

**Terje Bjørn Lerstad:**

**Concertino for Contrabassoon and Chamber orchestra.**

**Op. 113A. (Bassoon Concerto no1)**

(Info. Written by Robert Rønnes)

1. Allegro moderato
2. Scherzo
3. Adagio Cantabile
4. Presto con fuoco

Written for Robert Rønnes in 1977 as a sonata with piano, and in 1983 arranged for chamber orchestra with the title Concertino.

**The composer:** " I try in this concertino to show the many possibilities of the contrabassoon in a quite traditional style.

A three and a half octave range is used in addition to harmonics and multiphonics.

The solopart is written in close collaboration with the contrabassoonist Robert Rønnes and the Püchner contrabassoon system.

First movement is in sonata form.

Second movement is a scherzo ("Hommage á Beethoven) with a "trio" section in 4/4-3/4-2/4 measures and other rhythmic surprises.

Third movement is a romantic polyphonic setting with a more dramatic middle section, this movement has a ballet like "Pas de deux feeling".

Fourth movement has a Perpetuum Mobile character."

**(End of composer's comment.)**

**Robert Rønnes:**

The sonata version is written and dedicated to me and Josef Püchner.

It was premiered by me in Oslo in the end of the 70 ties.

The Concertino version is written to me and Stavanger symphony orchestra.

Note that the composer sometimes name this concertino as:

**"Concerto for contrabassoon and small orchestra", (Konsert for kontrafagott og lite orkester (Fagottkonsert nr. 1), op. 113 A <1977/83>)** but in the manuscript it is named: **" Concertino for Contrabassoon and Chamber orchestra" ( Concertino for kontrafagott og kammerorkester.)**

First performance: Norwegian Radio, 30 October 1985

Soloist: Rober Rønnes

Conductor: Frank Shipway

and Stavanger Radio orchestra.

Commissioned by: Robert Rønnes.

Orchestra: cbsn solo, orch: 1-1-1-0 0-0-0-0 timp perc str ( at least 87432)

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Same soloist and conductor recorded this concerto with Langham Symphony orchestra at BBC- London, 23 September 1986.

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## Terje Lerstad Concertino for Contrabassoon:

Solopart:

1st movement:

1. all harmonics are played by pressing bottom note up, until the fifth (overtone) is heard.
2. 4 bars before letter 6.: Play low B flat, press lower jaw up until a multiphonic is playing notated notes.
3. Slap tongue- mean "bassoon pizzicato"
4. Letter 1: third beat 2 notes legato and two notes staccato.
5. Letter 6: third beat 2 notes legato and two notes staccato.

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2nd movement:

standard notation.

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3rd movement:

1. Bar one: Echo tone: play with closed/ tight embouchure for getting a soft "closed" sound.
2. 2 bars before letter 17: bartolozzi from high B flat: ( 4 notes ) Play the B flat fingering, add low D and C key press down. This must be done in the dynamic of piano.
3. Letter 17: Bartolozzi from low Bflat: ( 4 notes ) Play the low B flat, add low C sharp key, play with closed embouchure, and press down. At a certain point the 4 notes start "vibrating".
4. Letter 15: Piu mosso.
5. 3 bars after letter 16: wrong rytmus! Corrects is: 1<sup>st</sup> note a quaver G, then C-Dflat-Eflat as a triplet.

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4th movement:

Standard notation.

1. 14 bars before 25 should be dotted quaver note , drop next overbinding F and play last 4 notes as a quartuple.
2. Two bars before letter 23: drop the 3 legati.
3. 3 before letter 24, slower tempo. ( Tempo2. Dotted quaver is 116).
4. Letter 25 : A TEMPO Dotted quaver is 144.

General performing advice:

1. Because many parts of this concerto need much support and "Strong tone" from the soloist ( particularly in the last movement) I found it very useful to play standing during the performance. I used a small chair for supporting the contrabassoon.
2. All multiphonics and harmonics for this concertino is done in collaboration with the composer on a Josef Püchner contrabassoon on a thinwalled bocal. I take no response for artistic results on other instruments.

Stavanger 5th March 2010

Robert Rønnes