

# Alexander Peters

## Composition & Performance

Composition – Classicum Mozartialis

Composition – Concertino for Bassoon and Strings in G  
Minor (*included in digital publication*)

Performance – Nonchalance, Elena Kats-Chernin

### REFLECTION STATEMENT

My growing interest in musical composition drove me to select it as an elective for the Music 2 course in addition to the core work. My first work is meant to represent the mandatory topic: Music of the Last 25 Years with an Australian focus. In doing so, I was resolute on composing in a musical style that closely pertained to my interests; specifically the Baroque and the Classical Periods. I knew that I would never successfully master the postmodern musical style that characterises contemporary Australian music in the works of Sculthorpe, nor did I wish to emulate this style of composition in my work. I adopted a relatively Classical instrumentation with the bassoon and piano, both of which I played, and both an orthodox time signature of 4/4 and key signature of B flat major. My composition is wholly comprised of diatonic harmonies conventional to previous musical eras which sound pleasurable to the ear with one minor exception to satisfy the requirements for the mandatory topic.

The playing technique of the bassoon is also conventional being based on successive florid runs with a small subversion by adding a key click, albeit rather reluctantly at my teacher's insistence. I was initially surprised with the overwhelmingly positive reception of my first draft marked internally so I was determined to make the necessary adjustments in order to achieve the highest mark I could externally. Such alterations included changing the grouping of notes in a bar which was musically incorrect and some rests which I forgot to remove earlier.

My second elective composition reflects the additional topic of my choice for which I chose the Baroque period. The bassoon also features prominently in this work combined with chamber string accompaniment in the vein of a Baroque concerto, more specifically that of homophonic style Vivaldi. Overall, I have derived significant enjoyment from composing and refining these two works which served as a pleasurable rest from the academic rigour of my other subjects.





# Classicum Mozartialis

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**Allegro moderato** ♩ = 116

Bassoon

Piano

Bsn.

Pno.

*ff*

*ff*

*ff*

*ff*

Bsn.

Pno.

*tr*

*mp*

*p*

10

Bsn.

Pno.

*cresc.*

*f*

13

Bsn.

Pno.

*f*

15

Bsn.

Pno.

*f*

17

Bsn.

Pno.

18

Bsn. *ff* 3 3 3

Pno. *f*

20

Bsn. 3 3

Pno.

21

Bsn. *ad libitum* Key click on Low E Key

Pno.

22

Bsn. *p*

Pno. *pp* *leggiero*

26

Bsn.

Pno.

30

Bsn.

Pno.

33

Bsn.

Pno.

The image shows three systems of musical notation for a Bassoon (Bsn.) and Piano (Pno.) duo. Each system contains two staves. The first system starts at measure 26, the second at measure 30, and the third at measure 33. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The piano part features complex textures, including chords, arpeggios, and tremolos. The bassoon part has melodic lines with various articulations like accents and slurs. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated. Performance markings include *rit.* (ritardando), *acc.* (accents), and *tr.* (trills). The score concludes with a double bar line at the end of the third system.

35

Bsn.

Pno.

*mf*

37

Bsn.

Pno.

*p cresc. ... f*

*pp*

*p*

*cresc.*

40

Bsn.

Pno.

42

Bsn.

Pno.

*mf*



44

Bsn.

Pno.

*f*

47

Bsn.

Pno.

*p*

*f*

50

Bsn.

Pno.

*tr*

*ff*

53

Bsn.

Pno.

*fff*

8

55

Bsn.

Pno.

The image shows a musical score for Bassoon (Bsn.) and Piano (Pno.) from measure 55 to 60. The Bassoon part is in the upper staff, starting with a measure rest and then playing a series of eighth notes with accents and slurs, including a triplet. The Piano part is in two staves (treble and bass clef), featuring a steady accompaniment of eighth notes with triplets and slurs. A fermata is placed over the final note of the piano accompaniment in measure 60. The key signature has one flat (B-flat).