Date: 11/30/2020

DMA Option (circle): 2 [thesis] or 3 [scholarly essay]

Your full name: Christopher Ronald Raymond

Full title of Thesis or Essay: A Performer’s Guide to Selected Bassoon Works Composed by Alexandre Ouzounoff

Keywords (4-8 recommended)

Please supply a minimum of 4 keywords. Keywords are broad terms that relate to your thesis and allow readers to find your work through search engines. When choosing keywords consider: composer names, performers, composition names, instruments, era of study (Baroque, Classical, Romantic, etc.), theory, analysis. You can use important words from the title of your paper or abstract, but use additional terms as needed.

1. Ouzounoff
2. Raymond
3. Bassoon
4. Basson
5. Amok
6. Vezelay
7. Lawson
8. Nairobi

If you need help constructing your keywords, please contact Dr. Tharp, Director of Graduate Studies.

Information about your advisors, department, and your abstract will be taken from the thesis/essay and the departmental coversheet.
A PERFORMER’S GUIDE TO SELECTED BASSOON WORKS COMPOSED BY
ALEXANDRE OUZOUNOFF

BY

CHRISTOPHER RAYMOND

SCHOLARLY ESSAY

Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Music with a concentration in Performance and Literature in the Graduate College of the University of Illinois at Urbana-Champaign, 2020

Urbana, Illinois

Doctoral Committee:

Associate Professor Timothy McGovern, Chair
Associate Professor Reynold Tharp, Research Director
Professor John Dee
Professor Donald Schleicher
ABSTRACT

This essay explores four works for bassoon by the French composer and bassoonist Alexandre Ouzounoff (1955-). Ouzounoff began his career as a solo performer and as part of a professional chamber music ensemble with the goal of advocating for the bassoon. Thanks to a grant provided by the French Ministry of Culture, he became a pioneer of contemporary French music by commissioning many composers to write music for the bassoon, all of which he premiered. As a composer for the last twenty-five years, he currently has a catalog of over fifty pieces, several of which are for the bassoon. There is currently no academic literature on Ouzounoff or his music. This work explores four contrasting pieces for bassoon and investigates the composer's inspirations from many interdisciplinary art forms such as ethnography, literature, forestry, and architecture. After an introduction and biography on the composer, Amok (2013), Lawson (2014), Vézelay (2016), and Nairobi, la nuit (1999) each receives its own contextual and analytical analysis, along with a discussion of performance practice issues such as extended techniques and other challenges presented by the composer. This essay’s larger aim is to encourage the future study of Ouzounoff’s music and other twenty-first century French composers.
I would like to start by thanking my entire committee for being the most influential figures during my time at the University of Illinois at Urbana-Champaign. Reynold Tharp, John Dee, and Donald Schleicher are true masters of their craft, and I am indebted to have learned from them not only in the classroom but on-stage as well. I would like to thank Henry Skolnick, my colleague in Sinfonia da Camera, for introducing me to the music of Alexandre Ouzounoff. It was the catalyst which made this project come to life. Thank you to Cara Chowning, Claire Taylor, and Stephen Busath for their assistance in learning this challenging repertoire alongside me. I would like to thank my beautiful wife, mother, father, and sister for their never-ending love and support while I pursue my dream. Finally, I would like to thank my teacher, mentor, and friend Timothy McGovern. Studying bassoon with him the last five years has been one of the greatest experiences and he has taught me how to make the most out of every single note I play.
To Emily, who makes my heart run Amok.
# TABLE OF CONTENTS

INTRODUCTION ....................................................................................................................... 1

CHAPTER 1: BIOGRAPHY: ALEXANDRE OUZOUNOFF .......................................................... 4

CHAPTER 2: TWO SOLO WORKS FOR BASSOON ............................................................... 7

   AMOK POUR BASSON ET PIANO ....................................................................................... 7

   LAWSON POUR BASSON SOLO ..................................................................................... 17

CHAPTER 3: TWO CHAMBER WORKS FOR BASSOON ..................................................... 30

   VÉZELAY POUR 2 BASSONS ......................................................................................... 30

   NAIROBI, LA NUIT POUR BASSON & PERCUSSION ................................................... 36

CONCLUSION ....................................................................................................................... 42

BIBLIOGRAPHY ................................................................................................................... 43

APPENDIX A: TRANSCRIPTION OF INTERVIEWS WITH ALEXANDRE OUZOUNOFF .......... 45

APPENDIX B: PUBLISHED WORKS COMMISSIONED AND PREMIERED BY
ALEXANDRE OUZOUNOFF ................................................................................................. 54

APPENDIX C: LECTURE RECITAL PROGRAM .................................................................... 56
LIST OF MUSIC EXAMPLES

Example 1: Ouzounoff, *Amok*, mm. 24-26, Ed. Egge-Verlag......................11
Example 2: Ouzounoff, *Amok*, mm. 35-37, Ed. Egge-Verlag..........................11
Example 3: Ouzounoff, *Amok*, mm. 87-91, Ed. Egge-Verlag..........................14
Example 4: Ouzounoff, *Lawson*, mm. 12-13, Ed. Egge-Verlag.....................21
Example 7: Ouzounoff, *Lawson*, mm. 78-80, Ed. Egge-Verlag.....................24
Example 8: Ouzounoff, *Lawson*, mm. 96-98, Ed. Egge-Verlag.....................25
Example 9: Ouzounoff, *Lawson*, mm. 93-95, Ed. Egge-Verlag.....................26
Example 10: Ouzounoff, *Lawson*, mm. 86-90, Ed. Egge-Verlag.....................27
Example 12: Ouzounoff, *Vézelay*, mm. 14-47, Ed. Egge-Verlag....................34
Example 14: Ouzounoff, *Nairobi, la nuit*, mm. 154-156, Ed. Salabert............40
Example 15: Ouzounoff, *Nairobi, la nuit*, mm. 156, Ed. Salabert..................40
Example 16: Ouzounoff, *Nairobi, la nuit*, mm. 157-158, Ed. Salabert.............41
LIST OF FIGURES

Figure 1: Amok Formal Overview ................................................................. 10
Figure 2: Potential Multiphonic Fingerings for Amok ........................................ 15
Figure 3: The Four Main Subjects found in Lawson ........................................ 17
Figure 4: Lawson Formal Overview ............................................................... 18
Figure 5: Analysis of the subjects used in Lawson .......................................... 18
Figure 6: Examples of Microtonal Fingerings for Lawson ................................. 22
Figure 7: Author’s combination of multiphonic fingerings used for Lawson ........ 24
Figure 8: Muffled High G Fingering for Lawson ............................................. 25
Figure 9: Vézelay Formal Overview ............................................................... 32
Figure 10: C# fingerings to glissando from in Vézelay ...................................... 35
Figure 11: Nairobi, la nuit Formal Overview .................................................... 37
Figure 12: Schillinger’s Multiphonics in Nairobi, la nuit .................................. 41
INTRODUCTION

When the Paris Conservatoire was formed in 1795, the school became an academic leader in performance and composition that has left a permanent influence in our musical world. Many of the famous French composers of the last three centuries are affiliated with the Conservatoire to some extent, including prominent French bassoon figures and the massive collection of repertoire they have produced. These French bassoon works have now become standard repertoire for the instrument. And while the French bassoon, or basson, was once the prominent instrument used around the world, bassoonists playing on German-designed instruments have also championed the Paris Conservatoire works. Most of this impact is credited to the Conservatoire’s annual contest-juries, known as the Morceaux de concours. The concours existed since the late 18th century, and documentation involving bassoon compositions dates back as far as 1824. Starting in 1898 with Gabriel Pierne’s Solo de Concert, new pieces for the bassoon were commissioned almost annually by French composers for the concours, but this consistency ended in 1984 with Sonatine-Tango by Pierre Max Dubois.¹

Starting in 1985, alterations were made which ended the annual commission of bassoon works from French composers. The concours would use newer works for bassoon by non-French composers such as Vincent Persichetti’s Parable and Karlheinz Stockhausen’s In Freundschaf, along with a commissioned French bassoon piece every three to four years.² In 2012, the concours as we know them were discontinued and prizes are no longer awarded.³ Luckily, many living French composers still have their works performed and even premiered thanks to the dedication and development of contemporary bassoon repertoire by Alexandre Ouzounoff.

---

³ Wells, David A. "Paris Conservatoire Contest Pieces".
Ouzounoff is a pioneer of contemporary music for French bassoon. His work has produced many works for the bassoon in the 1980s and 90s. He worked extensively as a chamber musician and solo performer, traveling, and performing around the world. For the last twenty-five years he has been composing music, including several solo and chamber pieces for the bassoon.4 For this essay, I will discuss the life and career of Alexandre Ouzounoff and examine four bassoon works he composed titled Amok (2013), Lawson (2014), Vézelay (2016), and Nairobi, la nuit (1999). My discussion will be guided by the following questions:

1. How does Ouzounoff’s exposure to various art forms and his experience performing various styles of music influence his compositional language?

2. What are practical performance suggestions to the extended techniques and notational styles Ouzounoff writes in his music?

3. How does understanding the contexts in which these pieces were written create a well-informed performance of his works?

For as long as I’ve been pursuing a professional career as a bassoonist, I have always admired the bassoon works from the Conservatoire’s Morceaux de concours and have made an effort to perform works from this collection in recital and jury settings. This standard repertoire by composers such as Gabriel Grovlez, Eugène Bozza, Gabriel Pierné, and Paul Jeanjean has inspired me to look toward today and explore new French music by a prolific French composer. This essay will be the first academic work dedicated to Alexandre Ouzounoff’s career and his

4 For a complete list of works composed by Ouzounoff, visit https://alexandreouzounoff.com/oeuvres/cd/.
music, and I hope to use this project to encourage myself and other bassoonists forward to continue advocating and champion the performance of new bassoon music from Ouzounoff and other French composers.
CHAPTER 1: BIOGRAPHY – ALEXANDRE OUZOUNOFF

Alexandre Ouzounoff was born on November 15, 1955 in Paris, France. His grandfather was a professional singer who immigrated to France from Bulgaria in the early 20th century. After enrolling at the Paris Conservatoire, he met Alexandre’s grandmother, a fellow voice student. Alexandre’s father Daniel Ouzounoff was a professional pianist who also took up composing music later in life before his passing. One notable piece available for purchase in the United States by Daniel Ouzounoff is *Cinq Petite Duos* (1987) for bassoon and piano. Alexandre grew up with music in his household and he started learning music with the piano at age six, beginning the flute at age thirteen, then finally picking up the bassoon at age seventeen. In a series of interviews I had with Ouzounoff, he recalled what drew him to the bassoon was the deep voice it provided as part of the *basso continuo*, specifically participating in a life-changing performance of Handel’s *Water Music*. 

Ouzounoff continued the family tradition by enrolling in the Paris Conservatoire in 1974 at the age of nineteen and was a student of the world-renowned bassoonist Maurice Allard. In his third year as a student, he was among the top students who won first prize in Music History in the Conservatoire’s *Morceaux de concours*. Ouzounoff’s long-term goal was to be an advocate to help advance the bassoon after leaving the Conservatoire. To make that possible, Ouzounoff chose not to pursue an orchestral career but to work as a professional chamber musician, cofounding the Trio D’Anches Ozi, or “Ozi Reed Trio” in 1976 with oboist Claude Villevieille and clarinetist Lucien Aubert. It may seem ironic that a reed trio would be named after Étienne Ozi (1754-1813) because he never actually composed a reed trio. The real reason for the name was because Ozi was a bassoonist. Starting with winning the 1978 International Chamber Music

5 See Appendix A
Competition held in Martigny, Switzerland. Trio D’Anches Ozi became a prominent chamber group for the next fifteen years performing concerts, touring over forty-five countries, playing on radio and television programs, giving masterclasses, commissioning works, as well as recording several albums.\(^6\)

While chamber music was one aspect of his career, what set Ouzounoff’s true goal of furthering the bassoon was by a grant in 1983 from the French Ministry of Culture to promote the French bassoon and French music. He used this grant to accomplish many great tasks as an emerging member of the avant-garde community including writing and publishing his treatise in 1984 on the various techniques of playing French bassoon titled *Acutellement, le basson*. In addition, much of this grant was used to commission and champion new works for the bassoon, inviting French composers of the time including Philippe Hersant, Tôn-Thái Tíêt, Yoshihisa Taira, and many more.\(^7\) Ouzounoff worked with these composers and was heavily involved in the creative process. Out of the roughly one hundred commissions that were proposed, only twenty-six works were published and premiered. Many of these pieces found themselves performed at the Paris Conservatoire for the annual *concours* including the composers mentioned above as well as Claude Ballif, Martial Solal, and Isang Yun.\(^8,9\) Ouzounoff was roughly thirty years old when he began experimenting with improvisation starting in the late 1980’s. This work wasn’t related to jazz in the traditional sense, but one of the highlights of his solo career was performing with Lionel Hampton in the 1987 Jazz Festival in Moscow, Idaho. In his experimentation, Ouzounoff partnered with Hungarian composer and pianist György Kurtág and


\(^{7}\) To see the complete list of composers and works commissioned and premiered by Alexandre Ouzounoff, see Appendix B.

\(^{8}\) Ibid.

\(^{9}\) Lyman, Jeff. “The *Morceaux de concours* for Bassoon Since 1984: A Parisian Tradition Continues.” p.102
Chilean percussionist Sébastien Quesada. This trio eventually partnered with musicians from Afrobeat saxophonist Femi Kuti’s band to create the album *Made in Nigeria*.\(^{10}\) While the music the three of them created was unique, they unfortunately split apart due to conflicts of interest and personalities. During this entire time however, Ouzounoff took the opportunity to study many works of the composers he worked as well as other leading composers at the time, personally noting Kaija Saariaho and Toru Takemitsu as some of the most inspiring. These experiences culminated is what led him to become dedicated to composing music himself.

Since 1995, Ouzounoff has composed over fifty works with a wide range of instrumentation, including solo, chamber, concerti, and large ensemble works for orchestra, wind ensemble, and choir. His works have been performed and premiered all over the world including the United States, Poland, Taiwan, Finland, Germany, Austria, and Japan. Currently, he is the professor of bassoon at the Conservatoire Régional de Versailles and has taught there since 1997. He resides in Buis-sur-Damville, roughly 100 kilometers west of Paris with his wife Isabelle and has two children, one of whom continues the Ouzounoff musical lineage as a French horn player.

CHAPTER 2: TWO SOLO WORKS FOR BASSOON

*Amok pour Basson et Piano*

The bassoon and piano piece *Amok* is based on a novella of the same title. *Amok* is part of a collection of short stories written by the Austrian author Stefan Zweig (1881-1942). Written in 1922 and originally published in a newspaper, *Amok* was one of his many works that were translated all over the world, propelling Zweig to be one of the most popular writers at the time. As Adolf Hitler rose to power in the 1930’s, Zweig, who came from a Jewish family, fled from his home in Austria to London. In 1940, after France was captured, he immigrated to New York for a short time before finally settling in Brazil. As the war progressed, Zweig became increasingly disillusioned and fell into despair thinking of the future of Europe. He and his wife committed suicide from an overdose of barbiturate in 1942 and were found dead in their home in Petropolis.

Zweig’s writing career spanned many genres and his work includes several famous biographies, poetry, and the libretto for Richard’s Strauss’ opera *Die schweigsame Frau* (The Silent Woman). When it came to his novellas, Zweig was greatly inspired by the work of Sigmund Freud. His admiration for Freud was implemented in his novellas where a psychoanalysis of the protagonist was crucial for developing the story. Critics at the time argued that Zweig would use this plot device repeatedly because the protagonist was not of his nationality or religion. Regardless, this critical analysis of our character’s psyche is crucial to understanding the plot of the story and the approach to playing the bassoon work.

To give a meaningful interpretation of Ouzounoff’s bassoon and piano piece, it is important to understand the psychological conflict of the two main characters in Zweig’s story. In

---

12 Winthrop-Young, Geoffrey. ""That Voice in the Darkness!": Technologies of the Tropical Talking Cure in Stefan Zweig's Der Amokläufer and Verwirrung Der Gefühle." p.58
the year 1912, our first-person narrator is sailing from Calcutta to Naples aboard a passenger liner. One late night alone on the deck, she meets a doctor in his forties. The doctor, shrouded by the night and only visible by the moonlight, is a man who is disturbed and scared, yet who wants to share the story that he swore to keep to his grave. It is about himself, a doctor who took up a ten-year long post as a doctor in Indonesia after embezzling money from his original practice in Leipzig and fleeing to avoid arrest. After seven years of being in a small and remote village, he feels trapped which gradually makes him more depressed. Unexpectedly, an Englishwoman entered his home and demanded to speak to him. This woman told the doctor she needed him to perform a secret abortion and offered a large sum of money as a reward. The doctor, while conflicted with his duties as a doctor to help a patient despite it being an illegal operation, was simultaneously stricken with anger and also infatuation. The doctor admits that as a white man living among indigenous people only, the women were always quiet and submissive to him. But this Englishwoman, the “first white woman” he had seen in years, came into his life with such a strong will and was determined to get what she wanted. Her provocative arrogance enraged him. Yet, after learning this woman had an affair while her husband was in America and he was due to return home in a few days, it unlocked a repressed feeling of lust and the desire of wanting her to himself as well. After counter-offering an opportunity for himself to engage in sexual relations with the woman, she harshly said no and stormed out, paralyzing the doctor. The doctor’s desire to help patients, mixed with the secret of the woman’s scandalous pregnancy and the predatory desire to dominate such an egotistical person caused him to start “running amok”.

Like a homicidal maniac, he chased after the woman for miles into the city and into her house with complete disregard for the consequences. This careless act caused the woman to fearfully put the man at an even greater distance. The next day, a servant summoned the doctor
to rush to this woman with great haste. He discovers the woman went to an indigenous healer to have the procedure, but the operation failed, and the woman died hours later. Before her passing, she had the doctor swear that nobody, including her husband, learns the truth of her death. The doctor, who remains obsessed with the woman, goes to great lengths to falsify her death certificate, and abandons his post and career to follow the woman’s body back over to Europe. Later, days after hearing the doctor’s story, the narrator is departing her ocean liner in Naples when she overhears how a man jumped onto a casket the crew were trying to unload, and dragged the casket along with himself to the bottom of the sea.\textsuperscript{13}

The psychological complexities, conflicting desires to help and harm, caused the doctor to run amok. This phenomenon of “running amok”, with origins in Malaysia, is described by the doctor:

\begin{quote}
It’s more than intoxication… it’s madness, a sort of human rabies, an attack of murderous, pointless monomania that bears no comparison with ordinary alcohol poisoning...He leaps to his feet, snatches his dagger and runs out into the street, going straight ahead of him, always straight ahead with no idea of any destination...He strikes down anything that crosses his path, man or beast, and this murderous frenzy makes him even more deranged. He froths at the mouth as he runs, he howls like a lunatic… but he still runs and runs and runs, he doesn’t look right, he doesn’t look left, he just runs on screaming shrilly.\textsuperscript{14}
\end{quote}

This mentality of the never-ending chase leads both characters to their bitter end. The analysis below explains how Ouzounoff has rewritten the two characters and the secret between the two as the bassoon and the piano.

\begin{flushleft}
\textsuperscript{14} Ibid. p.47-48
\end{flushleft}
Figure 1 - *Amok* Formal Overview

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>m.1-36</td>
<td>Slow; Lyrical; first iterations of “cyclical” chase theme</td>
</tr>
<tr>
<td>Section A</td>
<td>m.37-61</td>
<td>“Amok” starts; heavy accents with large intervals.</td>
</tr>
<tr>
<td>Section B</td>
<td>m.62-120</td>
<td>Meno Mosso; Piano interlude; Bassoon Cadenzas</td>
</tr>
<tr>
<td>Section C</td>
<td>m.121-end</td>
<td>Fast; Juxtaposition of “cyclical” and “amok” patterns in the bassoon part.</td>
</tr>
</tbody>
</table>

*Amok* was composed in 2012 and premiered in 2015 as a contest piece at the *Jeunes Vents Bassons* (Young Bassoonists) Association’s Competition in Grenoble, France.\(^{15}\) As a contest piece, it is structured similarly to the *concours* pieces of the Paris Conservatoire of the early twentieth century such as those by Gabriel Gróvelz, Eugène Bozza, Gabriel Pierné, and Paul Jeanjean.\(^{16}\) The A section of this work begins with a fierce opening of bassoon arpeggios, drastically shifting to a soft, lamenting bassoon and piano line. The shrill cry of the bassoon’s high register followed canonically by the piano only one beat later in an echo resembles the doctor’s early feelings of depression and loneliness in the story. The piano part starting at measure 24 begins a soft, cyclical pattern of sixteenth notes over triplets (Example 1). Ouzounoff describes this first cyclical pattern as the beginning of “the chase.”\(^{17}\) This thematic cycle develops and becomes twisted over time, similar to the development of the *idée fixe* in Berlioz's *Symphonie fantastique*. At measure 27, the bassoon takes up a more lyrical role as it interacts with the light tumbling of the piano. By measure 37, the bassoon had started from pianissimo and

---

17 See Appendix A
had grown over eight measures to fortissimo, concluding with a virtuosic passage to the bottom range of the instrument and into the next section of the piece (Example 2). With observation of the work on a larger scale in relation to Zweig’s story, I would consider the downbeat of measure 37 to be in the instant the doctor snapped and began running amok.


Section B is built around an agitated rhythmic figure, relying on large upward intervals paired with accents and staccati to create a primal-like dance, similar to the *Les Augures printaniers* from Stravinsky’s *Le sacre du printemps*. The piano responds to the bassoon throughout this section with a new variation of the cyclical patterns. In measure 39 both hands

Example 2 – Ouzounoff – *Amok*, mm. 35-37. Ed. Egge-Verlag
play straight sixteenth notes, but the left hand uses a three-note pattern overlapping with the right hand's four-note pattern. Also, this entire section has regular alternation between simple time signatures such as 4/4 and 3/4, with more complex meters such as 6/16, 9/16, and 12/16. This adds another layer of cycling into the fold. Approximately halfway through this section at measure 50, the bassoon and piano share a unison measure, which contrasts with the continuous rhythmic back and forth.

In my interpretation, section C begins at measure 62 with a piano interlude, representing the Englishwoman alone. By using a slower tempo and a more open texture it becomes immediately contrasting. It embraces the use of diminished octaves (and/or major sevenths) in each hand in contrary motion to create an eerie, yet tragic ambiance. The woman’s life is about to come to an end. When the two characters finally reunite, she is on her deathbed and bassoon begins its own recitative, starting at measure 78. This bassoon melody builds to a dramatic low B that grows into our first multiphonic, marked at the loudest dynamic of the piece. At measure 93, the piano solemnly uses both hands in unison and builds up to the bassoon interrupting with the same multiphonic. From measures 99 to 102, a new cyclical pattern starts off slowly with eighth notes and builds up momentum until it compresses down into thirty-second notes. As Section C continues, there remains a dialogue between the two instruments. At measure 116, the bassoon plays alone with a build up to the climatic final section of the work. The doctor is sworn to keep the woman’s cause of her death secret from the world. The doctor must carry on the woman’s deep secret and “the chase” continues to protect it. His dedication to the woman leads him to abandon his career and eventually end his own life.

Measure 121 begins the D section, the finale of the piece where this new variation on the piano’s cyclical pattern has become distorted, represented by an asymmetrical 5/8-time
signature. The tempo jumps up to a daunting 138-142 beats per minute. The bassoon, now participating in the cyclical rhythm starting at measure 129 with the asymmetrical time signature is a representation of the doctor’s carrying on with the woman in his heart and being the protector of their shared secret. It has combined both piano and bassoon motives from section B. In measure 106, the piano resumes a 5/8 cyclical pattern in a simple meter, eventually switching back and forth from the asymmetrical time signature. The piece ends on a dramatic octatonic scale from both the bassoon and piano.

**Performance Practice Issues and Suggestions**

The most important point to be made about *Amok* is that it is, in essence, programmatic music. Using Zweig’s *Amok* as a foundation to map out the work on a macro level, both the bassoonist and pianist will find it helpful when making important artistic decisions. Unlike the other works discussed further on, there is only one extended technique used in this work -- multiphonics. Jamie Leigh Samson’s book, *Contemporary Techniques for the Bassoon: Multiphonics*, is the leading literary source for this extended technique.\(^{18}\) One issue composers face when writing multiphonics is that bassoons are constructed differently depending on the maker and can have different acoustical effects, changing how multiphonics sound or if they even work to begin with. Luckily, Samson’s book published a study listing 271 stable multiphonic bassoon fingerings across twenty different bassoons spanning five brands and nearly a century of when these instruments were manufactured.\(^{19}\)

---

\(^{18}\) On German bassoon, not to be confused with Ouzounoff’s *Acutellement le basson*, which discusses French bassoon.

Another issue is that composers have written out multiphonics in multiple formats, implying different intentions, including expecting an exact sound or effect. This unique large diamond notation was only published once before for bassoon in *Jeu des Cinq Elements II* by Tôn-Thất Tiệt.\(^\text{20,21}\) I believe Ouzounoff, being familiar enough with this notation style, implements this large diamond notation with the text “*multiphonique*” to inform the player that the multiphonic is built off of the low B that the note is tied to, yet is open to various options. Example 4 shows five possible options that I find fitting.

\(^{20}\) Romine, Ryan D. *Bassoon Reimagined: An Extended Technique Sourcebook for Performers and Composers*. p. 98.

\(^{21}\) See Appendix B.
Figure 2 – Potential Multiphonic Fingerings for Amok

Requires faster air when slurring from the low B. This was a suggested fingering from Alexandre Ouzounoff that is effective because it is easily controllable at the fortissimo and louder dynamics in the piece. Also, this fingering is not built off a low B, but has the widest pitch collection being heard simultaneously.

Uses low B as the fundamental pitch but it is tonally closer to an Eb – the major third to the fundamental pitch as well as the piano’s right-hand note.

Uses low B as the fundamental and tonally center pitch. This multiphonic is harsher sounding than previous figures and can easily be played louder than playing a low B as loud as possible. It will require additional control of the air to help the multiphonic blend better off of the tie.

22 See Appendix A
Uses low B as the fundamental and is tonally centered around an E. With the pedal B and A in the piano, including an E creates a unique quintal harmony when played together.

Uses low B as the fundamental and is tonally centered around a C. This is the harshest multiphonic listed and does not require as much air support as playing a low B on bassoon.
**Lawson pour Basson Solo**

*Lawson* was written in 2014 and premiered in April 2015 by Henri Roman, bassoonist with the Paris Chamber Orchestra and the bassoon teacher at the Music Conservatoire in Saint-Maur. The original request for an unaccompanied bassoon piece was by Annika Fredriksson of the Malmö Symphony Orchestra. Ouzounoff, who spent his career championing new unaccompanied bassoon works, undertook this project with utmost care because he wanted to make sure this piece was of the highest quality. Ouzounoff was inspired by an icy and woody landscape. “Lawson” is derived from the Lawson cypress or *Chamaecyparis lawsoniana*, a conifer that grows in specific climates such as in the Pacific Northwest of the United States and Canada, New Zealand, and Great Britain. It is a light yet sturdy wood that was used early for shipbuilding and was a key resource for building homes in the housing boom of World War II.²³

![Figure 3 – the four main subjects found in Lawson](image)

In my analysis, there are four unique subjects that are used throughout *Lawson*. In my chart below, I present every major section of the work, labeling every iteration of each subject with annotations on the different ways they reappear.

---

Figure 4 – *Lawson* Formal Overview

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A</td>
<td>m. 1-18</td>
<td>G# tonal center; contains the four main subjects used in the work</td>
</tr>
<tr>
<td>Section B</td>
<td>m. 19-51</td>
<td>Implements virtuosic technique at loud dynamics and uses subject 1 with diminuendos as contrast.</td>
</tr>
<tr>
<td>Section C</td>
<td>m.52-85</td>
<td>Fastest tempo; Complete contrast with no subject usage.</td>
</tr>
<tr>
<td>Section D</td>
<td>m.86-end</td>
<td><em>Libre</em>; Return to a-tempo; Return of G# tonal center.</td>
</tr>
</tbody>
</table>

Figure 5 – Analysis of the subjects used in *Lawson*

### Section A

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Subject</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>1</td>
<td>The original appearance of subject 1 on the G# tonal center.</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>2</td>
<td>A fragment of the full second subject.</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>2</td>
<td>The original appearance of subject 2.</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>3</td>
<td>The original appearance of subject 3; repeats on beat 4.</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>3</td>
<td>Raised a third, is expanded out over 7 beats.</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>4</td>
<td>The original appearance of subject 4.</td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>2</td>
<td>A two-note fragment of subject 2.</td>
</tr>
</tbody>
</table>

### Section B

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Subject</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>1</td>
<td>n/a</td>
<td>The first two beats are a small subject that exists only in Section B of this work. It does not reappear in other sections of the work.</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>n/a</td>
<td>See above</td>
</tr>
<tr>
<td>22-24</td>
<td>1</td>
<td>n/a</td>
<td>Augmented and reduced version of subject (see m.19)</td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>1</td>
<td>1</td>
<td>Fragment, faster diminuendo</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
<td>2</td>
<td>Fragment, 8vb of measure 15</td>
</tr>
<tr>
<td>29</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Figure 5. Continued

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Subject</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>3</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>2</td>
<td>3</td>
<td>Fragmented retrograde inversion</td>
</tr>
<tr>
<td>31</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>4</td>
<td>3</td>
<td>Retrograde Inversion</td>
</tr>
<tr>
<td>32</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>3</td>
<td>1</td>
<td>Fragment</td>
</tr>
<tr>
<td>33</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>4</td>
<td>1</td>
<td>Fragments</td>
</tr>
<tr>
<td>34</td>
<td>1</td>
<td>3</td>
<td>In octaves</td>
</tr>
<tr>
<td>34</td>
<td>3</td>
<td>3</td>
<td>Starts on the last sixteenth of beat 3; repeated on the last 4 thirty-seconds of beat 4.</td>
</tr>
<tr>
<td>35</td>
<td>1</td>
<td>3</td>
<td>Repetitive subject in a rising motion.</td>
</tr>
<tr>
<td>36</td>
<td>3</td>
<td>1</td>
<td>On Db, the enharmonic subdominant of G#</td>
</tr>
<tr>
<td>37</td>
<td>4</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>1</td>
<td>1</td>
<td>Repeated twice</td>
</tr>
<tr>
<td>41</td>
<td>4</td>
<td>4</td>
<td>Fragment</td>
</tr>
<tr>
<td>42</td>
<td>1</td>
<td>1</td>
<td>Repeated Twice</td>
</tr>
<tr>
<td>44</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>2</td>
<td>2</td>
<td>Fragment</td>
</tr>
<tr>
<td>47</td>
<td>4</td>
<td>4</td>
<td>Fragment</td>
</tr>
<tr>
<td>49</td>
<td>2</td>
<td>2</td>
<td>Fragment</td>
</tr>
</tbody>
</table>

Section C

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Subject</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
**Section D**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Subject</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>4</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>2</td>
<td>1</td>
<td>This iteration includes the use of a glissando.\textsuperscript{24}</td>
</tr>
<tr>
<td>97</td>
<td>1</td>
<td>1</td>
<td>The execution of the multiphonic allows for an expansion and reduction of the multiphonic effect, sounding like rapid articulations going faster and slower, like subject 1.</td>
</tr>
<tr>
<td>100</td>
<td>1</td>
<td>1</td>
<td>Repeated Twice</td>
</tr>
<tr>
<td>101</td>
<td>1</td>
<td>1</td>
<td>Augmentation</td>
</tr>
<tr>
<td>102</td>
<td>3</td>
<td>4</td>
<td>Fragment</td>
</tr>
<tr>
<td>105</td>
<td>1</td>
<td>2</td>
<td>Augmentation; Fragment</td>
</tr>
<tr>
<td>106</td>
<td>4</td>
<td>4</td>
<td>Fragment</td>
</tr>
<tr>
<td>107</td>
<td>1</td>
<td>1</td>
<td>Augmentation; Fragment</td>
</tr>
<tr>
<td>108</td>
<td>1</td>
<td>1</td>
<td>Augmentation; Fragment</td>
</tr>
<tr>
<td>109 - end</td>
<td>1</td>
<td>1</td>
<td>Fragments; octave displacement</td>
</tr>
</tbody>
</table>

**Performance Practice Issues and Suggestions**

**Microtones**

\begin{center}
\begin{tabular}{|c|c|}
\hline
\textbf{Quarter Tone Symbols} & \\
\hline
Natural & \# \\
One-Quarter Flat & \& \\
Flat & \& \\
Three-Quarters Flat & \& \\
One-Quarter Sharp & \& \\
Sharp & \\
Three-Quarters Sharp & \\
\hline
\end{tabular}
\end{center}

Quarter-Tone Key from \textit{Bassoon Reimagined}\textsuperscript{25}

\textsuperscript{24} For more information about glissandi, see chapter two regarding the performance practice for Vézelay.

\textsuperscript{25} Romine, Ryan D. \textit{Bassoon Reimagined: An Extended Technique Sourcebook for Performers and Composers}. p.145.
For Lawson, microtones are written with unique accidental markings like traditional sharp/flat symbols which indicate which pitch needs to be played one-quarter of a whole step sharp or flat, or even three-quarters of a whole step sharp or flat. Microtonal music has become common among unaccompanied, chamber, and orchestral Western music composed within the last fifty years. Upon further investigation, there are some discrepancies between the publication of the work and the composer’s intentions that need to be addressed.


In Ouzounoff’s notes regarding microtones, he states that the symbol for one-quarter flat and three-quarter’s flat are the same pitch.26 The third triple in example 8 and the second triplet in example 9 should be the same pitch. It is unclear if this was Ouzounoff’s intention or if these remarks were added after the initial publication mistake. Also, note this rule should also be applied to the third eighth-note triplet in measure 50.

Example 5 – Ouzounoff – Lawson, measure 42-43. ed. Egge-Verlag

---

Below are microtonal fingerings appropriate for this piece. It is likely there will be timbral differences between each fingering, so it is important for the performer to choose the fingering that blends best with the rest of the musical line. Listen for any distinct changes to the dynamics and timbre when moving to and from a microtonal note and make any necessary changes to the air support used to achieve the best results.

![Diagram of microtonal fingerings]

Figure 6 – Examples of microtonal fingerings for Lawson

Flutter Tonguing

![Example of flutter tonguing]


Flutter tonguing has become a popular technique used in writing for wind instruments and can be found today in many different settings. The “fluttering” effect comes from affecting the flow of air into the reed by letting the tongue vibrate inside the mouth without touching the reed, similar to the Spanish rolled “rr”. This skill is something every bassoonist can develop. Much like learning any language, rolling r’s requires a unique combination of tongue, lip, and
jaw movements. Those who are comfortable flutter tonguing have likely been refining this specific motor skill for years.

There is an alternative to flutter tonguing that instead involves a “uvular flutter tongue” where the player causes the uvula to vibrate against the palate or between the palate or the raised tongue. This phenomenon is also written as a “growl” and producing it is like the feeling of gargling water, or my favorite, imitating the voice of Chewbacca from Star Wars. The muscles used to create this effect is similar to the French vernacular and, like the rolled “rr”, it can be developed with experience and practice.

It is important to note that fluttering on the bassoon reed is a more aggressive sound than compared to the gentler flutter tonguing of the flute. Ouzounoff applies this technique well throughout this piece (see example 11) by making every flutter tongue marked at least a fortissimo. Flutter tonguing on bassoon tends to lower the pitch, so it is important to compensate with a stronger embouchure and/or faster air speed for good intonation. If the performer is more comfortable with the uvular flutter method (as I currently am), it will take extra practice to make the flutter effect smooth and not as harsh.

---

27 Romine, Ryan D. Bassoon Reimagined: An Extended Technique Sourcebook for Performers and Composers. p.32.
Lawson has seven measures that use three unique multiphonics. In Amok, only a diamond-style notation was used to indicate a multiphonic tied off a long note. Ouzounoff implements the use of beams of sixteenths and triplets without note heads to provide the faster rhythms. The stems of these notes are at various lengths as well as labeled with a capital A, B, or C to indicate what multiphonic to be used (example 13). Besides the necessity of creating a low, middle, and high sounding multiphonic, it is completely up to the player’s discretion to determine what multiphonics to use. Below I provide possible a combination of multiphonics that I found effective because of the ease of production, their timbre, and playability with a large range of dynamic contrast.

The last multiphonic used in the piece is the most challenging (example 14). The multiphonics up to this point are considered monovalent, meaning that a specific fingering is
what produces the multiphonic. This multiphonic requires a polyvalent fingering, meaning the fingering can be used to produce both the standard tone and the multiphonic.28

In the crescendo marking, there is a small circle at the tip. This is the composer’s indication of starting out niente or “from nothing”. This marking also occurs on the final note of the work with a diminuendo to niente. Coincidentally enough, the most effective fingering for this polyvalent multiphonic is a “muffled” fingering. Many bassoonists use muffled fingerings whenever they need to be able to control a note at the softest dynamics, a skill that makes a large impact in orchestral and chamber music settings.

This muffled fingering is based off of a normal G fingering, but by replacing the low F key with the thumb Bb (Figure 6), you have a note that plays in tune while taking away some of the resonance and also lessening the resistance when playing as soft as possible. Once the player

---

starts *niente* and grows to a *fortissimo*, they must drop the jaw so a lower harmonic from the G is also heard, creating the multiphonic. It is important to compensate for lowering the jaw by using ample air support so as not to make the pitch go flat. This fingering is also more effective for the multiphonic because of the ease of controlling the intensity of the multiphonic by gradually loosening or tightening one’s embouchure. Ouzounoff requires the player to be able to gradually decrease the intensity of the multiphonic by slowly returning the embouchure to normal while decreasing volume (“*revenir progressivement au son normal*”). Some bassoonists have interpreted the notation of the three beams shrinking as switching from a multiphonic to rapid tonguing to transition to the end of the measure. However, with the implementation of this fingering combined with excellent embouchure and air control, the composer’s intention of a gradually slowing multiphonic can be achieved.

**Harmonics**

To understand playing harmonics on the bassoon, it is important to understand the harmonic series. Whenever we play a note on our instrument, the vibrations create a frequency we refer to as the pitch. However, if we can double/triple/quadruple/etc. the speed of the vibration, it will change the pitch or “partial”. The pitches created when the original vibration is multiplied gradually are known as the harmonic series. This series of notes is essential to brass playing, where the use of valves or slide positions determines the fundamental pitch, and the embouchure creates the vibration to hit the correct partial.

Example 9 – Ouzounoff – *Lawson,* measure 93-95. ed. Egge-Verlag
Brass players can control their harmonics with ease because no matter what partial they are playing, the air must travel through the lengthy tube that makes up the entire instrument and exit the bell. The bassoon, covered with holes for pads and fingers, makes it impossible to control harmonics and play other partials except for when most of those holes are covered, creating a longer tube the air must travel through. When playing the lowest notes on bassoon, we can force the reed to vibrate at higher frequencies and alter the pitch of the bassoon.

In Example 9, Ouzounoff writes out two notes to indicate a harmonic note. The lower, diamond shape note, indicates the fingering used as the fundamental. The top note indicates the pitch that needs to be heard. With a combination of tightening of the embouchure and overblowing, the bassoon is able to jump up anywhere from one to four partials, depending on how low the fundamental note is. When playing harmonics on the bassoon it takes time to be able to hit the correct partial consistently, and even more so to be able to include dynamics and intonation, crucial in Ouzounoff’s bassoon duet Vézelay.

Bisbigliando

Bisbigliando, or “timbral trill”, comes from the Italian word meaning “murmuring” or “whispering” and is a technique that has been referenced on the bassoon as far back as Carl Almenrader’s 1841 bassoon treatise Die Kunst des Fagottblasens using the term pochen meaning
“to pulsate”. Bisbigliando can be used with regular, harmonic, and multiphonic notes. It is done by playing a regular note then trilling a key that does not alter the pitch like a trill key would. Rather, it alters the resonance and color of the sound with minimal to no pitch alteration, creating a “wah-wah” effect. Rather than composers deciding what key to use for bisbigliandi, the performer usually decides what will work best for them.

**Reed Pizzicato**

Slap tonguing on the bassoon is impossible, unlike on single reed instruments. Our variation known as a reed pizzicato is the closest imitation. There are two methods when doing a reed pizzicato. Romine’s book suggests the visualization of forcefully spitting out a piece of uncooked rice or a watermelon seed off your bottom lip. This skill will take some practice to develop a loud, articulate sound with remnants of the pitch of the instrument. With only the very tip of the reed slightly between your lips, the back of the tongue must be pressed against the roof of your mouth so you can build up air pressure. The sound will be created when the pressure is released, and the tongue and lips pop off the reed.

---

29 Romine, Ryan D. *Bassoon Reimagined: An Extended Technique Sourcebook for Performers and Composers*. p. 10
30 Ibid. pg. 150
Bassoonist Scott Pool, who recently recorded Lawson in his 2020 album Alone – Music for Unaccompanied Bassoon,\(^{31}\) explained in an interview with me that his method for approaching the reed pizzicato was by forming a very relaxed seal around the reed so no air could escape and to blow as much air as possible without making the reed vibrate. With that, quickly plugging the end of the reed with the tongue using a heavy articulation creates the reed pizzicato.\(^{32}\) This method makes reed pizzicati possible in quick succession.


CHAPTER 3: TWO CHAMBER WORKS FOR BASSOON

**Vézelay pour 2 Bassons**

At various times in Ouzounoff’s life, he has travelled to the Burgundy region of Central France to visit the Vézelay Abbey. Founded in the ninth century by the Benedictines under the rule of Charles II, this abbey remained in use through the sixteenth century. At the center of the abbey is the Basilica of Saint Mary Magdalene. Constructed in the tenth century, it became the home of relics that are believed to have belonged to Mary Magdalene. To this day, millions of tourists still travel up the hill to Vézelay to view this historical place, but also it is a place where those who are faithful can come pay their respects.

Ouzounoff has shared that he does not follow a particular religion. Rather, he draws inspirations from many spiritualities. Vézelay is an example of a place he can visit with great reverence and be able to connect to his spiritual self. He is continuously captivated by the aura of peacefulness of the abbey and marvels at the Romanesque architecture that makes up the Basilica. It is these beauties that are the inspiration behind his bassoon duet Vézelay.

This piece was commissioned by dedicated to Jarek Augustyniak, Principal Bassoon of the BBC National Orchestra of Wales, and was premiered on February 4, 2017 in Poznan, Poland.
The A section is an exploration of harmony and acoustics throughout the bassoon range as if it were being played in a magnificent church where the sound would echo to fill the space. Tempo throughout this section changes quite frequently and often changes during phrases. Many of the phrases end with a perfect fifth interval between the two players, and in section A it is C sharp and G sharp.

Section B, which starts at measure 75, was described by Ouzounoff as the complete opposite. The goal of this section was to fill the space with fast articulations, scales and dynamics rapidly growing and fading like a spinning vortex. Ouzounoff wrote the first part of this section without any accidentals so that the players can worry less about the accidentals and more about the acoustic effect. At measure 93 it increases intensity using alternating septuplets between the two players to create waves of sound.

Section C is preceded by a two and a half measure transition from section B. The tempo “Largo – Quasi religioso” draws the listener in to a quiet and somber procession. This section reminds me of his depiction of walking through Vézelay – very slow, very quiet, and being

---

34 See Appendix B
surrounded by the spiritual aura the abbey filled him with\textsuperscript{35}. The piece ends with phrases of parallel or contrasting bassoon lines in unison rhythm with heavy use of unison fifths and octaves.

\textbf{Performance Practice Issues and Suggestions}

\textbf{Intonation}

An important relationship between the two bassoon is that of the perfect fifth. Dating back to before the Middle Ages, Pythagorean tuning was the primary source of how scales were developed. Pythagoras (sixth century B.C.) understood the relationship of octaves, fourths, and fifths. In the fourth chapter of his book \textit{The Arithmetic of Listening}, Kyle Gann explains that “The three-limit Pythagorean scale was the only one tolerated by theorists in medieval France – on the breathtakingly specious reasoning that three was the number of the Holy Trinity. Arabic scholars had kept alive the mathematical interests of ancient Greece, and the French inherited their tuning from Arabic treatises, since the Arabic presence in southern France was widespread, leading to a renaissance of interest in the topic of the time.”\textsuperscript{36}

Tuning perfect fifths is the challenge between the two players to keep to the purity of the perfect fifth that was used at the time. Ouzounoff’s many visits to the abbey of Vézelay were described as feeling a constant feeling of a holy serenity. I would go a step further and suggest that neither bassoonist use vibrato on sustained notes to enhance the importance of the perfect harmonies. They are found throughout the piece in various registers of the instrument at every dynamic printed and may prove to be more challenging to accomplish than the technique required for the middle section of the work.

\textsuperscript{35} Ibid.
\textsuperscript{36} Gann, Kyle. \textit{The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician}. p.51
Glissandi

Of the woodwind instruments, the bassoon is arguably the second most frequent user of glissandi, behind the clarinet with the famous opening to Gershwin’s *Rhapsody in Blue*, among other examples. Bassoon glissandos have become more common since the *Sonata* (1981) by John Steinmetz (1951-) has taken a permanent place as standard bassoon repertoire in recent years. Just like the bisbigliando, the concept of bassoon glissando (or “portamento”) was a topic of discussion as early as the 1840’s in Carl Almenrader’s treatise *Die Kunst des Fagottblasens*.37

There are three different ways to perform a glissando on bassoon: slowly uncover or cover a tone hole on the instrument, slowly lift off of a key on the bassoon, or gradually change your embouchure to raise or lower the pitch. The glissando in example 21 is unusual because on the bassoon, moving chromatically from C# to D in that octave involves lifting two keys and one finger from a tone hole in the left hand, making a clean glissando nearly impossible. Most composers are not aware of how a bassoon functions, but mainly rely on the performer to interpret their work. Ouzounoff, being a bassoonist, used his knowledge as an advantage to write comfortable glissandi for the bassoon. However, I believe the C# to D glissandi is still

---

37 Ibid. pg. 37
considered a practical trill because of our ability to create alternative fingerings to compromise. Below are some possible fingerings.\textsuperscript{38}

Figure 10 – C# fingerings to glissando from in \textit{Vézelay}

- **Roll RH1.** This fingering for C# tends to be high. Relaxing the embouchure while using this fingering, then readjusting while you gliss may be the best option.

- **Roll RH1.** This fingering is more of a muffled sound. After the gliss, the D may be flat, so it will be important to compensate with the embouchure.

- **Roll LH3.** This fingering gives the C# and D a more resonant sound. It will be important not to be too loud using this fingering.

\textsuperscript{38} Ibid.
Nairobi, la nuit pour basson & percussion

In 1993 Alexandre Ouzounoff participated in a project that brought together the music and cultures of France and Nigeria. Ouzounoff had visited Africa on several occasions to perform and give masterclasses in bassoon and improvisation. At the time, Ouzounoff was working with György Kurtág and Sébastien Quesada as part of the “KOQ Trio”. The three of them collaborated with band members of the Nigerian Afrobeat saxophonist Femi Kuti in the creation of an album featuring African drumming and French bassoon improvisation titled Made in Nigeria. Every album on the track is arranged by Ouzounoff and includes improvisation.  

I believe that Ouzounoff’s creation of Made in Nigeria has a heavy influence on Nairobi, la nuit (Nairobi, the night). Ouzounoff recalled in our interview that this piece was based on his travels. He was sitting at the airport in Kenya on a chamber music tour when he saw the sun that had just set and felt the lingering humid air in a chilling night sky. He could hear the airport emptying of people until there were no more sounds. It was that moment that became the start of the piece. Nairobi, la nuit was written in 1999 and premiered at the Paris Conservatoire, and it is the last bassoon piece ever commissioned for the concours. Dedicated to the Conservatoire’s two professors at the time (Gilbert Audin – French basson, Pascal Gallois – German bassoon), this work for bassoon and percussion was a contrast from the traditional selection of new and old works which typically used bassoon and piano. It was the brief return of the tradition of this contest for bassoon to be new music composed by a bassoonist, a tradition that dates back to the professorships of bassoonists Étienne Ozi (1754-1813), François-René Gebauer (1773-1845), Eugene Jancourt (1815-1901), and Eugene Bourdeau (1850-1925). However, the overall

40 Wells, David A. “Paris Conservatoire Contest Pieces.”
structure of Ouzounoff’s work is not different from how most of the standard *concours* works were designed: a slower, more lyrical opening, followed by a faster, more rhythmic section. The instruments used by the percussionist include two temple-blocks, three tom-toms, two bongos, suspended cymbal, china cymbal, hi-hat, rain stick, and four-octave vibraphone.

### Figure 11 - *Nairobi, la nuit* Formal Overview

<table>
<thead>
<tr>
<th><strong>Section</strong></th>
<th><strong>Measures</strong>$^{42}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>m.1-13 beginning-[F]</td>
</tr>
<tr>
<td>Section 1</td>
<td>m.14-58 [F]-[I]</td>
</tr>
<tr>
<td>Section 2</td>
<td>m.59-95 [I]-3 before [L]</td>
</tr>
<tr>
<td>Section 3</td>
<td>m.96-113 2 before [L]-2 after [M]</td>
</tr>
<tr>
<td>Section 4</td>
<td>m.114-143 3 after [M]-5 after [O]</td>
</tr>
<tr>
<td>Coda</td>
<td>m.144-end 6 after [O]- end</td>
</tr>
</tbody>
</table>

The introduction, marked *Libre*, helps create the atmosphere Ouzounoff mentions when he envisioned this work. The opening three measures using rolling cymbals and toms with fermatas spacing out each phrase emulate the vast open land. While there is no time signature in the introduction, the bar lines define the major phrases throughout. When the bassoon enters in measure four, it begins a conversation between the two musicians. A brief vibraphone interlude in pianissimo while vibrating creates a sharp contrast from the rhythmic drums and cymbals. By

---

$^{42}$ Rehearsal letters based on the Salabert edition.
measure 8, the fast rhythms between the bassoon and percussion create a quasi-sense of tempo. Measures 8-11 are not as “Libre” as the earlier part of the opening and can be easily divided up as 8/4, 7/4, 7/4, and 10/4-time signatures, respectively. At letter [D], the vibraphone reappears with a similar sonorous bassoon playing in the highest register of the bassoon.

The next four sections make up the energetic, rhythmic portion of the work. It uses a specific ostinato in each section and re-arranges them throughout the section. Ends of sections are indicated by the bassoon cadences on a G to Ab trill in measures 59, 97, and 110. As the work progresses, the ostinato and important pitches change. The bassoon part becomes gradually harder with each section. At letter [N], the bassoon plays rapid triplet arpeggios, drastically leaping in range that leads the composer to write the bassoon in the grand staff, continuing to build momentum until a climatic high E on bassoon marked at the loudest fortissi-issimo dynamic marking.

The coda, marked at the slowest tempo of the piece, is a meditative duet between the bassoon and vibraphone. The bassoon’s lyrical line is interjected with rapid vibraphone passages. At letter [P], the bassoon at its softest dynamics incorporates the use of harmonics, multiphonics, and bisbigliandi to create unique acoustic effects over the vibraphone which is played at libitum.

**Performance Practice Issues and Suggestions**

While the title of this work is related to a specific location, there is no possible way to determine where the musical style originated that Ouzounoff imitates for this piece. We as bassoonists can only base the texture of the various percussion instruments and rhythms to be based on the experiences and knowledge Ouzounoff picked up as he traveled across Africa on many of his tours, and also from the project *Made in Nigeria*. From a technical standpoint, this
piece is without doubt the most challenging of the four works discussed in this essay. The technical requirements truly makes this piece worthy of being part of the concours as its premiere. When it comes to the extended techniques in Nairobi, la nuit, each one has been previously discussed with examples from the previous three works. However, this piece offers some distinct differences from most of the techniques discussed that need to be addressed again.

**Flutter tonguing**

![Example 13 – Ouzounoff – Nairobi, la nuit, measure 13. ed. Salabert](image)

There are two instances of flutter tonguing in this piece. At rehearsal [C], the flutter tongue must be achieved while playing a high E natural— a note that proves challenging to many advanced players. Sustaining the E-natural requires immense embouchure and air control. Using a traditional flutter tongue may be possible, but I personally found better success while attempting the use of the “uvular flutter tongue” where the uvula vibrates against the palate (see pg.22). While maintaining the air speed and embouchure support, this method of fluttering will make the throat tighter, but can still vibrate with enough force applied with the appropriate muscles.
Harmonics

Harmonics were previously discussed in *Lawson* (see pg. 25). The harmonics here are more challenging because they require quick slurring between different fundamental notes while maintaining the same overtone pitch. The issue is when one changes fundamental pitches, it drastically changes how the overtones are produced regarding embouchure and air support. It will take slow practice to develop the reflexes to adapt to the sixteenth note harmonic changes. To add another layer of difficulty, this must be done at the softest dynamic of the entire piece.

Bisbigliando

There are no performers notes in the score regarding the “T.S” text printed above the trills. Alexandre Ouzounoff informed me in our interviews that it stands for *Trille de Sonorité*, simply meaning a bisbigliando or “Timbral Trill” (see pg.26).
The way these multiphonics are notated is unique, but they follow the same rules as the multiphonics used in Lawson (see pg. 40). Per the composer’s instructions, the multiphonics are up to the performer to decide, so long as a low, middle, and high multiphonic are used in the appropriate place assigned by the numbers. This section may use the same multiphonics as those discussed in the previous chapter, or new ones may be established that may better blend with the vibraphone sustain pedal during the final measures of the work. In an interview with bassoonist Christin Schillinger, Assistant Professor of Bassoon at Ithaca College, she shared these fingerings that she used in her 2013 album Bassoon Transcended.43

---

43 Christin Schillinger – Professor of Bassoon – Ithaca University. Interview on “Nairobi, la nuit”. October 6, 2020. Phone Interview.
CONCLUSION

This essay serves as a guide to understanding the musical background and career of Alexandre Ouzounoff, and how his work as a composer, performer, teacher, and colleague on the global scale is reflected in four of his bassoon works: Amok, Lawson, Vézelay, and Nairobi, la nuit. Each piece has been provided important contextual information and connections to other mediums such as literature, forestry, architecture, and ethnography. An analysis of each work has shown how the wide range of compositional techniques and approaches Ouzounoff uses. As a champion of the avant-garde, Ouzounoff has implemented many extended techniques into his work that require us to understand his intentions and give a well-interpreted performance. I hope future performers use this essay in preparation of these works as well as a reference for other current and future works composed by Ouzounoff. I hope to encourage the performance of Ouzounoff and other twenty-first century French composers who can no longer use the Paris Conservatoire concours as a means to create meaningful new works for our repertoire.
BIBLIOGRAPHY

Primary Sources


Christin Schillinger – Professor of Bassoon – Ithaca University. Interview on “Nairobi, la nuit”. October 6, 2020. Phone Interview.

Secondary Sources


  https://www.pacifichorticulture.org/articles/the-untimely-demise-of-the-lawson-cypress/.


APPENDIX A: TRANSCRIPTIONS OF INTERVIEWS WITH ALEXANDRE OUZOUNOFF.

This transcription is based on multiple interviews I held between September 16-30, 2020, and the questions are organized by topic. These interviews are the combination of video conference calls and email correspondence. Any recording and publication of this interview was done so with the consent of the composer (interviewee) and the author (interviewer).

Biography

Christopher Raymond: Can you tell me where you were born, tell me about your family and growing up, and your “pre-bassoon life” I’m going to call it?

Alexandre Ouzounoff: Yes. My name is Ouzounoff, but I am a French bassoonist and composer. It was my grandfather who was Bulgarian. He went to France at the beginning of the twentieth century. All of my family was musical – a musician family. My grandfather and my grandmother were singers. My father was a composer too! When I was a pupil, very young, I spent my time “swimming around the musical area”. I started to play piano at age six and I started to play flute at thirteen, but I was not a very good flute player. I started to practice bassoon at age seventeen. At the beginning I started learning very quick, but because I was in a musician family it was easy for me to understand music, but after that you must still practice more and more to be a good bassoonist.

CR: When is your birthday?

AO: November 15, 1955.

CR: Were you born in Paris? Is that where you grew up?

AO: Yes and yes.

CR: Did your Bulgarian grandfather meet your grandmother in France, or did she travel with him?

AO: My grandmother met my grandfather at the Conservatoire de Paris. They were both student singers.

CR: You mentioned your dad is a composer. Did he or your mother play any instruments or sing?

AO: My mother did not play any instrument. My father played piano.
**CR:** With your dad being a composer, does he have published works? What did he primarily write for?

**AO:** He has published some pieces – one for oboe and percussion and one for the clarinet. He was a composer without the desire to be published. In his mind it was just that he wanted to write music, and it was enough.

**CR:** What were your parent’s names?

**AO:** My father was Daniel Ouzounoff and my mother was Jacqueline Ouzounoff.

**CR:** What originally drew you to the bassoon?

**AO:** It was the low tones in the *basso continuo* that I enjoyed. When I played flute, I listened and heard this and thought “This! I want to play this!”

**CR:** When did you enroll in the Paris Conservatory? How old were you?

**AO:** In 1974, I was nineteen. I know because I was born in 1955.

**CR:** You studied bassoon with Maurice Allard. There is not a lot written about Allard as a teacher, but what was he like as a mentor as you were working to become a professional bassoonist?

**AO:** Because it was Maurice Allard, when you played in front of him, he’d let you know that you could have played better. His body stood still like a sphinx from Egypt, like a monument. He was very quiet and would smoke. And while you played for him and had some mistakes, he would simply say, “Oh, on bar 24 your F# was low.” It was enough. You would play all your concertos for him and while he just listened and spoke just a little, it was enough. “spot #1, spot #2, spot #3. Okay, see you next time!” With this situation, I was very concentrated because I had just one shot. In one shot I had to be better. It was his teaching style, but it isn’t mine.

**CR:** On your website, It says you won first prize in Music History at the Conservatoire’s *Morceaux de concours*, or contests. Can you tell me what you did to win?

**AO:** I was a student for three years. During these three years, it was for me an opportunity to learn about all music from the very beginning up until Ravel and Debussy. I met students and teachers who taught me how to open my ears to music. I became a bassoonist with no edge, focused on not just bassoon music but all music. I was not the only winner. There were many students who won the first prize.

**CR:** When you decided to become a professional bassoonist, what was your original goal?

**AO:** I think very early in my mind, I wanted to help further the discovery of the bassoon, and with my friends of the *Trio D’Anches Ozi*. I chose this name from Étienne Ozi, to give word around the world, a bassoonist’s name. We did many concerts, but it was impossible to play Ozi
because Ozi never wrote for the reeds trio. But sometimes I would play his *Caprices* for solo bassoon in concert.

**CR:** When you were with the Ozi Trio, you won a big chamber music competition in 1978 in Switzerland. You all traveled the world performing together. What are your favorite experiences with them while traveling and performing?

**AO:** In French this could be better, but I think because I wasn’t in an orchestra, and my friend was in the same situation, we decided to make Ozi Reeds Trio our orchestra. We played together for around twenty years. In the beginning we were only playing trios, but over the years, we also played with piano, string quartet, orchestra. We traveled around Hungary, Africa, and Madagascar. We played in Saudi Arabia as a woodwind quintet with Arabic players. We played the quintet by Jacques Ibert, and there was a girl who played with a face covering. We would play for an only Muslim audience.

**CR:** What instrument did she play while wearing the face covering?

**AO:** She played the flute and would have her mask lifted out front to play it.

**CR:** Who did you study composition with?

**AO:** I studied composition with all the composers who worked for me. I don’t have a degree in composition, but before I chose any composers, it was necessary for me to listen to their music and read many scores from them to understand their mind in composition and after that, I could choose to work with them. After I practiced with composers such as Yoshihisa Taira, Phillipe Hersant, Tôn-Thất Tiệt, and so on, I considered our conversations to be a good composition course!

**CR:** In 1983 you received a grant from the French Ministry of Culture and were able to commission composers to create new bassoon works. You mentioned before you wanted the bassoon to grow. Can you tell me more how that came to fruition and some of the composers that you worked with?

**AO:** I had money from this research because I did this book called *Actuellement, le Basson* where I tested all the fingering combinations. It took a long time using different reeds to test.

**CR:** How many works did you commission?

**AO:** Around a hundred, but all these pieces are not published. All the unpublished pieces were not very good.

**CR:** Out of the one hundred, how many pieces would you say got published?

**AO:** Fifteen. I think in my mind I did this work to discover composers, but it was my goal to give young bassoonists good pieces. It was necessary for me to choose.
CR: Do you have a list of the unpublished works?

AO: No.

CR: A big part of your bassoon playing is around improvisation. Jazz? Or just improvisation?

AO: Improvisation because I think jazz is not for bassoon in traditional groups. I tried playing for hours at home and could never find a good tone. I know many American jazz bassoon players though.

CR: Have you always explored improvisation, even as a student or as a chamber musician?

AO: No. I started to do improvisation when I was around thirty years old. Why? Because in the pieces from composers, there were no possibilities of being free for me to play, even the (Philippe) Hersant, (Henri) Dutilleux, Tôn-Thai Tiết, and (Isang) Yun’s. I wanted to try and see where it was possible to go.

CR: You eventually found yourself teaching improvisation. I mainly refer to your time spent in Africa, in Lagos. Can you tell me about those experiences? When were you there? We can even talk about Made in Nigeria.

AO: Africa was free to travel around in 1994. When I came back in 2010, it was not the same Africa. Africa was more Muslim, so it had more restrictions. When I went to Lagos the first time, I was a musician among musicians. The people I spoke with were open to learn and speak with me, and it was fantastic as a musician. I recall giving masterclasses to bassoon players in South Africa and Nigeria as well.

CR: How did Made in Nigeria come to be?

AO: It was the director of the French Cultural Center who wanted to mix African and European people and give us a way to connect. In my mind I love African music, and though I was a French white man, and he was a black man, we decided to discuss this together. The themes in the music were my arrangements, but they gave me all the percussion accompaniment around for me to improvise on. It was a mix between us.

CR: I see that György Kurtág was involved and is listed as playing keyboards and synthesizers…

AO: He was very interested in electronic music. I traveled to Lagos many times and one time he came with me. And for this CD we tried to work together. The CD was my music but he worked as the sound engineer.

CR: You returned to Africa in 2010 and said it was culturally different. Why did you return?

AO: For a big tour with a woodwind octet, starting in Ethiopia and traveling in many countries all the way down to South Africa.
CR: You have also spent some time in the United States starting in the 90s. One notable musician you worked with was Lionel Hampton, a jazz musician. What was it like working with him? What kind of projects did you both do?

AO: Do you know Ronald Klimko? He is a friend of mine and he invited me to a festival, and I played with Lionel Hampton. In fact, we just did a recital. During the concert I did a trio with guitar and cello, but it was impossible to play with him because it was too odd for me to play with this giant.

Amok pour basson et piano

CR: When was Amok written? Where was it written? Why was it written?

AO: It was for a competition for the association for “young wind bassoonists”. In French, its Jeunes Vents Bassons. It was a competition in Grenoble in the eastern part of France. It was this association that asked me to write a piece at a high level for this competition. Because it was a high-level piece, I decided to write it with virtuosic aspects. Amok you know, is the title of the writer’s Stefan Zweig book.

CR: You dedicated the piece to Masahito Tanaka, who passed away roughly ten years before you wrote this piece. Was he a friend of yours?

AO: No, but I knew this bassoonist. To me though he was a Japanese bassoonist who could play very fast. It was a salutation to his memory.

CR: When it comes to the piece itself in relation to the book; the conflict between wanting to help and mixed with obsession which led him to run “Amok”. How much do you think that story translates into the music itself?

AO: You speak very well about my piece, better than myself! Reading from the score, there are some mechanical rhythms from the piano. The bassoon is like a bird flying over above this line. In measure 24-26, there are sixteenths in the right hand and triplets in the left hand. There is like a mumbling effect because it is marked “ppp”. This mumbling is like movement because we are at the beginning of the piece and it is like Zweig is starting to run. At the very beginning there are chords and nobody knows where we are.

CR: When I read this book and as I have been practicing the music, it made me think how the music progresses along with how the story progresses as well. I would take key parts in the music and associate it with parts of the plot. For example, when I see measure 37-38, I see this as the moment the doctor loses his mind and is obsessed with finding this woman. There is a unique back and forth with the bassoon and piano like it is a game. Then, by the time we reach measure 62, the energy completely changes. We are back to a slower tempo and eventually a recitative in the bassoon. Why interrupt the already building momentum?
AO: It is a big break because of the moment at measure 96 it is a big multiphonic. Do you have a multiphonic?

CR: I have been looking through different sources and trying to select the best one. When you wrote the multiphonic, what did you have in mind?

AO: It is a deep multiphonic. I do not know the fingering you use, but for me I never practiced this piece as a bassoonist. But, if I played it, I would play a low B flat and use no thumb on the right hand.

CR: The note that ties into the multiphonic though is a B natural, not a B flat though. I am familiar with this fingering and was considering using this multiphonic in Lawson.

CR: I like this piece a lot because it reminds me a lot of the contest pieces of the early twentieth century composers such as Bozza, Jeanjean, Dutilleux – the contrasting slow section with cadenzas and fast technical section.

AO: Yes! It is because this was written for a competition. Vézelay, for example, was not written for a competition.

Vézelay pour 2 bassons

CR: I know you pull inspiration from all sorts of places. Not only music and books but you mention architecture. I do not know anything about architecture, but I can merely observe and think “Wow its beautiful”. When it comes to Vézelay, you have seen this place in person. How many times have you been there?

AO: Five or six times.

CR: Was this piece Vézelay inspired by the entire abbey or just the church?

AO: It was inspired by the whole abbey and the strong quality of spirituality. When you go on in this abbey, you must be quiet, in place without moving, and just “be” because there is such a deep quality in the spiritual aura. For this reason, I use “quints” or “fifths”. For me, using fifths is the equivalent of showing the spirituality.

CR: Did you visit Vézelay often because you are religious?

AO: No! I would rather say that I’m on a spiritual road. Whether it is Asian (Zen Buddhism) or European (Bernard de Clervaux) for example, Vézelay was a place that offered this kind of road.

CR: This piece has various sections as well. One section I’d like to discuss is the middle of the piece.
AO: For me it is the opposite of the fifths. Before you had the quints with acoustic resonance, and now with the fast runs, it is the opposite like black and white, or day and night. If you see the score, it is written in C major.

CR: Eventually we transition out of C major and back into a more rapid section that includes accidentals (referencing measure 93).

AO: It is a game between the two bassoons. It is like acoustic movement, gesturing the waves of sound the runs produce.

CR: There are a couple of harmonic figures you wrote. How do you interpret it?

AO: It is a natural harmonic. When the bassoon plays on D, and you blow strong the fifths appear.

Lawson pour Basson Solo

CR: In the score, you wrote this piece at the request of a Swedish bassoonist. Who?

AO: I was in contact with a Swedish bassoonist in Malmö (Annika Fredriksson) and she contacted me to play my music and write a piece for solo bassoon. For this, it was important to me because I spent many years playing solo bassoon. And now as a composer, it was important for me to write a good piece. But she never played this piece. After, it was Henri Roman who premiered it.

CR: Reading your notes about the micro intervals, you used two different symbols that mean the same exact thing…

AO: Yes that is a mistake.

CR: Was that a publisher mistake?

AO: I don’t know. I will speak with the publisher. Thank you!

CR: I have some good ideas when it comes to playing the low, middle, and high multiphonics in the piece.

AO: Good. It is better for the bassoonist to find good multiphonics for himself.
CR: What was the original inspiration behind the piece?

AO: I was touring with a woodwind octet and we were waiting at the airport in Lagos. It was around 7 or 8PM and in African airports, they are very hot and humid. It was a period that wasn’t day or night. While we were on the flight, I recalled this waiting with no other people around, and the feeling was questionable. The opening of the piece is very quiet, strange, and questionable. Later on there is more African music and rhythms.

CR: With all the time you spent in Africa, did you learn a lot about African drumming that made its way into this piece?

AO: I made the CD *Made in Nigeria* with African musicians, and it is why I like this kind of music. Even though Africa is far away, she is always in my mind.

CR: The piece was published in 1999. Was that the year you wrote it?

AO: Yes because it was written that year for the competition at the Conservatoire.

CR: Did they ask you to write this piece, or was this a piece they simply used?

AO: I am in fact the last composer that they have commissioned to write a bassoon piece.

CR: This piece you dedicated to Gilbert Audin and Pascal Gallois. Are they both colleagues of yours?

AO: No. Gilbert Audin was teaching French bassoon at the Conservatoire, and Pascal Gallois was teaching German bassoon.

CR: For the multiphonics written this piece, it is designed the same way as *Lawson*?

AO: Yes. You must choose for yourself.

CR: Should the vibraphone use the motor (vibrato)?

AO: It is at the interpreter’s decision.
Miscellaneous

CR: How do you compose your music? Do you use computer software or…?

AO: Both! I use paper when I have ideas or when I am looking for different chords. After I test them on my synthesizer, and I write them on Sibelius.

CR: What is your wife’s name?

AO: Isabelle

CR: I saw you had photos taken on your website by a Stephané Ouzounoff?

AO: Yes! That is my one brother Stephané. He is a professional photographer.

CR: When did you meet your wife? Is she a musician?


CR: Do you have any kids?

AO: Yes, 2. I have a girl, and a son who is a French Horn player.

CR: I see you teach at the Conservatoire in Versailles. How long have you been teaching there?

AO: 17 years.

CR: Do you live in Versailles?

APPENDIX B: PUBLISHED WORKS COMMISSIONED AND PREMIERED BY

ALEXANDRE OUZOUNOFF

Claude Ballif (1924-2004): Solfeggietto op. 36 no.11, Solo Bassoon – Ed. Durand
Francois Bousch (1946-): Espace-Temps, Bassoon and Electronics – Ed. Salabert
Enrico Correggia (1933-): L’Automne est mort, Bassoon amplified and Electronics – Ed. Salabert
Nguyen Thien Dao: Vang-Vong II (intermediate version) for Solo Bassoon – Ed. Salabert
Michel Decoust (1936-): Figures II for Bassoon and Double Bass – Ed. Salabert
Jean-Baptiste Devillers (1953-): A pic, Bassoon Concerto – Ed. Salabert
Patrice Fouillaud (1949-): Volumen for Solo Bassoon – Ed Durand
Philippe Hersant (1948-): Hopi for Solo Bassoon – Ed Durand
Patrice Mestral (1945-): Bloc V for Solo Bassoon – Ed. Durand
Costin Miereanu (1943-): Bris de sons for Bassoon and Live-Electronics – Ed. Salabert
Costin Miereanu: Solo IV for Bassoon Amplified – Ed. Salabert
Patrice Sciortino (1922-): Sorcels for Solo Bassoon – Ed. Choudens
Martial Solal (1927-): Seul contre tous for Solo Bassoon – Ed. Salabert
Tôn-Thât Tiét (1933-): Jeux des 5 Eléments for Solo Bassoon – Ed. Jobert
Tôn-Thât Tiét: Jeux des 5 Eléments II for Solo Bassoon (intermediate version) – Ed. Jobert

APPENDIX C: RECITAL PROGRAM

DOCTORAL LECTURE RECITALS

Christopher Raymond, bassoon
Cara Chowning, piano
Claire Taylor, bassoon
Stephen Busath, percussion

Kirkland Fine Arts Center, Room K136
Millikin University, Decatur, IL
Saturday, November 14, 2020
2:00-4:30PM

ALEXANDRE OUZOUNOFF
(1955-)

Amok pour basson et piano

Lawson pour basson solo

THIRTY MINUTE INTERMISSION

Vêzelay pour 2 bassons

Nairobi, la nuit pour basson et percussion

These lecture-recitals are given in partial fulfillment of the requirements for the
Doctor of Musical Arts degree. Christopher Raymond is a student of
Professor Timothy McGovern.