

sometimes in a call and response form. Overall this section has very light, almost 'bouncy' feel to it. The middle section begins with a freer, almost rhapsodic section in a slow, duple meter. The voices alternate playing short, rhythmic ideas, sometimes the same motive, and other times the motive in inversion. It then moves to a more metered section, still in a slower tempo, and again having some imitation between the voices. This section is much more lyrical, and all of the phrases are marked with slurs over them. This leads to a return of the opening, faster section, which completes the piece. The oboe part could be played by either a flute or clarinet, and alternate parts are provided. I would say that the oboe part is the most difficult of the three, while the flute and clarinet versions would be more comfortable for them to play. The work is not too difficult, earning a grade of III, and the bassoon line does not go above a1. This is a fun piece to play and would add a bit of variety to your recital program.

#### **BURNS, MICHAEL.**

*Eclecticism 2*, for Wind Quintet.

TCO 1331 (\$18)

This piece is meant to be somewhat of a companion work to *Eclecticism 1*, for reed quartet (oboe, clarinet, bassoon, and alto saxophone). Though this piece does not share any material with the first eclecticism, it "acts as a kind of slow movement to counter the faster first." A variety of compositional styles/techniques are used in this work, including jazz, modality, serialism, and intervallic expansion and contraction. The work begins in a slow 6/8 meter with the melody first played in the bassoon, with a chordal accompaniment beneath. The melody is then played by the clarinet, and then oboe, and the pulse sometimes alternates between a duple and triple feel. The work then moves into a 5/8 section where a primarily eighth note melody is presented, with lots of unisons/octaves between the voices. This is followed by a return to 6/8, where the opening material returns, with a second melody played over the original tune. The 5/8 material comes back once again, and the work closes with a more homophonic section in 4/4. As hinted at earlier, a wide variety of harmonies/tonalities occur throughout this work, which gives each section a very unique color. The bassoon part extends up to b1 and I would give this work a grade of III+. This work would a great contrast to any quintet program.

#### **BURNS, MICHAEL.**

*Two Aotearoa Sketches*, for Bassoon and Piano.

TCO 1332 (\$18)

This work, which dates from 2003, is a reworking of two earlier compositions. The first sketch "Moods/Modes" was originally a piece for horn and piano dating from 1986, as "an experiment in the harmonic series of the horn." It is basically in an ABA form. The first section is slower and has the bassoon outlining part of the harmonic series before moving into the first melody, which alternates between the bassoon and piano. The accompaniment uses many quintal harmonies in the A portion. A few short sections follow before the B material arrives, which is in a moderate dotted half note pulse in a 6/8 meter. Much of the accompaniment in this section has duple against triple rhythms in the piano, while the melody above moves between a duple and triple feel. The entire range of the piano is used, which aids in providing a wide variety of harmonies. The second sketch "A New Year's Piece" was originally written in 1985 as part of a work for flute and piano, which features a "rippling piano part somewhat inspired by the first movement of the Saint-Saëns Bassoon Sonata." As the piano plays the arpeggiated chords, the bassoon enters with a slow, lyrical melody, which moves between duple and triple rhythms. The work then moves into a jazz waltz, which is primarily in three, but has a few other meters thrown in at times. The opening material then returns, and a few variations on this melody occur, including a 'blues' section, and a more syncopated area. The bassoon occasionally plays the arpeggiated sixteenth note figure. The bassoon part extends up to c#2 and I would give this work a grade of IV-. There are many different harmonies/colors within this work, which would make for a nice contrast for your recital program.

#### **BRAHMS, JOHANNES**

*Hungarian Dance No. 5*, arranged for Double Reed

Choir by Marc Vallon.

TCO 1337 (\$18)

This is a really fun arrangement of a well-known dance, scored for three oboes, english horn, three bassoons, and contrabassoon. The oboes carry most of the melody and the bassoons are mostly accompanimental. There are two g4s in the top oboe line, which perhaps could be taken down. Outside of that, the piece is not very difficult. The top bassoon part extends up to b1 and I would give the work a grade of III+, primarily for pitch, as there are a lot of doublings throughout and