

A masters bassoon recital and program notes

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Abstract

This Master's report focuses on the biographical information of the composers for the works performed on the author's Graduate Recital held in the fall of 2025, as well as additional subchapter related to each piece.

The first chapter focuses on the work *Concerto for Bassoon and 11 Instruments* by Jean Françaix. It includes a brief biography of the composer, and the subchapter follows development of the bassoon and the instrument's key development which split into two different systems, German and French.

The second chapter focuses on the work *Sonata for Cello and Piano* by Louise Farrenc. It includes a brief biography of the composer, and the subchapter covers arranging cello works and basso continuo parts to make them playable on the bassoon as well as how to perform string parts on the bassoon to create an authentic performance.

The third chapter focuses on the work *Duo for Oboe and Bassoon* by Heitor Villa-Lobos. It includes a biography of the composer, and the subchapter explains the musical history and evolution of music in Brazil involving both Brazilian Amerindians and European influences.

The fourth chapter focuses on the work *Fantasy for Bassoon* by Malcom Arnold. It includes a biography of the composer, and the subchapter provides a brief history of unaccompanied bassoon music with details on four of the most famous works.

The fifth chapter focuses on the work *Bassoon Concerto* by Gioachini Rossini. It includes a biography of the composer, and the subchapter gives details of five of the most important concertos for the bassoon, the history of the compositions and why they were written.

The sixth chapter focuses on the work *Things to be and Additional Miniatures* by Machenzie Azela. It includes a biography of the composer, and the subchapter describes the

overall history of electronic amplification and effect as well as the process for using amplification to perform an electronic bassoon piece.

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Chapter 1 - *Concerto for Bassoon and 11 Instruments* by Jean Françaix

Biographical Information

Jean Françaix was born on May 23, 1912, in Le Mans, France, into a musically gifted household. His father, Alfred Françaix, was the director of Le Mans Conservatory, and his mother Jeanne was a successful vocalist and teacher. Françaix's parents often invited various performers and composers into their home, and his mother Jeanne sang works from across the history of music. With so much music going on in the household, Françaix did not require formal music education.

By the age of twelve, Françaix was already learning four-hand piano arrangements of various symphonies and chamber works from well-known composers. He often accompanied his mother with vocal works and violin sonatas. Françaix also regularly performed with his maternal grandfather Paul Provost, a gifted amateur cellist. Unlike his grandson, Provost did not have parental support for his pursuit of music, having to hide in the attic, away from his own father, to practice his cello. Provost eventually married Anna Leconte, a piano graduate and first prize winner from the Lille Conservatory. Provost assisted Françaix early in his studies, helping to edit and copy the young composer's works. Françaix would convey his gratitude to his grandfather by dedicating his *Fantaisie pout Viononcelle* (1943) to him.

When Françaix enrolled at the conservatory in Le Manns, he was a step ahead of many of the other students having a fine sense of rhythm, gifted sight reading, ease of learning new works, and perfect pitch.¹ Due to these advanced skills, his teachers at the conservatory had

¹ Bellier, "Jean Françaix: the music and the musicians", 4.

difficulty keeping him interested in their curriculum. At the age of twelve, Françaix had his first composition published. The work entitled *Pour Jacqueline*, is a five-movement piano solo dedicated to his cousin Jacqueline.

The Parisian pedagogue Nadia Boulanger heard of Françaix's gifts and wrote to his father stating an interest in teaching his son. In the days before Françaix's first lesson, Boulanger worried about how to teach the young and gifted child.² She was pleased with the young boy's progress with harmony and quickly moved on to counterpoint. Françaix's studies with Boulanger were consistent until 1934. After this, he continued to rely on her for advice, went on tours with her and dedicated many works in her name.

In 1926, Françaix enrolled at the *Conservatoire National de Musique de Paris* to study piano with Isidore Philip. Philip for a time tried to dissuade Françaix from composition and to focus on piano but failed in his efforts. Around this time Françaix, through Boulanger, was introduced to Winaretta Singer. Known as Princess Polignac, Singer was an influential Parisian patron and commissioner of the arts. Françaix would also have opportunities to study Igor Stravinsky's works in person as he would be the page turner for many of Stravinsky's public piano performances. When Françaix turned eighteen, he earned the First Prize in Piano at the Paris Conservatory. Two years later he was selected, along with Claude Devincourt, to showcase new young French composers at the Vienna International Festival. Françaix's *Eight Bagatelles*, a work for Piano and String Quartet, was performed at the festival to much admiration.

In 1932, Françaix was commissioned to write music for his first ballet *Scuola di ballo* (School of Ballet). This came about after the death of Serge Diaghilev, Founder and Director of the Ballet Russe. There was a continued desire for Diaghilev's style of ballet. René Blum, a

² Bellier, "Jean Françaix: the music and the musicians", 5.

French Jewish theater director was hired by Louis II, the Prince of Monaco, to start a ballet company that would continue in Diaghilev's footsteps. Singer convinced Blum to hire Françaix to work on the music of his new ballet company. The music for the ballet was based on works from Luigi Boccherini, an Italian composer from the Classical era, Boccherini's style followed that of composer Joseph Haydn and as well as Rococo character which helped bring the cello to a more prominent role in the string quartet. Françaix rearranged Boccherini's music in a neoclassical style for a twenty-five-minute work. The libretto by Léonide Massine is based on a comedy by Carlo Goldoni following the life of a ballet master as he tries to teach his students. Françaix would continue to write a total of sixteen ballets throughout his career. Françaix's last ballet, *Pierrot ou les secrets de la nuit*, was written in 1980, and premiered in Salzburg, 1988. A thirty-minute work was based off Michel Tournier's modern fairy tale with the same name.

Singer would finance three of Françaix's works during the 1930s. The first work was *Sérénade pour petit orchestre* a ten-minute four-movement piece for chamber orchestra, *Trois duos* or for two sopranos with two violins, viola, and cello accompaniment which included words by Aristophanes, Sainte Tulle, and Homer. The final work, *Le Diable boiteux* ('The Lame Devil') is a chamber opera based on Alain-René Lesage's 1707 novel filled with an unapologetic description of society with open debauchery. After Winaretta Singer's passing in 1943, her generosity was continued by her own foundation named after her, Foundation Singer-Polignac. The programs were run by Boulanger, but after her own passing in 1979, Françaix took over running the foundation's concerts.

Over the course of his career, Françaix would write over thirty concertos and showcase a wide variety of solo instruments and ensembles in varying make up and size. The first concerto, *Concertino pour piano et orchestre* was written in 1932, consisting of four movements and is

around twelve minutes long. It premiered in 1934 in Paris with Françaix performing piano and Nadia Boulanger conducting. Françaix's last concerto entitled *Concerto pour accordéon et orchestre* was written in 1993. The work features the accordion, an uncommon solo instrument in a four-movement work lasting around twenty minutes. It was premiered by Pascal Contet on accordion with the Orchestre de Chambre de Lausanne and conducted by Diego Masson.

Françaix wrote two concertos featuring the bassoon as the soloist. The first concerto, *Divertissement pour basson et orchestre à cordes*, was written in 1942 and dedicated to William Waterhouse, an English bassoonist and musicologist. The second, *Concerto pour basson et 11 instruments à cordes*, was commissioned by Maurice Allard, for the 1979 Paris Conservatory *Concours*. Originally just one movement, Françaix later wrote three more movements to complete the work, and the entire piece was premiered by bassoonist Horst Winter with the Radio-Sinfonie-Orchester Frankfurt and conductor Stanislav Macura.

Françaix wrote numerous small chamber ensemble works that included a large variety of instrumentation. Early in his career, Françaix would compose a prolific amount of chamber music. In 1933 alone, he wrote *Sonata for Two Violins*, *Quatuor for Flute, Oboe, Clarinet, and Bassoon*, and *Trio in C Major for Violin, Viola, and Cello*. As the decade went on, he wrote *Serenade for Twelve Instruments*, *Quartet for two Violins, Viola and Cello*, *Quintette for Flute, Harp, Violin, Viola and Cello*, and *Quatuor for Saxophones*. Françaix's vocal repertoire is also quite extensive, including five operas, five large choral works, and a large quantity of vocal selections for different voices and accompanying instruments. Film music was another genre that Françaix did not shy away from and would compose music for eleven different films.

Françaix met Blanche Yvon, a vocalist and performer with a female choir at Le Mans. His parents were apprehensive about the relationship with Yvon as her family was from a modest

background, and they pointed out that the young couple were not financially stable. Françaix confided in with Naida Boulanger that he and Yvon had both agreed to wait for each other. The couple would marry in 1937 and have two children, Claude and Christine. Claude was a gifted pianist; Françaix and his daughter would play together frequently.

Françaix would receive many honors throughout his life including the Ludwig Spohr Prize from the City of Brunswick (1979) and the Gutenberg Medal of the City of Mainz (1982). He was named an *Officier de la Légion d'honneur*, a French national order of merit in 1990 and Commander of the Order of Cultural Merit of the Principality of Monaco in 1993. He would continue to compose into his golden years publishing roughly twenty works in the 1990s. His final piece was published in 1997, *Neuf historiettes*, a vocal and instrumental quartet for baritone, tenor, saxophone, and piano. Jean Françaix passed away in Paris on September 25, 1997.

French and German Bassoon System History and Development

The modern bassoon has two different versions, the German and French systems. They are dissimilar to one another, with each having their own unique key mechanisms. The French system has a brighter, more piercing sound and the German system a darker mellow tone. Looking over how the early versions of the bassoon evolved over time gives insight into how the two different systems came into development.

The first use of the word bassoon in a dictionary goes back to 1706 and was derived from the Latin word *bassus*. The use of the Italian word for bassoon *fagotto*, was in use even earlier. The word roughly translates to “a bundle of sticks” which scholars have attributed to the

instrument since it disassembles to separate joints when not in use.³ Since early versions of the instrument were made from one piece of wood until the mid-18th century, it is considered strange.⁴ Some scholars believe that the name fagott comes from a misspelling or misattributing of phagotum, an instrument invented by Afranio of Ferrara around 1520. While the phagotum is also a parallel-bore instrument with a U-tube similar to the bassoon, it has many different features such as being bellows-blown and using a single metal reed, so it is not considered the origin of the bassoon.⁵

The commonly accepted origin of the bassoon is of evolutionary development. One of the earliest predecessors to the instrument is the pommer from the shawm family of instruments. It is a double reed, wooden instrument made from straight conical tube with finger holes, and in some variants, keys, allowing for varying pitches with a limited range compared to modern day instruments. To make up for this limited range, players were required to own up to seven different instruments to make up for it. The pommer was praised for having a balanced sound compared to other members of the shawm family and could blend into an ensemble's sound with relative ease.

In the sixteenth century a new double reed instrument came into the limelight called the dulcian. The dulcian began to overtake the popularity of the shawm family of instruments.⁶ Unlike the pommer, the dulcian had a dual tube construction and was linked with a U-tube allowing for a compact size while not limiting the range of the instrument and keeping the conical bore. The dulcian had an exposed double reed rather than a reed enclosed in a

³ Lagnwill, "The Bassoon and Contrabassoon," 9.

⁴ Lagnwill, "The Bassoon and Contrabassoon," 8.

⁵ Lagnwill, "The Bassoon and Contrabassoon," 8.

⁶ Lagnwill, "The Bassoon and Contrabassoon," 20.

mouthpiece. This allowed the players to have more control over the tone, pitch, and dynamics. This also allowed the dulcian to be used in a larger variety of repertoire and in outdoor or indoor settings, more easily blending with other instruments.

It is hard to say when the bassoon emerged from the dulcian. The first known piece calling specifically for the bassoon was *Siehe, wie fein und lieblich ist's* SWV 048, written in 1619 by German composer and organist Heinrich Schütz (1585-1672). The dulcian was still in use throughout the seventeenth century, which is shown in various references to payment to dulcian musicians. Written documentation about a service at St. George's Chapel in 1661 mentions paying two different dulcianist⁷, while Lord Chamberlain's records state on three different occasions in the 1660's of payment to dulcianists.⁸ An example of the early bassoon and dulcian existing in tandem can be seen in a woodcut by Johan Christoff Weigel of Nuremberg in 1698 (*Figure 1*). The work depicts an instrument maker drilling tone holes into a dulcian and has another dulcian laying at his feet and a prominent early three-key bassoon with elaborate lathe turnings.

⁷ Lagnwill, "The Bassoon and Contrabassoon," 10.

⁸ Lagnwill, "The Bassoon and Contrabassoon," 11.

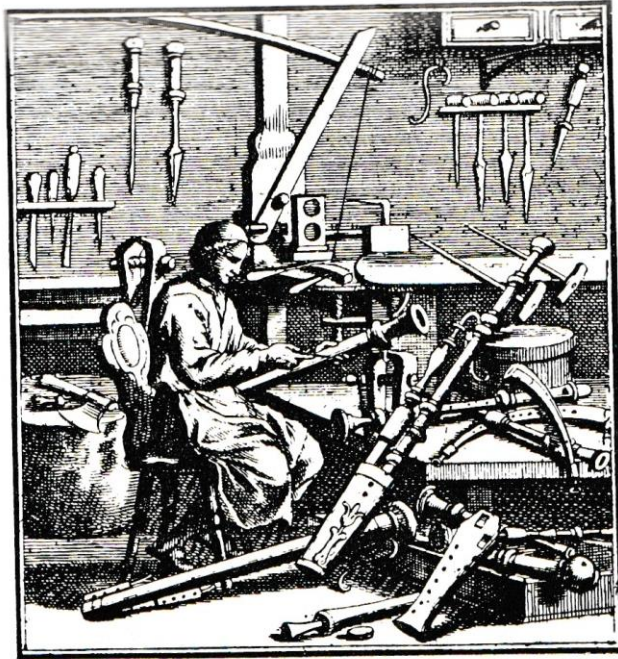


Figure 1

The defining differences between the early bassoon and the dulcian is a separate joint construction and the extended bell joint allowing for low B-flat on the bassoon. The earliest evidence for low B flat in literature is the exercise *Variations for Fagotto Solo with Basso Continuo* written by monk Fray Bartolomé in 1638. One of the earliest drawings of the bassoon with separate joints is in the 1688 edition of *The Academy of Armoury* compiled by Randle Holme III. The drawing depicts various trade tools and instruments including an early bassoon. (Figure 2)

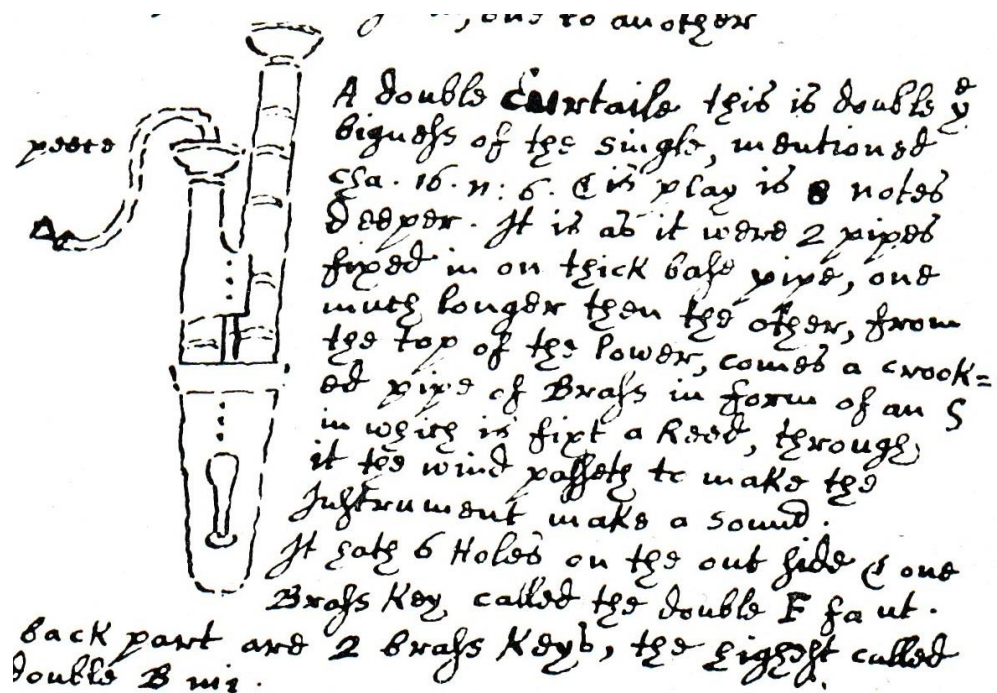


Figure 2

While early examples of the bassoon are rare, it is possible to follow the development of early bassoon key work with fingering charts. One of the earliest charts was created by Daniel Speer and was published in 1697. The chart was created for an instrument with two keys but was already out of date by 1732 as a fingering chart depicting three keys by Joseph Majer (Figure 3) was published and later four-key chart by Jakob Eise was published in 1838. (Figure 4)

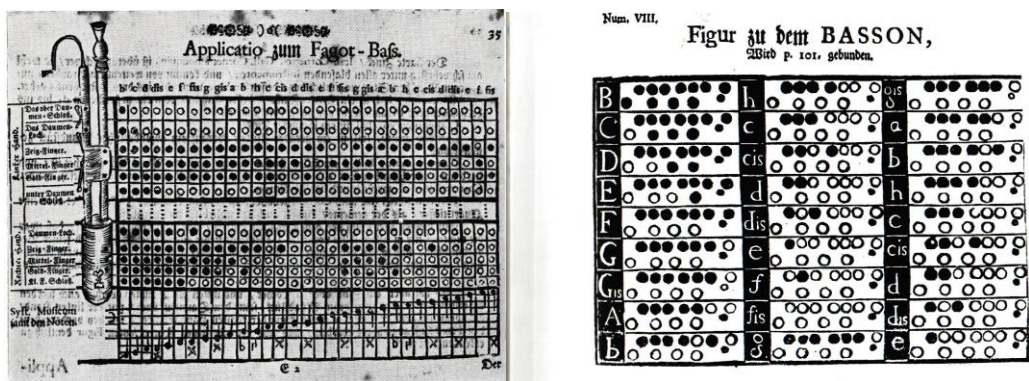


Figure 3 & 4

The bassoon would remain with a four-key set-up until the end of the 18th century, including many of the first performances of Mozart's Bassoon Concerto played on a four-key bassoon. In the 1765 *Encyclopedia* written by Diderot and D'Alembert, is a detailed drawing of a four-keyed bassoon along with an explanation of how the keys themselves were constructed. (Figure 5)

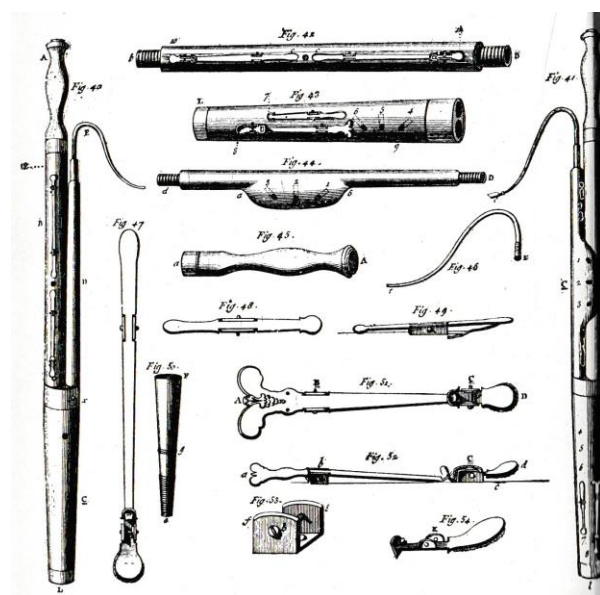


Figure 5

An engraving from La Borde's *Essai sur la Musique* in 1780 shows a bassoonist playing with a four-key bassoon, accompanied by an upright harpsichord, a keyboard instrument that produces sounds by plucking a set of strings. (Figure 6)



Figure 6

The fifth and sixth keys were added in the 1780s almost simultaneously to the bassoon, examples of two different fingering charts in Paris.⁹ These keys allow for easier fingerings for E-flat and F-sharp. Curiously, out of the remaining examples of five keyed bassoons, only one had a F sharp key over an E flat and appears to be a latter addition to the instrument. At the turn of the 19th century, there was growing demand for the bassoon to be used as a tenor instrument. Because of this a seventh key was added with the first fingering chart example shown in French Bassoonist Étienne Ozi's *Methode de Basson* (1803).¹⁰

Around this time various key setups are now used for the bassoon. The two most popular key setups were the French and German system, each named after their country of origin. The lineage of the German system can be traced back to the city of Dresden and the instrument makers Jakob Grundmann (1727-1800) and August Grenser (1720-1807) as well as his nephew Heinrich Grenser (1764-1813). While the Dresden bassoon could play with a beautiful soft tone,

⁹ Lagnwill, "The Bassoon and Contrabassoon," 48.

¹⁰ Lagnwill, "The Bassoon and Contrabassoon," 48.

the instrument had difficulty producing tone in non-accompanying roles. The early bassoons were difficult to perform outside of the keys of F, B flat, C, and G and were shown to have issues with intonation and unevenness of tone. Even with the addition of more keys, these problems persisted. The issue was later discovered to be due to the bore in the body with the bassoon.

The bassoonist Carl Almenröder, (1786-1843) concerned with how many limitations the Dresden bassoon had decided to try and improve it, with the help of Gottfried Weber (1779-1839), a musical theorist and acoustician. In 1817, Almenröder began his work at the Schott factory and began to experiment with the bassoon. By 1829, Almenröder had modified the Dresden bassoon in so many ways it would be seen as a completely different system. These changes include short modifications to the bore, moving tone and finger holes around, the inclusion of fifteen keys on the instrument, and updating key mechanisms to allow for smoother fingerings. This work helped improve the evenness of the chromatics and acoustics of the bassoon.

In 1829, Almenröder met a young instrument maker from Adorf, Germany, named Johann Heckel (1812-1877). Almenröder was impressed with Heckel and helped him to start his own instrument manufacturing company. They would work together until Almenröder's death in 1843 making and improving a new system of bassoon which was coined the German system. Heckel continued to improve the bassoon and on his death in 1877 would pass his company on to his son Wilhelm Heckel (1856-1909). Wilhelm Heckel would focus on improving the bore manufacturing, using micrometers to help improve consistency, and put in use an ebonite lining to help protect the internal diameter of the bassoon from moisture. The Heckel company continues to exist to this day and has prompted many other instrument makers to copy the Germany system and make it the most prominent model of bassoons today.

The French system does not have a singular lineage like the German system and is similar in construction to that of the early classical bassoons. While there were some instrument makers outside of Paris, most of the innovation for the French system came from Parisian makers. Jean Nicolas Savary (1786-1853) was a gifted bassoonist, winning First Prize in Bassoon at the Paris Conservatory and was principal bassoon at the *Théâtre des Italiens*. Because of this he understood the problems the early bassoon faced and began making improvements to the instrument. During Savary's instrument making career between 1824 and 1842, starting with just five keys, he would add ten more to a total of fifteen. His instruments were held in high regard and continued to be used up until the 1890s when orchestral pitch began to be lowered.¹¹

Another Parisian that helped refine the French system was Eugène Jancourt (1815-1900). Jancourt was a bassoonist himself and the bassoon professor at the Paris Conservatory. In 1845, he started working with the company Buffet-Crampon, an instrument manufacturer founded by Denis Buffet-Auger in 1825. He would begin to refine the French bassoon including the switch from saddle keys to key-rods and pillars. He also created altering finger hole positions and bore diameters. Jancourt would write various method books to help teach new fingerings as keys were added to the bassoon.

In the early nineteenth century, the French System was the most prevalent version of the bassoon with French makers having good sales not just in their home country, but also in England, Italy, Spain, and America. Due to the familiarity of the system, it was easier for early bassoon players to learn the French system. Over time, the German system gained more prevalence as it improved. The sound of the German system was less bright and had a more consistent tone between different registers compared to the French system, which allowed for

¹¹ Lagnwill, "The Bassoon and Contrabassoon," 60.

easier blend in ensemble playing. This has led to the German system becoming the default choice of many musicians around the world and now only in France does the French system still have a majority.

Playing a French work On a German Bassoon

Jean Françaix's Bassoon Concerto was originally written for the French system. This fact can cause issues for those playing on a German system instrument. The French system is easier to play in the upper register where one might only have to change one finger for an upper fingering. While on the German bassoon, it is a different matter. One has to take great care practicing the fast runs in the upper octave where multiple different fingers would be moving up and down in both hands and even a minor finger misplaced will cause a note to crack or not speak. One also must take care to select a reed that has a brighter sound and will work well in all registers to help emulate the French bassoon as the work calls for a wide variety articulations and wide leaps between the upper and lower register. In my experience performing the work, changing from a 1960's Fox Model II bassoon to a more modern Leitzinger Model II was ideal. While both instruments are German systems, the Leitzinger has an a more expansive keywork system with additional keys and rollers that allow for easier playing in the upper register. Some people would argue to perform on a French bassoon for a French piece, but the instruments are quite different, requiring dedication to master each individually. In the words of Leopold Stowkowski, the former Conductor of the Philadelphia Orchestra,

“One should not compare the two instruments, because they are two entirely different instruments. The French bassoon has its own unique sound, as does the German bassoon, and the two instruments should never be evaluated side by side. Rather, it is a matter of preference, and preference has caused most musicians

around the world to go towards the darker, more even sound of the German Bassoon.”¹²

White, Review of Selected Solo Bassoon Passages in Early Orchestral Works of Igor Stravinsky, 9.

Chapter 2 - *Sonata for Cello and Piano* by Louise Farrenc

Biographical Information

Louise Farrenc was born Louise Dumont in Paris, France on May 31, 1804. Her parents were Jacques-Edme Dumont and Marie Elisabeth Louise Curton and her two siblings, Auguste and Constance. The Dumont side of her family had a long history of renowned artists and sculptors.¹³ The first in the family of artists was sculptor Pierre Dumont (1660-1737). He was a member of the *Académie de Saint-Luc* and had numerous members of the royal family as patrons. Dumont had two sons, François and Jacques, who were gifted artists as well. François Dumont (1687-1726), Louise Farrenc's great-grandfather, was an acclaimed sculptor working as the *premier sculpteur* for Leopold, Duke of Lorraine. He would tragically pass away at the age of 39 due to a scaffolding mishap. François Dumont had only one child to reach adulthood, Edme (1720-1775). After his father's death Edme Dumont would apprentice under the sculptor Bouchardon and was selected along with five other young artists to study in Rome. He would go on to have a successful career. His son Jacques-Edme (1761-1844); Louise's father did not sully his family history by winning the Prix de Rome in 1788 and various other awards for his artistry.

Before the French Revolution, the Dumont family lived in apartments in the Louvre Palace supplied by the French crown for artists favored by the royalty. Once the French Empire rose to power, the family moved from the Louvre apartment to new government-sponsored artist housing at the Sorbonne set up by Napoleon Bonaparte.

Farrenc's brother August (1801-1884) followed the family tradition and became a renowned sculptor, winning various prizes, awards and honors, and in 1852, became a professor

¹³ Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 3.

at the *Ecole de Beaux-Arts*. Farrenc's sister Constance (1804-1893), while showing some early promise as a painter, did not pursue a career in the arts but chose to take care of her parents as they grew old while living off wise investments and annuity given to her by August.

Louise Farrenc grew up in a nurturing environment for the arts. At her family's lodgings in the Sorbonne there were around thirty families of artists. These families were supportive of each other and would have numerous impromptu evening concerts. For a while Farrenc showed some interest in the visual arts but after music lessons from her godmother, Elisabeth Soria her path towards music was set. Farrenc studied with Soria for five years, she was a gifted student and showed progress with solfège, composition, and piano.¹⁴ At the age of fifteen she began studying harmony and theory with Antonin Reicha, a professor at the Paris Conservatory. She had to be taught through private lessons however as the Paris Conservatory barred women from enrolling in composition classes. While her parents were supportive of her pursuit in music, they made sure that Farrenc had a varied education allowing her to be trilingual in French, English and Italian.

While performing on one of the Sorbonne concerts, she met Aristide Farrenc (1794-1865). He was a flutist studying at the Paris Conservatory when it reopened in 1816. He also was a composer for his chosen instrument and was second flute at the *Théâtre des Italiens*. Aristide abandoned composing to pursue music publishing and gained a reputation for careful dedication to accurate editing. He and Louise married in Paris on September 29, 1821.

After their marriage, the couple toured Europe before settling in Paris. In 1825, Aristide acquired the exclusive rights to publish the musical works of Johann Nepomuk Hummel in France. This was the start of a beneficial relationship between the couple and Hummel. The

¹⁴ 14 Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 10.

couple would put on multiple concerts of Hummel's works, and Hummel would give Farrenc advice on how to improve her piano technique and composition.

Farrenc would resume private lessons with Reicha and would have her first works of various piano variations published in 1824. On February 24, 1826, the couple's only child, Victorine, was born. Farrenc would put a pause on her performing career to raise her daughter. She would continue to work on compositions but only in 1830 did her work start to get published again. The works of this period of her life were mostly piano pieces that stayed away from the "perfumed phrases" of other piano works of the time and focused on restrained variations.¹⁵ As Farrenc continued to compose, she received the praise of music critic Robert Schumann. Schumann wrote,

"Were a young composer to submit to me the variations such as these by L. Farrenc, I would praise him for the suspicious talent and fine training everywhere reflected in them. I upon learned the identity of the author-rather, authoress- the wife of the renowned music publisher in Paris, and I am distressed because it is hardly likely that she will ever hear of these encouraging lines. Small, neat, succinct studies they are, written perhaps still under the eye of her teacher, but so sure in outline, so logical in development- in a word, so finished- that one must fall under their charm, especially since a subtle aroma of romanticism hovers over them. As is well known, themes which lend themselves to imitation are most suited for variation and so the composer[ess] utilizes this for all kinds of delightful canonic games.

She even manages to carry off a fugue- with inversions, diminutions, and augmentation-and all this she handles with ease and songfulness. Only in the finale would I have wished the calm mood I expected, after what had preceded it."¹⁶

In 1834 Farrenc would begin to venture away from piano works with the completion of two orchestral overtures, both written within months of each other. She also wrote a handful of vocal works, several choral works, and some solo arias. The makeup of the arias and some of the

¹⁵Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 14.

¹⁶ Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 19.

chorales would lead to speculation that Louise was attempting to write an opera based on a book by Pietro Metastasio, but the work never made it to completion.¹⁷ In May 1838, Farrenc had three of her vocal works and piano pieces performed in an afternoon concert at the Pleyel salons. This is the first time that Farrenc performed in a concert that had only works composed by her on the playbill. Critics from two leading periodicals, *La Revue et gazette musical* and *La France musicale*, attended the concert and had high praise for both Farrenc's compositions and her piano technical skills. One critic, Antoine Elwart, had harsh words to women composers of the time stating:

“the vocal samplings place her (Louise) well above the majority of those women composers whose shabby and ungraceful melodies make one deplore the lack of technical skill in just about everything that issues from their overly prolix pens.”¹⁸

At the end of the 1830s Farrenc would begin a nearly twenty-year span of composing mostly chamber music. Starting with her Op. 30 and 31; both piano quintets follow Hummel's Op 87 piano quintet instrumentation which includes violin, viola, cello, double bass, piano. Farrenc's Op. 30 would premiere in spring of 1940, in a small recital put on by Farrenc with some of her other works and along with a Beethoven quartet and trio. Her daughter Victorine Farrenc, at age fourteen would perform in the recital and was warmly received with Henri Blanchard of the *La Gazette musicale* stating that “She performs with as much taste and style as her mother imparts to her compositions.”¹⁹

The following years saw Farrenc come into the spotlight as a lauded Parisian composer. Most popular was her *Second Overture*, regularly being performed outside of France and found itself in the concert halls of Copenhagen after request from the Danish court. In 1841, Farrenc

¹⁷ Friedland, “LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR.” 21.

¹⁸ Friedland, “LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR.” 22.

¹⁹ Friedland, “LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR.” 26.

became the instructor of music for the household of the Duke of Orléans, Louise-Philippe, but the position did not last long as the duke passed away in a carriage accident the next year. Unfazed by losing her position with the duke, she went on to accept a position as piano professor at the Paris Conservatory to teach in the women's section of the piano department. She was the first full time woman professor at the Conservatory. Sadly, she was paid two-hundred Francs less than male professor Henri hired at the same time as Farrenc in the same position.²⁰ Despite this, Farrenc took her job seriously and was known for being an excellent teacher. Her daughter, Victorine Farrenc, was accepted as a student in 1843 at the conservatory and continued to study with her mother, receiving Runner up for the Piano Prize at the conservatory and First Prize the next year. She would be the first of many of Farrenc's pupils to win this prize.

Farrenc would write her first symphony in 1841, a four-movement work in c-minor. This piece would not be premiered until 1845 in February at the Brussels Conservatory with the Paris premiere two months later with the Société de Concerts. Both performances were celebrated by critics and the public alike with Adrien de La Fage from the *Gazette musicale* praising Louise, saying that she was the only composer in Paris elevating '*la haute musique instrumentale*' high instrumental music.²¹

Farrenc would write two more symphonies, her *Second Symphony* was first performed for the public in May of 1846 at the hall of the Paris Conservatory. The work had a great debut and was performed again in Brussels in spring 1847. Her *Third Symphony*, would premiere in April 1849, performed by the *Société de Concerts*. The reception of this symphony was rather muted

²⁰ 20 Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 30.

²¹ Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 34.

compared to her other works due to its pairing in the concert with Beethoven's *Fifth symphony*, a favorite of the Parisian public.

As time passed, in the 1840s, it proved a successful decade for Farrenc not only for her compositional output, but for her critical and public reception and awareness. She cumulated this with her most renowned work, *Nonet for Strings and Winds*, in 1850. Premiered on March 19, at the Salle Eard, the program for the recital was filled with other works by Farrenc, and the concert was well attended considering Paris's lack of interest in chamber music. Enthusiasm continued for the following months highlighted by an unsigned article in the *La France Musicale* stating, "When Mme. Farrenc gives herself up to her inspiration, she rises to the level of the great masters."²²

The writer would continue admonishing French concert goers stating that if Farrenc was German, she would have found much more success and notoriety. Later in the same year she would use these successes to petition the Paris Conservatory to finally have her salary match that of her male counterparts.

Around the same time as Farrenc's successes her daughter Victorine Farrenc, fell severely ill and left her housebound. Farrenc would take on the responsibility of aiding Victorine as her health worsened. Her daughter would not recover and passed away in 1859 at the age of 32. After her daughter's death, Farrenc's compositional output slowed and only released works that were already almost complete such as her Cello and Piano sonata in 1861. She stopped performing in public concerts but continued to teach at the conservatory.

Aristide Farrenc, while having a renowned music publishing business, would not find the same success in promoting his wife's work. In 1852, he would attempt to start his own

²² Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 42.

symphony orchestra called *Société Symphonique*. The ensemble focused on performing either brand new or older, less-known works. The ensemble, sadly, only performed two concerts before shutting down due to disinterest and the average Parisian's attitude toward orchestral music. But throughout Farrenc's career there was no one else more supportive than Aristide Farrenc, either with helpful advice on how to compose for wind instruments or petitioning others to put his wife's works on their program.²³

The couple would pursue a different path, seeing her husband's interest in early music manuscripts; they began compiling and itemizing early keyboard works. They would release a volume of works called *Le Trésor des pianistes*, focusing on early piano pedagogy which became one of the best sources of early keyboard pedagogy well into the twentieth century. Aristide Farrenc would unexpectedly die in January 1865 just before the release of the ninth volume of *Trésor*. In his will Louise Farrenc was listed as his sole heir allowing her with addition to the salary from the conservatory, to live a pleasant life.

Farrenc would lean toward a more secluded lifestyle with her nonteaching hours, only continuing to work on the *Trésor*. Louise would retire from the conservatory in 1873 after a service of thirty years and would release the twentieth and final volume of the *Trésor* in the same year. She would pass away on September 15, 1875.

Cello and Basso Continuo Arranged for Bassoon

There are many reasons why one would want to play a piece not originally written for their instrument of choice. Whether you like the melody, it is from an era in which your

²³ Friedland, "LOUISE FARRENC (1804–1875): COMPOSER, PERFORMER, SCHOLAR." 48.

instrument did not exist, or you wish to incorporate a work into your repertoire from a composer that did not write a piece specifically for your instrument. My reason for choosing Louise Farrenc's *Sonata for Cello and Piano* was that I wanted to play a sonata from an under-represented composer. While Farrenc wrote some chamber music with bassoon such as her *Nonet for Winds and Strings*, she did not write a piece strictly for bassoon and piano.

The first thing one should consider when performing a work written for cello is how much louder a modern bassoon can project in comparison to the cello and early classical bassoon. While it does not matter as much when playing a solo with piano, it is important to match dynamics with the lower strings when playing a basso continuo part. The other variable to consider is how a modern bassoon sound has changed over time. The evolution of the bassoon has changed, so the tone is less bright and piercing and can blend better within an ensemble. It should be easier to blend with an ensemble using a modern bassoon than using a period instrument.

How to match different bowings with articulation is the next hurdle when arranging or performing a string piece. In general, a cello has two ways of beginning the note, a down or up bow. These two techniques have different sound outputs. The down bow will sound much clearer and refined while the up bow has a much weaker sound and less defined tone. The easiest way to emulate this on the bassoon would be to articulate the beginning of a note with a tongue attack for a down bow and an air attack for an up bow. This might not be as easy as it sounds when performing in the lower octaves on the bassoon which sometimes needs a strong tongue attack. The player should learn the piece well and choose a reed that will accommodate the needs of the piece regardless of the octave.

Chapter 3 - *Duo for Oboe and Bassoon* by Heitor Villa-Lobos

Biographical Information

While historians were certain Heitor Villa-Lobos' birthplace in Rio De Janeiro, Brazil, they were divided on his exact birthdate, narrowing it to between 1881 and 1891. The reason for this discrepancy is that Villa-Lobos was not the most reliable source for his birthdate. He is quoted in different sources listing multiple dates. Also due to birth records at that time being unreliable, it was not until the discovery of his baptismal records that the date March 5, 1887, was settled upon.²⁴

Villa-Lobos' father, Raul Villa-Lobos (1862-1899) worked as a senior official in the Brazilian National Library and was an author for multiple publications about history and cosmography. His mother was Noêmia Monteiro Villa-Lobos (1859-1946). For the first six years of Villa-Lobos' life, they lived in Rio De Janeiro. This came to an end when his father wrote several articles in local newspapers that criticized various leading political figures. They were soon advised to leave the capital for a while.²⁵

The Villa-Lobos family traveled through multiple Brazilian states during their expulsion. This allowed Villa-Lobos to be in contact with numerous styles of rural music throughout Brazil. He was the only child of Raul Villa-Lobos to show interest in music, and his father would give him some basic music theory lessons and teach him how to play cello and clarinet. Villa-Lobos' aunt Zizinha was also a gifted amateur pianist and introduced the young composer to the works

²⁴ Mariz, "Heitor Villa-Lobos." 5.

²⁵ Mariz, "Heitor Villa-Lobos." 7.

of Bach. Once the family was back in Rio, Villa-Lobos would attend and listen to his father's chamber music sessions at their home, and his father would take him to friends who were experts in the folk music of Brazil.

His father would pass away when Villa-Lobos was only eleven years old, which left the family in a dire financial situation. He would work as an office boy for a while, but the family would eventually sell some of Raul's more valuable books giving the family monetary relief. After Villa-Lobos finished High school at São Bento, his mother tried to dissuade him from pursuing music, hoping he would become a doctor. He would attend medical school for a couple months trying to follow his mother's wishes but soon dropped out and left to live with his aunt Zizinha to avoid his mother's reprimands.²⁶

The first years of Villa-Lobos's musical career were not years of ease, and he often knew the pangs of hunger. He would find gigs playing cello in various places with orchestras, movie theaters, hotels, and night clubs. He did some composing of mostly simple waltzes, polkas and military marches. When Villa-Lobos turned nineteen, he used the rest of his inheritance from his father to travel around Brazil visiting the states of Espirito Santo, Bahia, and Pernambuco. Working various part time jobs, he also experienced the local styles of music in Northeastern Brazil such as *In Situ*, *desafios*, and *autos*.²⁷ He would gather and absorb these unique rural works that would influence his future output.

When Villa-Lobos turned twenty, he worked in a factory in southern Brazil for a few months but found the area musically unrewarding. There was too much European influence in the area, and he found that the folk music of the area was almost nonexistent. He would return to

²⁶ Mariz, "Heitor Villa-Lobos." 11.

²⁷ Mariz, "Heitor Villa-Lobos." 9.

Rio in 1907 and enroll at the National Institute of Music studying harmony under Agnelo França, a composition professor at the Institute. While he respected França, he could not come to terms with the schedule and routine of the Institute and left after a few months. Later in his studies at the Institute, Francisco Braga, another composition professor at the Institute gave him lessons on composing music, and he began to write for orchestra using folk music inspired themes.

Traveling around Brazil again Villa-Lobos would make a meager living as a performing musician. However, he would have quite the adventures which included having to escape townsfolk threatening to kill him after selling the music of their local march to a neighboring town, catching malaria in the Amazon, and meeting with various indigenous tribes. He would hear the works of Debussy for the first time in Bahia, but due to a poor performance he found them unremarkable until swayed later by pianist Arthur Rubinstein.

When Villa-Lobos returned to Rio, he began to write for the opera, starting with two one-act works, *Aglaia* (1909) and *Eliza* (1910).²⁸ Then in 1912 he would expand and combine these two operas into a four-act work, *Izaht*. He was also commissioned by a friend to compose a handful of religious choruses for the St. Cecilia School while also writing a few chamber pieces. In 1915 Villa-Lobos began to have his larger works performed. At this time his style of music seemed unconventional to many listeners. The general Brazilian public did not know what to make of the music especially with harsh opposition from music critics such as Oscar Guanabara, who would oppose the young composer until his death in 1936.²⁹ At this time, Villa-Lobos had not heard the works of European composers such as Stravinsky or Schoenberg that would later influence his most later works.

²⁸ Mariz, "Heitor Villa-Lobos." 13.

²⁹ Mariz, "Heitor Villa-Lobos." 15.

Arthur Rubinstein, a famous Polish-American pianist, was touring around Rio in 1918, he was recommended by a colleague to find Villa-Lobos.³⁰ After hearing this, he sought out the composer. Rubinstein found him conducting at a movie theater and went to speak with him but was rebuked by Villa-Lobos with the words, "You are a virtuoso. You cannot understand my music." Rubinstein returned to his hotel but the next day he was swarmed by around a dozen Brazilian musicians, Heitor Villa-Lobos among them. Villa-Lobos apologized to Rubinstein, and the two went on to form a lifelong friendship.³¹

In 1920, there was a government sponsored push to spread Brazilian music over to Europe. With support from Rubinstein, his former teacher Francisco Braga, and even his harshest critic Guanabara, the Brazilian government sponsored Villa-Lobos to visit Paris and put on a series of concerts. He arrived in Paris in the summer of 1923 with Rubinstein. He had some minor success with the Paris audience during a handful of public concerts, but controversy sparked when an article written about him was released by the newspaper, *Intransigent*. The article falsely attributed the travels of seventeenth-century German explorer Hans Staden in the Amazon to the Brazilian composer. The author of the article, Lucille Delarue Mardrus, even stated that Villa-Lobos was captured by cannibals and he had to sate them by playing music on a phonograph.³² Villa-Lobos quickly denied the story but admitted that the controversy did attract more people to his concerts and was soon accepted by the Parisian music circle.

³⁰ Mariz, "Heitor Villa-Lobos." 16.

³¹ Mariz, "Heitor Villa-Lobos." 16.

³² Mariz, "Heitor Villa-Lobos." 20.

Villa-Lobos would have his most productive period while traveling back to Brazil and touring around Europe for concerts. At this time, he would also begin his *Chôros* series. These pieces were written between 1920 and 1929 and are numbered from one to fourteen. These were not completed in numerical order of composition or around a specific theme but are made up of a variety of different ensembles, from solo guitar, brass quartet, to full-sized orchestra with band and chorus. Not stopping with the *Chôros*, Villa-Lobos would also write *Cirandas* for solo piano, *Noneto* for chamber orchestra, *Ciranda das sete notas* for bassoon and string orchestra, and many other works.

In 1930, Villa-Lobos would return to Brazil and was discouraged at the state of music in the Brazilian education system. He began to work on a plan to help increase the number of musical activities in Brazilian schools. He planned to submit this to the Secretary of Education at the state of Sao Paulo, but met with the Brazilian presidential candidate, Juilo Prestes, who looked over Villa-Lobos's plan and stated he would implement it if elected.³³ The election did not go in Julio Prestes' favor and was won by Getulio Vargas. Villa-Lobos planned to head back to Europe after Prestes's defeat but met with João Alberto, the governor of Sao Paulo who convinced Villa-Lobos to abandon his Parisian trip to stay in Sao Paulo and implement his music education plan.

In 1932, Villa-Lobos left Sao Paulo and returned to Rio to start Superintendency of Musical and Artistic Education (SEMA). Working with Anisio Teixeira, a senior member of the Ministry of Education, they increased the amount of musical education in the Brazilian school system with a focus on fostering choral singing. Over the years they started hosting stadium concerts with growing sizes of choirs. The first concert was in 1932 with 18,000 vocalists, but

³³ Mariz, "Heitor Villa-Lobos." 22.

the event grew to 40,000 by 1942. SEMA ended in 1942 with the start of the National Conservatory for Operatic Singing. Headed by Villa-Lobos the organization continued the work on increasing the amount of music in Brazilian education and helped cement Villa-Lobos as a mainstay in Brazilian music education. At the same time, he was upset with the amount of variation in the singing of the Brazilian national anthem and created a committee to standardize the interpretation of the anthem with composer Francisco Braga, art critic Andrade Muricy, and poets Olegario Mariano and Manuel Bandeira. With the committee's help, the standard anthem was finalized by the government on July 31, 1942.

Villa-Lobos would continue to travel the world for performances of his work and other Brazilian pieces. He traveled to the United States for the first time in 1943 starting with a trip to New York. He received an honorary doctorate degree from New York University and went on tour with Serge Koussevitsky, conducting some of the US's best orchestras. In 1947, Villa-Lobos would go on a second US tour and receive a second honorary degree from the Occidental College. In 1957, on his seventieth birthday the Brazilian Ministry of Education and Culture of Brazil declared it the "Villa-Lobos Year. He would write and arrange over one thousand pieces of music during the course his career for a wide variety of genres and continued to compose up until his death, November 17, 1959.

Music Development of Brazil

When the Mexican composer Carlos Chavez, was a child, he overheard people discussing how Christopher Columbus found America, he said,

"I was confused; I couldn't quite understand them. And I remember once telling them. Fine, but what do you mean by that? What is it that he discovered? Is America something to be discovered? Weren't we already here?"³⁴

³⁴ Tarasti, "Heitor Villa-Lobos." 2.

The documentation and records of early precolonial and colonial folk music of the Brazilian Amerindians is very limited. Only in the early twentieth century was there any significant work done to record and study their music and most of that work was not done in a way that could be considered a reliable source. The best sources have been from various travelers' chronicles from the late nineteenth century that describe various songs and dances that were observed. Dedicated field research started in the 1930s with the documentation of folk music by scholars from European and Brazilian universities. Because of this, the development and evolution of folk music in Brazil can only be reflected over for a short time relative to the age of the country.

What can be said though, is that there was little difference in rural and urban music up until the growth of urban areas in the 1940s. Much of the folk music has three main cultural influences. The first influence to consider is the European impact mainly coming from Brazil's former imperial ruler Portugal. From this Iberian folk polyphony, melodies based off old Portugal children's songs, and the use of Luso-Hispanic string instruments.

The next influence comes from the Afro-Brazilians. With the slave trade coming over from Africa lasting almost four centuries in Brazil, a large portion of the country's population have origins from the Angola, Congo, Yoruba, and Fon areas of Africa. This influence can be seen in the use of specific scales common in Brazilian folk music such as the pentatonic scale, major diatonic with a flattened seventh, and major hexatonic without the seventh scales can all be sourced back to Africa.³⁵ One can also find African rhythms such as hemiola rhythms that form the core of many Brazilian folk tunes. There are also African instruments and complex drum music seen in Brazil with the addition of African responsorial singing.

³⁵ Béhague, Gerard. "Brazil." Grove Music Online

The final influence comes from the native Amerindian Brazilians. This culture did not have a centralized list of characteristics, and the collection of music we have from them is quite small due to the limited research and much of it only on scattered groups of Amerindians with wide variety of uses and melodic qualities.³⁶ The clearest influence on common folk music is the use of types of instruments, specifically versions of maracas that are commonly used.

The development of art or classical music is much more documented than folk music. For the first century, as Brazil was a colonial vassal under Portugal, most of the music was centered around the Christian church. The Franciscans used music as a tool to help convert the Amerindians to Christianity, but the Jesuits had more influence over music with the earliest examples dating back to musical instruction in Bahia in 1550.³⁷ Much of the music was choral based on most instruments having to be shipped overseas until domestic instrument and organ manufacturing began in the Eighteenth century.

The first original compositions in Brazil start to appear in the 1750s, with *Te Deum* for chorus and continuo by Luiz Álvares Pinto. Pinto was a mulatto composer who was also the founder of the musician's guild in the city of Recife. As the economic and population growth prevailed in Brazil during the latter half of the eighteenth century, we see a growth for the support of musicians. In the state of Minas Gerais, there were around one thousand active musicians, most of which were employed by the church or musicians' guilds that organized most of the music outside of the church. Much of the surviving Brazilian compositions of this time are sacred works in a homophonic style with mixed chorus and mainly string accompaniment.

³⁶ Béhague, Gerard. "Brazil." Grove Music Online

³⁷ Béhague, Gerard. "Brazil." Grove Music Online

At the start of the Ninetieth century, music life in Brazil began to grow as the Royal Portuguese Court transferred to Rio de Janeiro in 1808. King João VI arrived after fleeing from Europe and created the Royal Chapel and Royal Theater of Brazil. He appointed Nunes García, a mulatto composer, as musical director for the chapel. Nunes had a successful career besides his appointment with two hundred thirty-seven of his works still in existence today. His early works were mainly sacred music and changed to a more European style as time went on. After João's arrival, many European composers and musicians began to immigrate to Brazil such as Austrian Sigismund Neukomm, who was employed to teach the crown prince music. He was also the composer of Brazil's earliest known solo piano piece in 1819.

In 1822, Brazil declared independence from Portugal and became its own independent nation. With the absence of the royal family, the Royal Theater changed its name to the Imperial Theater. As the century progressed there was a rise in popularity of saloon and opera music. Opera grew in popularity as the new Brazilian government began to subsidize musical theaters. The most common opera was in the Italian style with works of Rossini and Verdi put on stage with regularity. Opera was so popular that the Brazilian nation anthem, composed by Francisco Manuel da Silv, the style and is still in use with minor alterations.³⁸

In 1847, the Brazilian Emperor created a new governmental branch called the Academy of Music and National Opera. This institution was formed in the hopes to spur more domestic compositions. The plan worked, with many Brazilian composers, including Álvares Lôbo, Alves de Mesquita, and Carlos Gomes, writing works for the genre. Symphonic music began to grow in popularity in the latter half of the ninetieth century. Various concert clubs and societies began to

³⁸ Béhague, Gerard. "Brazil." Grove Music Online

take root in larger municipalities. Local composers began writing works in a European style with emphasis on Wagner and Impressionism.³⁹

In the start of the twentieth century, Brazilian composers started to write music that strayed away from European customs. They took traits from native folk music or sometimes just copied melodies and arranged them into symphonic arrangements. This allowed for greater international interest in Brazilian compositions with composers like Heitor Villa-Lobos going on intercontinental concert tours performing their works. Contemporary composers of Villa-Lobos such as Francisco Mignone, continued to produce works that took ideas from popular folk melodies such as in his *Fantásias brasileiras* for piano and orchestra. Other Brazilian composers followed the times taking inspiration from neo classicism and Schoenberg, and even incorporated new electronics developments with studios for electro-acoustic compositions being constructed.⁴⁰

³⁹ Béhague, Gerard. "Brazil." Grove Music Online

⁴⁰ Béhague, Gerard. "Brazil." Grove Music Online

Chapter 4 - *Fantasy for Bassoon* by Malcolm Arnold

Biographical Information

Malcom Arnold was born on October 21, 1921, in Northampton, England. He was the youngest son of his parents, William and Annie. While his father was not a musician his mother, was a gifted pianist, accompanist and was the descendent of William Hawkes, (1785-1846) an English composer, singer, conductor. Arnold did not do well in public school, lashing out against strict discipline.⁴¹ He was allowed to stay at home and be tutored by one of his aunts who taught him to play the violin, and a different aunt also taught him the piano.

Arnold's musical interest was indulged, and he started basic theory and piano lessons with Philip Pfaff, an organist at St. Matthews in Northampton who Arnold lists as an early supporter for his composition development. He also was a fan of jazz musicians such as Louie Armstong and was given a trumpet at the age of twelve. At fifteen, the future composer started traveling to London to get lessons with Ernest Hall, a professor at the Royal College of Music (RCM). He was accepted into RCM at seventeen, continuing trumpet lessons with Hall, and began studying composition with Gordon Jacob. Arnold found great success at RCM, improving his instrumentation and voicing under the tutelage of Jacob.⁴²

After completing his second year at RCM, Arnold won Second Prize in the Cobbett Composition Competition and was hired as second trumpet with the London Philharmonic Orchestra (LPO). This was an educational opportunity for the young man as he would study the scores of the pieces he played while waiting during the numerous tacets that were given to

⁴¹ Cole, "Malcom Arnold." 1.

⁴² Cole, "Malcom Arnold." 2.

second trumpets. He would also test new compositions with members of the LPO. During WWII, Arnold started off as a conscientious objector but later tried to join the Royal Navy where he found a position in the regiments of the Buffs. His army career ended quickly, after being pressured into joining the regiment band he shot himself in the foot in protest. Subsequently, recovering in the hospital, Arnold was discharged from the army and returned to perform with the LPO and later found a position with the BBC's Symphonic Orchestra.

Between 1943 and 1948, Arnold would ramp up composing and conceive of a large amount of works across a wide variety of genres, including his first clarinet concerto, *Concerto for Clarinet and Strings*, a comedy overture *Beckus the Dandipratt*, and a number chamber music works.⁴³ He also began to dabble in writing music for film with his first film score titled *Badger's Green*. During this time, he would marry his first wife Sheila Nicholson, a violinist, and in 1948 their daughter Katherine was born. Arnold won the Mendelssohn Scholarship in the same year; giving him the confidence to leave his performing career behind and pursue a new career, living purely as a composer.

Arnold toured Italy for a few months after receiving the scholarship but quickly learned to dislike Italian concert life and returned to England before the end of 1948. The time between 1948 and 1960 was his most productive portion of his career.⁴⁴ He would complete his *First symphony* in 1949 and his *Second Symphony* in 1952 was propped up by critics at the time as one of England's best modern composers. At the same time, he was writing his first ballet *Homage to the Queen*, which premiered during Queen Elizabeth II's coronation day.

⁴³ Cole, "Malcom Arnold." 4.

⁴⁴ Cole, "Malcom Arnold." 4.

Arnold was flooded with commissions in the nineteen-fifties, including his next three symphonies. Along with these works he wrote three more ballets, a single act opera, and was writing up to six films scores per year. One of these films was *The Bridge on the River Kwai* (1958), in which he was given ten days to write forty-five minutes of music. The film's music was lauded and won an Oscar and Grammy. Arnold began to conduct some of his works and found that he had a great skill of getting what he wanted out of players and started to get invites to conduct works by other composers.⁴⁵ Even with being so busy, he found the time to write various works for players he admired.

Arnold's massive output of work began to catch up to the composer as the nineteen-sixties rolled along. He began to sink into depression and was frequently drunk. This was a strain on his marriage, and his wife divorced him in 1961. His compositional output also slowed down as he was only releasing three or four film scores a year and continued to write various orchestral works such as his Sixth Symphony in 1969. Arnold did find some relief when he moved to Cornwall, became involved in the local music community, and got married to his second wife Isabel. He did receive some harsh judgement from critics and music intellectuals who claimed that he was not a serious composer. In an interview with Christopher Ford for the *Guardian*, Arnold was quoted, "I'll tell you how bitter I am – only as bitter as a man who wants to stand up and walk down the street and doesn't want people shouting offensive, patronizing remarks after him. The critics have got to live, but for Christ's sake why don't they let me live too?"⁴⁶

In the middle of the nineteen-sixties, Arnold was commissioned by the Birmingham Symphony to create a selection of unaccompanied solos for various wind instruments for the

⁴⁵ Cole, "Malcom Arnold." 4.

⁴⁶ Cole, "Malcom Arnold." 7.

Birmingham International Wind Competition of 1966. This collection of solo works would be named *The Fantasies for Solo Wind Instruments*. The original set of five were composed for flute, oboe, clarinet, bassoon, and horn. In 1969, he expanded the collection and added solos for trumpet, trombone, and tuba. These works were meant to test a performer's skill in all aspects of playing from a broad range, varying tempo, articulation, and endurance. Each solo would also include aspects that the instrument was not adept at, such as in the *Fantasy for Bassoon*. The piece features long running passages that require complicated fingerings that require dedicated practice to sound as smooth as possible.

In 1972, Arnold moved to Dublin and would stay there until 1977. He would complete his Seventh Symphony while living in Ireland and much of his music at the time included traits of Irish music. His relationship with Isabel became unrecoverable and when they moved back to England in 1977, they got divorced. Arnold's compositional output became stagnant with him only writing his *Eighth Symphony* and *Symphony for Brass* in 1978. This was a dark time for the composer with two suicide attempts as he grappled with depression and alcoholism.⁴⁷ Before the end of 1978, Arnold was admitted into the Royal Free Hospital in London and was then moved into St Andrew's Hospital in Northampton in 1979, to be treated for depression and alcoholism.

Arnold would be put in the care of the Court of Protection between 1979 and 1986. At the beginning of his care he was given a grave diagnosis that he only had one year to live. He managed to recover and even finished his ninth and final symphony in 1986. His public reception improved overtime, and he was granted knighthood in 1993 along with various other awards. Arnold would not release any new works after knighthood and would pass away on September 23rd, 2006.

⁴⁷ "Malcolm Arnold: A Life." n.d. Classic FM.

Unaccompanied Bassoon Music

Until recently, unaccompanied solo music was not something written commonly for the bassoon. Prior to the 1930s there were only three unaccompanied solo pieces written specifically for the bassoon with known composers and composition dates. This number pales in comparison to other instruments such as strings or flute, but in the mid-twentieth century, various composers started to enrich the unaccompanied genre for the bassoon, and now the number has increased to over one hundred and seventy published pieces.

This expansion with unaccompanied solo music is a great boon for students and teachers. Unaccompanied music allows students to get right into learning the whole piece rather than learning the solo line and completing the work with an accompanist. This also frees the player from coordinating with others to get a piece ready for a performance. It can also assist performers to select pieces that can isolate specific extended techniques such as flutter tonguing, multiphonics, and electric modification/amplification.

There are various pieces that define the genre of unaccompanied bassoon music. The first would be *Rhapsody for Bassoon* by Wilson Osborne (1906–1979). It was originally called *Study for Bassoon*, composed in 1952, and was dedicated to Sol Schoenbach. It was premiered on a broadcast by the WNUC radio station in February of 1953. The work is written in a neo-Romantic style with melodic phrases taken from aeolian and phrygian modes. The work gives a player a good work out with a roughly five-minute run time but does have opportunities for one to pause and catch their breath before moving on. The piece presents many challenges and can be a good project for beginners on lyricism, varying chromatic and scalar runs, large descending slurs with changing dynamics, and familiarity with playing in tenor clef with numerous

accidentals. The piece was later arranged for clarinet in 1953 and has become a mainstay in the clarinet's repertoire as well.

Some popular unaccompanied solos come from a collection of works by Francisco Mignone (1897-1986) entitled *16 Valsas para Fagote Solo*, or *Sixteen Waltzes for Solo Bassoon*. This collection was written between 1979 and 1981. The length of these solos vary from a minute and a half to four minutes. These solos are varied in style with some being lyrical and others offering a more technical challenge. These style selections allow for various pairings of different movements which can be performed as a set. The waltzes are also a good introduction to the folk music of Brazil. Though it should be noted that the collection was originally written for the French style of bassoon, those who choose to play on a German style instrument need careful preparation as there are large quick moving runs through the upper register.

Another important unaccompanied bassoon solo comes from the composer Gordon Jacob (1895-1984) called *Partita*. The piece was written for the English bassoonist William Waterhouse and was premiered by him on October 27, 1977, in Wigmore Hall, London. The work is made up of five diverse movements and is roughly five minutes long. The piece is challenging as each movement presents different performance challenges and goes frequently between the lowest and highest notes on the bassoon.

Overall, the repertoire for unaccompanied bassoon works continue to grow, from private and group commissions, compositional competitions, and composers wanting to make use of the bassoon. It is quickly becoming the fastest growing section of the repertoire.

Chapter 5 - *Bassoon Concerto* by Gioachino Rossini

Biographical Information

Gioachino Rossini was born on February 29, 1792. He was one of the few composers born on a leap day, and he was born on the same year that Mozart passed away. Rossini's father Giuseppe Rossini (1758–1839), was a gifted horn and trumpeter being employed as the town trumpeter in Pesaro, Italy. Unfortunately, Giuseppe Rossini was fired and arrested in 1800 after showing support for the invading troops under Napoleon. Gioachino's mother Anna Rossini (1771–1827) was a gifted vocalist who started singing in comic operas and became the bread winner of the family while Giuseppe Rossini was imprisoned. She would go on to sing professionally for a decade before her voice began to give out.⁴⁸

Gioachino Rossini became a gifted instrumentalist and vocalist and on his seventh birthday as he was already on stage singing in operas and going to town to play the horn with his father. At the age of thirteen, he met with Professor Tesci from the music conservatory in Bologna. Tesci was impressed with him and lined up a job for him as a chorister at a local church. Rossini took lessons on piano and voice with Tesci and began to work with various traveling troops putting on shows in Romagna.

Stepping away from the traveling troops in 1807, Rossini returned to Bologna and enrolled at the conservatory. He studied hard in his first year and was selected by the conservatory director Professor Matteri to compose the annual cantata.⁴⁹ Rossini wrote *Pianto d'Armonia per la Morte d'Orfeo* for this honor. He based it off the work of Orpheus and was one

⁴⁸ Gossett, "Rossini, Gioachino." Grove Music Online.

⁴⁹ Edwards, "Gioachino Rossini and his successors," 7.

of his first compositions to be performed publicly. He also studied piano diligently but was held back from being considered a prodigy because of his teacher's way of teaching scales, using only the first finger and thumb.⁵⁰

When only seventeen, Rossini wrote his first symphony and quartet but was soon drawn into the production of operas. In 1810, he wrote an opera buffa called *La cambiale di matrimonio* or The Bill of Marriage. It was premiered in Venice at the Teatro San Moisè opera house on November 3, 1810. The piece was well liked by the audience but less by the vocalist who disliked the unusual orchestration.⁵¹ Rossini's next opera *L'equivoco stravagante* or The Curious Misunderstanding, premiered a year later, on October 26, 1811, at the Teatro del Corso theater in Bologna. This opera was a bigger production than usual, with two acts rather than one, and was shut down by the police after three performances, possibly due to the plot centered around a deserting soldier.⁵²

The following year Rossini will write six more operatic works, three one-act works and three two-act works. The best received was *La pietra del paragone* or The Touchstone. The work was commissioned by the opera house La Scala in Milan. The piece was popular and went on to have a run of fifty-three performances and even found its way on stage in Rio De Janeiro in 1826, beating the North American premiere by over a century (1955).

In 1813, Rossini would write his first opera seria, *Tancredi*. With this work, he would add new features to the genre that would become the standard.⁵³ These features include making the recitatives shorter and linking them to the following arias and making use of the choruses in

⁵⁰ Edwards, "Gioachino Rossini and his successors," 8.

⁵¹ Gossett, "Rossini, Gioachino." Grove Music Online.

⁵² Gossett, "Rossini, Gioachino." Grove Music Online.

⁵³ Gossett, "Rossini, Gioachino." Grove Music Online.

the seria. Rossini also tried to not use so much embellished coloraturas, heavy-handed orchestration, or cadential repetition that were some of the main stays in older opera series. The results of this were a piece that was beloved by the public. After the premiere in Venice on February 6, 1813, at the Teatro La Fenice theatre, the work was performed in Ferrara and later in Milan. This was one of Rossini's first works to spread throughout Europe, with its first showing in England at the King's Theatre in London in 1820, then in France a few years later in Paris at the Salle Louvois in 1822, and would even find its way across the Atlantic at the Park Theatre in New York City at the end of 1825.

1814 was not a productive year for Rossini compared to his previous output, releasing two operas that underperformed. These operas showcased a change in how he wrote his vocal solos. Previously, vocalists would commonly sing their own interpretation of arias. This upset him as the composer, felt that they overdid it and drew attention away from the work as a whole.⁵⁴ In response, he wrote more expansive vocal arias that the singers had a hard time finding ways to add their own ornaments to the part.

In 1815, Domenico Barbaia, a former coffeehouse waiter turned gambler then gambler house manager had amassed a fortune and now was running two theaters in Naples. Impressed by Rossini's works, Barbaia offered him a lucrative multi-year contract asking for two operas per year in exchange for a monthly salary of two hundred ducats a month and a share of Barbaia's gambling house profits. Rossini would stay in Naples until 1822, writing nine operas for Barbaia's theatres as well as nine other operas for theatres in other cities. One of these operas was his best known, *Il barbiere di Siviglia* or *The Barber of Seville*.

⁵⁴ Edwards, "Gioachino Rossini and his successors," 37.

Barber of Seville is considered one of the best pieces of comedic opera.⁵⁵ It was based off Pierre Beaumarchais's first of three plays on the character Figaro; Mozart's Marriage of Figaro was based off the second play. It was premiered at the Teatro Argentina in Rome on February 20, 1816. The first performance was not received well as one of Gioachino's rival composers, Giovanni Paisiello wrote an opera based on the first Pierre play in 1782, and Paisiello's supporters were in the crowd heckling the performance. Because of this reception Rossini did not attend the second performance but with the hecklers out of the picture the opera was thoroughly enjoyed with the crowd later gathered outside Rossini's residence to cheer. Barber was met with the same enthusiasm when performed away from Paisiello's Roman supporters and soon had performances throughout Europe.

Rossini soon grew tired of Naples and left for a fresh audience for his work. He set his sights on Vienna, but not before stopping in Bologna where he married Isabella Colbran, a gifted soprano who performed in a large amount of his works. From there they arrived in Vienna to an enthusiastic reception. Klemens von Metternich, the chancellor of the Austrian Empire was a fan of Rossini's opera and had the San Carlo opera company perform six of his operas in a three-month span. Here Rossini had the opportunity to meet Ludwig van Beethoven, though Ludwig was deaf at the time and Rossini was not fluent in German, they had an amicable meeting. Rossini left Vienna and headed to Castenaso, where he would be commissioned to produce the opera *Semiramide*, a two-act work that would premiere at the end of February 1823. This was the last opera that Isabella would sing as her voice was starting to fail. *Semiramide* was one of the last to be written in a baroque style. The work was well received and a good send-off as the couple left for a great offer to work in London.

⁵⁵ Gossett, "Rossini, Gioachino." Grove Music Online.

On their way to London the couple stopped in Paris; the Parisians welcomed Rossini warmly and attended a performance of *Barber* at the Théâtre-Italien. Then, at the end of 1823, they arrived in London and were met by King George IV. Rossini and Isabelle would sign contracts to work at the King's Theatre, but this would not lead to much success as Isabelle's failing voice caused her to retire while Rossini refused to write an opera as his commissioner Vincenzo Benelli, went bankrupt and could not honor his contract.

Rossini and Isabelle would return to Paris after signing a contract with the French government. Between 1825 and 1829, Rossini would write five operas for the Paris audience. Besides *Il viaggio a Reims, ossia L'albergo del Giglio d'Oro* which was written in Italian, he changed his operas to be more palatable to the Parisian public. He would write the last four operas of his career in French and added more dances and greater chorus roles. At this time Isabelle was growing bored with not performing and with Rossini still in the limelight their relationship began to suffer.⁵⁶

Rossini's last opera was *Guillaume Tell* or William Tell. It is a four-act work based on Friedrich Schiller's play Wilhelm Tell. This was one of his longest works with a performance time of around four hours, making it a difficult work to put on, along with challenging casting requirements and strenuous vocal ranges. The work was premiered on August 3rd, 1829, at Salle Le Peletier in Paris and was thoroughly enjoyed by the French Public.⁵⁷ While in Italy, the plot featuring a revolutionary figure standing up to authority faced heavy criticism from the Italian governmental powers and had limited productions and even with heavy censorship. However, in

⁵⁶ Gossett, "Rossini, Gioachino." Grove Music Online.

⁵⁷Gossett, "Rossini, Gioachino." Grove Music Online.

Vienna it was extremely popular with the Vienna Court Opera performing the work over four hundred times between 1830 and 1907.

With a new French government installed in 1830, they heavily cutback spending and canceled Rossini's contract. Returning from a trip from Castenase, he tried to persuade the new ruler Louis Philippe I to renew his deal but failed in this task. While in Paris he also visited one of his mistresses, Olympe Pélissier, while leaving Isabell back in Castenaso. This and other grievances caused the couple to formally separate in 1835. But when Isabelle became gravely ill in 1845, he visited her a month before she passed away.

The latter half of Rossini's life was more focused on relaxation rather, not composing.⁵⁸ He would write the occasional religious work such as *Stabat Mater* (1832) and *Petite messe solennelle* (1864) and some unpublished piano pieces but would stay away from any theatrical works. There is a possibility he composed a concerto for the bassoon during this period. The *Concerto for Bassoon* attributed to Rossini has some controversy by some scholars about whether he is the true author. The source of the piece's ownership comes from a priest, Giuseppe Gregiat who made a manuscript collection of Rossini's works which included a Concerto for Bassoon and Orchestra written between 1842 and 1845, which listed Rossini as the composer. At this time, he was an advisor at the Conservatory at Bologna, and Nazareno Gatti was a well-regarded student bassoonist there and in one of Gatti's obituaries in 1893 said that Rossini wrote him a bassoon concerto.

Rossini would live in Italy between 1830 and 1855, moving around occasionally to avoid conflicts due to government insurrection. In 1855 his health took a turn for the worse, and he returned to Paris for better medical care. He did recover and was known for putting on large

⁵⁸ Gossett, "Rossini, Gioachino." Grove Music Online.

banquets as well as a jovial attitude.⁵⁹ He wrote more music, but this was not intended for release to the public. In 1868, he started to grow ill and passed away from bowel cancer on November 13.

Bassoon Concertos

The bassoon has an expensive and diverse selection of works when it comes to concertos. Unlike unaccompanied solos where a majority of the repertoire was written after the start of twentieth century, composers have been writing concertos for the bassoon since the Baroque era and continue to write contemporary pieces for the instrument.

One of the earliest and best-known composers of the Baroque era of bassoon concertos is Antonio Vivaldi (1678-1741). Out of the over three hundred and fifty concertos he wrote, thirty-four were for bassoon. Vivaldi wrote many of these concertos while working for the Ospedale della Pietà, a hospital/orphanage of orphan girls and unmarried women. The girls there were given various tasks and assigned vocations such as medicine, tailoring, and music making. The music concerts that the Pietà put on were a great money raiser for the convent, and the musicians were extremely gifted from many years of study.⁶⁰ Vivaldi's bassoon concertos mostly followed the same form with a Allegro first movement, an Andante or Largo second movement, and finally an Allegro or Presto third movement. Vivaldi was one of the main drivers and first users with concerto of the ritornello form, where a theme is present and repeated throughout the movement in various forms. The baroque bassoon at Vivaldi's time was quite simple, so many of his bassoon concerto can be given to beginner students to gain confidence with the genre and to

⁵⁹ Gossett, "Rossini, Gioachino." Grove Music Online.

⁶⁰ David, "The Bassoon Concertos of Antonio Vivaldi." 50.

not worry about dealing with the upper register or extended techniques in more contemporary works.

The best-known bassoon concerto that is found on many professional bassoon auditions was written by Wolfgang Amadeus Mozart (1756-1791). Mozart was believed to have written five bassoon concertos in his lifetime, but only one the *Concerto in B♭ major*, K. 191/186e, has survived to this day. Mozart finished this concerto on July 4, 1774. It was one of his first wind instrument concertos and was written around the same time as his first violin and piano concertos. At the time, the bassoon was not known as a solo instrument, but Mozart had the instrument show off its large range, lyrical expressiveness, and varying articulations. The work has three movements with the first in a clear sonata form. The second movement in a slower “*ma adagio*” allowing the solo performer to show off their lyrical skills. The final movement is in a minuet-rondo form which was favored by J. C. Bach, who Mozart greatly admired. There is not substantial evidence to definitively say who Mozart’s *Bassoon Concerto* was written for, likely it was for one of the two bassoonists under the employ of Archbishop Colloredo of Salzburg, Johann Heinrich Schulz or Melchior Sandmayr. It is also possible it was written for an amateur bassoonist from Munich, Thaddäus von Dürnitz who had commissioned other works from Mozart.

The second most famous bassoon concerto written by Carl Maria von Weber (1786-1826). After the success of his *First Clarinet Concerto*, Weber was commissioned by King Maximilian to write a bassoon concerto for George Friedrich Brandt, a bassoonist with the Munich Orchestra. It premiered at the Munich Hoftheater on December 28, 1811. Weber would revise the bassoon concerto three times, making changes to the two main tuttis of the first

movement, adding more suggestions for expression, and changing some of the string accompanying parts. The work is made up of three movements: Allegro ma non troppo, Adagio, and Rondo, Allegro. If a bassoonist is not playing the Mozart Concerto for a professional audition, the Weber is commonly played instead.

There are many contemporary bassoon concertos, including one from one of the most well-known composers of the twentieth century, John Williams. In 1995, the New York Philharmonic honored the orchestra's one-hundred and fiftieth year anniversary by commissioning Williams to write a bassoon concerto entitled *Five Sacred Trees*, the piece was premiered by soloist Judith LeClair on April 12, 1995. The work was inspired by Robert Graves writings on pre-Christian Celtic rituals. The work consists of five movements each named after a tree important to Celtic culture. The first movement, *Eó Mugna*, meaning oak, starts with a bassoon solo. The second, *Tortan*, a tree linked to magic and witchcraft, has a jiglike structure with bassoon and violin featurettes. The third movement, *Eó Rossa*, or yew tree, opens with a harp solo and interjections between it and the bassoon. The fourth movement, *Craeb Uisnig*, means an ash tree, which was commonly linked with strife. This movement is the shortest of the four with quick articulated phrases that give off uneasiness. The fifth and final movement is *Dathi*, a tree linked to being a muse for artists and poets. It is a slow and melodic movement with interchanging bassoon and flute solos. The whole work is roughly twenty-five minutes long.

With so many bassoon concertos it is uncommon for players to arrange a work from another instrument due to the genre having so many selections from all eras. The bassoon concerto also has works that expanded into extended techniques, such as *The Concerto for Bassoon and Low Strings* by Sofia Gubaidulina, which features large amounts of enharmonic

fingerings and *Joyride Scherzo* by Trevor Patricia Watkin, using electronic amplification and effect pedals.

Chapter 6 - *Things to be and Additional Miniatures for Amplified*

***Bassoon and Effects* by Mackenzie Azela**

Biographical Information

Mackenzie Azela is an avid composer, oboist, guitarist and educator. Her compositions fit into both the chamber and pop genres. Azela is the guitarist for the chamber pop group EMÆL, a bassist for indie singer-songwriter Krost and has experience as an audio engineer. Azela is also an enthusiastic and passionate educator. She teaches on behalf of Young Musicians Foundation in Compton, and Los Angeles Unified School District. Her curriculum focuses on American musical genres born out of cultural movements and technologic innovations of the twentieth century.

History of Electronic Amplification and Effects

The process of amplifying sound dates to ancient Greece with the megaphone, a simple cone-shaped tool. It was able to gather and direct sound waves to increase the intensity of a target area. In 1877, mechanical amplification took a big step forward with Thomas Edison inventing the phonograph. In its early versions, it used a rotating cylinder covered in tinfoil, then using a needle cutting grooves into the cylinder from sound moving the needle. The sound was replayed with a needle running over the grooves, amplified using a megaphone-shaped horn. In 1899, the use of the Stroh violin started to spread. It consisted of a violin with a metal resonator and horn attached near the bridge to help amplify string vibrations and allow the violin to be heard in a crowded room. This was an interesting use of mechanical amplification, but was soon overtaken by the rise of electronic amplification.

In 1876, Emile Berliner's invention, the carbon microphone began the start of electronic amplification. Originally used in early telephones, by the end of the nineteenth century people began experimenting with microphones to help project single sound sources in louder areas like theaters or public gatherings. The next major step was the vacuum tube amplifier. The vacuum tube was developed in 1904 by John Ambrose Fleming and was found to be able to detect radio waves. Lee De Forest then added additional electrodes in 1906 to make the first vacuum tube amplifier.

The electric guitar was the next advancement; the first attempts to amplify acoustic guitars using microphones proved to be unsuccessful with poor sound output. With the use of electromagnetic pickups that turned string vibrations into electronic signals, guitars were able to be used with amplifiers without a loss of tone quality. The first electric guitar that was commercially successful was the Rickenbacker's "Frying Pan" lap steel guitar in 1931. The instruments became popular when the guitar company, Gibson, working with Lester William Polfuss (Les Paul) released the ES-150, a hollow-body guitar that became the instrument of choice for many jazz and big bands of the era.

People quickly became comfortable with using electronic amplification, and they were quick to find ways to modify the sound. The simplest is volume control, changing the ratio of the output signal to input you get a different volume. A measurement called "gain" is often expressed in decibels. The delay effect was also an early type of modification. Compression effects are a more advanced volume effect; it reduces the loudest signal while increasing the softest to make a more even signal volume wise.

Starting in the nineteen-thirties, audio engineers wanting to delay the audio signal first used telephone lines, sending the signal over long distances sometimes hundreds of miles away

to stall the audio. This was extremely impractical as you could not accurately control the length of the delay as you were limited by the options of where you could send the signal using the lines. This method was improved in the nineteen-forties with the use of magnetic tape machines. With the tape you could record the sound and replay it as quick as a few milliseconds; the tape machines improved over time, but it was still an expensive effect using tape for a delay. Then in 1969, with the invention of Bucket Brigade Chips, the delay effect became much more approachable. The chips work by sending the audio signal through a series of capacitors to slow down the signal. The loop effect is related to the delay effect, as it will record a length of a sample until stopped and repeat that recorded section until stopped.

Distortion, fuzz, and overdrive are also common pedal effects. These effects came about when musicians started changing the setting of their amplifiers, pushing the amps and vacuum tubes to their limits would change the audio signal. Over time people developed different pedals that would alter the audio signal to mimic these modulations without damaging amps. Overdrive and distortion work by boosting the audio signal by overloading the vacuum tubes in earlier versions. Fuzz effects came into popularity with Marty Robbins' *Don't Worry* in 1960; a transistor blew during the recording giving the bass a fuzzy sound that was kept in the final recording.

Performance Retrospective

My first experience hearing electric amplified bassoon was at the summer musical festival Glickman and Popkin Bassoon in 2013. I had never heard a bassoonist perform like that with loop effects and tone/pitch shifting. While it did not light an inferno in me to run and try my hand at it, I was inspired to eventually perform a work like it. The first time trying to perform

with an electric bassoon can be a daunting task, but to make it approachable, it is best to break it down into three main elements; input, processing, and output.

Input is how you are making the sound or audio signal that will be sent along to be processed. There are two main ways of doing this using traditional microphones or using an electric bocal. With traditional microphones you can use either a ribbon, dynamic, or condenser microphone. Most performers choose to use condenser microphones because it covers the range of sound frequency where the sound of bassoon projects. Another choice in microphones is its polar pattern, which is the area around the microphone that sound is picked up. For electric bassoon purposes you would want a Cardioid pattern, because the microphone captures sound in mostly one direction. This helps reduce the amount of feedback you might get from your amplified sound. Another major choice for the performer is where you place your microphones. Some people prefer to use two microphones, placing one closer to the top of the bassoon and one near the boot, but this can have mixing issues and being restrained by the number of cords and having to avoid hitting the microphones when moving around. You can also use wireless microphones which allow for better freedom of movement but creates a high risk of feedback. Another choice of input is to use an electric bocal. This is a bocal that has a hole drilled into it with a metal tube soldered around the hole. This tube is taped and allows for a specialty microphone to screw on. This allows for reduced feedback and a more consistent audio signal. You are still restrained by some wires, but you do not have to worry about knocking over a microphone stand.

For processing an audio signal from a microphone, it's best to use an audio interface since it allows the signal to pass through the mics into a computer. Then on the computer there are a variety of applications that can be used to give the audio signal different effects such as pitch

shifting or delay, as the signal is passed along to the speaker. With the electric bocal it is a little easier, since the bocal simply has an ¼ cable that is the same on electric guitars you can pass the signal through whatever your choice of effect pedal.

My choice of how to perform on electric bassoon was to use an electric bocal. A large worry about modifying a bocal is how it will change the performance of it. There is not much of a consensus on what drilling a hole and soldering on the pickup will do to the final sound. I had a spare bocal, so I was fine modifying it even if things went poorly. The bocal before alterations was mediocre, having a fine tone but feeling constricted. After installing the pickup, I felt it helped free up the tone and became easier to play in the upper register.

The piece *Things to be and Additional Miniatures* by Mackenzie Azela is a good introduction into electric bassoon as the work is not technically difficult but highlights the effects so they stand out from nonelectric work. The first movement, *Things to Be*, is a great first performance piece that can be played on its own. It only has one effect, the delay pedal that can be started before playing allowing the performer to focus only on playing the piece. It also lets you just focus on making sure that your chosen setup is working properly before adding multiple effects. The following movements each add more complexity with more pedal effects. The second movement, *Shared With*, uses a sample pedal to create two different drone tones that are continued throughout the movement while the player plays a melodic line. The movement also uses a pitch shifting pedal to modulate the pitches up. The third movement, *Close Friends*, uses a sample pedal for two different drone tones and two simple melodic lines. As the samples are played the performer plays a melodic line using both a chorus effect and delay effect.

The following is a personal observation of my *Things to be and Additional Miniatures*. I *felt* that while my live performance of the piece went well and I was happy with my preparation

and practice resulting in no hiccups in the electrical set up, I might have chosen to sit down while playing as this was the last work during my recital. I was a bit tired and to operate the pedal I had to put my weight on one foot for extend durations, I knew that this was going to be a factor. I was happy with my mental plan on how to quickly change the chain of effects I had and make sure there was minimal down time between each movement. The only thing that was disappointing was in the live recording the amplified effects are not as loud as the natural bassoon sound, but if that was only issue in a recital, I will mark that in as a win and it allows me to better prepared for my next performance.

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