Perhaps the most important aspect of making music for me is creating a spectrum of shadings, or variations in color and character. Varying inflection among a succession of notes allows a natural ebb and flow, where parts of the phrase drive forward, and other parts relax. Shaping longer notes with nuances in tone color and/or vibrato speed greatly enhances the affect in musical gestures. Employing a wide range of different intensities of articulation, dynamics and weight allows the musical mood to transform from light hearted to angry or from ethereal to bold. The repertoire on this disk afforded my colleagues and me the opportunity to explore the depths of such musical shadings; I hope these explorations will take the listener on a musically fulfilling journey.

Kristin Wolfe Jensen

Executive Producer: Michael W. Udow

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Engineered by Bruce Hildesheim, assisted by Frank Simon

Liner notes by Kristin Wolfe Jensen and Vivienne Spy Petkovich

Photographs: Ms. Jensen - Brenda Ladd; Ms. Petkovich - Gary Albright;

Mr. Snow - Thea Snow, age 4

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PUBLISHERS:

Récit et Allegro Noël Gallon (1891-1966) Editions de L'piseau Lyre, Monaco © 1938 by Louise B. M. Dyer (SACEM) Sonata in G minor, Op. 24, No. 5 François Devienne (1759-1803) Musica Rara, Monteau, France, 1984 (SACEM) Sonata for Bassoon and Piano, Op. 9 Gustav Schreck (1849 - 1918) Fredrich Hofmeister, Leipzig (GEMA)

Mill Songs Dan Welcher (b. 1948) Elkan Vogel(ASCAP)

Deuxième Solo pour Basson, Op. 52 Eugène Jancourt (1815-1901) Paris Richault - Archival (SACEM)
Hallucinations Alain Bernaud (b. 1932) Peer Southern Concert Music, New York, Hamburg, Brussels (SACEM)
Sonata for Bassoon and Piano Mikhail Glinka (1804-1857) Sikorski, Hamburg (GEMA)

Noël Gallon (1891-1966), 1910 winner of the Prix de Rome, studied piano and composition at the Paris Conservatory, and later returned there to become a solfège and counterpoint instructor.

Although Gallon was primarily a composer of orchestral music, his *Récit et Allegro* is one of the gems of the bassoon repertoire. It begins with a delicate recitative and leads seamlessly into an engaging allegro section. A lush, impressionistic episode follows, before returning to the energy of the first allegro for a triumphant ending.

François Devienne (1759-1803) was a virtuoso bassoonist and flutist who made many important compositional contributions to the wind repertoire of his time. In addition to a number of performing engagements, including his tenure as bassoonist in the Théâtre de Monsieur, he was appointed flute professor and administrator at the Paris Conservatory when it was established in 1795.

The *Sonata in G minor*, Op. 24, No. 5, is from a set of six that were published circa 1788. Although Devienne's life spanned the Classical era (he was three years younger than Mozart), this sonata reflects an earlier period. He wrote only an unfigured bass for the basso continuo accompaniment, which is typical of the Baroque. The flowing melodic lines in the bassoon part, however, are indeed more characteristic of the Classical era.

The first movement of this sonata is virtuosic, yet elegant and expressive, weaving expansive phrases through the range of the instrument. The second movement, written in the tonic major, personifies the innate lyrical charm of the bassoon. In contrast, the brisk tempo and impetuous rhythms of the third movement give it a rustic flare.

Primarily a vocal composer, **Gustav Schreck** (1849 – 1918) was appointed Cantor at the Thomasschule in Leipzig in 1892. His vast experience with choral music is strongly represented in this appealing romantic *Sonata for Bassoon and Piano*, Op. 9.

The first movement is characterized by long lines, rich sonorities and contrapuntal writing. Thematic material passes freely between the bassoon and both hands of the piano, creating a three voice texture. The second movement contrasts a beautiful sinuous melody over a Chopinesque accompaniment with a more active, syncopated rhythmic section. This movement contains two short cadenzas for the bassoon, both embracing the vocal style. The piece comes to an exciting close with the energetic and expansive last movement, showcasing the range of the bassoon, its suppleness, its sensitivity, and its power

Composer Dan Welcher (b. 1948) holds the Lee Hage Jamail Regents Professorship in Composition at The University of Texas at Austin, where he formerly taught bassoon. With over seventy works to his credit, more than half of which are published, Welcher has written in virtually every medium, including opera, concerto, symphony, wind ensemble, vocal literature, piano solos, and various kinds of chamber music. Also a highly respected conductor, Welcher has made guest appearances with a number of leading professional orchestras and ensembles in the US, and was for ten years Assistant Conductor of the Austin Symphony Orchestra. Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, Meet The Composer, the MacDowell Colony, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer in Residence with the Honolulu Symphony Orchestra (Donald Johanos, Music Director). His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony.

Dan Welcher writes about his *Mill Songs: Four Metamorphoses after Schubert for Oboe and Bassoon:* "Oboists and bassoonists have relatively little music to play in duet form that allows either instrument to sing. Most duet pieces are in canon or in counterpoint, with the result being a vague sense that 'something is missing', or 'if only there were a piano part'. When Kristin Wolfe Jensen and John Snow approached me about writing a duo piece for them, my first determination was to make a piece that would allow each instrument to participate in full-throated song.

Franz Schubert, considered by most people to be the best composer of art songs who ever lived, had a major birthday at the time of this commission. The 200th anniversary of his birth was being celebrated as I started work on this piece in 1997. It seemed fortuitous to combine my effort with a celebration of Schubert's masterpiece, a piece I have loved since my teens. Die Schöne Müllerin tells in twenty songs the story of a young miller's apprentice, and of his infatuation with the miller's daughter. In the course of the cycle, we follow this naive lad and his confidant, the brook, through a series of episodes depicting the growth of young love, the rejection of the lover in favor of someone else (The Hunter), and his suicide by drowning in his beloved brook.

While it is impossible without words to completely tell the story using only an oboe and a bassoon, the music itself can be very descriptive. I have chosen four pivotal songs that

take the story from introduction (Wandering) to the primal question 'Does she love me?' (The Inquisitive Man), to the introduction of the rival (The Hunter) and the ultimate decision to destroy himself despite the brook's pleading (The Miller and The Brook). Each movement preserves much of Schubert's melodic and harmonic work, but adds a twentieth century perspective in the way Stravinsky 'refocused' Pergolesi and Tchaikovsky in his ballets *Pulcinella* and *The Fairy's Kiss*. Square corners are rounded off, modulations are suddenly introduced, rhythms are altered, and (most importantly here), pianistic chordal writing is replaced by arpeggios and tremolos. The result, I hope, is a bit like hearing these four songs sung by a singer, with the added dimension of woodwind virtuosity.

* The poems of the four songs can be summarized as follows *

I. Wandering

Wandering is the miller's pleasure We have learned it from the water, from the millstones and millwheels; ever restless, always moving about and never staying still.

II. The Inquisitive Man

I do not ask the flowers, nor the stars—none can tell me what I most want to know. I can only ask my brook whether my heart has deceived me or not:

Oh brook, my love, how silent you are today! I need to know only one thing; one little word, for or against. 'Yes' is the first word, the other word is 'No'. Those two little words comprise my entire world.

Oh brook, my love, how strange you are! I won't tell anyone else...tell me, little stream, does she love me?

III. The Hunter

What is the hunter doing here at the mill? There is no prey for him here, except one little tame doe—and she belongs to me! If you want to impress her, though, leave your stupid gun and yelping dogs in the woods, shave the bristling hair from your chin, or you're going to frighten her off. If you want to really do something for her, go back into the woods and shoot the boars that uproot her gardens at night—leave the mill and the miller in peace, you hunter-hero!

IV. The Miller and The Brook

(a dialogue: the miller speaks, then the brook, then finally the miller again)

The Miller: When a true heart perishes for love, all the lilies fade in their bed, and the full moon must hide in the clouds. The angels cover their eyes, and they sob and sing the soul to rest.

The Brook: And when love tears itself free of sorrow, a new star twinkles in the sky! Three roses, half-red and half-white, appear from the thorn twig, and the angels cut off their wings and come down to earth each morning.

The Miller: Ah, dear little stream, you mean so well! But do you know, little stream, what love can do? Ah, down under—in your water is sweet, cool repose. Oh stream, dear stream—just sing to me."

* Mill Songs - Published by Elkan-Vogel, Inc.

Eugène Jancourt (1815-1901) composed and arranged over 250 works for bassoon. He was himself a virtuoso bassoonist, performing often as a soloist, and as principal bassoonist of several important opera orchestras in Paris. He also taught at the Paris Conservatory where he developed many of the innovations which are now standard on the modern French (Buffet-style) bassoon. Many of Jancourt's works are captivating show pieces with flashy technical passages alternating with sentimental lyricism, and this one-movement work is no exception. The *Deuxième Solo pour Basson*, Op.52 takes the listener through a vivid landscape of high drama, pathos, serenity and joy, in an overall operatic presentation.

Alain Bernaud's (1932-) Hallucinations was commissioned as a required piece for the 1978 Concours du Conservatoire National Supérieur de Musique, the annual competition among students at the Paris Conservatory, and was a competition piece for the Fernand Gillet Bassoon Competition of the International Double Reed Society in 1994. The piece is dedicated to Maurice Allard, the leading French bassoonist of the Twentieth Century.

Although written in one continuous movement, *Hallucinations* is very sectionalized, taking the listener on a journey through a wide range of moods and images. Several sections conjure affects of a nebulous state, slipping in and out of consciousness. Other more menacing passages evoke a sense of panic and paranoia. The atmospheric writing in much of the piece challenges the bassoonist to explore extremes of the tone color spectrum.

Bernaud studied at the Paris Conservatory, where he later served as professor of solfège. He also taught harmony, counterpoint, and analysis at the Ecole Normale de Musique, and won the Premier Prix de Rome in 1957.

Mikhail Glinka (1804 – 1857) became known as the father of the 19th Century Nationalist School in Russia, influencing such great composers as Tchaikovsky, Prokofiev and Stravinsky. Indeed, Glinka's great gift for melody, clarity of style, and his love of Russian Folk music are apparent in this sonata. Though primarily lyrical in nature with long, rich, expansive lines, the movement includes a number of brilliant technical passages, especially in the piano part.

Glinka composed this sonata for viola in his early years, with the option of performing it on violin. It is fitting that the piece should also be transcribed for bassoon, since Glinka was ensconced in the domestic music making tradition popular in Russia whereby music was composed for the available instrumentation, and freely adapted when desired. Glinka had intended to write a full, three movement sonata, but finished only the first movement, and sketches of the second, which was later finished by Borisovsky, a violist of the time. Although Glinka wrote the viola version in the key of D minor, the bassoon version by I. Kostlan is transposed to G minor to fully exploit the range of the instrument.



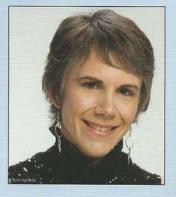
Vivienne Spy, pianist, is the organist at University United Methodist Church in San Antonio, TX, and Principal Keyboard at the Colorado Music Festival. She has performed throughout the United States and Australia as both a solo and collaborative pianist and is regularly contracted with the San Antonio Symphony. She has served on the Accompanying Faculty/Staff of the University of the Pacific, the Idyllwild Summer Music Festival, the Interlochen Summer Festival and the Pan Pacific Music Camp. Ms Spy received an Associate of the State Conservatorium Degree in Sydney, Australia, studying under Alexandra Vinokurov, and a Bachelor of Music in Piano performance at the University of Southern California (Cum Laude) as a student of John Perry. She also studied with

Ivan Davis at the University of Miami, and Jerome Lowenthal and Anne Epperson at the Music Academy of the West.



John Snow is the Associate Principal Oboist with the Minnesota Orchestra, Principal Oboist of the Santa Fe Opera, and oboe faculty at the University of Minnesota. He has enjoyed an orchestral career of over twenty years as a member of the Detroit Symphony, the Rochester Philharmonic, and the New Zealand Symphony Orchestra. He has been guest principal player with orchestras such as the St. Paul Chamber Orchestra, the Pittsburgh Symphony, the National Symphony, and the San Antonio Symphony, and frequently performs with the Orpheus Chamber Orchestra. Prior to moving to Minnesota, John was the oboe professor at the University of Texas at Austin.

Cellist Ronald A. Crutcher is Executive Vice President and Provost at Miami University in Ohio, and previously served as Director of the School of Music at the University of Texas at Austin. He is a native of Cincinnati where he won the Cincinnati Symphony Young Artist Competition at age 17. As a Woodrow Wilson and Ford Foundation Fellow, he continued his studies with renowned cellist Aldo Parisot at Yale where he earned the first DMA in cello ever awarded by that institution. The recipient of a Fulbright Award, Crutcher studied in West Germany with Siegfried Palm and Enrico Mainardi, made his Carnegie Hall debut in March 1985, and has been recognized worldwide as a scholar, teacher, performer, and arts administrator.



Kristin Wolfe Jensen has been the bassoon professor at the University of Texas at Austin since 1995. During the summer, she is a faculty member at the International Festival Institute at Round Top, and the Eastern Music Festival where she plays Principal Bassoon with the Eastern Philharmonic Orchestra. She is Principal Bassoonist with the River Oaks Chamber Orchestra in Houston, and has soloed with that ensemble.

The American Record Guide reviewer said of Ms. Jensen's Shadings, "...She has simply turned in the finest-played Bassoon recital I have ever heard... She obviously sees tone quality as the foundation for her fluent technique...It is a ravishing sound, siren-like in its attractive flair...Ms. Jensen could teach a lot about musicality to a number of famous

violinists...". Her other chamber music and solo recordings can be heard on the Cambria, Opus One, Klavier, and Centaur labels.

Ms. Jensen is an esteemed pedagogue whose former students hold positions in major symphony orchestras, universities and military bands around the world. She has given guest recitals and master classes at many major American music schools. Since 2003, three UT bassoon students have won the school's concerto competition.

Ms. Jensen has toured Europe with the Dallas Symphony Orchestra, served as Acting Principal Bassoonist of the Houston Grand Opera, and has been a member of The Dallas Opera Orchestra, the Richardson Symphony, the Las Vegas Symphony, Jupiter Symphony of New York and Continuum. She has performed solo recitals at several International Double Reed Society conferences, and was co-host of the 2005 conference in Austin. Ms. Jensen is Co-director of the biennial Meg Quigley Vivaldi Competition for young women bassoonists from the Americas.

Formerly, Ms. Jensen served on the faculties of the University of Nevada, Las Vegas and the University of North Texas. As a student, she won the concerto competitions at the Juilliard School of Music where she received her MM, and the Oberlin Conservatory as an undergraduate, which led to performances of the Mozart Bassoon Concerto, k. 191.

5:23 A) 7:40 (SACEM)	120
Op. 9 15:15 GEMA)	Kristin Wolfe Jensen bassoon
s	Vivienne Spy piano John Snow oboe
oon 15:15	Ronald Crutcher cello
- 53 7.50	
P. 52 7:50 ACEM)	EQUILIBRIUM www.equilibri.com

1. RÉCIT ET ALLEGRO Noël Gallon (1891-1966) (SACEN SONATA IN G MINOR, Op. 24, No. 5 François Devienne (1759-1803) Allegro con espressione 2:56 3. Adagio 2:30 Rondeau 2:14 SONATA FOR BASSOON AND PIANO, O Gustav Schreck (1849 - 1918) (C Allegro ma non troppo 5:26 6. Largo 4:19 Allegro 5:30 MILL SONGS: FOUR METAMORPHOSES AFTER SCHUBERT FOR OBOE AND BASSO

12. DEUXIÈME SOLO POUR BASSON, O

Dan Welcher (b. 1948) (ASCAP)

8. I. Wandering

10. III. The Hunter

II. The Inquisitive Man

arr. I. Kostlan

11. IV. The Miller and The Brook 6:45

Eugène Jancourt (1815-1901) (S

3:14

3:52

1:24

13. HALLUCINATIONS 8:53 Alain Bernaud (b. 1932) (SACEM)

14. SONATA FOR BASSOON AND PIANO Mikhail Glinka (1804-1857) (GEMA)

TOTAL TIME: 69:19

9:03

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