

The background is a detailed Romantic-style landscape painting. It depicts a vast mountain valley. In the foreground, two figures are seated on a grassy slope, looking out over the landscape. The middle ground shows a valley with a small town and a church spire visible in the distance. The background features majestic, rugged mountains under a soft, hazy sky. The overall color palette is warm and atmospheric, typical of 19th-century landscape art.

An die Musik

Schubert, Brahms, Schumann

Frank Morelli *Bassoon*

Wei-Yi Yang *Piano*

MUSICA
SOLIS

An die Musik

Franz Schubert (1797-1828) set to music Franz von Schober's poem "*An die Musik*" or "To Music" over two centuries ago in 1817. Ever since, musicians and music lovers alike have felt a deep connection to this expression of heartfelt gratitude. With this song, we thank our beloved art form for having "brought us to a better world." This very sentiment inspired the making of this album in addition to having provided its title.

A throughline spans from Franz Schubert's "*An die Musik*" in 1817 to the setting to music of Heinrich Heine's "*Dichterliebe*," or "Poet's Love," Op. 48 in 1840 by **Robert Schumann** (1810-1856) to the *Cello Sonata No. 1 in E minor, Op. 38*, written between 1862 and 1865 by **Johannes Brahms** (1833-1897). Within a timeframe of nearly half a century the three composers represented here share many deep connections. To name just a few, the two younger composers were great admirers of Franz Schubert, Brahms was closely connected to both Robert and Clara Schumann and all three composers set Heine's poems to music.

It is my good fortune to have spent over half a century performing on the bassoon. I am grateful that music and my beloved instrument have been both my passion and my life's work. My goal has always been to bring as much of the art of singing as possible. The pursuit of the vocal ideal has been paramount when performing repertoire written in the past three centuries right up to the current day, whether the works were intended specifically for the bassoon, were transcriptions of pieces originally written for other instruments or were works meant for the human voice.

The masterworks presented here surely offer both performer and listener the pleasure of entering a heavenly place. Playing vocal music on the bassoon presents the happy challenge, indeed the obligation, to make music in such a way as to invite the listener along on our journey, despite the absence of the spoken word. Although one cannot literally sing the words while playing the bassoon, their meaning, meter and pronunciation guide us as interpreters.

We have already discussed Schubert's "*An die Musik*." The *Dichterliebe* songs that follow can be thought of in three sections. The first section, comprised of the first six Lieder, could be titled "Love Professed." The second section, the seventh through eleventh songs, can be thought of as "Love Lost: Betrayal." The final group of songs (twelve through sixteen) could be titled "Dreams of Farewell."

The one instrumental work heard here, Brahms' *Cello Sonata No. 1 in E minor*, is well suited to the bassoon. Only minimal adjustments are required, either through an occasional change in register, or in a few instances where one must choose between two or more pitches originally intended to be played simultaneously. While the Brahms is an instrumental work, the interpretive goals remain consistent with the Lieder written by Schubert and Schumann. We must sing through the instrument and beckon the listener to join us on our musical journey to a better world.

– Frank Morelli



Photo: Paul Horton

Frank Morelli, student of Stephen Maxym, was the first bassoonist to be awarded a doctorate by The Juilliard School. A soloist in Carnegie Hall's Stern Auditorium on nine occasions, he performed regularly with the Chamber Music Society of Lincoln Center for over thirty years, including at the White House for the final State Dinner of the Clinton Presidency. Emeritus Co-principal Bassoon of the Orpheus Chamber Orchestra, Morelli's faculty positions have included the Yale School of Music, Juilliard School, Manhattan School of Music, Glenn Gould School, SUNY Stony Brook and Queens College, CUNY. Of his nearly 200 CDs, *"An die Musik"* is Morelli's fifth solo album. Fanfare Magazine stated that Morelli's recording of Mozart's

Bassoon Concerto "reset a reviewer's standards at too high a level for comfort in a world more productive of ordinary music making." The magazine *Gramophone* wrote: "DG... recorded all of Mozart's wind concertos with Orpheus... Frank Morelli's Bassoon Concerto is probably the pick of this series" and "Morelli's playing is a joy to behold." The *American Record Guide* stated: "[his] bassoon playing ... is as good as it gets." *Jazz Weekly.com* stated of Morelli's recent foray into jazz (*The OX-MO Incident* with saxophonist Keith Oxman): "Morelli makes the usually unwieldy bassoon work wonders... [he] bops with delight... he glistens on 'Full Moon and Empty Arms' and is elegiac on 'Three For Five.'" The Orpheus CD *"Shadow Dances,"* which features Frank Morelli, won a 2001 Grammy Award. A performer and juror at the most prestigious festivals worldwide, he is a member of Windscape, quintet in residence at Manhattan School of Music. He has published numerous transcriptions (TrevCo Music), the landmark excerpt book *Stravinsky: Difficult Passages for Bassoon* (Boosey & Hawkes) and his unmatched edition of the most popular bassoon method, *The First Complete Weissenborn Bassoon Method and Studies* (Carl Fischer). Frank Morelli plays a Leitzinger Bassoon exclusively. www.morellibassoon.com

Pianist **Wei-Yi Yang** has received worldwide acclaim for his captivating performances and imaginative programming. Winner of the gold medal at the San Antonio International Piano Competition, he has performed at major venues across Europe, Asia, Australia, and ones in America including the Lincoln Center and the Kennedy Center. His debut at Carnegie Hall as the soloist in Messiaen's *Turangalila-Symphonie* was hailed by *The New York Times* as "sensational." In demand as a dedicated teacher, Wei-Yi Yang has presented master classes and performances on nearly all the continents. Mr. Yang's performances have been lauded and featured on NPR, PBS, RAI (*Radiotelevisione Italiana*), ARTE (*Association Relative à la Télévision Européenne*), the ABC (Australian Broadcasting Company), and on recordings for such labels as Genuin (Leipzig), Hyperion (London), Naxos (Hong Kong), and Albany Records. A dynamic chamber musician with a diverse repertoire, Mr. Yang is a frequent guest artist at festivals in Lucca, Italy; Mallorca, Spain; Novi Sad, Serbia; Monterrey, Mexico; Konstanz, Germany; Kotor, Montenegro; Bergen, Netherland; and La Jolla and Napa, California. Mr. Yang has collaborated with such distinguished musicians as Frederica von Stade, Dawn Upshaw, Richard Stoltzman, David Shifrin, Frank Morelli, Roberto Díaz, Roger Tapping, Clive Greensmith, Ole Akahoshi, Syoko Aki, and Ani Kavafian, to name just a few, and esteemed ensembles such as the Imani Winds, the Brentano, Miro, Dover, Pacifica, and Tokyo string quartets, among numerous others. Born in Taiwan of Chinese and Japanese heritage, Mr. Yang studied with renowned Russian pianists Arkady Aronov and Boris Berman. Mr. Yang has also worked with eminent pianists Claude Frank, Peter Frankl, Vera Gornostaeva, Byron Janis, Lilian Kallir, and Murray Perahia. In 2004, he received his doctorate from Yale University, where he joined the School of Music's faculty in 2005 and serves as Professor of Piano and Chair of the DMA Committee.



Photo: Harold Shapiro

1. **FRANZ SCHUBERT** (1797-1828)
An die Musik 3:00

ROBERT SCHUMANN (1810-1856)
Dichterliebe, Op. 48
(Arr. for Bassoon and Piano by Frank Morelli)

- | | |
|---|------|
| 2. I. Im wunderschönen Monat Mai | 1:40 |
| 3. II. Aus meinen Tränen sprießen | 1:02 |
| 4. III. Die Rose, die Lilie, die Taube, die Sonne | 0:38 |
| 5. IV. Wenn ich in deine Augen seh' | 1:35 |
| 6. V. Ich will meine Seele tauchen | 0:51 |
| 7. VI. Im Rhein, im heiligen Strome | 2:03 |
| 8. VII. Ich grolle nicht | 1:35 |
| 9. VIII. Und wüßten's die Blumen, die kleinen | 1:18 |
| 10. IX. Das ist ein Flöten und Geigen | 1:32 |
| 11. X. Hör' ich das Liedchen klingen | 2:16 |
| 12. XI. Ein Jüngling liebt ein Mädchen | 1:09 |
| 13. XII. Am leuchtenden Sommermorgen | 2:31 |
| 14. XIII. Ich hab' im Traum geweinet | 2:09 |
| 15. XIV. Allnächtlich im Traume seh' ich dich | 1:36 |
| 16. XV. Aus alten Märchen winkt es | 2:49 |
| 17. XVI. Die alten, bösen Lieder | 4:25 |

- JOHANNES BRAHMS** (1833-1897)
Cello Sonata No. 1 in E minor, Op. 38
(Arr. for Bassoon and Piano by Frank Morelli)
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|-----------------------------------|-------|
| 18. I. Allegro non troppo | 16:55 |
| 19. II. Allegretto quasi Menuetto | 6:09 |
| 20. III. Allegro | 8:11 |

TOTAL TIME: [63:24]

Frank Morelli Bassoon | **Wei-Yi Yang** Piano



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Sprague Memorial Hall, Yale University
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Producer: Seunghee Lee

Arranger: Frank Morelli

Mastering Engineer: Bill Siegmund
at Digital Island Studios, LLC

Sound Engineers:
Matthew LeFevre & Benjamin Schwartz

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Franz Steinfeld (1787-1868)

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