

Program

Antonio Vivaldi (1678-1741)

Sonata No.3 in A minor for Cello and Continuo, RV 43 (c.1739)

Largo

Allegro

Largo

Allegro (non troppo)

Eugène Joseph Bozza (1905-1991)

Récit, sicilienne et rondo for Bassoon and Piano (c.1936)

Récit, Moderato

Sicilienne, Allant

Rondo, Allegro

Ferdinand David (1810-1873)

Concertino for Bassoon and Piano Op. 23 (c.1839-1840)

Andante cantabile

Presto agitato

Sonata No. 3 in A minor RV43 by Antonio Vivaldi

The Sonata in A minor for Cello and Continuo, RV 43 was one of six published in Paris around 1739. This Baroque piece was initially written for cello and basso continuo which can also be played by the bassoon and piano. Some speculate that this piece was written much earlier, as manuscript evidence dates it back to at least ten years before according to some sources. It wasn't written for publication as the French edition was carried out without Vivaldi's consent—unscrupulous practices were basically the norm in music publishing of the time and enforcement of intellectual property was nonexistent. Vivaldi's cello sonatas aren't like his violin works—they're less virtuosic and in the more conservative sonata da chiesa ("church sonata")

style with four movements ordered slow-fast-slow-fast. They show a different side of the famously flashy composer, one that is composed, circumspect, refined, and elegant.

Récit, sicilienne et rondo for Bassoon and Piano by Eugène Bozza

Having won many prizes at the Paris Conservatoire during the 1920s-1930s, Eugène Bozza went on to conduct the orchestra of the Opéra-Comique and to become Head of the Conservatoire in Valenciennes. As a major figure on the classical music frontline, Bozza's compositions were well-received by audiences, Récit, Sicilienne and Rondo for Bassoon and Piano being no exception. This Bozza piece for Bassoon is expressive and virtuosic, displaying the entire range of the instrument, accompanied by rhythmic quavers and spread chords in the Piano. As music educationalist, Paul Griffiths has written of Bozza's compositions, his works reveal melodic fluency, elegance of structure and a consistently sensitive concern of instrumental capabilities. Récit, Sicilienne and Rondo for Bassoon and Piano is a highly suitable and exciting addition to the repertoire.

Concertino for Bassoon and Piano Op. 23 by Ferdinand David

The Concertino Op 12 was dedicated to Carl Wilhelm von Inten (1799-1877), who from 1832 was principal bassoon of the Leipzig Gewandhaus Orchestra, in which his brother also played violin. He retired in 1857, being succeeded by the famous teacher Julius Weissenborn. When first published in Leipzig in 1839/40, the composer furnished an alternate part for viola. It is instructive to compare these; while they differ comparatively little in terms of the notes, in the version for viola, the composer has added the marks of dynamic expression more carefully and idiomatically.