

**Track 1 *À mon seul désir* (2005)**

Tawnie Olson (b. 1974)

*À mon seul désir* is named after the last of the Lady and the Unicorn tapestries in the Musée de Cluny. Tawnie writes that the piece is “inspired by the early days of marriage when you're still trying to figure out how to communicate.” After a peaceful opening, the dialogue between the piano and bassoon becomes quite heated, and eventually jubilant. The music comes full circle with a return to the delicate opening material, albeit transformed, as the piece draws to a close.

**Track 2 *Polka the Elk* (2001)**

Padma Newsome (b. 1961)

Padma Newsome wrote *Polka the Elk* for bassoonists Janet Polk and Rachael Elliott—its title is derived from their surnames—with support from the Vermont Arts Council and the National Endowment for the Arts. The piece is episodic and full of witty interplay between the two bassoons, who share moments of improvisation, warbling timbral trills, chases, and what must surely be deemed “elk calls” toward the end of the piece. The vibraphone’s spacious post-tonal harmonies give way to driving grooves on occasion, with the added woodblock and cymbal hits weaving a rich and colorful sonic mosaic.

**Tracks 3-9 *With Eyes Cast Down* (2004)**

Padma Newsome (b. 1961)

*With Eyes Cast Down* is a seven-movement suite for bassoon, piano, harpsichord, strings and voices, commissioned by John and Martha Elliott. Each short movement has a distinct character ranging from delicate to tempestuous, all suffused in a slightly melancholic or pensive air. The composer has also created a bassoon and piano reduction of the piece. *With Eyes Cast Down* draws its inspiration and lyrics from a poem by Padma of the same title:

*Please tell me the way I can be a friend.  
With eyes cast down I stand before you.  
I bathe your feet in rose-coloured water,  
And bring leaves and and garments, swans and flighted birds.*

*Let us sit now on rugs and woven fabrics,  
Until we become like sand and stream.*

*Absolute this time, without substance, care, or love.*

*Sleep now, that we may rest.  
Sleep in clasped fingered silence,  
We talents of the air, soft and tongued.*

*Sleep in this mist of times remembered,  
This present of times remembered.*

**Track 10 Press Release (1992)**

David Lang (b. 1957)

*Press Release* was written in 1991 for bass clarinetist, Evan Ziporyn, and arranged for solo bassoon the following year. David Lang writes, “the original idea behind this piece was that of a high melody alternating with a low bass line, so that you get a high pop and a low pop switching back and forth as fast as possible, and these two worlds coexist.” It is a virtuosic post-minimalist tour-de-force on either instrument.

**Track 11 Bed and Rest (2006)**

Padma Newsome &amp; Clogs

*Bed and Rest* is a song-without-words by Padma, originally for guitar and bassoon and arranged by Clogs to include marimba and piano, as well. Clogs recorded the tune in Brooklyn while making of our recent album, “The Creatures in the Garden of Lady Walton,” but *Bed and Rest* didn’t make it onto the final record. I am grateful to Padma, Thom and Bryce in Clogs for generously allowing me to include the tune on “Polka the Elk.” [www.clogsmusic.com](http://www.clogsmusic.com)

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Produced by Rachael Elliott and Padma Newsome

Recorded by Nick Lloyd at Firehouse 12, New Haven, CT;

Joel Hamburger at Gödelstring, Brooklyn, NY;

Padma Newsome at St. Stephen’s Episcopal Church, Durham, NC;

Bob Amos at Stark Brook Productions, St. Johnsbury, VT

Mixed by Joel Hamburger at Gödelstring, Brooklyn, NY

Mastered by Joe Lambert at JLM Sound, Brooklyn, NY

Artwork and design by Hvass&Hannibal

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**More information:**

“Polka the Elk” audio samples and upcoming concerts at [www.bassoonproject.org](http://www.bassoonproject.org)