YST Yong Siew Toh Conservatory of Music

Programmme

Franz Berwald (1796 – 1868)

Konzertstück for Bassoon and Orchestra, Op.2 (1827)

I. Allegro non troppo
II. Andante (theme and variations)
III. Tempo I

Alexandre Tansman (1897 - 1986)

Sonatine for Bassoon and Piano (1952)

I. Allegro con moto
II. Aria: Largo (con) cantabile
III. Scherzo: Molto vivace

Gene Koshinski (1980 -)

Get It! (2011)

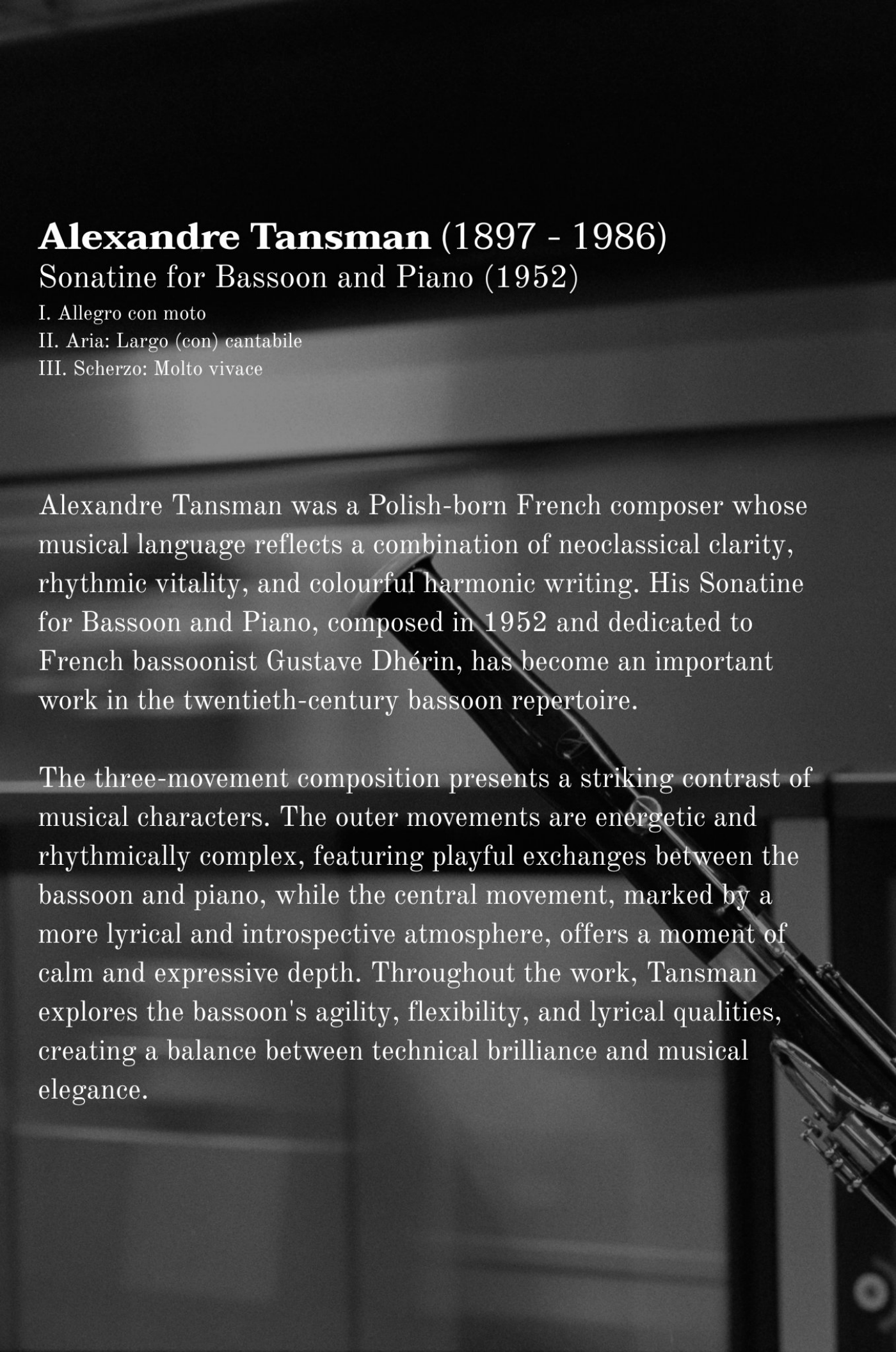
Franz Berwald (1796 – 1868)

Konzertstück for Bassoon and Orchestra, Op.2 (1827)

I. Allegro non troppo
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Franz Berwald was a Swedish composer of the Romantic period, known for his distinctive musical imagination and unconventional approach to composition. His Konzertstück for Bassoon and Orchestra, composed in 1827 when he was 31 years old, received its premiere on 18 November 1828 in Stockholm. The performance featured bassoonist Franz Preumayr as soloist, with the composer's father, Johan Fredrik Berwald, conducting.

This work combines lyrical melodies with sparkling technical passages, creating a balance between expressive warmth and virtuosic brilliance. Berwald highlights the bassoon's warm, cantabile tone as well as its remarkable agility, allowing the instrument to demonstrate both its lyrical and technical capabilities. Rather than treating the bassoon merely as an orchestral supporting instrument, the work places it at the centre of the musical conversation, showcasing its expressive range and distinctive character. It remains a valued work in the bassoon repertoire.



Alexandre Tansman (1897 - 1986)

Sonatine for Bassoon and Piano (1952)

I. Allegro con moto
II. Aria: Largo (con) cantabile
III. Scherzo: Molto vivace

Alexandre Tansman was a Polish-born French composer whose musical language reflects a combination of neoclassical clarity, rhythmic vitality, and colourful harmonic writing. His Sonatine for Bassoon and Piano, composed in 1952 and dedicated to French bassoonist Gustave Dhérin, has become an important work in the twentieth-century bassoon repertoire.

The three-movement composition presents a striking contrast of musical characters. The outer movements are energetic and rhythmically complex, featuring playful exchanges between the bassoon and piano, while the central movement, marked by a more lyrical and introspective atmosphere, offers a moment of calm and expressive depth. Throughout the work, Tansman explores the bassoon's agility, flexibility, and lyrical qualities, creating a balance between technical brilliance and musical elegance.

Gene Koshinski (1980 -)
Get It! (2011)

Gene Koshinski is an American composer and percussionist whose compositions often explore the rhythmic and expressive possibilities of percussion and interdisciplinary performance. Written in 2011 for bassoonist Dr. Jefferson Campbell, Get It! was inspired by popular music and conceived as a challenging concert piece that brings out the inner rock star of the bassoonist.

The work features an energetic interaction between bassoon and percussion, incorporating the cajón and hi-hat to create a sound world influenced by rock and popular music. Through its driving rhythms, distinctive articulation, and extended instrumental techniques, the piece challenges the conventional perception of the bassoon as an instrument primarily associated with orchestral and classical repertoire. Instead, Koshinski presents the bassoon as a versatile instrument capable of delivering an exciting and powerful contemporary performance.