

# SONG YU HUI

## SENIOR RECITAL

25.04.23 | 5.20PM | YST Concert Hall

Vivaldi W.Hurstone J. Francaix

Pianist: Liu Jia



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Antonio Lucio Vivaldi Concerto in E-minor for Bassoon' s Programme notes:

Vivaldi wrote the bassoon concerto while working in Venice, where the bassoon had never been used as a solo instrument. The dulcian, a precursor to the bassoon, went out of fashion rapidly in the 17th century, which makes Vivaldi's choice to write the concerto all the more interesting. The bassoon was developed in Paris in the 1660s and 1670s, and by 1680 it was widely popular in Europe. However, it did not reach Venice until much later. The bassoon of the time was not as versatile as the modern bassoon we know, which made Vivaldi's concerto all the more challenging.

Mikhail Ivanovich Glinka Sonata for Piano and Bassoon' s Programme notes:

This work is an arrangement of the first movement of Glinka's Sonata for viola and piano. Adaptations of the bassoon were composed in the 1970s, and the first editor/adaptor is unknown. Only the first movement of this viola sonata has been adapted for the bassoon. All current bassoon versions are based on the same first edition, with the same differences as the original viola version. When the viola sonata was adapted for the bassoon, many changes were made. The biggest change was from d minor to g minor. This change likely contributed to the difference in the range of instruments, but led to brighter overall features. The piano introduction between the two versions Figures 1 and 2 show that the entire scale of the bassoon version is higher, even though the bassoon actually sounds lower than the viola

William Hurlstone: Sonata in F for Bassoon and Piano' s Programme notes:

"Sonata in F Major" is a bassoon sonata with piano accompaniment written by William Helstone two years before his death. It was first published by Avison in 1907 and later republished by Emerson in 1976. As one might expect, the piano part of the sonata is quite rich. But the same can be said of the Bassoon part - not particularly in terms of masterful writing, but in terms of exploring the expressive range of the bassoon. A cheerful mood runs through much of the first

movement, beginning with a lively 6/8 bassoon melody that contrasts with the 2/4 meter of the second theme, the lyrical theme shared by piano and bassoon. The second movement, the ballade, took us into entirely different territory: the gaiety of the first movement was almost completely forgotten, and although the thematic material was lyrical, there was an underlying tension that gave the music a strange and powerful character. The third movement, the waltz-like allegro, went some way to eliminating the mood, but not entirely, as the final movement opened with a fragment of the second movement's original theme, this time a bassoon solo. Even when this dark introduction is replaced by the lively Vivace, the thematic material of the second movement still has traces, now transformed into a brighter character than before. The final brief Animato, a brilliant flourish on the piano, brings the work to a happy end.

Jean Francaix Divertissement for bassoon and String Quintet. (Piano Reduction) Program notes:

The entertainment version was created during the first performance of the Paris oratorio The Revelation of Saint Jean in June 1942, shortly after the creation of the Ode to Sully (1941 was the centenary of Sully's death). France was under Nazi occupation at the time, and the situation was volatile. In order to escape his daily poverty, Francois created this delightful pastime. Some time later, he produced a version for bassoon and string orchestra, however, for reasons unknown, the work was not first performed until 1968. It is divided into four short movements, the first of which is a kind of timelessness in mesmerising string texture, with the double bass playing almost non-stop until a sudden "joke" ends that leaves us smiling.