

Music Written for Bassoon by Bassoonists: An Overview

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In his article on the bassoon in the *New Grove Dictionary of Music and Musicians*, **William Waterhouse**, the prominent British bassoonist and scholar, lists some of the earliest known works written for bassoon¹. Several pieces are listed that feature it either as part of an ensemble or in combination with one or two other solo instruments. It is worth noting that the first known composition for the bassoon alone is by a bassoonist. *Fantasia per fagotto solo*, a set of variations, appears in a collection written by **Bertolomé de Selma y Salaverde**, a seventeenth century Spanish monk, bassoonist, and composer who published the *Libro de Canzoni, Fantasie e Correnti* in Venice in 1638². This work is also notable in that it descends down to a low Bb (Bb1), a note which was not believed to be possible on the instruments of that time, leading to speculation that perhaps he was already using a four-keyed bassoon³. A dedicatory sonnet accompanying the *Libro de Canzoni, Fantasie e Correnti* praises Selma y Salaverde for his skill on the bassoon⁴. Bertolomé "was bassoonist to the Archduke Leopold of Austria and the florid variations indicate a high technical proficiency⁵."

His Italian contemporary, **Giovanni Antonio Bertoli** (1605-1669), was another bassoonist and composer who published a set of nine solo sonatas for bassoon and basso continuo, the *Compositioni musicali*, in Venice in 1645 with the following preface:

I do not consider any less worthy of criticism the person who (because of excessive obstinacy according to the judgment of learned men) refuses to print the fruits of his genius than the one who too brazenly and thoughtlessly publishes his works. In order to avoid what I cannot praise in others, I resolved to publish these musical works. I composed them for the sole purpose of my own use, but people of high quality have made me change my mind and led me to believe that they could also profit others ...

I confess that to beginners they [the compositions] will seem somewhat difficult, but whoever truly wants to apply himself dutifully will be able to master them and

profit by them; the benefit derived may very well extend to other instruments and to the voice. I admit, in addition, that I have in my possession other little things that I usually practice on the Fagotto, but because the Press does not have the type characters for printing this music, I leave them in manuscript form. I ask you to accept willingly these works, which are the labors of one whose only purpose is to be obedient and useful. In this way, you would show your kindness and encourage me to do greater things⁶.

The "other little things" that Bertoli refers to in this preface are not known today and one must infer that they remained unpublished and are now lost. Bertoli must have been an accomplished performer on the bassoon as the writing in these sonatas is florid and quite challenging. The *Compositioni musicali* are the earliest known set of solo sonatas for a single instrument⁷.

After this very early beginning, there are many further accounts of bassoonists writing pieces for their own instrument. Some of these composers and pieces are worthy of a closer examination with further details included in this chapter. Waterhouse continues in his description of repertory and use of the bassoon to say that there is a "category of concertos . . . written as display pieces by performers (usually for their own use), for example Gebauer, Jacobi and Almenröder. According to the fashion of the time, these often took the form of pot-pourris and variations."⁸ Indeed, according to entries on individual players in Woodrow Hodge's Doctoral dissertation *A Biographical Dictionary of Bassoonists Born Before 1825*⁹, bassoon soloists in the seventeenth, eighteenth, and nineteenth centuries would often perform pieces of their own composition. Unfortunately, the majority of these have been lost or remain undiscovered. There are some contemporary documentary sources which tell us of the existence of such pieces and of some performances. François Fétis wrote an invaluable eighteenth century bibliography of musicians which is one such source¹⁰. Another is the *Allgemeine Musikalisches Zeitung*, (AMZ) a

weekly publication with reviews of performances occurring between the years of 1798 and 1848¹¹. This study will primarily utilize secondary sources which cite the above primary sources such as Bartlett¹², Fletcher¹³, Hodges¹⁴, Jansen¹⁵, Klitz¹⁶, Koenigsbeck¹⁷, and Waterhouse¹⁸.

FAMOUS BASSOONIST COMPOSERS OF THE PAST

Janis Fletcher, in her book *The Paris Conservatoire and the Contest Solos for Bassoon*, talks of the number of compositions written by the professors of bassoon at the Conservatoire. She says that "with few exceptions . . . the bassoon professors were obviously expected to compose competition solos as well as teach and perform."¹⁹ Thirteen professors at the Conservatoire composed for the bassoon and are discussed below along with a partial listing of their works for bassoon. Also, chapters 38 through 40 of Will Jansen's book *The Bassoon, Its History, Construction, Makers, Players and Music* contain a "Biography of bassoon players of the past" and give several examples of bassoonists who performed their own compositions with reviews from *AMZ* quoted and translated²⁰. From these, and other sources an impressive listing of prominent bassoonist composers appears. This chapter focuses on those that are most well-known as bassoonists and composers, along with some others that are less well-known today but have contemporary reviews addressing their fame at the time and the performance of their own bassoon works. The following is a chronological listing by birth year of bassoonist composers:

Bertolomé de Selma y Salaverde, and Giovanni Antonio Bertoli (1605-1669) are mentioned previously in this chapter. They published the first known solo work for bassoon, and the first set of solo sonatas for bassoon respectively.

Girolamo Besozzi (1704-1778) was "undoubtedly Italy's most celebrated bassoonist of the past." He "came from a family of renowned woodwind players," and taught, amongst others, **Felix Reiner**.²¹ He wrote several sonatas and other woodwind pieces jointly with his brother Alessandro, a famous clarinetist, including a *Sonata in Bb major* for bassoon and piano, and a set of *Duos* for oboe and bassoon.

Felix Rheiner [Reiner] (1732-1782) was a famous German virtuoso who "made several concert tours through France and England."²² His father was a bassoonist in the Prince Bishop's Bodyguard Oboe Corps in Eichstätt, and was Felix's first teacher of bassoon and the

fundamentals of music²³. In 1750 he joined the music corps of a Bavarian Infantry regiment in Munich lead by Duke Clemens. The Duke sponsored Felix and his wife to take a trip to Italy, where he was able to study with **Girolamo Besozzi**.²⁴ He appears in two portraits, one of which is depicted in both the *New Grove Dictionary* and *MGG* articles on the bassoon, and in Jansen. Fétis said "he was considered as the most talented artist of his time on the bassoon."²⁵ He performed as a soloist at the Concerts Spirituel playing his own *concerto* on the 28th and 31st of March, 1763.²⁶

Georg Wenzel Ritter (1748-1808) "was a very famous solo performer, making many concert tours."²⁷ Hodges calls him "the greatest bassoon teacher of the eighteenth century, and the virtuoso for whom Mozart wrote the bassoon part in his *Sinfonia Concertante in Eb, K. 297b*".²⁸ In a letter to his father written the third of December 1777, Mozart refers to "Herr Ritter, a fine bassoon-player . . ." who was going to Paris. While there he performed several times with success at the Concerts Spirituel, playing his own *Concerto* on December 25th, 1777²⁹. Ritter's students included **Etienne Ozi, Georg Friedrich Brandt, Carl Bärmann, Christoph Gottlob Schwarz**, and many other virtuosos and fine players.³⁰

François Simonet played both bassoon and horn. He taught at the Paris Conservatoire only from 1793 until 1798.³¹ He wrote several works, including 6 *Duets for Two Bassoons, op. 1* (1791), and 3 *Trios for Clarinet, Bassoon, and Horn* (1791).

Jean Pierre Toulou (1749-1799) taught at the Paris Conservatoire from 1793 until 1799. His works include *Six Duets, Twelve Airs Variés*, and a bassoon solo.

Etienne Ozi (1754-1813) taught at the Paris Conservatoire from 1793 until 1813. He "enjoyed a national reputation as a bassoon virtuoso."³² Hodges quotes Fétis as saying that Ozi may be "considered as the finest artist who has perfected this instrument in France."³³ Ozi wrote several works for bassoon including: 8 *Concertos* for bassoon and orchestra; several sonatas; 3 *Symphonies Concertantes* for clarinet and bassoon; and "one of the first . . . comprehensive tutor[s] for the bassoon" the *Méthode de basson ... avec des airs et des duos* (1788)³⁴. He re-edited this work to become the *Méthode nouvelle et raisonnée pour le basson*. In the *AMZ* of April 1804, a reviewer wrote the following brief but very complimentary statement about Ozi's performance of one of his own *Concertos*: "He plays in such a way that one wishes, every

tenor voice would sing like his bassoon."³⁵ The July 1816 *AMZ* reviewing a performance by a bassoonist named **Pons** of one of Ozi's bassoon concertos considered the concerto to be "one of the best written for bassoon."³⁶

François Devienne (1759-1803) was a virtuoso, not only on the bassoon, but also on the flute. He was a prolific composer whose output included: *Six Sonatas* for bassoon, opus 24; at least four bassoon concertos; and his *Three Quartets* for bassoon and strings, opus 73; many flute pieces; and 12 operas. Many of Devienne's works for bassoon exist today in modern editions. He first appeared as a bassoon soloist on March 25th, 1784 when he played his *Concerto* No. 1 at the Concerts Spirituel in Paris.³⁷ Earlier, **Etienne Ozi** had premiered this same work at the Concerts Spirituel on March 24th, 1780.³⁸ Devienne went on to perform as a soloist on several occasions appearing at least 18 times at the Concerts Spirituel between 1782 and 1785.³⁹ In 1789 he became the second bassoon in the Théâtre de Monsieur, advancing to principal in 1790. He held this position until 1801. Concurrently he was very active as a flutist and became one of the first professors of flute (first class) at the Paris Conservatoire when it was established in 1795, having taught at its precursors since 1790.⁴⁰ He is not listed as a bassoon teacher,⁴¹ but it is known that **François René Gebauer** studied bassoon with him.⁴² As will be seen below, Gebauer went on to become a famous bassoonist as well as a prolific composer. William Montgomery comments in his article on Devienne in the *New Grove Dictionary* that

*Devienne's compositions did much to raise the musical level of works written for wind instruments in France in the late 18th century. His greatest contributions are in the areas of the concerto, the Sinfonie Concertante, and opera, although he also wrote 25 quartets, 46 trios, 147 duos and 67 sonatas.*⁴³

The validity of this statement and of Devienne's compositional worth is increased when one considers that the piece published in 1934 as Mozart's *Second Bassoon Concerto in Bb K. Anh. 230a* is now shown to have been written by Devienne (D. 311).⁴⁴ Several generations of bassoonists believed that this piece was by Mozart before it was proven otherwise. There is no higher praise for a composer than to be mistaken for one of the true geniuses. Jansen quotes the following obituary printed in the

AMZ of October 12th, 1803 further attesting to his accomplishments:

Devienne died September 5th in Charenton, after a long illness ending in dementia in his 45th year. Devienne was a born musician. His elder brother, a competent musician, educated him: already as a boy he not only played the flute, pianoforte etc. quite good but also tried his hand at composition. There is a Mass which he composed at the age of 10, of such quality that it could readily be performed publicly. . .

Because Devienne practically lived with the pen in his hand, he has composed a multitude of works which, when not always in a great and exalted style, are always agreeable, gracious, tender and never superficial.

Because the flute was his favourite instrument, appealing most to his own character, he composed much for it and also for other wind instruments; by which he acquired the merit of having been France's reformator in this kind of music, never missing his goal. He has also composed several operas which have been performed with success, for instance 'Les Visitandines', 'Les Comédiens ambulants', 'Le Valet de deux maîtres'. These all are in general in the style of his instrumental compositions but excel also by the careful and expressive treatment of the verse. . .

*Among his best works are his 'Méthode de Flûte' which he compiled while being first teacher of flute at the Conservatoire, at a request of the government. . . His quartets are known and loved everywhere. From these also, there speaks sympathy and loveliness, not profoundness and learning. His songs and romances are excellent.*⁴⁵

Thomas Delcambre (1762-1828) taught at the Paris Conservatoire from 1792 until 1824. In 1794 "he performed at the Théâtre Feydeau, performing his own *Concerto* and the *Symphonies Concertantes* of Devienne."⁴⁷ Jansen speculates that it was Delcambre, jealous of the young Gebauer, who got him dismissed from teaching at the Conservatoire in 1802.⁴⁸ His compositions for bassoon include *6 Sonatas*, op. 1 for bassoon and basso continuo; *6 Duos*, op. 2, and *6 Duos*, op. 3 both for two bassoons; and a *Concerto* in C, op. 4. Several of his students went on to become professors at the Conservatoire. Hodges refers to him as "the best bassoon student of the

renowned **Etienne Ozi**.⁴⁹ Delcambre played in Napoleon's Imperial Orchestra in 1806, along with Ozi and Gebauer, and was made a Knight of the Legion of Honor in 1824.⁵⁰

Anton Romberg II (1771-1842) is another famous German virtuoso. His father, **Anton Romberg** senior, was also a well-known bassoonist. Anton II played first bassoon in Stuttgart at the King of Württemberg's Kapelle from 1809 until 1815. He frequently performed as a soloist in Leipzig and Vienna, and received many reviews in *AMZ* including a concert in January, 1809 where he performed one of his *Concertos* and some variations. The reviewer complimented his abilities as both a composer and a performer saying that "the composition of the *Concerto* showed a liveliness of invention, of great insight in the art of harmonics and a ripe experience of that which makes effect; the variations were pleasing to listen to but otherwise not excellent."⁵¹ His tone is described as being superior to that of any other bassoonist heard by the reviewer in the following manner: "his excellent, powerful and round tone, capable of every modification from the most powerful to the most softest."⁵² The reviewer does admit that Romberg's technical prowess is not as impressive as some other bassoonists. In a concert in Vienna in April, 1810 he performed his *Bassoon Concerto in F-major*. The reviewer praised his "round, agreeable tone" and particularly his abilities in the high register playing up to the "rare tones" of high c, c-sharp, and d (C6, C#6, and D5).⁵³ In another review of a concert in Vienna in May, 1813 Romberg was again complimented on both the style of composition of his *Concerto* and his performance of the work.

Georg Friedrich Brandt (1773-1836) was one of the more famous virtuoso bassoonists of the early nineteenth century. He was the bassoonist for whom Weber wrote the *Concerto in F major*, op. 75; and the *Andante e Rondo Ongarese*, op. 35. He was a pupil of another famous bassoonist, **Georg Wenzel Ritter**, and made several concert tours as a soloist. Fétis says that Brandt composed a few bassoon solos that remained unpublished, although none of these are known today.⁵⁴

François René Gebauer (1773-1845) taught at the Paris Conservatoire from 1790 until 1802 when he was dismissed as being too young, and was later appointed again, teaching from 1824-1838.⁵⁵ He studied bassoon with Devienne and was a prolific composer, mainly writing works for bassoon including *12 Popular Themes with Variations*, *Three Sonatas* (1807), and 13

Concertos. Gebauer also composed works for other wind instruments, 35 military marches, and two orchestral overtures, one of which was performed on the 17th of September, 1832 in Bergamo, Italy.⁵⁶ He joined the Paris Opéra orchestra in 1798, was a bassoonist in the French Imperial Orchestra of Napoleon in 1806 along with Ozi and Delcambre, and was made a Knight of the Legion of Honor in 1814.⁵⁷ Hodges paraphrases Fétis as saying that:

"...he was able to play in tune by correcting the instrument's deficiencies, but, unfortunately, he did not play in an elegant style. His style was "vulgar, and his manner of singing [on his instrument] was devoid of expression."⁵⁸

Gotthelf Heinrich Kummer (1774-1857) was another German bassoon virtuoso. He became first bassoon of the Electoral Bodyguards in Dresden at the age of eighteen in 1792, and began his first concert tour in 1798. He traveled through Stockholm and Copenhagen and arrived in Leipzig in 1799 where he lived for the next 10 years. Kummer appeared at the Gewandhaus as a soloist at least four times. On the 17th of November, 1803 he performed one of his own concertos. Another of his concertos there was reviewed in the *AMZ* of December, 1807. The review refers to Kummer as "the very famous bassoonist from Dresden" and describes his performance of two of his own works, a bassoon concerto and a set of variations. The pieces were "both lively and interesting, and written with a good knowledge of all instruments." The review goes on to compliment Kummer's "truly admirable artistry, certainty and clear expression," and lyrical singing sound. It said that "Mr. Kummer earned and received much applause."⁵⁹

In his final solo appearance in Leipzig on October 8, 1809, he performed, amongst other works, his *Concerto for Four Bassoons and Orchestra* along with bassoonists **Johann Fuchs** and **Johann Hartmann** from Leipzig, and **Henemann** from Dresden.⁶⁰ On December first, 1809 he joined the Electoral Kapelle in Dresden. There he continued to appear as a soloist, performing his own compositions. In 1814 he performed his own *Variations* to favorable reviews. On March 21st, 1816 he appeared in Berlin performing with his six-year-old son. Gotthelf again played his own *Concerto* and *Variations*, and his son played some piano pieces Gotthelf had also composed. Father and son appeared together again in Dresden on the

27th of October 1816. Gotthelf performed his *Concerto* in C. They then began an extensive tour together which ended in Munich. There they performed for King Maximilian who expressed his appreciation by presenting them "with a gold snuff-box filled with thirty ducats."⁶¹ After this Gotthelf and his son often toured to other parts of Germany. He also appeared as a soloist by himself frequently. In one concert in Prague in 1839 the program included him performing an *Adagio and Variations* for bassoon and orchestra, an opera piece that he had arranged for four bassoons, and the orchestra performed his *Hunting Overture*.⁶²

Karl [Carl] Baermann [Bärmann] (1782-1842) was a German traveling virtuoso. His brother was the famous Heinrich Joseph Baermann "the leading clarinet virtuoso of the early nineteenth century."⁶³ Karl joined the Berlin court Kapelle in 1803 and continued to play in it for almost 40 years, although he traveled frequently as a soloist. He studied with **Georg Wenzel Ritter** from the age of ten. There are several reports of him performing his own compositions. On the 16th and 24th of December, 1805 he performed one of his own bassoon concertos in Berlin; on February 17, 1811 he played his own concerto and some variations in Vienna which the *AMZ* reviewer said were "without artistic worth," although they also said that he "won the hearts of the audience through the charm of his smooth, pleasing technic [*sic*]."⁶⁴ On the 27th of February he played again, and the reviewer said "The composition was quite insignificant, but his playing was very pleasing."⁶⁵ On March 14th he played a new *Concerto* in F major which the reviewer said was equally "shallow, worn-out, and meaningless" as those heard earlier. He also played a new set of variations written specifically for the concert which were judged still more "worthless," and his playing was "not nearly so good" as it had been earlier.⁶⁶ He again performed his own *Concerto* and *Variations* on May 14th, 1811 in a concert at the Leipzig Gewandhaus, and played his own compositions at a concert back in Vienna on the 26th of October, 1814. A review in *AMZ* of a performance in Königsberg in February, 1820 attests to his virtuosity "on this rather difficult instrument,"⁶⁷ but regretted that he only played his own pieces.

In other concerts Baermann frequently did perform works by other composers in his programs in addition to his own. He particularly liked to play a *Concerto* by his teacher, **Georg Wenzel Ritter**, and one by Peter von Winter

(not a bassoonist.) It would seem, however, that his skills as a composer were somewhat lacking based on the number of unfavorable reviews.

Ernst Mertke (1785-after 1826), a German orchestral player and soloist, received an impressive review of a concert in Warsaw in the April, 1816 *AMZ*. In it the reviewer praises his playing saying that "The oldest members of the orchestra in Warsaw do not remember having heard a better bassoonist. His tone is beautiful and sonorous ..."⁶⁸ It goes on to express disappointment that they could not hear him perform one of his own compositions.

Carl Almenraeder [Almenräder] (1786-1843) was "Germany's most famous bassoon player of the 19th century."⁶⁹ He had an important career as a bassoonist, composer, teacher, and inventor. In 1810 Almenraeder became the bassoon instructor at the Cologne Music School, and became first bassoon of the Frankfurt-am-Main orchestra in 1812. He served as bandmaster in two military bands between 1815 and 1817, leaving the military to become first bassoon of the Mainz theater orchestra conducted by Gottfried Weber. Weber was not only a musician, but also "an official of the Duke's court and an acoustician who published his theories concerning the acoustics of woodwind instruments."⁷⁰ Almenraeder would later use these theories in his experiments to improve the bassoon. While in Mainz he worked in the instrument factory of B. Schott and Sons. In 1822 he became first bassoonist for the Duke of Nassau's court orchestra at Biebrich and Wiesbaden where he remained for over 20 years. Mainz was still nearby, and Almenraeder was able to continue working at the Schott factory supervising the manufacture of bassoons that he had designed based upon Weber's acoustic principles. He also had his own small workshop for further experimentation. Johann Adam Heckel began working at the Schott factory as a young apprentice in 1829, and in 1831 Almenraeder and Johann Adam joined forces splitting away from Schott to form the Heckel bassoon company. They proceeded to make several alterations and improvements to the bassoon based upon Almenraeder's knowledge of acoustics, eventually leading to the quintessential 'Heckel-System' bassoon adopted by all German manufacturers. The instruments made in the Heckel factory are still considered by many to be the best bassoons available today. Almenraeder continued working at the Heckel bassoon factory until his death.

The *AMZ* reviewed several concerts in which Almenraeder performed his own works. One

review of a concert in Frankfurt am Main in March, 1814 describes a *Rondo for Bassoon* of his composition "which cannot be called excellent but which shows a man, versed also in this work."⁷¹ The review goes on to say that his performance was improved from that of the previous year, particularly in terms of tone and articulation.

In May, 1823 another *AMZ* review complimented his abilities as a performer with the following:

Mr. K. Almenraeder possesses an uncommon ability to perform on his instrument, which he has improved by his recent inventions. His ability is such that he can rank himself next to many other traveling bassoon virtuosi.

An earlier review had commented on Almenraeder performing a *Concerto* by **Stumpff**, another bassoonist composer.

Charles Dominique Joseph Barizel (1788-1850) taught at the Paris Conservatoire from 1839 until 1848. He had studied at the Conservatoire with Delcambre and won First Prize in 1807. Records show that each year between 1841 and 1846 pieces by Barizel were used for the *concours* at the Conservatoire,⁷² yet "Fétis stated that no works for bassoon were known to be written by him."⁷³ He played first bassoon in the Opéra orchestra, and was made a Knight of the Legion of Honor.⁷⁴

Carl Heinrich Jacobi (1791-1852) was another famous bassoon virtuoso and soloist in 19th century Germany. Based upon a very favorable review of a concert in Weimar on January, 1828 which appeared in *AMZ*, his skill as a composer was also acknowledged and appreciated. Jacobi had performed two of his own works: a *Concertino*, and a set of variations for two bassoons joined by one of his students, **Louis Oels**.

*This composition is clear, agreeable, composed with much sense and excellently written on the character of both solo instruments, really having been written on them and of a very pleasing sort. Mr. Jacobi has a beautiful tone, great artisticity and a soulful expression. His execution of his parts in both pieces was really perfect.*⁷⁵

Hodges refers to several reviews of Jacobi's compositions in *AMZ* between 1833 and 1836.

All discuss Jacobi's position as a

*performer and composer for his instrument. They refer to his skilled virtuosity and attest to the popularity of his compositions. Many bassoonists performed his works in the first half of the nineteenth century, and references to these performances abound throughout AMZ. Some of his compositions are used by bassoonists today.*⁷⁶

Adolph Humann (1794-1853) was one of "the great bassoon soloists of the 19th century. . . in Germany."⁷⁷ He played in several different orchestras during his career including Leipzig, Dessau, Dresden, Kassel, and Berlin, where he began as assistant to Baermann in the Royal Kapelle and replaced him upon Baermann's death.⁷⁸ He received several reviews of performances of his own pieces in *AMZ*. The following quotations indicate his growth in ability as both a bassoonist and composer over a period of 17 years:

In November, 1813 in Leipzig the reviewer commented that a *Concerto* composed and performed by Humann was appreciated by the audience. It mentions that he is still a young man and critiques the work and performance:

*To us the composition appeared in the first movement to be the result of a good insight and appreciable zeal. But what one has to learn through general experience and higher studies, failed at present in the second and third movements of which one was too elaborate, the other too monotonous. Mr. H. seemed to feel this himself. His powerful but agreeable tone, of equal strength throughout the whole compass and his considerable ability promise to us an alert solo performer..*⁷⁹

A review of a concert in July, 1823 in Kassel comments upon a *Polonaise for Bassoon* composed and performed by Humann. It refers to him as "an excellent virtuoso and at the same time as a respectable composer,"⁸⁰ saying also that he is an extremely able bassoonist with a beautiful tone in cantabile passages.

In March, 1830 a review of a concert in Berlin stated that he received "An enormous applause . . . for his performance of one of his own compositions, a *Concertino*". The reviewer calls him an "excellent bassoonist" with a beautiful tone, "clear and certain" high register, and faultless agility and staccato.⁸¹

Humann also played the music of several other composers, including Carl Maria von Weber, and the bassoonist composer **Carl**

Ferdinand Schmitbach. Humann gave the premiere performance of Schmitbach's *Andante und Variationen für Fagott und Orchester* in Berlin.⁸²

Jean François Barthélemy Cokken (1801-1875) replaced Willent-Bordogni upon his death as bassoon teacher at the Paris Conservatoire, teaching there from 1852 until his own death in 1875. He had studied with Delcambre at the Conservatoire and won First Prize in 1820. Cokken played principal bassoon at both the Théâtre Italien and in the Paris Opéra orchestra from 1829 until 1862. Jansen describes him as "one of France's greatest bassoon players, soloists and bassoon teachers."⁸³

Cokken's many works for bassoon include: 2 concertos; a concertino; several variations and fantasies on French and Italian opera themes, such as *Fantasy on a Cavatine of Niobe*, op. 20, and *Guillaume Tell*, op. 34; *Twelve Melodies by Willent-Bordogni*, op. 37; and a revision and enlargement of Berr's tutor, *Nouvelle Edition du Méthode de Basson de Berr en deux parties*. Pieces written by Cokken have been used as concours pieces 12 times at the Conservatoire.⁸⁴

Carl Ferdinand Schmitbach (1801-1879), a Bohemian bassoonist, received a review in the *AMZ* of a concert in Weimar in July, 1827 in which he performed his own *Divertimento and Concertino For Bassoon*. Schmitbach is praised for his remarkable abilities in the high register, extending up to a high e-flat (Eb5), "beautiful, full tone", and "great technique." But the reviewer also admonishes Schmitbach to improve his middle and particularly his lower registers which he feels to have been neglected. The compositions were not greatly received, gaining the terse comment that "the compositions of Mr. S. have as their only value that they enhance his abilities as a virtuoso."⁸⁵

He played first bassoon at the Leipzig Gewandhaus from August, 1829, and performed his *Adagio and Polonaise* there shortly thereafter on January 1st, 1830.⁸⁶ At the end of July, 1832 he left Leipzig to join the Kapelle in Hanover where he stayed until his death. Hodges says that the "AMZ also praised his compositions, saying they could not remember having heard better ones."⁸⁷

Josef Braun (1804-1861) composed many works for bassoon, performing them on concert tours. One of his *Concertos* and an *Adagio* for bassoon and orchestra gained particular notice.⁸⁸ He received a highly favorable review in *AMZ* of 1843 which referred to him as a virtuoso and "a bassoon player of first rank, technically and aesthetically, free from all affectation, one

who raised his instrument into the rank of concert-soloistic instruments."⁸⁹ Josef studied bassoon with his father **Moritz Braun**, a bassoonist in the Würzburg Kapelle.⁹⁰

Wenzel Neukirchner (1805-1889) was another 19th century Bohemian virtuoso. He composed, and worked to develop a new improved type of bassoon, the Neukirchner model, with the instrument maker Carl Schaufler. He began studies at the Prague Conservatory in 1819 at the age of fourteen. In 1825 he became a bassoonist in the Prague theater orchestra, whilst simultaneously starting his career as a soloist with many performances and tours. In 1829 he moved to Stuttgart where he met Schaufler and played first bassoon in the Royal Württemberg Kapelle. He has several citations in *AMZ*, including a review of a concert in June, 1832 where he performed his own *Concertino for Bassoon*. In an extensive review of a concert in Prague in June, 1842 in which he performed his own *Concertino* and a *Divertimento on a Song by Proch*, the reviewer enthusiastically praises Neukirchner's technical abilities. It says that he was "complete master of his difficult instrument, which he has gradually tamed and improved, so that from the technical point of view there remains nothing to be desired." It goes on to describe the "beautiful singing of his instrument, clearness of expression, nobility and repose, sentiment and humour."⁹¹ The reviewer does not comment, however, on the merits of the compositions being played, although obviously enjoyed the performance.

Jean Baptiste Willent-Bordogni (1809-1852) taught at the Paris Conservatoire from 1849 until his death in 1852. He also studied bassoon from Delcambre at the Conservatoire and won a first prize in 1826. Jansen says of him: "He was an exceptionally talented musician, making concert tours as a bassoon soloist at the age of 16."⁹² He played principal bassoon at the Théâtre Italien from 1830-1833. From 1841-1844 he taught at the Royal Conservatory in Brussels, a position in which Jancourt succeeded him when Willent-Bordogni returned to Paris to join the Opéra orchestra.

He wrote several works for bassoon including: *Solo in D*, op. 3; *Concerto in F*; *Concertant Pièce*; *Sonatas* in F, op. 17 and in C, op. 30; *Grand Fantasy*; 4 *Fantaisies* for bassoon and orchestra, and a tutor, *Grande Méthode complète pour le basson*. While in Brussels he also had two comic operas produced: *Le Moine* in one act, and *Van Dyck* in three. Hodges quotes Fétis as characterizing Willent-Bordogni's compositions as having "gracious

and tasteful melodies, pure harmonies, and an instinct for the effects of instrumentation."⁹³ Willent-Bordogni had also experimented briefly with designing his own bassoons but was not very successful at this venture.

Louis Marie Eugène Jancourt (1815-1901) taught at the Paris Conservatoire from 1875 until 1891. Fletcher calls him "one of the most famous bassoonists ever."⁹⁴ He studied with Gebauer at the Conservatoire and was awarded First Prize in 1836. When Willent-Bordogni returned to teach at the Paris Conservatoire in 1844, Jancourt replaced him as professor of bassoon at the Royal Conservatory in Brussels but only stayed for eight months.⁹⁵

Jancourt became the professor at the Paris Conservatoire after Cokken's death. He played with many of the local orchestras, but never stayed in one place for very long. As a soloist he was heard throughout France, in Great Britain, and in Italy. He was also very active in contributing improvements to the French-system bassoon. He attempted to apply the Boehm acoustic principles to the bassoon in the 1840s, working with the famous instrument maker Auger Buffet, but they were not successful. Instead he improved the bore and key system of the traditional bassoon. One very important innovation introduced by Buffet and Jancourt was the replacement of the old key saddles with the rod and post system still in use today.

In 1850 he experimented further with the aid of Frédéric Triebert, another famous French instrument maker, moving tone holes for better intonation, altering bore sizes and adding more keys until they finally developed the 22-keyed Jancourt-system bassoon. It was for this instrument that he wrote his *Etude for the perfected bassoon with key rings, plate and 22 keys*.

Jansen says that Jancourt "wanted to give the bassoon its place of importance in music. This is why he not only played so frequently but why he composed his numerous pieces."⁹⁶ Indeed he wrote more than 200 pieces, most of them for bassoon. This "provided him with suitable pieces to perform and added significantly to the small repertoire of the instrument."⁹⁷ His *Méthode théorique et pratique pour le basson en 3 parties* is highly praised by Jansen who says "for the Buffet-type bassoon, the tutor Jancourt wrote has never been surpassed."⁹⁸ Nine of his solo pieces were used for the *concours* at the Paris Conservatoire between 1876 and 1891.⁹⁹ Jansen says of him "no French bassoonist ever acquired the fame Jancourt had: he was outstanding, he was

something apart, he was the very grandmaster of French bassoon playing and teaching during the 19th century and today in France his name still is mentioned."¹⁰⁰

In the *Revue et Gazette Musicale* of March 13th, 1842 Hector Berlioz wrote about a concert given by Jancourt. He mentions that Jancourt must have been brave to give up a career in pharmaceuticals to become a bassoonist, as it is a "thankless and difficult instrument whose low notes, if attacked too violently, produce discordant intonations." He goes on to say, however, that "Jancourt made this instrument sing" unlike many other instrumentalists. Jancourt had "played an *Air varié* and a *Fantasia* based on motives from *Lucia di Lammermoor* — pieces he himself composed or arranged — with aplomb and in good style."¹⁰¹

Christian Julius Weissenborn (1837-1888), was the German bassoonist most famous for authoring the world's most widely used bassoon method book. He played principal bassoon in the Leipzig Gewandhaus Orchestra and appeared as a soloist to praiseworthy reviews in 1844 and 1848. Julius also composed some solo works for bassoon and piano, and some popular trios for three bassoons.

Ludwig Milde (1849-1913), according to Jansen, was "one of Bohemia's greatest masters of the bassoon in the 19th century, a master of his instrument in the orchestra and on the concert podium as a soloist, and a teacher of exceptional talent."¹⁰² His *Concert Studies* and *25 Studies in Scales and Chords* have become standard fare for the majority of present-day bassoonists.

Eugène Bourdeau (1850-1926) taught at the Paris Conservatoire from 1891 until 1922. He came from a family of bassoonists who all won First Prize at the Conservatoire. Eugène won his in 1868.¹⁰³ He composed masses, and motets as well as works for bassoon. His *Première Solo* was used in *concours* in 1894 and 1921, the *Deuxième Solo* in 1907.¹⁰⁴

Sir Edward Elgar (1857-1934), one of the most respected British composers of the late nineteenth to early twentieth centuries, was a bassoonist. In the article about Elgar in the *International Cyclopedia of Music and Musicians*, Basil Maine says that he "played the bassoon sufficiently to form a wind quintet with his brother and some friends."¹⁰⁵ Waterhouse also mentions that he was an amateur bassoonist in the article on the bassoon in the *New Grove Dictionary*.¹⁰⁶ In 1909 Elgar wrote a piece for bassoon and orchestra entitled *Romance* op. 62 in d minor.

Gustave Dhérin (1887-1964) taught at the Paris Conservatoire from 1934 until 1957. He won First Prize at the Conservatoire in 1907. Dhérin wrote several pedagogical works for bassoon including: *Sixteen Variations*; *Nouvelle technique de basson*; and *Traits difficiles tirés d'oeuvres symphoniques et dramatiques*.

Adolph Andreas Weiss (1891-1971) was a German immigrant to the United States who played bassoon, composed, and conducted. He played bassoon in the New York Philharmonic, the Chicago Symphony, the Rochester Philharmonic, and the San Francisco Symphony Orchestras. He also studied composition with Arnold Schoenberg in Los Angeles, and is considered to be one of Schoenberg's disciples.

Weiss wrote a *Concerto* (1943) for bassoon and string quartet, a *Fantasy* for clarinet and bassoon, *Petite Suite* (1937) for flute, clarinet, and bassoon, *Quintet* (1931) for wind quintet, *Vade mecum* (1959) for wind quintet, and a *Sextet* (1947) for wind quintet and piano.

The above demonstrates that many of the most well-respected players and virtuosos of the past did compose for the bassoon, sometimes with very favorable reviews of their compositions, such as Devienne, Jacobi, Kummer, Romberg, and Schmitzbach. Baermann and Almenraeder fared less well in their reviews as composers, while Schmitzbach and Humann received mixed reviews.

FAMOUS BASSOONIST COMPOSERS OF THE PRESENT

Bassoonists of today are also making noteworthy additions to the repertoire, with the following famous contemporary bassoonists also having composed for the instrument.

Maurice Allard (1923-) was the most famous teacher at the Paris Conservatoire of the twentieth century, a position he held for over three decades from 1957. He won First Prize at the Conservatoire in 1940, studying with Dhérin. He appeared as solo bassoonist in the Concerts Lamoureux and the Concerts Oubradous in 1942. In 1949 he was awarded the First Prize at the Concours International de Genève, and also was appointed principal of the Paris Opéra. Allard remained with the Opéra orchestra until 1983 when he retired.¹⁰⁷

He has written some bassoon works, mainly of a pedagogical nature, such as: *Méthode de Basson*, *Courtes pièces dans tous les tons*, and *Tablature, trilles, gammes diatoniques et chromatiques pour le Basson*. Allard has had many works written for him by other 20th

century composers.

Bernard Garfield (1924-) has been the principal bassoon of the Philadelphia Orchestra since 1957, and a teacher at the Curtis Institute since 1975, and at Temple University since 1957. He is the former bassoonist and director of the New York Woodwind Quintet (1946-57). Garfield studied composition with Otto Leuning and Henry Cowell at Columbia University, Marion Bauer at New York University, and independently with Hugo Kauder.

His pieces for bassoon include: *Soliloquy*, *2 Pieces*, *Concert Album*, and *Poème*, all for bassoon and piano; *Quartet* (1950) for bassoon and string trio; and *Trio* for woodwind trio. In addition to his music for bassoon, Garfield has written a *Concert Overture* for orchestra, a piano sonata, and six songs for soprano and piano.¹⁰⁸

Willard Elliot (1926-2000) retired in 1997 from being the principal bassoon of the Chicago Symphony Orchestra, a position that he held since 1964. Elliot received a Master of Music in Composition from the Eastman School of Music (1946) where he studied composition and orchestration with Bernard Rogers, and bassoon with **Vincent Pezzi**.

Previous bassoon positions were held in the Houston Symphony (1946-49), and the Dallas Symphony (1951-64). Elliot taught at North Texas State University from 1949-51, De Paul University since 1974, and Northwestern University since 1977.

His composition awards include National Federation of Music Clubs prizes in 1946 and in 1947; and a Koussevitzky Foundation grant in 1960. He has an extensive catalog of compositions and arrangements including: a *Concerto* for bassoon and orchestra, *Concerto* for 2 bassoons and orchestra, *3 Duets* for flute and bassoon, *6 15th-Century French Songs* for oboe, bassoon, and piano, *Poem* for bassoon and string quartet, *Quintet* for bassoon and strings, *2 Metamorphoses* for solo bassoon, string quartet, and wind quartet, and *6 Portuguese Songs* for bassoon and piano.

William Waterhouse (1931-) is a very well respected and famous English bassoon player, teacher, and historian. He is a former principal of the BBC Symphony Orchestra, and the author of the article on the bassoon in the *New Grove Dictionary of Music and Musicians*. Waterhouse composed a work entitled *Blattlestücke* for solo bassoon.

Arthur Weisberg (1931-) is a renowned American performer, teacher, composer, and conductor. He is the former principal of the

Houston and Baltimore Symphonies, and the Symphony of the Air [the former NBC Symphony] under Arturo Toscanini. He was also bassoonist with the New York Woodwind Quintet. Weisberg is currently the bassoon teacher and conductor at the Harid Conservatory in Florida.

His compositions for bassoon include: *Duo* (1984) for bassoon and piano; *Quartet* (1994) for bassoon and string trio; and *Quintet* (1990) for wind quintet.

Valeri Popov (1937-), one of the most famous Russian bassoonists of the twentieth century has written a tutor for bassoon, the *Übungen zur Perfektionierung des Fagottspieles*.

Christopher Weait (1939-) is the well-known bassoon teacher at Ohio State University, and a former principal of the Toronto Symphony Orchestra. He is also currently the bassoonist and contrabassoonist with ObOhio. Weait is the author of a well known book on bassoon reedmaking, *Bassoon Warm-Ups*, and many works for bassoon: *Variations* (1972), and *Lonely Island* (1974) for solo bassoon; *Invention* for bassoon and tape; *Canadian Music* (1977) for bassoon and piano; *Suite of Early American Tunes*, and *Discourses* for 4 bassoons; *Duos* for oboe and bassoon; *Duet* for bassoon and 'cello; *4 Marches from the American Revolution* for 2 flutes and 2 bassoons; *Ten by Three* for oboe or clarinet, bassoon or 'cello, and harpsichord or piano; *Colonel Pickering's March to Lexington, April 19, 1775* (1974) for piccolo, oboe, clarinet, bassoon, and horn; *Fantasy Variations on Chopsticks* for oboe, oboe d'amore, english horn, and bassoon; *Quintette à vent du Quebec* (1977), *Etude and Scherzo, Jolly Raftsmen* (revised, 1995), and *Rounds* (1970) for wind quintet; *Patapan* for wind sextet; *A Nineteenth Century Scrapbook* for wind octet; *Two Canadian Folksongs* for wind octet / nonet; and *Two Thin Pieces of Bamboo Cane* for double reed octet.

William Winstead (1942-). He is currently the principal bassoon in the Cincinnati Symphony Orchestra and teaches bassoon at the University of Cincinnati College-Conservatory of Music, positions which he has held from 1986 and 1989 respectively. He is a past president of the International Double Reed Society, and previously taught at Florida State University (1979-87), Oberlin College Conservatory (1988-89), and the University of West Virginia (1965-78). He has also been on the teaching and performing faculty at the Sarasota Music Festival from 1987 to the present, the Marlboro Festival Orchestra (1965-71, 1994-1995), and the Aspen Music Festival, (1996). In addition he has also performed as principal bassoon of the Fort Wayne, Indiana Philharmonic

(1977-78), and as a solo recitalist and chamber-musician throughout the United States and in Europe. Mr. Winstead is an active composer, with a number of works in his catalog including: *Concerto for Bassoon ("Wakulla")* (1983), *Enigma* (1976) for unaccompanied bassoon, *Happy Birthday, Sol* (1980) for 4 bassoons.

He holds a Bachelor of Music degree in bassoon from the Curtis Institute of Music (1964) where he studied with **Sol Schoenbach**, and a Master of Music in composition from West Virginia University (1965) where he studied with Thomas Canning. Winstead later studied composition with Ben Weber in New York City.

Knut Sønstevold (1945-) is a prominent Swedish soloist. He has composed four pieces which use the bassoon. All four utilize electronics: *Chewing Bassoon Burger* (1990) for bassoon and electronic tape; *Perfugio* (1977-1981) for bass clarinet, bassoon, and tape; *Selected* (1975) for wind quintet and tape; and *Windstock* (1976) for wind quintet and electronics.

Stephen Paulson (1946-). He has been principal bassoon of the San Francisco Symphony Orchestra since 1977 and on the teaching faculty of the San Francisco Conservatory. He studied bassoon with **K. David van Hoesen** and composition with Samuel Adler at the Eastman School of Music. He also studied bassoon with Mordechai Rechtman. Paulson has previously held the positions of principal bassoon with the Rochester Philharmonic, and co-principal of the Pittsburgh Symphony. Mr. Paulson is also active as a conductor in the San Francisco Bay Area, working with such groups as the San Francisco Concerto Orchestra and the Orchestra da Camera of the San Domenico School. He founded the Sonoma Reed Company in 1995, which he owns and operates. Paulson has written a *Concerto* for bassoon.

Dan Welcher (1948-). He was principal bassoon of the Louisville Orchestra from 1972 until 1978, concurrently teaching composition and theory at the University of Louisville. In 1978 he accepted a position teaching bassoon and composition at the University of Texas at Austin. While there he formed the New Music Ensemble which he conducts, leading them in over 100 premieres of new works in a fifteen-year period. He no longer teaches bassoon at UT, relinquishing that part of his position in 1987, but he has continued on the faculty there as Director of the New Music Ensemble, and Professor of Composition, teaching all levels of composition and orchestration.

In addition Welcher served the Austin

Symphony Orchestra as Assistant Conductor from 1980 until 1990, and performed as principal bassoon from 1979 until 1988. In 1976 he joined the Artist Faculty of the Aspen Music Festival, teaching both bassoon and composition, and remains on that faculty to the present. In addition to his principal orchestral experience, Welcher also performed as second bassoon in the Rochester Philharmonic from 1968-69, and as principal bassoon and arranger for the United States Military Academy Band from 1969-72.

Currently he is pursuing a composition and conducting career rather than a bassoon-oriented one, and in 1990 was named Composer-In-Residence for the Honolulu Symphony Orchestra through the Meet the Composer Residencies Program. He moved to Honolulu for two years performing several important duties including the presentation of a weekly radio series entitled "Knowing the Score," a statewide program teaching elementary school children the basics of musical composition, conducting more than thirty concerts with the Honolulu Symphony, and inaugurating a series of new music concerts entitled "Discoveries." While there he also wrote two works for the symphony: a work for the children's concert series entitled *Haleakala: How Maui Snared the Sun* for narrator and orchestra, and *Symphony No. 1*.

Welcher has written two concerto like works for bassoon: *Pisces*, a symphony for bassoon and orchestra (1968), and *Concerto da Camera* for bassoon and chamber orchestra (1975). His early training was primarily as a pianist and bassoonist, earning his Bachelor of Music degree from the Eastman School of Music in 1969, and his Master of Music from the Manhattan School of Music in 1972. His composition studies were with Samuel Adler and Warren Benson at the Eastman School of Music, and with Ludmila Ulehla at the Manhattan School of Music.

Klaus Thunemann is a leading German soloist and teacher at the Musikhochschule in Hanover. He is also the principal bassoon in the North German Radio (NDR) Symphony Orchestra. Thunemann has written *20 Variations-Etüden über ein Thema von Paganini* for solo bassoon.

Other contemporary principal bassoonists who have composed for the bassoon but not written concertos are:

Seth Krinsky who is principal bassoon of the Seattle Symphony.

Willfred Roberts is the principal bassoon of the Dallas Symphony Orchestra. He has composed *A Day in the Country* for 2 clarinets and bassoon; *Miniatures* for clarinet, bassoon, and horn; and

Suite (1960) for wind quintet, english horn, and bass clarinet.

Mark Sforzini, the principal of the Florida Orchestra, has written several pieces including *Paradox* (1986) for flute, clarinet, bassoon, and horn; *Three Episodes* (1988) and *Dark Song of a Nomadic Tribe* (1994) for wind quintet; *Trio* (1990) for organ, clarinet, and bassoon; and *Rhapsody* (1995) for flute and bassoon.

There are a few contemporary bassoon concertos written by bassoonists who are not, or were not (to my knowledge), principal bassoonists. Foremost in this list are the four concertos for bassoon and orchestra and one for oboe, bassoon, and orchestra by **Viktor Bruns** (1904-1996). *The Steppes Concerto* is a work for bassoon and orchestra by **William Davis** (1949-), the bassoon teacher at the University of Georgia at Athens. This work was written for Dr. Davis's D.M.A. in 1980. A British bassoonist, **Geoffrey Hartley** (1906-1992), wrote a *Concerto Grosso* for four bassoons and orchestra. Another British bassoonist composer, **Michael John Norris** (1934-), wrote a *Concertino* for bassoon and string orchestra in 1982. There is the amusing *Concerto for Bassoon* versus Orchestra by **P.D.Q. Bach**, an alias of the American bassoonist **Peter Schickele** (1935-). A Canadian bassoonist **Norman Morris Sherman** (1925-), has written a work for bassoon and orchestra entitled *Sinfonia concertante*. Finally, **Melvin Solomon** (1947-) composed a *Concerto* for bassoon and string orchestra in 1973.

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FOOTNOTES

1. William Waterhouse, op. cit.
2. Brian Klitz, "Some 17th-Century Sonatas for Bassoon", *Journal of the American Musicological Society*, XV, No. 2 (1962), 199-205.
3. William Waterhouse, op. cit.
4. Ibid.
5. Lyndesay G. Langwill, *The Bassoon and Contrabassoon*. (London: E. Benn, 1965) 76-77.
6. Loren Wayne Bartlett, "A Survey and Checklist of Representative Eighteenth-Century Concertos and Sonatas for Bassoon." trans. by Kenneth Jablon, Ph.D. thesis, State University of Iowa, 1961.

7. William Waterhouse, *op. cit.*
8. *Ibid.* 276-277.
9. Woodrow Joe Hodges, "A Biographical Dictionary of Bassoonists Born Before 1825." Ph.D. diss., University of Iowa, 1980.
10. François J. Fétis, *Biographie universelle des musiciens et bibliographie generale de la musique*. 8 vols. (Paris: Firmin Didot freres, 1870).
11. *Allgemeine Musikalisches Zeitung*. (Kassel: Breitkopf and Härtel) weekly, 1798-1848.
12. Loren Wayne Bartlett, *op cit.*
13. Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*. (Bloomington: Indiana University Press, 1988).
14. Woodrow Joe Hodges, *op cit.*
15. Will Jansen, *The Bassoon, Its History, Construction, Makers, Players and Music*. 5 vols. (Buren, The Netherlands: Frits Knuf, 1978).
16. Brian Klitz, *op cit.*
17. Bodo Koenigsbeck, *Bassoon Bibliography*. (Monteux, France: Musica Rara, 1994).
18. William Waterhouse, *op cit.*
19. Kristine Klopfenstein Fletcher, *op cit.*, 47.
20. Will Jansen, *op cit.*
21. Will Jansen, *op cit.*, 1710-1711.
22. Will Jansen, *op cit.*, 1777.
23. Woodrow Joe Hodges, *op cit.*, 542.
24. *Ibid.*
25. François J. Fétis, *Biographie universelle des musiciens et bibliographie generale de la musique*. 8 vols. (Paris: Firmin Didot freres, 1870); quoted in Woodrow Joe Hodges, "A Biographical Dictionary of Bassoonists Born Before 1825." Ph.D. diss., (University of Iowa, 1980), 542.
26. Woodrow Joe Hodges, *op cit.*, 543.
27. Will Jansen, *op cit.*, 1779.
28. Woodrow Joe Hodges, *op cit.*, 547.
29. *Ibid.*, 549.
30. *Ibid.*, 554.
31. The Conservatoire was founded in 1795, however many of the teachers were already working at the precursor institutions. The first precursor was the Free School of Music of the National Guard, this became the National Institute of Music in 1793, and then the Paris Conservatoire in 1795. If the teachers worked at the precursor institutions, I have listed their dates from the time that they began teaching at them, rather than when the Conservatoire was founded.
32. Kristine Klopfenstein Fletcher, *op cit.*, 25.
33. François J. Fétis, *Biographie universelle des musiciens et bibliographie generale de la musique*. 8 vols. (Paris: Firmin Didot freres, 1870); quoted in Woodrow Joe Hodges, *A Biographical Dictionary of Bassoonists Born Before 1825*. Ph.D. diss., (University of Iowa, 1980), 486.
34. Kristine Klopfenstein Fletcher, *op cit.*, 25.
35. *Allgemeine Musikalisches Zeitung*. (Kassel: Breitkopf and Härtel) April 1804; quoted in Will Jansen, *The Bassoon, Its History, Construction, Makers, Players and Music*. (Buren, The Netherlands: Frits Knuf, 1978), vol. 4, 1772.
36. François J. Fétis, *Biographie universelle des musiciens et bibliographie generale de la musique*. 8 vols. (Paris: Firmin Didot freres, 1870); quoted in Woodrow Joe Hodges, *A Biographical Dictionary of Bassoonists Born Before 1825*. Ph.D. diss., (University of Iowa, 1980), 516.
37. William Montgomery, "Devienne, François *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980), vol. 5, p. 407.
38. *Ibid.*
39. *Ibid.*
40. Please see footnote 38 above.
41. Will Jansen, *op cit.* 1719 does claim that Devienne taught bassoon at the Conservatoire, but this is not substantiated by Fletcher's in-depth research.
42. Kristine Klopfenstein Fletcher, *op cit.*, 23.
43. William Montgomery, *op cit.*, 408.
44. Bodo Koenigsbeck, *op cit.*, 297.
45. *Allgemeine Musikalisches Zeitung*. (Kassel: Breitkopf and Härtel) October 12, 1803; quoted in and trans. by Will Jansen, *The Bassoon, Its History, Construction, Makers, Players and Music*. (Buren, The Netherlands: Frits Knuf, 1978), 5, 1719.
46. The Conservatoire was founded in 1795, however many of the teachers were already working at the precursor institutions. The first precursor was the Free School of Music of the National Guard, this became the National Institute of Music in 1793, and then the Paris Conservatoire in 1795. If the teachers worked at the precursor institutions, I have listed their dates from the time that they began teaching at them, rather than when the Conservatoire was founded.
47. Kristine Klopfenstein Fletcher, *op cit.*, 26.
48. Will Jansen, *op cit.*, 1728.
49. Woodrow Joe Hodges, *op cit.*, 197.
50. *Ibid.*, 198.

51. Will Jansen, op cit, 1780.
52. Ibid.
53. Ibid.
54. François J. Fétis, *Biographie universelle des musiciens et bibliographie generale de la musique*. 8 vols. (Paris: Firmin Didot freres, 1870); quoted in Loren Wayne Bartlett, *A Survey and Checklist of Representative Eighteenth-Century Cocnertos and Sonatas for Bassoon*. Ph.D. thesis, (State University of Iowa, 1961), 141.
55. Will Jansen, op cit, 1728.
56. Woodrow Joe Hodges, op cit, 254.
57. Ibid, 253.
58. Ibid.
59. Ibid, 1752.
60. Woodrow Joe Hodges, op cit, 392.
61. Ibid, 393.
62. Ibid, 394.
63. Woodrow Joe Hodges, op cit, 62.
64. Ibid, 67.
65. Ibid.
66. Ibid, 68.
67. *Allgemeine Musikalisches Zeitung*. (Kassel: Breitkopf and Härtel) March, 1814; quoted in Will Jansen, *The Bassoon, Its History, Construction, Makers, Players and Music*. (Buren, The Netherlands: Frits Knuf, 1978), vol. 4, 1707.
68. Will Jansen, op cit, 1761.
69. Ibid, 1702.
70. Woodrow Joe Hodges, op cit, 38.
71. *Allgemeine Musikalisches Zeitung*. (Kassel: Breitkopf and Härtel) March, 1814; quoted in Will Jansen, *The Bassoon, Its History, Construction, Makers, Players and Music*. (Buren, The Netherlands: Frits Knuf, 1978), vol. 4, 1704.
72. Kristine Klopfenstein Fletcher, op cit, 44. See below
1841, Concerto by Barizel
1842, Concerto by Barizel et Berr
1843, Concerto by Barizel
1844, Concerto by Barizel
1845, Concerto en sol mineur by Barizel et Berr
1846, Concertino by Barizel et Berr
73. Ibid, 29.
74. Woodrow Joe Hodges, op cit, 75.
75. Ibid, 1742.
76. Woodrow Joe Hodges, op cit, 347-8.
77. Will Jansen, op cit, 1740.
78. Woodrow Joe Hodges, op cit, 334.
79. Will Jansen, op cit, 1740.
80. Ibid.
81. Ibid.
82. Ibid.
83. Will Jansen, op cit, 1716.
84. Kristine Klopfenstein Fletcher, op cit, 31.
85. Ibid, 1787.
86. Woodrow Joe Hodges, op cit, 586.
87. Ibid, 588.
88. Will Jansen, op cit, 1714.
89. Ibid.
90. Woodrow Joe Hodges, op cit, 149.
91. Ibid, 1766.
92. Will Jansen, op cit, 1801.
93. Woodrow Joe Hodges, op cit, 667.
94. Kristine Klopfenstein Fletcher, op cit, 32.
95. Ibid.
96. Will Jansen, op cit, 1745.
97. Kristine Klopfenstein Fletcher, op cit, 33.
98. Will Jansen, op cit, 1746.
99. Kristine Klopfenstein Fletcher, op cit, 33.
100. Ibid, 1743-44.
101. Ibid, 1745. Translated by Dr. George Kiorpes.
102. Ibid, 1762.
103. Kristine Klopfenstein Fletcher, op cit, 34.
104. Ibid.
105. Basil Maine, "Sir Edward Elgar," *The International Cyclopedia of Music and Musicians*, 11th Ed.
106. William Waterhouse, op cit.
107. Kristine Klopfenstein Fletcher, op cit, 35.
108. Ruth E. Anderson, *Contemporary American Composers: A Biographical Dictionary*. (Boston: G.K. Hall & Co., 1982), 186.