

PROGRAM NOTES – CONTINUED

The pieces are based on a piano work, *Musica ricercata*, which he composed in secret from 1951–53. Discretion was necessary at the time because of totalitarian control that (in line with Soviet musical restrictions in Russia) made musical innovation impossible. With the wind quintet versions, he was able to make some use of this material in vivid short pieces that evoked the world of Hungarian folk music as Bartók had done. As the title suggests, the work consists of very brief compositions, mostly between one and two minutes in length, projected strongly contrasting moods. The slow fifth movement is explicitly dedicated to Bartók's memory.

When he had the opportunity, during the 1956 Hungarian uprising against Soviet domination, Ligeti left Hungary permanently and moved in more challenging directions, but the *Bagatelles* remain as an indication of where his music journey had taken him by his early 30s.

Hanno Dönneweg, bassoon

Hanno Dönneweg, born in 1977, took his first bassoon lessons at age nine with Horst Wartha, along with chamber music instruction from Bernd Rimbrecht at the Jugendmusikschule in St. Georgen im Schwarzwald, Germany.

Between 1993 and 1996 he studied with Oscar Bohórquez at the Baden Conservatory in Karlsruhe before moving with his teacher to the Conservatory of Cologne/Aachen.

After completing his university entrance exams in 1997, Dönneweg began to study at the Conservatory of Stuttgart with Professor Sergio Azzolini. In 1998 he transferred to the Hanns Eisler Academy of Music in Berlin and became a student of Professor Klaus Thunemann. He graduated in April 2003 with highest honors. He has participated in master classes in Austria, Italy and Germany with Janos Meszaros, Helman Jung, Sergio Azzolini, Oscar Bohórquez and Klaus Thunemann.

Between 1995 and 1998 Dönneweg was a member of the Bundesjugendorchester (National Youth Orchestra of Germany) and Jeunesse Musicale International. Since 1999 he has been a scholarship recipient of the Deutschen Musikwettbewerb and a member of the Bundesauswahl Konzerte junger Künstler.

Dönneweg was a scholar at the Herbert von Karajan Orchestra Academy of the Berlin Philharmonic from 2001 to 2002.

Dönneweg has appeared in music festivals in Mecklenburg-West Pomerania, Schleswig-Holstein and Ittingen (Switzerland) and plays regularly with the Arsis-Trio, with Pirmin Grehl (flute) and Matthias Altehald (piano), as well as in a duet with Steffen Mark Schwarz (organ and harpsichord). He has appeared as a soloist with the Radio Symphony Orchestra of Stuttgart, the Orquesta Sinfonica de la Ciudad de Asunción (Paraguay), and the Arcata Chamber Orchestra (Stuttgart), under the direction of Eiji Oue, Sigiswald Kuijken, Luis Szarán, Johannes Moesus and Patrick Strub among others.

Since August 2002, Dönneweg has been solo bassoonist with the Radio Symphony Orchestra of Stuttgart.



College-Conservatory
of Music
presents

Hanno Dönneweg, bassoon

Saturday, May 12, 2007
Watson Hall
3:00 p.m.

Guest Artist Series

PROGRAM

Le Phénix, Concerto in D Major
for four bass viols and basso continuo

- I. *Allegro*
- II. *Adagio*
- III. *Allegro*

Michel Corrette
(1707-1795)

Jennifer Monroe, Michael Parker-Harley, and Jéssica Garduño, bassoons
Chiao-Wen Cheng, harpsichord

Monolog

Isang Yun
(1917-1995)

Sonata in B_♭ Major, KV 292 (196c)

- I. *Allegro*
- II. *Andante*
- III. *Rondo allegro*

Wolfgang Amadeus Mozart
(1756-1791)

William Winstead, bassoon*

Six Bagatelles

- I. *Allegro con spirito*
- II. *Rubato, Lamentoso*
- III. *Allegro grazioso*
- IV. *Presto ruvido*
- V. *Adagio, Mesto*
- VI. *Molto vivace, Capriccioso*

György Ligeti
(1923-2006)

Randolph Bowman, flute*
Lon Bussell, oboe
Ixi Chen, clarinet*
Elizabeth Freimuth, French horn

* CCM Faculty Member

PROGRAM NOTES

Le Phénix, Concerto in D Major
for four bass viols and basso continuo

Michel Corrette

Michel Corrette was a French organist and composer. He was born in Rouen and died in Paris at the age of 87. Corrette was prolific. He composed ballets and divertissements for the stage and many concertos, notably 25 concertos comiques. Aside from these works and concertos for organ, he also composed sonatas, songs, instrumental chamber works, harpsichord pieces, cantatas and other sacred vocal works.

Monolog

Isang Yun

Isang Yun is a Korean Composer who has studied in Japan, Paris and in Berlin with Pierre Boulez and Boris Blacher. He attained German citizenship in 1971, and from 1970 to 1985, Isang Yun taught composition at the Hochschule der Künste in Berlin. *Monolog* for bassoon was composed from 1983-1984.

Sonata in B_♭ Major, KV 292 (196c)

Wolfgang Amadeus Mozart

The *Sonata in B Flat Major* for bassoon and violoncello is unique among Mozart's works. It is not surprising, then, that it has given rise to many conjectures about the purpose and occasion for which it was written. For example, it has been said that the work was possibly commissioned by Baron Thaddäus von Dürniz. Be that as it may, we still know near nothing about the origins of this work. The first edition presented the work as we know it today (as a sonata for bassoon and violoncello). It was published by J.J. Hummel in Berlin before 1800, though it is questionable whether it was issued during Mozart's lifetime. Since there is extant autograph by Mozart, we can only speculate about the estimated time of origin (early 1775 in Munich) as well as about the medium intended by Mozart. It is also plausible to regard this sonata as a work for two bassoons. (Dietrich Berke, Preface New Mozart Edition)

Six Bagatelles

György Ligeti

Ligeti composed the *Six Bagatelles* for wind quintet in 1953; they received their first Carnegie Hall performance in Carnegie Recital Hall (now Weill Recital Hall) on February 20, 1975 with the Arioso Woodwind Quintet.

Ligeti was educated in Budapest, but his early career was hampered by political restrictions on his most daring compositions and his own lack of information about the state of advanced music in other countries. He left Hungary during an anti-Soviet revolt in 1956; upon reaching Vienna and then Cologne, he was soon put in contact with the European avant-garde. By 1960, his *Apparitions* created a stir at the ISCM Festival, and he began to enjoy international recognition.

Ligeti's best-known music consists of complicated complexes of sound, almost entirely removing melody, harmony, and rhythm as noticeable features. During the last twenty years, he moved through a variety of aesthetic positions, sometimes offering jovial treatment of movements or approaches for which he felt distaste, while continuing to write pieces like the frequently performed *Continuum* for harpsichord. In pieces such as this, he utilizes constant changes in rhythm and color, developed through changes in meter and rapid alternation of the player's hands, produced a captivating sonority played live on a single instrument that nonetheless gave the effect of coming from electronically generated sources.

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