez, Ariel	Zamba Alfonsina y el Mar	Bassoon
Raphling, Sam	Sonatina	Bassoon
Resch, Gerald	Nebeneinanderlinien	Bassoon
Ritter, Georg Wenzel	Duetto	Bassoon
Rivero, Jose	Zamba Alondra Gris	Bassoon
Rodriguez, Chango	Chacarera La Mayor	Bassoon
Ronnes, Kristian Oma	Duo Energico	Bassoon
Saggione, Joseph	6 Sonatas	Bassoon
Schmidt, William	Variations on a Theme of Prokofieff	Bassoon
Schobert, Johann	Six Sonatas	Bassoon
Seltmann	Das Fagott	Bassoon
Shapiro, Alex	Re:Pair	Bassoon
Shaw, Lowell E.	Bipperies	Bassoon
Sheen	Two by Two	Bassoon
Siqueira, Jose	Five Duos	Bassoon
Stahuljak, Mladen	Invention	Bassoon
Steinmetz, John	Four Signs	Bassoon
Stoker	4 Conversations	Bassoon
Thorne	Duo Sonatina	Bassoon
Toeschi	6 Duets	Bassoon
Track, Gerhard	Humorous Duo	Bassoon
Tulou, Jean-Pierre	Douze Airs Varies	Bassoon
Tulou, Jean-Pierre	Six Duos Concertantes	Bassoon
Vaubourgoin, Marc	12 Canons	Bassoon
Wildhaber, Maria	Bulgarian Songs and Dances	Bassoon
Williams, Ryan	Six Greeting Cards	Bassoon
Woods, Harry	Side by Side	Bassoon
Yost, Johann Michel	Six Duets op. 7	Bassoon
Fuentes, Alfonso	Mejunje del Fagobongo	Bongo
Burns, Michael	Swamp Song	CD
Gershwin	Gershwin by Special Arrangement	CD
Grice, Janet	Music Minus One	CD
Hovatter, Kyle	En Los Bosques	CD
Hovatter, Kyle	Mist	CD

Korte, Karl	Demiola	CD
Neuwirth, Olga	Torsion	CD
Bernet, Atie	Duet for Bassoon and Cello	Cello
Bizet	Little Duet in c	Cello
Campana, Jose-Luis	Involtura Sonora	Cello
Crawford-Seeger, Ruth	Diaphonic Suite #2	Cello
Dietter, Christian	Six Sonatas op. 3 #1-3 V1	Cello
Dietter, Christian	Six Sonatas op. 3 #4-6 V2	Cello
Frackenpohl	Two Rags	Cello
Fricker, Peter Racine	Three Arguments Op 59	Cello
Gal, Hans	Divertimento Op 90 #1	Cello
Genzmer	Divertimento	Cello
Hindemith	Four Pieces	Cello
Hindemith	Theme with Six Variations	Cello
Schapfl, Nikolaus	Capriccio	Cello
Schottstadt	Theme and Variations	Cello
Schwarz, Andreas	Two Sonatas	Cello
Steinmetz, John	Love Song	Cello
Wolfgang, Gernot	Common Ground	Cello
Zanettovich, Daniele	Airs de la Renaissance Espagnole	Cello
Couperin	Concert (Duets)	Cello/Bassoon
Telemann	Six Sonatas	Cello/Bassoon
Mozart	Sonata in Bb Major k292	Cello/Bassoon/ Clarinet
Albert, Adrienne	Bassoon Boogie	Clarinet
Bach, JS	Gigue from "English Suite #2"	Clarinet
Bach, JS	Twelve Duets	Clarinet
Bach, JS	Two-Part Inventions #3 & 14	Clarinet
Bach, JS	Four Duets BWV802-805	Clarinet
Baines, Francis	Comic Variations	Clarinet
Baska, Robert	Three Trifles	Clarinet
Beethoven	3 Duos WoO27	Clarinet
Beethoven	Six Minuets	Clarinet
Bender	3 Duos	Clarinet
Bozza	Contrastes III	Clarinet
Curtis, Mike	Eight More Original Jazz Duos	Clarinet

Curtis, Mike	Woodwind Friends; 25 Intermediate Duets	Clarinet
Damase	Conversations	Clarinet
Devienne	Six Duos	Clarinet
Devienne	Six Duos Op 21	Clarinet
Doppelbauer, Josef	Duo Sonate	Clarinet
Doran	4 Short Movements	Clarinet
Farkas	Diologhi	Clarinet
Fernandez, Oscar	Tres Invencoes Seresteiras	Clarinet
Fuchs, G.F.	6 Duos, Op 6	Clarinet
Gagneux, Renaud	Opus 41	Clarinet
Garfield	Four Brief Interludes	Clarinet
Gebauer	Six Duos Concertants	Clarinet
Gernier, Francois-Joseph	Three Duos	Clarinet
Glazunov	10 Little Duets	Clarinet
Goepfart	6 Easy Duos Op 30	Clarinet
Goepfart	Duo Concertante Op 19 #1	Clarinet
Goossens	The Old Musical Box	Clarinet
Greenberg, Ruben	Theme & Var	Clarinet
Hallman, Joseph	Duet for Clarinet and Bassoon	Clarinet
Hana, Reed	Weekends	Clarinet
Heider	Liaison	Clarinet
Henkel	Ritual	Clarinet
Henkel	Tristram & Iseult Suite	Clarinet
Hyams	Prelude, Blues, and Fugue	Clarinet
Jacob	Duo	Clarinet
Kiel	5 duos	Clarinet
Kolbinger	Classic Duo	Clarinet
Kunert	Sonate Op 20 (Op 15)	Clarinet
Lacerda	Duo	Clarinet
Lacerda	Tocatina e fuga	Clarinet
Lefebure, Alain	Dans le style des troubadours	Clarinet
Lorenzo-Fernandez	3 Invencoes Seresteiras	Clarinet
Lyons	Short Sonata	Clarinet
Martin, theresa	Riptide	Clarinet
Mignone, Francisco	Invention	Clarinet

Mozart	Seven Menuets KV65a	Clarinet
Mozart	Twelve Duets KV487	Clarinet
Mozart	Two Duos K 423 & K424	Clarinet
Nascimben, Juri	Geometrie	Clarinet
paganini	Duetto III	Clarinet
Pirani, Osvaldo	Impressione Grottesca	Clarinet
Pirani, Osvaldo	Momento Dinamico	Clarinet
Poulenc	Sonata	Clarinet
Ramos, Marco-Adrian	Three Brief Inventions	Clarinet
Rimsky-Korsakov	The Flight of the Bumblebee	Clarinet
Savnik, Vinko	Invention	Clarinet
Scheckele	Six studies	Clarinet
Shapiro, Alex	Re:Pair	Clarinet
Sommerfeldt	Three Dialogues	Clarinet
Stewart, Don	Blues & Old Shoes Op 54	Clarinet
Tausch	Three Duos	Clarinet
Tuthill	Duo op 8 #2	Clarinet
Van Appledorn	Reeds Afire	Clarinet
Weiss, Adolph	Fantasia	Clarinet
Wolfgang, Gernot	Three Short Stories	Clarinet
Woodbury	Three Brief Pieces	Clarinet
Zugger, thomas	Three Dances	Clarinet
Kelly, Bryan	Duo	Clarinet/Oboe
Mores, Mariano	El Firulete	Clarinet/Oboe
Wolfgang, Gernot	Passing Through	Clarinet/Oboe
Broemel, Robert	Allegretto Obstinato	Contrabassoon
Broemel, Robert	Deep Burgundy	Contrabassoon
Broemel, Robert	Three Little Duets	Contrabassoon
Garfield	Three Brief Interludes	Contrabassoon
Montano, Damian	Suite	Contrabassoon
Van Vactor, David	Suite for Bassoon & Contrabassoon	Contrabassoon
Curtis, Mike	Seven More Jazz & Ethnic Duos	Contrabassoon/ Bassoon
Steinmetz, John	Four Signs	Contrabassoon+ Bassoon
Isaacson, Michael	The Low Down	Electric Bass
Braga, Francisco	A Sonorous Dialogue to the Moon	English Horn

Curtis, Mike	Coconut Cake	English Horn
Ferlendis	Sonata in F Major	English Horn
Hovhaness	Suite	English Horn
Kibbe, Michael	Eclogue Op. 61	English Horn
Pachelbel	Nine Fugues on the Magnificat	English Horn
Carey, Henry	Six Ballads on Humours of the Town	English Horn/Oboe
Ames, William	Two Sketches	Flute
Arrieu, Claude	Trois Duos Faciles	Flute
Asia, Daniel	Five Images	Flute
Bahc, Jan	8 Duetudes	Flute
Balbatre	Noel, Air & Variations	Flute
Bielski, M.	3 Sketches, 6 Moods	Flute
Bosmans	Tropicana 1	Flute
Bozza	Contrasts I	Flute
Bozza	Sonatine	Flute
Britt, Joshua D	Storytime Suite	Flute
Brooks, BJ	Contrekey	Flute
Carroll, James	Five Little Canons	Flute
Childs, Barney	Duo	Flute
Cioffari	Breve Duo Latino	Flute
dall Abaco, E.F.	Sonata da Camera 1 & 2	Flute
Denwood, Russel/Shirley	A Feast for Flute & Bassoon	Flute
Dubois	Petite Suite	Flute
Elkan	Duet Album (9 classical compositions)	Flute
Epstein, Alvin	Canons & Postlude (with Percussion)	Flute
Feld, Jindrich	Duo	Flute
Francaix	Sept Impromptus	Flute
Gabaye	Sonatine	Flute
Gebauer	3 Duos Op 17	Flute
Goodman, Joseph	Jadis	Flute
Hall, R.	2 Diversions	Flute
Harris, Aaron	Original Duets	Flute
Hart	Interlude	Flute
Hauff	Duo	Flute
Hofmann, Leopold	Divertimento	Flute
Kolbinger	Dialog	Flute

Kraehenbuehl, David	Variations for 2	Flute
Lacerda	Invention/Invencao	Flute
Lacerda	Marcha de rancho e fuga	Flute
Mayhan, E.S.	Duets from Masterpieces of the 18th Century	Flute
Miaskovasky, Nikolai	Five Russian Duets	Flute
Miller, L	Just Desserts	Flute
Morowetz, Oskar	Four Duets BWV802-805	Flute
Noel-Gallon	Sonate	Flute
Parry-Jones, Gwyn	Welsh Rarebit	Flute
Raphling	Prelude & Toccata	Flute
Rugolo, Pete	Answering	Flute
Schocker, Gary	Flussooning	Flute
Sforzini, Mark	Rhapsody	Flute
Skolnik	Serenade	Flute
Vallon, Marc	Chanson	Flute
Villa-Lobos	Bachianas Brasilieras #6	Flute
Wanek	3 Burleske Pieces	Flute
Weber, Alain	Sonatine	Flute
Wolfgang, Gernot	Duo #1	Flute
Youtz	Blackbirds	Flute
Wilson, Trevor	Three Fantasy Dances	Flute (orig. w/Cello)
Fiala	Duo Concertante #1 in F Major	Flute/Oboe
Fiala	Duo Concertante #2 in C Major	Flute/Oboe
Fischer, Johann Christian	Duet in G Major	Flute/Oboe
Hovaness	Prelude & Fugue	Flute/Oboe
Albaugh, Michael	Three Pieces for Bassoon and Guitar	Guitar
Bach, JS	Air from Pastoral BWV 590	Guitar
Braga, Luiz Otavio	Rapsodia Urbana	Guitar
de Freitas	Duo Para Fag y Violao	Guitar
Dreyfus, George	Old Melbourne Suite	Guitar
Faure	Apres un Reve & Sicilienne	Guitar
Goepfert	Sonate Op 13	Guitar
Holzschuster, Karin	A colorful Mixture	Guitar
Tarrega	Recuerdos de la Alhambra	Guitar

Vivaldi, Antonio	Sonata in a minor F14 #3 RV43	Guitar
Vivaldi, Antonio	Sonate in e minor F14 #5 RV40	Guitar
Wanek	5 Impromptus	Guitar
Rosa, Noel	Four Sambas	Guitar/Piano
Switzer, Scott A.	Christmas Fantasy #2	Hand Drum
Baer, Howard	Introspection	Harp
Buss, Howard	Luminous Horizons	Harp
Frackenhohl	Ballad & Waltz	Harp
Holstein	Photogenies	Harp
Ronnes	Poem	Harp
Sauguet, Henri	Barcarolle	Harp
Andres, Albert	Chants D'Arriere-Saison	Harp (Cello or Horn)
Albert, Adrienne	Poetry	Harp/Piano
Bochsa, Robert	Nocturne Concertant Op 69 #1	Harp/Piano
Bochsa, Robert	Nocturne Concertant Op 69 #3	Harp/Piano
Bochsa, Robert	Nocturne Concertant Op 70 #1	Harp/Piano
Bochsa, Robert	Nocturne Concertant Op 70 #3	Harp/Piano
Holdeman, Chuck	Lyric Seasons	Harp/Piano
Konigsberger, Josef	Serenade Comique	Harp/Piano
Dempster, Thomas	Zugzwang!	Horn
Gallay, Jean-Francois	Three Sonatas	Horn
Gebauer	Three Duos Concertantes Op 48 #1-3	Horn
Hartzell	Workpoints 7	Horn
Isaacson, Michael	A Match Made in Heaven	Horn
Wilder	Seven Duets	Horn
Wilder	Twelve Duets	Horn
Knezek, Jan Vaclav	Two Duets	Horn/Bassoon
Isaacson, Michael	Duet	Maraca
Priest, Thomas	Reminiscent Rains	Marimba
Stout, Gordon	Duo (Dance Song)	Marimba
Switzer, Scott A.	Sonnet 116	Mezzo Soprano
Falcone, John	El Gagotista de Hamelin	Narrator
Falcone, John	Jabberwocky Jam	Narrator
Azevedo, Waldyr	Pedacinhos do Ceu	Oboe
Beethoven	Three Sonatas	Oboe

Berg, George	sixteen Duets	Oboe
Besozzi	Sonata in C Major	Oboe
Besozzi	Sonata in F Major	Oboe
Boutry	Pollux et Satutnin	Oboe
Braun	Six Duets	Oboe
Brod, Henri	Airs, Romances, & Solos vol 1 & 2	Oboe
Brod, Henri	Sonata #1	Oboe
Cooper, Timothy	A Little Jazz	Oboe
Coricelli	Four Duets	Oboe
Couperin	Twelve Duets	Oboe
Curtis, Mike	Duo Suite on Mexican Themes	Oboe
Curtis, Mike	Eight More Duos on Jazz Standards	Oboe
Curtis, Mike	Eight More Original Jazz Duos	Oboe
Curtis, Mike	Five Huapangos	Oboe
Curtis, Mike	Southland Suite	Oboe
Davis	Excursions	Oboe
Devienne	Eighteen Easy Duets	Oboe
Devienne	Six Duos Op 74	Oboe
Douglas, Bill	Divertimento II	Oboe
Douglas, Paul Marshall	Jamet de Sean-Troyes	Oboe
Elliot	Five Canonic Duets	Oboe
Elliott, Vernon	The Penguins	Oboe
Fine, Elaine	Duo for Oboe and Bassoon	Oboe
Friedman, Gary	Kathie's Assortment	Oboe
Garfield	Three Brief Interludes	Oboe
Garnier	Duo Concertant Op 4/4	Oboe
Garnier	Duo Concertante #2 Op 4	Oboe
Garnier	Duo Concertante #1 Op 4	Oboe
Goplerud, Tim	Gavotte	Oboe
Haiff, Alexie	Three Bagatelles	Oboe
Hansell, Philip	Seven Bagatelles	Oboe
Hare, Ryan	Viriditas	Oboe
Hartmann, Christian	Nine Duets	Oboe
Haubiel, Charles	Pastoral	Oboe
Haydn	Hambidge Quavers	Oboe
Heinichen, Johann	Sonate in c minor	Oboe

David		
Henkel	Gotta Minute Suite	Oboe
Henkel	Tristram & Iseult Suite	Oboe
Hovhaness	Four Duets from "Manko"	Oboe
Hovhaness	Sonata	Oboe
Hovhaness	Suite	Oboe
Isaacson, Michael	Misirlou	Oboe
Jacob	Three Little Pieces	Oboe
Jolivet	Sonatine	Oboe
Kalke	Gospel, Blues, et cetera	Oboe
Kalke	Ragtime, Waltz, et cetera	Oboe
Kalke	Tango, Mambo, et cetera	Oboe
Kucera, Vaclav	Duettni per Oboe e Fagotto	Oboe
Locatelli, Pietro	Six Sonatas Op 4	Oboe
Mahle, Ernst	Duo	Oboe
Miaskovsky, Nikolai	Five Russian Duets	Oboe
Morigi, Angelo	Duetto III	Oboe
Naumann	Duett Bb	Oboe
Naumann	Sonata a	Oboe
Neukomm	Fantasia	Oboe
Nielsen	Twelve Duets Op 53	Oboe
Ozi	14 Duets	Oboe
Ozi	Six Sonatinas	Oboe
Pergolesi	Allegro	Oboe
Pixinguinha	Lamentos	Oboe
Pixinguinha	Naquele tempo	Oboe
Pollock	Three Duos	Oboe
Rochberg	Duo	Oboe
Samter, Alice	Mobile	Oboe
Santos e Po	Chorando em Sao Paulo	Oboe
Schneider	Sonatina	Oboe
Segger, Jill	Three Duets	Oboe
Steinmetz, John	Love Song	Oboe
Steinmetz, John	Songs and Dances	Oboe
Stephenson, Allan	Duo	Oboe
Sweete, Don	Concert Suite #1	Oboe
Telemann	11 Little Pieces	Oboe

Verbalis, Anthony	Duet for Oboe and Bassoon	Oboe
Villa-Lobos	Duo	Oboe
Vogel, Roger	Suite in G	Oboe
Weait	Circus	Oboe
Welcher	Mill Songs: Four Metamorphoses After Schubert	Oboe
Besozzi	Divertimento in e minor	Oboe (Cello)
Besozzi	Divertimento in F Major	Oboe (Cello)
Cirri, Giovanni Battista	Divertimento in C major	Oboe (Cello)
Curtis, Mike	Sketches of China	Oboe (Cello)
Kennis, Willem	Divertimento in E Major	Oboe (cello)
Handel	The Harmonious Blacksmith	Oboe (possible with piano)
Kelly, Bryan	Duo	Oboe/Clarinet
Mores, Mariano	El Firulete	Oboe/Clarinet
Wolfgang, Gernot	Passing Through	Oboe/Clarinet
Beethoven	Three Duets	Oboe/Flute
Call	3 Duos	Oboe/Flute
Hovhaness	Prelude & Fugue	Oboe/Flute
Lacombe, paul	Passepied	Oboe/Flute
Baek, Kari	Kaeti-Playfulness	Oboe/Flute/Clarinet
Couperin	Neunieme Concert "Ritratto dell'amore"	Oboe/Oboe D'amore
Heinichen, Johann David	Solo in A Major	Oboe/Oboe D'amore
Biggs, John	Invocation	Organ
Brown, Raynor	Sonata	Organ
Callahan, Charles	Elegy	Organ
Callahan, Charles	3 Gregorian Reflections	Organ
Flament, Edourd	Elegie Op 1	Organ
Lindsten, Rune	Den signade dag	Organ
Pinkham, Daniel	Humoresques (4)	Organ
Stout, Alan	Serenity	Organ
Suder, Joseph	Ariette	Organ
Winstead, William	Variations on "A Mighty Fortress is Our God"	Organ
Linke	Prozession	Organ (Contrabassoon)

Buss, Howard	Behind the Invisible Mask	Percussion
Dao, Nguyen-Thien	Doi	Percussion
Denisch, Beth	Star II	Percussion
Fontyn	Controverse	Percussion
Isaacson, Michael	Knock on Wood!	Percussion
Isaacson, Michael	Ting-a-ling---a-ting	Percussion
Koshinski, Gene	Get It!	Percussion
McCarthy, Daniel	Bundles of Sticks	Percussion
Melillo, Stephen	Voice	Percussion
Noon, David	Sonata Op 250	Percussion
Ouzounoff	Nairobi, la nuit	Percussion
Samuel	Dirge for John Cage	Percussion
Bach, Jan	Music for a Low Budget Epic	Piccolo
Isaacson, Michael	Snappy Top and Bottom	Piccolo
Maganini	The Boa Constrictor & the Bobolink	Piccolo
Blank	2 Ferlinghetti Songs	Soprano
Kearns, Ann	Six Poems of Mary Oliver	Soprano
Witschurke	2 Songs	Soprano
Wytenbach, Jurgen	Two Nonsense Verses	Soprano
Mueller, Frederick A	Deux for Bassoon and Timpani	Timpani
Ronnes, Robert	Dragons Teeth	Timpani
Russo, Tadd	At the Zoo	Trumpet
Zonettovich, Daniele	Sonnerie	Trumpet
Kirk, Lewis	Jig	Tuba
Paasch	Little Suite	Tuba
Isaacson, Michael	Jus' Walkin' and Talkin'	Vibraphone
Ouzounoff	Cependant, La Lune Se Leve	Vibraphone
Anderson, Deborah	Catch Me if You Can!	Viola
Carter	Au Quai	Viola
Danzi	Duos	Viola
Garfield	Three Brief Interludes	Viola
Giardini, Felice de	Three Duets	Viola
Hersant	Duo Sephardim	Viola
Hess	Sonata Op 78	Viola
Paulinyi, Zoltan	Ofertorio	Viola
Ulehla	Wind Geese	Viola
Wolfgang, Gernot	Three Short Stories	Viola

Zuniga, Fernando	Three Latin American Dances	Viola
Buss, Howard	Fables from Aesop	Violin
Gernot	Encounters	Violin
Paganini	3 Duetti Concertanti	Violin
Wolfgang, Gernot	Encounters	Violin
Sebba, Jane	The Frog's Desire	Voice
Isaacson, Michael	Wood That it Be	Xylophone

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