

wrote many songs, which are hardly known today. "YOUKALI" is one of these. It is a tender, lovely song, sensitively transcribed by Fraser Jackson, the contrabassoonist of the Toronto Symphony. ROBERT RØNNES is a Norwegian bassoonist and composer. His "TANGO BOHEMICO" is atypical of his music, which tends to be very serious and somewhat dark in nature. This tango is lively, charming and a fitting end to the program.

Born in New York City, ARTHUR GROSSMAN began his professional career at the age of thirteen when he joined the Oklahoma City Symphony Orchestra, with which he performed for four years. After a further season with the San Antonio Symphony, he entered the Curtis Institute of Music, where he studied with Sol Schoenbach and took chamber music classes with Marcel Tabuteau. Following graduation, Grossman spent three years in Europe in the Seventh Army Symphony Orchestra. During this time the Seventh Army Wind Quintet, which became the Soni Ventorum Wind Quintet, was formed.

Grossman served two seasons as principal bassoon with the Indianapolis Symphony and one with the Cincinnati Symphony before he and the other members of Soni Ventorum were asked by Pablo Casals to form the wind faculty of the newly created Conservatory of Music of Puerto Rico. In 1968, seven years and several recordings later, the members of Soni Ventorum moved to Seattle to join the faculty of the School of Music of the University of Washington. In January 1988 he became Associate Dean for Arts of the College of Arts and Sciences at the University of Washington, a position in which he served for ten years.

Arthur Grossman has served as principal bassoon in the Israel Philharmonic, has toured worldwide with Soni Ventorum and as a soloist, and has made more than thirty recordings. He continues to perform and record as a soloist on bassoon and Heckelphone.

CLASSICAL  
KING FM 98.1

School of Music

University of Washington  
THE SCHOOL OF MUSIC

Presents a Faculty Recital:

## BASSOON BASH

ARTHUR GROSSMAN,  
*Bassoon & Heckelphone*

DA 14,067

CDs 14,068

14,069

*With guest artists*

Lisa Bergman, *piano*  
Keith Bowen  
Jeff Eldridge  
Ryan Hare  
Michel Jolivet  
Anne Kosanovic-Brown  
Judith Lawrence  
Francine Peterson  
Paul Rafanelli  
Marlene Weaver

7:30 PM  
Meany Theater  
January 15, 2002

COMPACT  
DISC  
G 768  
2002  
1-15

CD#14.068

## PROGRAM

- 1] **COMMENTS, Arthur Grossman**  
SUITE # 1: OVERTURE..... (4:02)..... J. S. BACH/ALLGOOD
- 2] **ADAGIO**..... (6:03)..... W. A. MOZART/ ANON.  
Arthur Grossman, Judith Lawrence, Marlene Weaver, Jeff Eldridge, Ryan Hare,  
Francine Peterson, Anne Kosanovic-Brown, Keith Bowen, Michel Jolivet
- 3] **SONATA**..... (14:18)..... FRANCISCO MIGNONE  
*Allegro*  
*Modinho-molto lento*  
*Rondo-chorinho*  
Paul Rafanelli, Ann Kosanovic-Brown
- 4] **THREE ROMANCES**..... (9:15)..... ROBERT SCHUMANN  
*Nicht schnell*  
*Einfach-innig*  
*Nicht schnell*
- 5] **PIÈCE EN FORME DE HABANERA**..... (2:34)..... MAURICE RAVEL  
Arthur Grossman, Heckelphone / Lisa Bergman, Piano

## INTERMISSION

CD#14.069

- 1] **LIBERTY. EQUALITY. KARAOKE**..... (8:32)..... JAMES LEDGER  
Arthur Grossman
- 2] **COMMENTS, Ryan Hare**  
**SERENADE**..... (16:06)..... JULIUS WEISSENBORN  
**POLONAISE**  
**TURKISH MARCH**  
Francine Peterson, Ryan Hare, Jeff Eldridge
- 3] **LAST TANGO IN BAYREUTH**..... (2:31)..... PETER SCHICKELE
- 4] **YOUKALI**..... (2:48)..... KURT WEILL/FRASER JACKSON
- 5] **TANGO BOHEMICO**..... (3:01)..... ROBERT RØNNES  
Arthur Grossman, Judith Lawrence, Marlene Weaver,  
Michel Jolivet, Keith Bowen
- 6] **encore: Caravan - Duke Ellington/arr. Fraser Jackson**  
(2:49)

This transcription of the BACH SUITE #1: OVERTURE was made by William Allgood, who is a bassoonist and maker of bassoon bocals. It maintains the original structure, while providing the richness of seven bassoons and a contra-bassoon. The person who transcribed the Mozart Adagio, equally beautifully, modestly did not put his/her name on the edition, so we do not know who made this lovely transcription, nor does he/she indicate what the original source material is.

FRANCISCO MIGNONE is probably the best known Brazilian composer after Villa-Lobos. He, like Villa-Lobos, uses many indigenous forms in his music. He has written extensively for bassoon; his works including the charming duet here performed, a quartet for bassoons and the magisterial 16 Valsas for solo bassoon, the most extensive unaccompanied bassoon work written (previously recorded by Arthur Grossman).

The Heckelphone is an oddity. Richard Wagner first suggested to the Heckel bassoon factory that they make an instrument in the range of the bass oboe, but which could be heard in an orchestral situation. Wagner died long before the first Heckelphone was completed (1904). Strauss, however, heard it and wrote for it in many of his operas and tone poems. As there are less than 100 Heckelphones extant in the world, there is no "school" of Heckelphone playing; each player is self-taught. The works heard tonight are taken from the standard oboe repertoire. The SCHUMANN ROMANCES are some of the most beautiful music written for the oboe or for any instrument for that matter. The RAVEL HABANERA was originally a vocalise; it has been transcribed for almost every instrument.

LIBERTY. EQUALITY. KARAOKE was written at the behest of the Australian bassoonist, Wendy Cooper. She played bassoon sounds into the computer of the composer, JAMES LEDGER, who then manipulated the sounds to create a complete tapestry of differing colors and textures. The solo bassoon line blends, competes with and finally melds into the background pre-recorded sounds.

JULIUS WEISSENBORN was a bassoon pedagogue of the nineteenth century, as well as being a noted player himself. He wrote what is still regarded as the standard bassoon tutor, which is used world-wide. In addition to his pedagogical compositions, he wrote solo music for the bassoon and six trios for bassoons (all six previously recorded by Arthur Grossman, Bruce Grainger and Terry Ewell, the latter two alumni of the School of Music). Three of the six are included in tonight's program.

The last group of works pays tribute to Seattle's infatuation with the Tango. "LAST TANGO IN BAYREUTH" by PETER SCHICKELE, aka P. D. Q. Bach, was seminal in the ever growing group of works for four bassoons. His handling of the Wagner melodies in a Tango style is masterful. KURT WEILL, composer of such masterpieces as "Threepenny Opera", "Mahagonny", "Street Scene", etc. also