



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, May 23, 2026 • 1:00 PM

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**YU-YU CHANG**

*Certificate Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Saturday, May 23, 2026 • 1:00 PM

Brennan Recital Hall

# YU-YU CHANG, BASSOON

*Certificate Recital*

CHUNG-HO LEE, PIANO

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## PROGRAM

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Antonio Vivaldi (1678–1741)

**Bassoon Concerto in D Minor, RV 481 (1720–1724)**

- I. Allegro molto
- II. Larghetto
- III. Allegro molto

Alexandre Tansman (1897–1986)

**Sonatine for Bassoon and Piano (1952)**

- I. Allegro con moto
- II. Aria – Largo cantabile
- III. Scherzo – Molto vivace

Libby Larsen (b. 1950)

**Jazz Variations for Solo Bassoon (1977)**

- Intermission -

Albert Franz Doppler (1821–1883); arr. Bodo Koenigsbeck

**Fantaisie Pastorale Hongroise, Op. 26 (1870)**

Michał Spisak (1914–1965)

**Concerto for Bassoon and Piano (1957)**

- I. Allegro moderato
- II. Andante
- III. Allegro

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*Yu-Yu Chang is from the studios of William Buchman & Keith Buncke. This recital is presented in partial fulfillment of the degree Certificate of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Antonio Vivaldi (1678–1741)

### **Bassoon Concerto in D Minor, RV 481 (1720–1724)**

*Duration: 12 minutes*

Antonio Vivaldi was an Italian Baroque composer, violinist, and teacher. Born in Venice, he worked at the *Ospedale della Pietà*, where he composed many works for the institution's talented musicians. Vivaldi played a crucial role in expanding the expressive and technical possibilities of the bassoon. He composed 39 concertos, elevating the bassoon from its traditional role in the basso continuo to a virtuosic solo voice.

This concerto follows the traditional three-movement structure: *Allegro molto*, *Larghetto*, and *Allegro*. The outer movements feature lively exchanges between the soloist and the piano, filled with energetic and technically demanding passages. In contrast, the middle movement highlights the instrument's lyrical qualities through long, expressive melodic lines. This concerto embodies a dramatic and moody D minor character. It allows the bassoon to keep its warm tone while navigating technical passages, showcasing both the beautiful sound and the character of the instrument through the music.

Alexandre Tansman (1897–1986)

### **Sonatine for Bassoon and Piano (1952)**

*Duration: 8 minutes*

Alexandre Tansman was a Polish-born composer and pianist who spent most of his career in France. After studying music at the Łódź Conservatory and law at the University of Warsaw, he moved to Paris in 1919. Throughout his life, he remained proud of his Polish roots, while his music was deeply influenced by Stravinsky and Ravel. These influences are reflected in his refined Neoclassical style and elegant French orchestration.

Composed in 1952, the *Sonatine* is a perfect example of how Tansman combined organized Neoclassical structures with beautiful French melodies. The work was dedicated to Gustave Dhérin, a professor at the Paris Conservatory. The *Sonatine* is structured in three contrasting movements that showcase the full range of the bassoon. It opens with an energetic *Allegro con moto*, driven by a constant rhythmic motion that demands technical precision. This is followed by a lyrical *Aria*, where the bassoon performs a simple, expressive melody over a transparent piano accompaniment. The

work ends with a playful Scherzo, utilizing repeating patterns to build excitement and momentum. Throughout the piece, Tansman highlights the performer's technical control over complex passages across different registers. Instead of a grand finish, the piece challenges the performer with a delicate, high-register finale. As the piano ascends and fades away, it leaves the audience with a sense of subtle silence.

Libby Larsen (b. 1950)

**Jazz Variations for Solo Bassoon (1977)**

*Duration: 5 minutes*

Libby Larsen is a GRAMMY Award winner and one of America's most-performed living composers. With a catalog of over 500 works, her music spans various genres, including orchestral pieces, chamber music, and over 15 operas. Larsen is celebrated for her ability to blend traditional forms with contemporary American sounds, establishing a permanent place in the modern concert repertory.

Composed in 1977 while Larsen was in graduate school, *Jazz Variations* represents her first intentional exploration of how American jazz could be integrated into her definition of "concert music." The piece was dedicated to Lynn Moran Riccardo for her senior recital at The Juilliard School. Rather than focusing on traditional jazz harmonies or scales, the work consists of four variations that focus on rhythm, deeply influenced by the saxophonist John Coltrane and his sense of "rhythmic flow." This work explores a wide variety of rhythmic patterns that create a sense of forward motion and improvisation. Larsen utilizes diverse articulations to bring these jazz-inspired rhythms to life. The use of glissandi adds unique textures to the music, while the exploration of its expansive range demands great control and creates dramatic contrasts. The piece shows the bassoon's capacity for both rhythmic precision and expressive freedom.

Albert Franz Doppler (1821–1883); arr. Bodo Koenigsbeck

**Fantaisie Pastorale Hongroise, Op. 26 (1870)**

*Duration: 13 minutes*

Albert Franz Doppler was a Hungarian flutist, composer, and conductor. He began his musical career early on, making his debut in Vienna at the age of 13. He held important positions at major theaters, including the German Theatre and the Hungarian National Theatre, and later taught at the Vienna Conservatory. He frequently performed and traveled with his brother, the flutist Karl Doppler.

Written around 1870, the *Fantaisie Pastorale Hongroise* was originally composed for two flutes and piano and was later adapted into several versions. The piece reflects Doppler's interest in Hungarian folk music, combining different moods and styles within a single work. It opens with a free and improvisatory introduction, where the bassoon presents long, expressive lines that create a peaceful, pastoral atmosphere. This section gradually changes into a more lyrical and flowing melody. Then, the music shifts into a lively, dance-like part with strong rhythms and accents inspired by folk traditions. Throughout the piece, there are many rapid and technical passages. Since this work was originally written for the flute, many of the rhythmic patterns and fast runs are highly challenging when performed on the bassoon. It requires great control of both technique and embouchure to maintain a beautiful tone while navigating these difficult sections. Overall, the goal is to reimagine the piece through the bassoon's palette while staying true to the work's original concept and spirit.

Michał Spisak (1914–1965)

**Concerto for Bassoon and Piano (1957)**

*Duration: 12 minutes*

Michał Spisak was a leading representative of Neoclassicism in Polish music. Despite facing lifelong physical challenges due to polio, his passion for music led him to pursue formal training at the Katowice Conservatory and eventually took him to Paris in 1937. Spisak's music is known for its exceptional craftsmanship and clarity, reflecting a style that perfectly balances technical precision with vibrant orchestral color. Although he spent much of his life in Paris, his works remain an important part of 20th century Polish instrumental music.

The concerto consists of three movements. In the first and third movements, Spisak constantly uses staccato and interval jumps, which likely reflects the historical background of the time; amidst the chaos of the war, I believe the composer may have sought to create a sense of stability and discipline through the music. In contrast, the second movement feels more melancholic and somber. It highlights the bassoon's expressive side, creating a shadowy and introspective atmosphere. However, this calm is brief, as the final movement returns to a high-energy pace. It demands great accuracy and articulation, reinforcing the work's character as a piece of modern craftsmanship, where every single note must be clear, transparent, and perfectly in place.

*Notes by Yu-Yu Chang*



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