

**BASSOON WITH CHAMBER AND INSTRUMENTAL
ENSEMBLES: THE QUESTION OF REPERTOIRE
(17–19th CENTURIES)**

The diversity of shaped and technical-performance palette, special timbre coloring of bassoon, the wide diapason (nearly four octaves) made it one of the most expressive orchestra, chamber and solo-concert instruments. Expressional opportunities, functional assignment, forms and methods of the usage of bassoon are clearly represented in the masterpieces of European composers of different ages. Diverse opportunities of bassoon in the orchestra palette are showed in the Beethoven's works, as well as in the works of Berlioz, Glinka, Rimsky-Korsakov, Tchaikovsky, Wagner, Mahler, Stravinsky, Shostakovich, etc. Since the 18th century the usage of the instrument has become widespread in the brass ensemble (Vangelis' divertissement, Pleyel's partita). The combination of bassoon in the ensemble with catguts belongs to Johann Sebastian Bach. The ensembles with bassoon were also written by Handel, Mozart, Beethoven, Rimsky-Korsakov, Saint-Saens, Lysenko, Prokofiev, Hindemith, and Stockhausen. The best examples of the concerts for bassoon with orchestra belong to Antonio Vivaldi (39), Wolfgang Mozart, Carl Weber, Sofia Gubaidulina.

The first works for bassoon appeared in the Baroque epoch. Among them there are sonatas for dulcian and for one or two instruments accompanied by basso continuo by Biagio Marini, Dario Castello, Giovanni Battista Buonamente, Giovanni Battista Fontana and others. The first work for solo dulcian is "Fantasie " by Bartolommeo de Selmay-Salaverde from the collection "Canzoni fantasie et correnti" which was published in 1638 in Venice. The performance of the work required hard technical "preparation", the similar high level of the performance demands "Sonata" by Philippe Friedrich Bedeker (1651). "In the monumental work Kleblatt (1687) by Daniel Shpeyer, there are two sonatas for three dulcians. All these works are created for the instrument with two valves" [bassoon].

At the turn of the 17-18th centuries the new perfected bassoon got popularity and became unchanged member of opera orchestra. "The bassoon firstly appeared in the score in 1671 in the opera "Pomone" by Robert Cambert. Since that time the bassoon has played an important role

in every big orchestra” [1, p. 4]. Then, Reinhard Keiser uses up to five bassoons in his opera performances. Heinrich Schutz and Jean Baptiste Lully referred to bassoon timbre in their works. The latter explained the bassoon like bass voice in the brass trio, where upper voices perform two oboes, and in general trio was timbre opposing to string orchestra band (for example, in the opera “Psiche”, 1678).

George-Philipp Telemann used the effects of “echo” and cantilenas in the high register in the Sonata f-moll, which was written in 1728. Other sonatas of this period belong to Carlo Besozzi, Johann Friedrich Fasch, Johann David Heinichen, Christopher Schaffrat, John Ernest Galiardi.

Telemann and Handel wrote the chamber music for bassoon during the Baroque (trio-sonatas); the number of sonatas for two oboes and bassoon belong to Jan Dismas Zelenka.

Hard and contradictory in its aesthetic sense Baroque era is marked by renewal of language stylistic thesaurus, the birth of new genre and formative patterns, which showed new qualitative stage of the development of brass instruments in which self-sufficient literature value for bassoon is reached due to the works by Vivaldi. In many works but of 46 concerto grosso the composer with other instruments led in the bassoon as the solo instrument. Besides, the bassoon is used in almost every concert for mixed formulations, in particular, for flute, oboe, violin, bassoon and bas, for viola d’amur, two oboes, bassoon, two horns and basso continuo etc. Especially perspective in the development of concert repertoire for bassoon was its connection with timbre of cello or, in general, with bowed instruments and clavecin, which performed basso continuo. Endowed from nature of highly developed sense of timbre, the composer courageously mixed the sounding of this instrument with string band and explained it as equally important instrument. In fact, the composer gave to bassoon not less important value than to bowed instruments and this showed its timbre conditions.

For the attention of researchers of instruments this period, “Bassoon Baroque sounded like a wood, the sound was almost bowed and at the same time as “cane”; relatively the thin construction led to the possibility of the sounding the whole wooden case [2, p.125].

During the Bassoon Baroque it was not the concert instrument yet and in the orchestra it was used with only bass function. That is why independent parties of two bassoons in the Mass h-moll by Johann Sebastian Bach have brightly innovative nature. And the merit of Vivaldi is that he outstripped the time, showed the possibilities of the instruments and already “in the beginning of the birth of the concert like genre

addressed to the bassoon and made numerous wonderful works for it” [3, p.128]. Vivaldi laid the foundations of modern repertoire for the bassoon and made the record number of solo concerts for it – 39 [4, pp. 201-216]. The composer felt the timbre specific extremely fine that is why he readily served the expressive medium register of bassoon, the most comfort for technical-masterly performance. The instrumental stylistic of the slowly parts of bassoon concerts of Vivaldi reflected one of the most important features of Italian style, namely the ideal imitation of the sensuality of human voice, which implement the connection between vocal and instrumental principles of thinking. The Significant technical complexities which the composer shot out to the performers saved the topicality nowadays and induce to bow to the author, who without personal performing practice could penetrate in the instrument’s nature so deeply. “For the explanation of the bassoon in the Vivaldi’s concerts the often usage of the low thick registers and rapid staccato is typical, which demands highly developed techniques from the performer [5, p. 30].

The value of the creative genius of Vivaldi in the evolution of bassoon art is difficult to overestimate. The composer courageously used the semantic potential of the basso, foresaw the prospect of the development of the performance for a lot of years ahead and created perfect solo concert examples for the imperfect in design instrument of that time. The works for solo Vivaldi’s bassoon’s with their virtuoso technique, the expressive musical thought, the energy of the development and the polished forms for modeling its golden repertoire fund beside the Mozart’s and Weber’s works nowadays. In such way the composer realized a double revolution – as a genre of the concert and as the technique of playing the bassoon.

For creating the concerts for the bassoon he also addressed Johann Gottlieb Graun, Christophe Graupner, Johann Gottfried Muthel and Johann Friedrich Fasch. Sometimes Johann Sebastian Bach assigned the solo parts for the bassoon in his cantatas, but did not write solo works for this instrument. However, a few works belong to Bach’s sons – Johann Christian Bach (“Concert”) and Carl Philipp Emanuel Bach (“Trio-sonata”).

The bassoon gets the new semantic role in the works of Viennese classics – the solo fragments in a rough style of folk humor (Franz Joseph Haydn), the comic effect of performance of the sort notes, which appropriately defined the quality of the instrument. Along with the common duplication of the string-party, they started to assign solo-virtuoso fragments for the bassoon. Beginning from the 18th century the bassoon became solo and ensemble instrument. The first chamber works for mixed composition with the bassoon and solo bassoon’s concerts

belong to Antonio Vivaldi and Wolfgang Amadeus Mozart. The possibilities of the instrument are highly represented in the quieted for the piano, oboe, clarinet, horn and bassoon *Er-dur* by Wolfgang Mozart, where the bassoon has clear songful solo episodes and virtuosic passages.

The best work in the bassoon repertoire of the classical era and the most performed nowadays is, for sure, the concert *B-dur* K. 191 (1774) by Wolfgang Mozart. Probably, amateur bassoonist baron Durnits ordered this concert to 18 years old composer. In 1934 one more concert was found, the authorship of which at first was given to Devienne, but in 1975 it was finally recognized as Mozart's.

The bassoon was often used as one of the solo instruments in the solo symphonies. The most famous of them belong to Haydn (for oboe, bassoon, violin and cello) and Mozart (for oboe, clarinet, bassoon and horn). Some concerts are made for two bassoons with orchestra.

The bassoon art was also cherished in the Manhein Champel. As it is known, there were four bassoons used together with the even number of flutes, oboes, clarinets, horns and pipes. Among the highly-professional compositions of the orchestra and soloists the significant place belongs to bassoonist Wolf Ritter.

Largely, these qualities were represented in the chamber ensemble of Beethoven's work, such as octet for two oboes, two clarinets, two horns and two bassoons *Es-dur*, three duets for clarinet and bassoon, trio for the piano, flute and bassoon *G-dur*; sextet for two clarinets, two horns and two bassoons *Es-dur*; quintet for the piano, oboe, clarinet, bassoon and horn *Es-dur*, septet for violin, viola, clarinet, horn, bassoon, cello and bass *Er-dur*. The composer with great skills serves the timbre of bassoon in the depiction of the genre scenes (scherzo from the sixth Symphony), in the replications with other instruments, in the masterly-rapid staccato passages (the final of the Fourth Symphony, "Leonora №3"), in the expression of stayed cautious (the effect of sounding the short notes, as pizzicato of string instruments in the middle part of scherzo from the Fifth Symphony). The Civic pathos and the heroic symphonic conception by Ludwig Beethoven enriched the semantic qualities of bassoon by drama, dynamic and elevated sounding. "Beethoven brilliantly used the timbre of bassoon in all symphonies, whether it was either in the free solo fragments or in the double octave scherzo".

Numerous instrumental concerts and ensembles with the bassoon, and also concerts with orchestra for oboe, clarinet and bassoon belong to the modern Vienna classic Leopold Kozeluh (1747-1818).

The large part of works for bassoon was written by the performers themselves, among them there are: F. Gebauer, C. Jacobi, C. Almenrader.

Designed for their performance, the compositions were often written in the form of variations or fantasies on popular themes. The works written by professional composers were created for the performance of a specific musician. Here we can mention the concerts by Stamitz, Devienne, Krommer, Danz, Reich, Hummel, Kalivoda, Haydn, Kozeluh, Bervald and others.

The bright page in the bassoon art was marked by the works of the Romantics, who discovered new timbre of flamboyance, depiction, imaginative wealth and psychology, great concert virtuosity of the instrument. Among the romantic concerts, a special place belongs to The Concert F-dur 75 by Carl Maria von Weber, which was written in 1811, where the possibilities of high register of bassoon were showed for the first time. The creative legacy of C. M. Weber played a great role in the development of bassoon performance art in the aspect of expansion expressional and technical possibilities. The concert for the Munich court bassoonist Brandt was created. The composer enriched the bassoon repertoire with concert plays for clarinet, bassoon and horn; he is also the author of Hungarian andante and rondo, which was firstly adapted for alto. Common for them is the content brightness, flamboyance of colours, modulation freedom, and the glitter of concert style.

Keywords: *bassoon, voice pitch, composer, musical era, repertoire for bassoon.*

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