

Originally written for Baroque bassoon or recorder with Bass continuo in 1728, Telemann's Sonata in F minor features a typical Baroque four-movement form: slow, fast, slow, fast. For me, Baroque pieces contain purity and tranquility that could not be found from other periods of work. Playing it feels like a meditation in the woods than conquering a mountain. I hope I can bring this simplicity and purity to you, my friends.

Composed by Carlos Salzedo in 1910 for Paris Conservatoire competition. As a piece for competition, *Pièce Concertante* features contrasted phrases alongside with dynamic tempo. It also tests player's endurance as it explores the wide range of this instrument throughout the piece. I enjoy its flowing and vibrant melody, yet I also struggled a lot with its wide range as high range playing is explored throughout the range, and it really challenges my endurance.

Jean-Michel Defaye's *À la manière de Brahms* is a charming and expressive tribute that captures the warmth and lyricism of Brahms's style while giving the trombone a singing voice of its own. The piece is part of Defaye's "*À la manière de...*" series, where he writes in the style of famous composers. It's structured as a theme and variations, showcasing both technical and musical depth. I really enjoy how the piece balances rich, romantic harmonies with moments of quiet tenderness and accelerating motions.