



## Program Notes

Johann Sebastian Bach's *Flute Sonata in Eb Major, BWV 1031* is lighter in mood and composition than his other flute sonata. The first movement, **Allegro moderato**, exemplifies a style out of the norm for Bach – Galant, featuring song-like melodies, light accompaniment, and short phrases. There is a constant interplay between the two voices. **Siciliano** provides a drastic change in pace with an extremely lyrical, “haunting” melody, typically in two measure phrases while the harpsichord plays an appreciated accompaniment. In the third movement, **Allegro** the bassoon and harpsichord work as equal partners in this fast-paced final movement. The movement is almost entirely counterpoint. When the two voices are not sharing rhythms, they pass the sixteenth note passages between each other. The contrasting styles of the first and second movements compared to the third spark debate as to whether it was J.S. Bach who composed the sonata or his second oldest son, Carl Philipp Emanuel.

Carl Maria von Weber was one of the pioneers of German Romanticism in music. The *Andante and Rondo Ungarese Op.35* was originally written, in 1809, for viola solo and orchestra. Weber later revised the piece for bassoon solo in 1813, upon request of Georg Friedrich Brandt, bassoonist of the Munich Orchestra. The **Andante** introduces a cautious, simple tune, entering as if on tiptoe (complete with pizzicato strings), then spins out three variations. In the first, the orchestra plays the theme unchanged, while the bassoon weaves around it. The soloist develops the second variation into more of a romance, but the third returns to the pattern of the first variation, with the bassoon now given an even more intricate part. The **Rondo** takes off from a whimsical, skipping tune; this is interwoven with a series of episodes that play with rhythmic accents and trills. At the end, the bassoon indulges in a long flurry of triplets leaving hardly a pause for breath, one of the few obviously virtuosic effects in a particularly amiable piece.

Alexandre Tansman was born in Poland, but became a French citizen in 1921. The *Suite* was one of the two pieces he composed in 1960 for the concours at the Paris Conservatoire. The Suite is strongly rhythmic and very evident of Stravinsky's influence on him. Tansman was also influenced by Ravel and Milhaud. Although he is most noted as a composer he was also an internationally prominent pianist and conductor. He produced compositions in a variety of styles, predominantly with a neoclassical bias.



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Robert Schumann composed his **Sechs Stücke in Kanonischer Form (Six Pieces in Canonic Form, Op.56)** for the pedal piano, in the spring and summer of 1845. Schumann's admiration for Bach and his absorption with the study of counterpoint inspired him to write a piece for the pedal piano. It is possible that Schumann's interest in Bach began with his first teacher, organist, and choir director Johann Gottfried Kuntsch (1775-1855), to whom this piece is dedicated to. The etudes bear a strong resemblance to Bach's Inventions in their texture. The canon is the strictest form of counterpoint, in which two or more voices, (oboe, bassoon, and piano) presents the same theme in overlapping succession.

**THANK YOU EVERYONE FOR COMING!**

### **Special Thank You**

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