



Fifteen-Minutes-of-Fame with Matthew Rosenberg

Matthew Rosenberg, bassoonist, is a New York City-based freelance musician and a teacher currently serving as faculty at the Luzerne Music Center. He holds his B.M. from New York University, an A.D. from the Aaron Copland School of Music, and his M.M. from The Manhattan School of Music, where he was featured as a soloist in the Strauss Duet-Concertino as well as many other MSM performances. At NYU, he studied primarily under Leonard Hindell, and Mark Timmerman, and was a featured player in numerous productions. His undergraduate education took him as far as Prague, where he learned under the tutelage of Jaroslav Kubita of the Czech Philharmonic. At the Aaron Copland School of Music he worked under Marc Goldberg and has studied with Roger Nye of the New York Philharmonic while at MSM. As an active chamber and orchestral musician he is a two time winner of the Lillian Fuchs Chamber Music Competition and has played with orchestras such as the Garden State Philharmonic, Nova Philharmonic, Park Avenue Chamber Orchestra, and the Amore Opera

Insistencia

Erik Branch is a native of New York City, and received a BA and MA in Music (Composition) from Hunter College. He lives near Orlando, Florida, where he is active as a pianist, musical director, composer/arranger, operatic tenor, and actor on stage and screen. *Insistencia*, which contains elements of the tango and milonga, is so called because of the insistent, urgent character of its recurring motif. It evokes the image of a couple dancing in a smoky, dimly lit hall, sometimes violently, sometimes lovingly, but always passionately.

4 Note Rhapsody

London born Composer and Conductor, Leo Geyer is studying at the Royal Northern College of Music. He is the Artistic Director/Conductor for Constella Ballet & Orchestra. Recent compositions include a piece for the BBC Singers, an aria for Opera North and a theatrical work for the Manchester Camerata. From bassoonist to bassoonist, *4 Note Rhapsody* is a short, fun piece exploring the extreme ranges of the instrument by using just four pitches.

Danse pour bassoon

Jacob Mathew was born in India. He spent his childhood in Mauritius, Dubai, Singapore and then moved to Seattle during his college years. *Danse pour bassoon* is an attempt to emulate Poulenc, Hindemith, and Creston's approaches to the expansion of the harmonic pallet in the 20th century language. The interest of the piece centers on tunefulness, clarity of structure, and metrical variation. This dance-style piece also pays homage to the Sarabande, and it is from the latter that the motivic element of the dance derives its rhythmic impulse.

A Groove to Coo

DC Meckler teaches a variety of music courses at a community college in the San Francisco Bay Area. Excerpts from his opera, *Apollo 14*, were performed at the Palm Springs Air Museum in 2013. One of my favorite sounds in music is long, soft notes in the upper middle register of the bassoon. This is a set-up for a few such notes.

Zigzag

Matthew Orlovich is a freelance composer based in Sydney, Australia. His catalogue to date includes 47 commissioned works ranging from saxophone concerti to choral works. Performers include the United States Navy Band, Harvard University Choir (USA), BBC Singers (UK), Scottish Chamber Orchestra (UK) and Sydney & Tasmanian Symphony Orchestras (Australia). *Zigzag* (for solo bassoon, 2014) is a highly spirited work composed especially for bassoonist, Matthew Rosenberg. It explores a blend of 'craziness' and 'logic'. The 'crazy' side of *Zigzag* comes courtesy of the spiky, highly-chromatic melody. The 'logical' aspect comes from structural design with emphasis on balanced phrases and formal symmetries.

Expectations & Illusions

David Mastikosa was born 6th November in Prijedor (Bosnia and Herzegovina). After he finished High school, 2011 he enrolled the Academy of Arts Banja Luka University with professor Tatjana Milosevic. At International Competition of composition Edict of Milan 313 he has won third prize with composition *Echoes of the past*, Constantinople. *Expectations & Illusions* for solo bassoon is a miniature. This composition is a combination of certain patterns and variations of the same composition obtained in 60 seconds with a rounded form. Clearly identify motives expectations, which fail, and illusions that are present all the time. This leaves an impression on the listener who expects and has the illusion of something larger and more complex.

Prelude and Toccata in Miniature

Born in Guárico, Venezuela. When he was 9 years old in 2002 he started his musical studies with the organ and the recorder; then, in 2003 he discovers the bassoon. In 2011 he starts studying composition in the Simón Bolívar Music conservatory under the lessons of the composer Blas Atehortúa. Bording the past's forms with more modern languages, this piece is designed in a two fragments speech, where the first one shows the expressive versatility of the Bassoon, and the second one proposes a skillful and virtuous instrument, written for a performer with a great artistic quality, like Matthew Rosenberg.

Soliloquy

Tomek Regulski is a Manhattan-based composer of chamber, orchestral, and electronic music. He holds degrees from Hartwick College (BA), Binghamton University (MM), and the University of Maryland (DMA). In addition to his classical training in the Western tradition, Tomek is a student of North Indian classical music. *Soliloquy* is a short solo for bassoon in which I explore a 5-note series taken from the whole-tone scale. I chose to tune the fourth note of the series up one quarter-tone in order to avoid the distinct color of consecutive whole-tones.

On How to Begin this Year

Leonie Roessler is a composer of instrumental and electronic music, currently studying at the Institute of Sonology in The Hague. She holds a Bachelor Degree in Composition and a minor in Dance from California State University Northridge, and a Master Degree in Composition from the Royal Conservatory in The Hague. "On How to Begin this Year" is a short puzzle which systematically pieces together a basson melody and a 3/2- son clave rhythm. The two voices, at first seemingly separate, soon become one organic sound.

Miniature for Bassoon: Capriccio

Connecticut native Ethan Sadoian began playing the piano at age eight, and composing at sixteen. He currently studies music with concentrations in piano, theory, and composition at Central Connecticut State University, where he has studied composition with Scott Perkins, Charles Menoche, and Brian Kershner, and piano with Linda Laurent. Sometimes the circumstances of a piece mean the pitch sequence and rhythms have little substantive effect on organization of the piece. This short piece was composed with one significant structural event in mind: the occurrence of the bassoon's high D.

Proust

Elizaveta is an author of many chamber, symphonic, electronic and opera works, multimedia projects, music for movie, dance and stage performances, instant compositions and live sets. Her works are performed in Russia, Korea, Netherlands, Austria and United States: her music was performed by such musicians as Henri Bok (Netherlands), Asko/Schoenberg ensemble (Netherlands), Studio for New Music (Russia), Moscow Ensemble of Contemporary Music (Russia), etc. The program note is as following: French writer Marcel Proust was my inspiration for this work. His long sentences, wavy images and mind flows really made me want to write this piece. For me, it should sound poetic and at the same time strongly built.

The Lost Song into the Dust

Angelo Ursini is a instrumentalist (Sax, clarinet and flute) and composer. Currently living in São Paulo (Brazil) participates in some compositional groups with others composers. Has some research in popular brazilian and Latin-American rithms such as Chorinho, Baião, Maxixe, Cueca, Huayno. Also plays ethnical flutes. A distant melody.... gets lost. We know it is somewhere into the dust, but we can't see.

Piccola Musica Notturna

Luca Vanneschi's music was awarded prizes in more than twenty International competitions and it has been performed by some of the more qualified musicians all over the world. Hans Werner Henze said about his music: "... it is an intelligent, non conformist, elegant and full of grace music." In *Piccola Musica Notturna* all one defines in its being - hic et nunc - beyond whichever ideal mediation between plan and sonorous feeling. The sonorous space is filled up, until to configure himself like thickness, suspended in an equilibrium that is created in the moment of its become-being-destroy in order to return multitude and to give life to a new equilibrium.

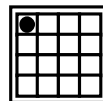
In The Moment

Blair Whittington is a Los Angeles based composer who concentrates mainly on chamber and orchestral music. He studied composition with Byong-kon Kim and has worked for 18 years as music librarian at the Brand Library & Art Center in Glendale, California. Looking for something new when setting out to write this piece I discovered the Japanese In scale and was fascinated by all of the melodic and harmonic possibilities. I was able to easily both fit it within my style and also write a fun bassoon piece.

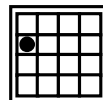
Crumbs

Jeffrey Wu is a pianist and a composer, currently finishing his Bachelor of Music with a focus on composition and piano performance at the Bob Cole Conservatory of Music at California State University, Long Beach. A character piece that tries to capture the fragments and pieces of a certain person's mood swings.

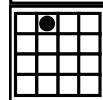
Erik Branch



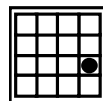
Leo Geyer



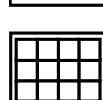
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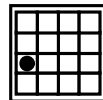
David Meckler



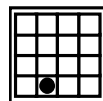
Matthew Orlovich



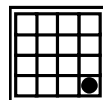
David Mastikosa



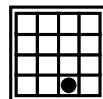
Luis Querales



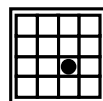
Tomek Regulski



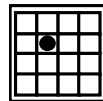
Leonie Roessler



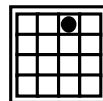
Ethan Sadoian



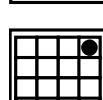
Elizaveta Sanicheva



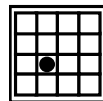
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