

Towards solutions to the technical challenges in the bassoon writing
of Jan Dismas Zelenka (1679-1745):
Interpretive choices based on historical and modern performance practices

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I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed: _____

Date: _____

For Kelly, without whom none of this would be possible.

And for Avigail, as a memento from her father.

Abstract

The bassoon music of Jan Dismas Zelenka (1679-1745) is generally considered to be extremely difficult by most performers. For some bassoonists, the difficulties are of such magnitude that they avoid its performance altogether. This thesis examines and reconstructs historical performance practices with the aim of easing the difficulties faced by modern performers on both modern and historical bassoons.

A brief survey of the context in which Zelenka's bassoon music was composed is followed by a survey of the composer's manuscripts in order to determine how he utilised the bassoon. Following this, the difficulties for the bassoonist - both technical and musical - are detailed. The thesis provides an analysis of some performance practice techniques outlined in contemporary musical sources, as well as contemporary texts, and concludes with examples of the author's recommendations about the application of those techniques to the bassoon music of Zelenka.

Preface

To most performers who know of them, the six Sonatas for double reeds by Jan Dismas Zelenka (1679-1745) represent the zenith of double reed writing in the baroque era. Oboists and bassoonists who consider the hardest works by Bach, Vivaldi, Handel, Telemann and Couperin to be among their bread and butter often shy away from Zelenka's works. The Sonatas ZWV 181, in particular, which are written for two oboes (or, in one case, violin and oboe), concertino bassoon and continuo, are too difficult, too long, and too demanding. They are among the most beautiful and challenging works any double-reed player can play, and they demand life-long study. This last statement is supported in part by the existence of two drastically different sets of recordings made 30 years apart, by Heinz Holliger, Maurice Bourgue, Klaus Thunemann and Christiane Jaccottet.

Most double reed players will never go beyond these Sonatas, to discover the volumes of material in which Zelenka included oboes and bassoons. Indeed, he included double reeds in dozens of sacred and secular vocal works. This practice was not unusual at the time; oboes were in high demand as obbligato instruments in the baroque era, and bassoons were usually employed as a continuo instrument in any work that included their double-reeded cousins. Unusual among his contemporaries, however, was Zelenka's use of the bassoon as a concertino instrument in works outside of the concerto genre. In all of his instrumental works, and several of his vocal works, he gave the bassoon one or two separate concertino or obbligato parts.

All of these works, but especially the Sonatas, have inherent difficulties as far as both technique and musical interpretation is concerned, and these issues lie at the core of both their popularity and the rarity of their performance. This thesis aims to place Zelenka's bassoon writing in general and his Sonatas specifically in a historical performance context, drawing on contemporary sources and historical performing practices. This will hopefully aid performers in playing the Sonatas, not only with greater historical accuracy, but also with greater technical ease.

Chapter 1 begins with a discussion of the background of the bassoon's development up to the time of Zelenka, the historical and musical forces at work in Dresden during Zelenka's career, and Zelenka's life. Chapter 2 presents a survey of Zelenka's music for the bassoon, and the evolution of his treatment of the bassoon over time, taking into account both vocal and instrumental works. Chapter 3 focuses on explaining the challenges inherent in Zelenka's bassoon writing, and how those challenges present themselves on both Baroque and modern bassoons. Chapter 4 examines contemporary musical sources, including differences between the autograph score and the performance parts to the Sonatas, as well as works by Zelenka's colleagues in Dresden and Prague, in order to glean some possible solutions to those challenges. Chapter 5 attempts to synthesise those solutions into workable applications to several passages in Zelenka's Sonatas. At the end of this document, the bassoonist should have a framework for exploring the application of historical performing practices to the Sonatas, and through such an application find their performance to be much more satisfying.

I have attempted to consult as many historical sources as possible during the course of this research. The writing of this thesis took place on three continents, and thanks are in order to the staffs of multiple libraries. I am indebted to the staff of the Sydney Conservatorium of Music Library, especially Marie Chellos, Wendy Patten, and Murray Scott, for their tireless assistance in helping me obtain sources from as far away as Germany and the United States. I am also grateful to the staffs of the Courtright Memorial Library at Otterbein University (OH), The Ohio State University Music and Dance Library, the Maxwell Library at Bridgewater State University (MA), the Lewis Music Library at the Massachusetts Institute of Technology, and the Loeb Music Library at Harvard University for their assistance during the final stages of the composition of this thesis. Special thanks go to Gretchen Atkinson at Ohio State, and Adam Boyles and Jillian Scales at MIT. Additionally, I have examined as many autograph scores by Zelenka as possible, and I am hugely indebted to the staff of the *Sächsische Landesbibliothek- Staats- und Universitätsbibliothek* in Dresden, especially the director of its music department, Dr. Karl Wilhelm Geck, for allowing me to access Zelenka's

manuscripts, as well as those by Hasse, Heinichen, and other composers in the library's extensive collection. For his aid in providing assistance with his published editions of Zelenka's music, along with consultation as to his editorial choices, I acknowledge Maxwell Sobel of Concerto Editions in Indianapolis, Indiana, USA. Thanks also go to the late James Stockigt of Melbourne, Australia, for access to his work in the area of obbligato bassoon arias in the baroque and classical periods. I must acknowledge the assistance of Dr. Janice Stockigt at the University of Melbourne for assistance in providing direction for this document, along with being one of the sources of inspiration for this thesis through her extensive work on Zelenka. At the Sydney Conservatorium, I must acknowledge Professor Kim Walker, Professor Andrew Barnes, and especially Dr. Neal Peres da Costa, Daniel Yeadon, and Simon Rickard for their assistance in the performance area of this doctoral degree. Additionally at the Conservatorium, I must acknowledge Dr. Peter Dunbar-Hall, Dr. Keith Howard, and Dr. Kathleen Nelson for their academic assistance. I must especially thank Dr. Neal Peres da Costa, without whose inspiration, guidance, and support over many years, the composition of this thesis would literally not have taken place.

Thanks must also go to my parents, Dr. John Stefano and Sally Stefano, and especially to my wife, Dr. Kelly Johnson, for their tireless and endless support and encouragement; and to my daughter Avigail, for being calm enough, even at five weeks old, to let her father finish his thesis in peace. This document would not have been completed, and life would be much less bright, without them.

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Chapter 1

The Bassoon in Zelenka's Dresden

A brief history of the bassoon to 1730

Instruments that have produced sound utilising a double reed, that is, two pieces of cane or grass vibrating against each other with the application of air pressure, have existed since before the rise of the Egyptian civilisation. The first appearances of a reed instrument in pictorial form date from approximately 3000 BCE.¹ The first antecedents to the bassoon were instruments that had developed according to this principle but had become too long to be played in a practical sense. The solution which presented itself to instrument makers was to produce a single piece of wood into which the maker would bore two air columns, which were then connected using a U-shaped bend. The first instruments to demonstrate this principle are considered the earliest forerunners to the bassoon. Although we do not know for certain when they first appeared, they do not seem to have been in common use until the middle of the 16th century, by which time there are numerous references to instruments called by variations of the names dulcian or curtal, or in Spain, bajón.² Descriptions of these instruments, including diagrams, did not appear in written text until the early 17th century, in documents produced by Michael Praetorius (1571-1621). Praetorius, in the second volume of his *Syntagma Musicum* (1619) entitled *De Organographia*, describes ten varieties of double reed instruments ranging from pommers, rackets, and krumhorns, to 'Fagotten' and 'Dolcianen.'³ He believed that all of these terms represented a single consort of similar instruments which ranged from a small

¹ Gunther Joppig, *The Oboe and the Bassoon*, trans. Alfred Clayton (London: B.T. Batsford, 1988), 16.

² Lyndesay Langwill, *The Bassoon and Contrabassoon* (New York: Norton, 1965), 5-15.

³ Michael Praetorius, *Syntagma musicum*, Volume 2 *De Organographia* (Wolfenbüttel, 1619), facsimile edition, ed. Willibald Gurlitt (Kassel: Bärenreiter, 1964).

discant fagott to a large quintfagott. All these instruments had two keys and a limited range of just over two octaves.

The instrument which came to dominate the lower registers of the double-reed family in the 17th century, which was alternately called either a dulcian or a curtal, is described by bassoon scholar Lyndesay Langwill as being constructed out of a single piece of wood, with six obliquely-bored tone-holes, three each on the middle and lower portions of the instrument so as to be covered by the first three fingers of each hand. Also included were two thumb holes and two keys, controlled by the little finger and thumb of the lower hand, which are covered by protective boxes. These keys were used to produce *F*, and either *E* or *D*.⁴ The dulcian also usually featured a flared bell.⁵ The lowest note possible on such instruments was *C*. By the mid-17th century, the dulcian had undergone various transitions, including being made in three sections rather than a single block of wood.⁶ By the mid to late 17th century, a new form of double-reed instrument was developing. This was sectioned in four joints, with the range extended to *B_♭*, with three keys or more, and a straight bell. These are the first examples of what we now call Baroque bassoons. Paul White explains that:

The decision to lower the range of [the dulcian] to the *B_♭* below the bottom *C* provided the impetus which require the scrapping of this design and its replacement by an entirely new instrument, the bassoon. In order to reach the bottom *B_♭* on the dulcian, while preserving the bore characteristics of the instrument, the bell would have to be lengthened by about a third again of the length of the body. Not only would this imbalance have placed too much stress on the wooden tenon, but adding the necessary amount of extra tubing on one side of the instrument would have negated the efficiency of the one-piece design. Any solution to these

⁴ This paper will utilise the Helmholtz pitch notation system.

⁵ Langwill, 'The Curtal (1550-1750), A Chapter in the Evolution of the Bassoon,' *The Musical Times* 78 (April 1937), 305-9.

⁶ Graham Lyndon-Jones, 'Basstals or Curtoons: The Search for a Transitional *Fagott*,' in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, ed. Jonathan Wainwright and Peter Holman (Farnham, Surrey, UK: Ashgate, 2005), 75.

problems would have to take into account the need to position holes and keys within reach of the thumbs.⁷

By the end of the 17th century, the dulcian and Baroque bassoon were being made side by side, as evidenced in a well-known woodcut by Johann Christoph Weigel (1661-1726). This illustration, which dates from approximately 1698, shows an instrument maker (popularly believed to be Johann Christoph Denner (1655-1707)) working on a dulcian while surrounded by other instruments in his workshop, including a three-keyed bassoon that leans against the bench (Figure 1.1).⁸ But by the earliest decades of the 18th century, the bassoon was quickly replacing the dulcian as the lower register double-reed instrument of choice.⁹

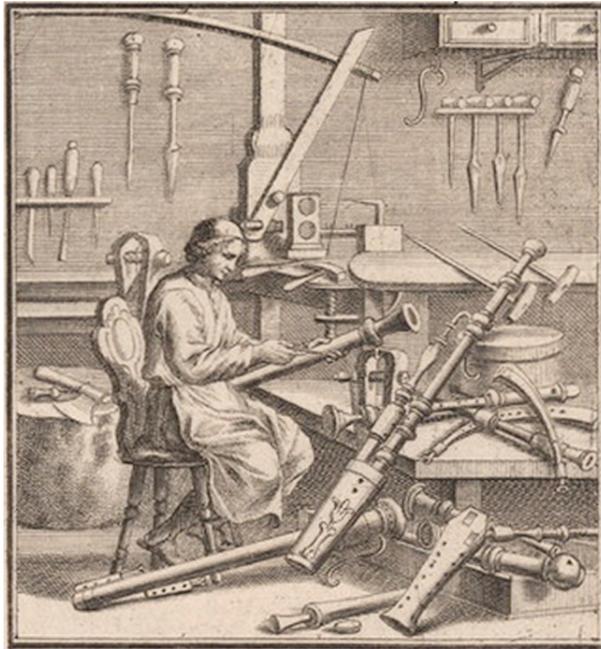


Figure 1.1.¹⁰

⁷ Paul J. White, 'Early Bassoon Fingering Charts,' *The Galpin Society Journal* 43 (March 1990), 72.

⁸ Langwill, *The Bassoon*, plate 9, figure 2.

⁹ Langwill, *The Bassoon*, 28-9.

¹⁰ Courtesy of www.bassoonresource.org. Accessible at <http://www.bassoonresource.org/moulder.htm>. Accessed 17 July 2013.

The Baroque bassoon was longer than its predecessor, extending its lower range from *C* to *B_♭*. A narrower, more evenly tapered bore also allowed its upper range to be extended, from *d*' to *g*' and possibly beyond.¹¹ The dulcian had included two keys, for *F* and *D*; the Baroque bassoon added a *B_♭*' key. A fourth key, and the first reverse key which would open a tone-hole rather than close one, was the key for *A_♭*, which probably first appeared about the beginning of the 18th century. The fifth key, designed to aid in the playing of *E_♭*, was likely not added until the middle of the century and does not appear in bassoon tutors until the posthumous reprinting, c. 1765, of the treatise *Méthode pour apprendre à jouer en très peu de tems de la flûte traversière, de la flûte à bec et du hautbois* by Jacques-Martin Hotteterre ('le Romain') (1673-1763).¹² In addition, four-key bassoons remained in use through the beginning of the 19th century, as evidenced by several fingering charts that exist for such an instrument dating from 1801.¹³

One of the major issues that presented itself during the development of the ancestors of the bassoon was confusion over its nomenclature. Dulcians were alternatively called 'curtal,' 'fagot,' and other equivalent terms in various languages, and sometimes these terms were used to describe incredibly different instruments, such as the bagpipe *phagotum*.¹⁴ With the development of the four-piece instrument, which was initially referred to as the 'bassoon' (or in French, 'basson'), the word 'fagot' and its linguistic equivalents also came to mean that instrument, although the evolution of the nomenclature was highly inconsistent in various regions of Europe. James Kopp states that 'at courts where [dulcians] were in use, the abandonment of the dulcian often came only when the old Chorton pitch was abandoned. The French term *basson* in this era almost invariably denoted the new four-piece Baroque bassoon, while the terms *Fagott*, *fagotto*, and *curtal* could indicate the new bassoon or the old dulcian.'¹⁵ But as years

¹¹ A particular fingering chart examined by White, dated 1795, includes fingerings up to *c*'. White, 'Early Bassoon Fingering Charts,' 92.

¹² White, 'Early Bassoon Fingering Charts,' 73-4.

¹³ White, 'Early Bassoon Fingering Charts,' 93.

¹⁴ James B. Kopp, *The Bassoon* (New Haven: Yale University Press, 2012), 5, 10.

¹⁵ Kopp, *The Bassoon*, 63.

passed, ‘fagotto’ came to refer to the new Baroque bassoon as well, leading to some confusion over which instrument was being called for in scores of the early 18th century. This topic will be discussed in detail in Chapter 2.

One additional mention must be made of reeds, which are a key component in understanding the capabilities of a performer. The quality and style of a reed, regardless of the quality or style of the instrument itself, dictate how well the bassoonist can articulate and stay in tune, as well as dictate the nature of the sound produced, the timbre, and tone. It is also important to mention that during the Baroque period, there was even less uniformity of reeds than instruments, a fact which remains true in the modern era.¹⁶

Evidence suggests that the earliest reeds were made on staples, similar to the construction of oboe reeds still prevalent in modern times. The transition to the current ‘cane-only’ form occurred in concurrence with the transition to the four-key bassoon in the early 18th century. Whereas in modern times, there is a generally accepted method of construction based around a similar shape and size, and a generally uniform theory of scraping the reed (based around the ‘spine,’ the channel of greatest thickness down the centre of the scrape), there are great variations in Baroque reeds. Some of the factors to consider in reed-making are the scrape, the silhouette, the shape of the tip, the collar, the sides of the blade, the gouge, the wires and wrapping, and the butt. Paul White’s research in this area is invaluable, and demonstrates a wide range of deviations in the few remaining examples.¹⁷ In general, however, Baroque reeds were significantly larger than modern reeds, longer and wider, with a U- or V-shaped scrape that lacked the spine that most modern reeds possess. This has the effect of making the reed both ‘buzzy’ and less able to sustain loud volumes and high register notes in comparison with modern reeds.

¹⁶ The modern German bassoon which utilises the Heckel key system developed in the early- to mid-19th century is now used almost universally. Slight variations in length, bore width, key construction and action, etc, are unique to each manufacturer, but the overall concept is quite uniform. The reed, however, is an intensely personal piece of equipment, made by each performer to create a personal sound.

¹⁷ White, ‘The early bassoon reed in the development of the bassoon from 1636,’ Ph.D. diss. (University of Oxford, 1993). Also White, ‘Early Bassoon Reeds: A Survey of Some Important Examples,’ *Journal of the American Musical Instrument Society* 10 (1984), 69-96.

Dresden in the early 18th century

As with many of the great cities of Europe in the post-Renaissance period, the political and artistic fortunes of Dresden were tied in with a single family. That family, the Wettins, had ruled Saxony since the mid-15th century, and had been a powerful family in the region since the 10th century. In the hierarchy of the Holy Roman Empire, Saxony was rich and powerful enough that its leader was given a position as Elector. It was that wealth and power, in part, that gave rise to the Protestant Reformation of the 16th century, which started in Saxony and spread to the rest of Europe. As such, it was one of the most fervently Protestant areas of Europe.¹⁸ As the capital of Saxony, Dresden became one of the great cultural centres of Europe during the 17th century. With the appointment of Heinrich Schütz (1585-1672) as the Court's *Kapellmeister* in 1615 by Elector Johann Georg I (reigned 1611-1656), Dresden became one of the great musical centres of Europe as well. Having trained in Italy with Giovanni Gabrieli (c.1557-1612) in the years prior to the Elector's death, Schütz was enamoured of Italian musical tastes and styles, and endeavoured to effect a large Italian presence at Court.¹⁹

The Italian musical influence in Dresden continued throughout the rest of the 17th century, due largely to the lavish spending of Elector Johann Georg II (reigned 1656-1680), who was a strong supporter of Italian opera. Upon his death in 1680, his son Johann Georg III dismissed all the Italian musicians, including the popular *Kapellmeister* Carlo Pallavicino (c.1630-1688), in a cost-cutting measure. However, the Italian musical influence remained strong, and the Elector apparently experienced a change of heart; in 1685 he established a permanent Italian opera company and persuaded Pallavicino to return to Dresden to lead it.²⁰ His eldest son Johann Georg IV succeeded him in 1691, and

¹⁸ Daniel Heartz, *Music in European Capitals: The Galant Style 1720-1780* (New York: Norton, 2003), 295.

¹⁹ George Buelow, 'Dresden in the Age of Absolutism,' in *The Late Baroque Era*, edited by Buelow (London: The Macmillan Press, 1993), 216.

²⁰ Buelow, 'Dresden,' 217.

reigned less than three years before passing away, thus handing the crown to his younger brother, Friedrich Augustus, in 1694.

Friedrich Augustus I ('the Strong') brought two major changes to Dresden, one political, the other musical. The first was that three years after his succession, he elected to convert to Catholicism. This was done more for political reasons than for religious ones, for only as a Catholic could Augustus be elected King of Poland, a title he coveted and was granted later in 1697. Additionally, only as a Catholic could Augustus achieve an alliance with the Hapsburgs, the rulers of Austria.²¹ After being crowned King of Poland, Augustus had the opera theatre of Dresden converted to the court's Catholic church, and the *Kapell* (which was open for public worship) served the Catholic community of Dresden.²²

The second major change was due to Augustus' love of French culture. Augustus had travelled extensively in his youth, developing an enduring love for French theatre and poetry during a visit to the French court at Versailles, 'where he was received twice by Louis XIV and where he attended both opera and spoken theater.'²³ Inspired by his experiences in France, he began to hire virtuoso musicians to form a new orchestra, and supplied them with French-style instruments.²⁴ In 1697, the *Hofkapelle* replaced two cornetts and a dulcian with a 'French-inspired complement of six oboes and three bassoons.'²⁵ From 1700 to 1705, Augustus engaged a French theatrical troupe at court, and in 1708 a new French group was brought in. French musicians were brought into the court orchestra, including a new Spanish-born - but French-trained - *Konzertmeister*,

²¹ Hertz, *Music in European Capitals*, 295.

²² Janice B. Stockigt, *Jan Dismas Zelenka (1679-1745): A Bohemian Musician at the Court of Dresden* (Oxford: Oxford University Press, 2000), 26-27.

²³ John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650-1815* (Oxford: Oxford University Press, 2004), 221.

²⁴ Kopp, *The Bassoon*, 76.

²⁵ White, 'The Bass Hautboy in the Seventeenth Century,' in David Lasocki, ed. *A Time of Questioning: Proceedings of the International Early Double-Reed Symposium, Utrecht 1994* (Utrecht: STIMU, 1997), 173.

Jean-Baptiste Volumier (c.1670-1728), who arrived in 1709.²⁶ At the same time, the Dresden Jesuit community, which had recently taken over the task of conducting the religious services at court, began to recruit musicians from neighbouring Bohemia. It was to the Jesuits that the task of record keeping for the court was given in early 1710, and their *Diarium* of court events is one of the key historical documents of Dresden's musical history.²⁷ It was into this environment, heavy in French and Catholic influence and practice, that Zelenka arrived in 1710 or 1711.

The dual realms of the political and the musical, and the musical influences of the French and Italian, continued to intertwine in Dresden over the course of the next decade, and the court became one of the finest musical centres in Europe. In the middle of the 1710s, Augustus suggested the marriage of his son, also named Friedrich Augustus, to one of the daughters of the late Emperor Joseph I. At the same time, the Crown Prince undertook a series of journeys around Europe, notably to Paris, Berlin, and Venice as part of his Grand Tour, or *Kavaliersreise*, absorbing musical tastes and interests.²⁸ Eventually, a marriage was planned to the Hapsburg Archduchess Maria Josepha, fulfilling the elder Augustus' ambition. During his year-long stay in Venice in 1716-17, the Prince appointed Johann David Heinichen (1683-1729) as his personal *Kapellmeister* for the Dresden court.²⁹ He also arranged for the Dresden appointment of an entire Italian opera company headed by Antonio Lotti. This company was intimately involved in the celebrations that would take place in Dresden upon the Electoral Prince's return with a Hapsburg bride.³⁰ The wedding festivities took place on the 20th of August 1719 in Vienna. During the

²⁶ Dieter Härtwig, 'Volumier, Jean-Baptiste,' in *Grove Music Online, Oxford Music Online*. Oxford University Press, accessed 1 August 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29664>.

²⁷ Stockigt, *Zelenka*, 28.

²⁸ Hertz, *Music in European Capitals*, 299.

²⁹ Buelow, *The History of Baroque Music* (Bloomington: Indiana University Press), 473.

³⁰ Stockigt, 'The Court of Saxony-Dresden,' in *Music in German Courts, 1715-1760: Changing Artistic Priorities*, Barbara M Reul, Janice Stockigt, Samantha Owens, eds. (Woodbridge: The Boydell Press, 2011), 23-4.

following month, after the couple's return to Dresden on 2 September, a continuous series of musical and theatrical events was offered.³¹

French musicians and styles remained influential at court through the 1720s, especially during the years following the elder Augustus' dismissal of the entire Italian opera company in 1720. However, the Crown Prince and his new wife quickly began to restore Italian musicians to the court, causing the French influence to wane again, and by 1730 the number of Italian musicians in Dresden was even larger than it had been in 1719.³²

During the two decades between 1710 and 1730, the Dresden orchestra gained special renown, a fame that would resonate throughout Europe over the course of the 18th century. Johann Joachim Quantz (1697-1773), at the time a young musician from Merseburg, arrived in Dresden in 1716, aspiring to become a member of the court orchestra. He later related in his autobiography that:

[in Dresden] I soon became aware that the mere playing of the notes as set down by the composer was far from being the greatest merit of a musician. The royal orchestra was already at that time in special favour. It distinguished itself from many other orchestras by its French evenness of performance, introduced by the concertmaster at that time, Volumier. Under the direction of its next concertmaster, Herr Pisendel, who introduced a mixed style, it achieved a finess [sic] of performance that I never heard surpassed in all my later travels. At that time it boasted of various famous instrumentalists such as: Pisendel and Veracini on the violin [...] not to speak of the good violoncellists, bassoonists, horn players, and bass violinists.³³

In 1740, Johann Gottlob Kittel wrote a lengthy ode to the Dresden orchestra, singling out composers and musicians alike by name for praise. Of Zelenka, he wrote that

³¹ Buelow, 'Dresden,' 223.

³² Buelow, 'Dresden,' 227.

³³ Johann Joachim Quantz, [Autobiography] (Potsdam, 1754), trans. Paul Mueller as 'The life of Herr Johann Joachim Quantz, as sketched by himself' in Paul Nettl, *Forgotten Musicians* (New York: Greenwood Press, 1951), 282.

his church music provided ‘a foretaste of heavenly pleasure.’³⁴ In 1768, Jean-Jacques Rousseau (1712-1788) wrote in his *Dictionnaire de musique* that the best distributed and formed orchestra in Europe was that of the opera of Dresden.³⁵ Charles Burney, writing in 1775, claimed that after the Dresden orchestra was disbanded at the beginning of the Seven Years’ War, ‘almost every great city of Europe, and London, among the rest, acquired several exquisite and favourite performers.’³⁶

Coinciding with the rise in stature of the Dresden orchestra was its increasing size, which having been only fourteen players strong in 1694 at Augustus’ accession, had twenty-four members at the time of Zelenka’s arrival as a violone player in 1711.³⁷ Between 1712 and 1717, that number rose to thirty-one,³⁸ and continued to increase in size in the next decades, until it was at forty-five members in the year of Zelenka’s death.³⁹ With the increase in size of the orchestra overall came a steady increase in the size of its bassoon section.

In 1694, there was one bassoonist listed in the ranks of musicians of the Dresden orchestra. By c. 1710, another bassoonist had been added. One of these was David Hennig,⁴⁰ and the other was Anton Ribitzky.⁴¹ Records indicate that from the period 1712-1716, just after Zelenka had arrived in Dresden, there were two bassoonists

³⁴ Johann Gottlob Kittel, *Denen Bey Ihro Königl. Majest. in Pohlen und Churfürstl. Durchl. zu Sachsen, Welt-gepriesenen Hof-Capelle Befindlichen Virtuosen... folgendes Lob-Gedichte Im Monath Junio 1740* (Dresden, [1740]), quoted in Stockigt, ‘The Court of Saxony-Dresden,’ 32-33.

³⁵ Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris, 1768), 354.

³⁶ Charles Burney, *The Present State of Music in Germany, the Netherlands and the United Provinces* (London, 1775), ed. Percy Scholes as *An Eighteenth-Century Musical Tour in Central Europe and the Netherlands* (Oxford: Oxford University Press, 1959), 147.

³⁷ Ortrun Landmann, ‘The Dresden Hofkapelle during the lifetime of Johann Sebastian Bach,’ *Early Music* 17 (February 1989), 21.

³⁸ Stockigt, ‘The Court of Saxony-Dresden,’ 38-9.

³⁹ Landmann, ‘Hofkapelle,’ 21.

⁴⁰ Woodrow Joe Hodges, ‘A Biographical Dictionary of Bassoonists Born Before 1825,’ Ph.D. diss. (University of Iowa, 1980), 296.

⁴¹ Stockigt, *Zelenka*, 33.

employed by the Dresden *Hofkapelle*,⁴² one of them being Jean Cadet, a French musician who had arrived by 1711.⁴³ In 1717, there were three bassoonists listed. One was Johann Gottfried Böhme, who apparently shared the principal bassoon chair with Cadet through the late 1730s.⁴⁴ Böhme is the bassoonist from this period about whom we know the most. He was born in Lützschena - 'a small village located about an hour from Leipzig' - according to Johann Gottfried Walther's *Musikalisches Lexicon* of 1732.⁴⁵ The other two bassoonists were Cadet and Caspar Ernst Quatz (or Quaz).⁴⁶ These three comprised the core of the Dresden bassoon section through the decades of the 1720s and 1730s.⁴⁷ With the continuing growth of the orchestra, however, their number increased over the years. By 1733, there were four bassoonists in the Dresden orchestra,⁴⁸ and by 1736, there were five.⁴⁹ Compared to other significant orchestras of the time, this was a massive bassoon section. Records indicate that the orchestra at Mannheim during this period never had more than three bassoonists, while other orchestras such as J.S. Bach's in Leipzig and Joseph Haydn's in Esterháza, had a maximum of two.⁵⁰

When discussing the role of the bassoon in any Baroque ensemble, it is important to note that its primary function was as a member of the basso continuo unit. The continuo unit was generally made up of lower strings such as violoncelli and contrabassi, plucked instruments such as lute or theorbo, and a keyboard, often either a harpsichord or an organ. Records kept by the Dresden *Hofkapelle* indicate a similar growth pattern to

⁴² Landmann, 'Hofkapelle,' 21.

⁴³ Hodges, 'A Biographical Dictionary,' 167.

⁴⁴ Geoffrey Burgess, 'The Trio Sonatas of Jan Dismas Zelenka,' *The Journal of the International Double Reed Society* 16 (1988), <http://www.idrs.org/publications/controlled/Journal/JNL16/JNL16.Burgess.Zelenka.html> (accessed 18 May, 2010). Also Stockigt, *Zelenka*, 238.

⁴⁵ Quoted in Hodges, 'A Biographical Dictionary,' 127.

⁴⁶ Hodges, 'A Biographical Dictionary,' 528.

⁴⁷ Stockigt, *Zelenka*, 238.

⁴⁸ Landmann, 'Hofkapelle,' 21.

⁴⁹ Stockigt, *Zelenka*, 238.

⁵⁰ Landmann, 'Hofkapelle,' 21.

that of the bassoon section. While the number of lutenists and keyboardists remained static at no more than two, the number of cellists increased from two in 1709 to six by 1733. Zelenka was merely the first of the violone players to be employed in Dresden - by 1728, he had been joined by four others.⁵¹ Additionally, the size of the string section also increased dramatically, while the number of oboists and other wind players remained relatively static.

Little is known of the bassoonists' instruments. There were no makers native to the city of Dresden during Zelenka's tenure. However, certain inferences can be made as far as the performers' instruments are concerned. As discussed above, Friedrich Augustus I had imported both French musicians and instruments in his improvement of the court orchestra, and so presumably the four-key 'basson' would have been the preferred instrument at court. Cadet, a Frenchman, would likely have brought his own French-made instrument, and may have used it for his entire career. Böhme, by contrast, came from a town just outside of Leipzig, and his instrument may easily have come from the shop of Johann Pörschmann (c. 1680-1757), a native of Wittenberg who settled in Leipzig around 1708 to become an instrument-maker.⁵² Pörschmann became one of the most influential instrument makers in the region, and was the teacher of both Karl Augustin Grenser (1720-1807) and Jakob Friedrich Grundmann (1727-1800), who opened separate instrument-making shops in Dresden in 1744, the year before Zelenka died.⁵³ They both became two of the great bassoon-makers in the instrument's history. As such, we are able to hypothesise about the instruments that Pörschmann made. Unfortunately few of his instruments that survive are bassoons. The only bassoon listed in Philip T. Young's *2500 Historical Woodwind Instruments* as having been made by Pörschmann is housed in the Musikinstrumenten Museum at the Universität Leipzig. It is made out of boxwood and has eight keys. According to Young, the Museum believes that all the keys are

⁵¹ Landmann, 'Hofkapelle,' 21.

⁵² Hodges, 'A Biographical Dictionary,' 514-15.

⁵³ Lyndesay G. Langwill, *An Index of Musical Wind-Instrument Makers*, 5th ed. (Edinburgh: Lindsay & Co., 1977), 66-67.

replacements made c. 1800, so very little can be inferred from it as it is listed.⁵⁴ However, many of the instruments made by his student Grenser do survive, and date from the 1770s or later. All of them are made from maple and are between 120 and 127 centimetres long.⁵⁵ Four of them, dating from the mid-1770s, have four keys,⁵⁶ clearly demonstrating that the four-key bassoon remained in use in Dresden long after the introduction of new keys had become commonplace elsewhere.

The four-key bassoon of the era had numerous idiosyncrasies relating to fingerings and sound production. These issues will be further discussed in Chapter 3. However, it seems evident that these players, and these instruments, would likely have been the bassoons with which Zelenka was familiar during his time at the Dresden court.

⁵⁴ Phillip T. Young, *Twenty-Five Hundred Historical Woodwind Instruments* (New York: Pendragon Press, 1982), 97.

⁵⁵ This is standard construction for the time. Instruments made by Stanesby, of mid-18th century London, and Eisenmenger, of late-18th century Vienna have similar dimensions.

⁵⁶ Young, *Woodwind Instruments*, 45.

Jan Dismas Zelenka (1689-1745)

Zelenka was born in a small town southeast of Prague in October 1679, the son of a village cantor. Many of the details of his musical education are unknown. However, from evidence preserved in his earliest scores, we know that by 1704 his music was being performed in Prague, and by 1709 he was living there and possibly working in the Clementinum, a Jesuit college, but certainly under the patronage of a Baron Hartig of Prague, to whom each of his sepulchre cantatas was dedicated.⁵⁷ He arrived in Dresden first in 1710 or 1711 to serve as a violone and contrabass player in the court of Elector Friedrich August I.⁵⁸ Shortly after his arrival, Zelenka was allowed to compose liturgical works for the court, the first of which, recorded in the Jesuit Diarium, was given in November 1711 for the feast of St. Cecilia. The *Missa Sanctae Caeciliae* ZWV 1 was thus Zelenka's first composition offered in Dresden. During the years immediately afterwards, he offered two further Masses, and by 1714, his salary had risen from 300 to 400 thalers. But his name does not appear again in the Jesuit Diarium until 1722.⁵⁹

In 1715 Zelenka was among the small group of court musicians attached to the Crown Prince's entourage during his sojourn in Venice. Here, Zelenka suffered the first of many setbacks to his career. The Crown Prince, who would become Friedrich August II, secured the services of Heinichen as *Kapellmeister*, a position to which Zelenka aspired. Upon his return to Dresden, or perhaps directly from Venice, Zelenka made his way to Vienna, possibly again in the retinue of the Crown Prince, who went there to court his future wife Maria Josepha.⁶⁰ It is believed that he stayed in Vienna for eighteen to nineteen months and undertook a period of study with Johann Joseph Fux (1660-1741). During this time, as related in his autobiography, Quantz briefly studied with Zelenka before returning to Dresden. As part of his study, Zelenka wrote out four books worth of

⁵⁷ Stockigt, *Zelenka*, 1-5.

⁵⁸ Stockigt, *Zelenka*, 26.

⁵⁹ Stockigt, *Zelenka*, 37-9.

⁶⁰ Stockigt, *Zelenka*, 47.

musical material, possibly as a training exercise in composition. They are all dated between 1717 and 1719, and contain works by composers as divergent as the 16th-century Spanish master Cristóbal de Morales (c.1500-1553), Giovanni Palestrina (1525/6-1594), Johann Jakob Froberger (1616-1667), and Fux. At the end of the fourth book are nine canons and two ‘crab canons’ written by Zelenka, based on the same cantus firmus as Fux’ works.⁶¹ It was during this stay in Vienna that the first of Zelenka’s instrumental works - the four Capricci ZWV 182-185 - were composed.

Zelenka returned to Dresden with the wedding party, and with the arrival of Maria Josepha and her new husband, the Electoral Prince - both devout Catholics - the Catholic activities of the court church musicians increased dramatically.⁶² Among these were the births of her fifteen children over the course of twenty years, each of which demanded several Masses and religious musical celebrations, feast days, and many other events in the liturgical calendar. This provided Heinichen, Zelenka, Giovanni Alberto Ristori (1692-1753), and the ‘little-known’ Tobias Butz (who was also Zelenka’s primary copyist), with ample opportunity for composition.⁶³

In 1723, Emperor Charles VI and Empress Elisabeth Christine were crowned King and Queen of Bohemia in a massive celebration in Prague, and the preparations for their coronation in the time prior represented one of the most fertile periods of composition in Zelenka’s career. Zelenka received a commission to produce the works for Holy Week in 1722, was commissioned by the Jesuits of Prague to compose a melodrama for the occasion of the coronation, and wrote five significant instrumental works, including the Sonatas ZWV 181, the works that led to his rediscovery in the middle of the 20th century.⁶⁴

During the next decade, Heinichen grew ill with tuberculosis and became involved in writing his great treatise entitled *Der General-Baß in der Composition*

⁶¹ Wolfgang Horn, Thomas Kohlhase, Ortrun Landmann, Wolfgang Reich, eds. *Zelenka-Dokumentation*, 2 vols. (Wiesbaden: Breitkopf & Härtel, 1989), 1: 71-78.

⁶² Stockigt, *Zelenka*, 59.

⁶³ Stockigt, *Zelenka*, 62.

⁶⁴ Stockigt, *Zelenka*, 104.

(1728). As a result, Zelenka attended to many of his duties. Serving in a role first as Heinichen's assistant and then as acting *Kapellmeister*, Zelenka became a prolific composer.⁶⁵ In 1726, possibly to prepare for a formal petition to succeed Heinichen upon his death, Zelenka began to keep an inventory of the works he had written for the Catholic court church. He kept his *Inventarium* until 1739.⁶⁶

In 1729, Zelenka was listed in the Saxon state calendar under 'Contra Basso,' and did not appear as a composer. With the death of Heinichen, Zelenka hoped to receive the position of *Kapellmeister* formally, a role which he was already performing de facto. However, the state calendars of 1731 and 1732 continued to list him only as 'Contra Basso & Compositeur,' while the post of *Kapellmeister* remained vacant. In 1732, the position was filled with the appointment of the absent Johann Adolph Hasse (1699-1783), a German composer of Italian opera who had visited Dresden the year before.⁶⁷ The death of Friedrich Augustus I in 1733 further cemented the Italian-inclined musical tastes of his son Friedrich Augustus II, and as such, Zelenka was not only passed over but largely forgotten. His contributions to the ceremonies surrounding the death of the Elector went unrecorded. His request for an increase of his salary, which had remained at 400 thalers for nearly twenty years, was granted but only to 550 thalers, still far below that of his composer colleagues, and his petition for appointment as *Kapellmeister* went unanswered.⁶⁸

In the following years, Zelenka remained in Dresden in the post of *Kirchen-Compositeur*, while much of the rest of the court took to travelling with the royal couple, whose duties as King and Queen of Poland kept them abroad for much of the year. Zelenka remained a composer, and indeed produced magnificent works for the church. However, as Janice Stockigt has pointed out, 'the paradox of Zelenka's last decade

⁶⁵ Stockigt, *Zelenka*, 196.

⁶⁶ Horn, et al, *Zelenka-Dokumentation*, vol. II. Also Stockigt, 63.

⁶⁷ Hasse finally took up the post in 1734. Stockigt, *Zelenka*, 66.

⁶⁸ Stockigt, *Zelenka*, 197-204.

centres upon his position of heightened rank (with appropriate remuneration) set against an almost total lack of public esteem.⁶⁹

His last work is dated 1741, and on December 23, 1745, he died of edema. He was buried in the Catholic cemetery in Dresden. After his death, his works were left to beneficiaries who remain unknown. They were purchased by Maria Josepha and kept in Dresden as closely guarded treasures. In 1862, the Dresden flautist and historian Moritz Fürstenau (1824-1889) wrote of Zelenka that his contemporaries saw him as ‘a reserved, bigoted Catholic, but also a respectable, quiet, unassuming man, deserving of the greatest respect.’⁷⁰

⁶⁹ Stockigt, *Zelenka*, 211.

⁷⁰ Stockigt, ‘Zelenka, Jan Dismas,’ in *Grove Music Online, Oxford Music Online*, accessed 15 August 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30697>.

Chapter 2

Usage of the bassoon in the works of Zelenka

Zelenka's bassoon writing has gained notoriety in the present day due almost exclusively to one set of works: the six Sonatas, ZWV 181. Although he produced numerous other works that explicitly included a bassoon part, namely the four Capriccios of 1717-18, the four orchestral works of 1723, a Capriccio (Sinfonia) of 1729, and seventeen of the vocal works which spanned his career, none of them features the bassoon quite as prominently as the Sonatas. In order to gain an understanding of the extraordinary nature of the bassoon writing in the Sonatas, it is useful to place these works in the context of Zelenka's larger output. How did Zelenka treat the bassoon throughout his career, and how are the Sonatas exceptional?

While we do not have a complete record of Zelenka's musical output - numerous works have been lost, including five concerti for unknown instruments that were quickly composed in Prague in 1723⁷¹ - the extant sources provide a useful framework for discussion. From 1726 to 1739, Zelenka kept a record of his sacred compositions in the form of an inventory, which he labelled *Inventarium rerum Musicarum Ecclesiae servientium*. It is largely from this that we have a record of works that have been lost. Most of the autographs and contemporary copied manuscripts of Zelenka's works that have survived, along with the *Inventarium* itself, are contained in the collection of the Sächsische Landesbibliothek- Staats- und Universitätsbibliothek in Dresden (henceforth referred to as SLUB-Dresden), under the catalogue number Mus. 2358. Other libraries, especially several archives in Prague, hold other manuscripts from which Zelenka's works are sourced. While most of Zelenka's works exist in both autograph and non-autograph scores in various archives, there are several works from which only the instrumental and/or vocal parts have survived. In addition, numerous works exist both in scores and parts, in various archives throughout Europe. As an example, the first documented work by Zelenka, *Missa Sanctae Caeciliae* ZWV 1 (c.1711, rev. 1712, c.

⁷¹ A hand-written note on the score of Concerto à 8, ZWV 186, reads 'Concerti 6 fatti in fretta a Praga 1723.'

1719, c.1728) exists in eight sources. An autograph score, a score copy of the Kyrie, a full score copy, and a score copy of the ‘Qui tollis’ movement are contained in the Dresden archive. Another score copy, dating from 1826 and based on the full score copy in Dresden, is held in Vienna at the Österreichische Nationalbibliothek. Nine parts for the Credo section are held in the Křižovníci Music Collection in Prague, and two mid-19th century copies of the ‘Qui tollis’ are held in the Staatsbibliothek zu Berlin.⁷² This demonstrates the breadth of distribution of Zelenka’s music during and after his life. However, all of the instrumental works, including the Sonatas, are held almost exclusively in the SLUB-Dresden collection.⁷³

In order to appreciate more fully the exceptional nature of the Sonatas and their context within Zelenka’s output, it is necessary first to explore briefly Zelenka’s treatment of the bassoon within his other works. At this juncture, it is important to note the very common Baroque practice of including a bassoonist as part of the basso continuo unit, especially in works that also utilise the oboe. Johann Mattheson (1681-1764), writing in his *Das neu-eröffnete Orchestre* (1713), described the bassoon’s role as ‘the usual bass, *Fundament* or *Accompagnement* to the oboe.’⁷⁴ Additionally, it was accepted practice in Dresden for the bassoon to double the bass voice in choral music, even in *a cappella* works.⁷⁵ In these situations, the bassoon most often went unlisted in the score and the bassoonist would perform from a ‘Basso continuo’ part. So we can infer that the use of the bassoon as a member of the continuo unit was almost universal. However, it was not uncommon for the bassoon to have a separate part in which it played an obbligato line in certain vocal works, especially in multi-movement pieces.

⁷² Stockigt, *Zelenka*, 286.

⁷³ Score copies of the Sonatas, ZWV 181, and the Overture à 7, ZWV 188, are held in the Staatsbibliothek zu Berlin, and the Archiv Konservatoře in Prague, respectively. Every other surviving copy is contained within the SLUB-Dresden collection. Stockigt, 303-4.

⁷⁴ Johann Mattheson, *Das neu-eröffnete Orchestre*, quoted in William Waterhouse, ‘Bassoon,’ in *Grove Music Online, Oxford Music Online*, accessed 14 March 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02276>.

⁷⁵ An example of this can be found in the Zelenka *Inventarium*, of two parts for ‘Fagotto’ for the motet ‘Diffusa est gratia,’ by Giovanni Pierluigi da Palestrina. 19, 23.

A survey of the various work lists published by Wolfgang Reich, Janice Stockigt, et al., which are drawn primarily from the *Inventarium* as well as the works themselves, reveals that between fifteen and twenty of Zelenka's vocal works included a separate bassoon part. However, such a survey does not take into account the degree of independence of the bassoon part from the basso continuo line in each of these works. In the case of Masses, Requiems, and other multi-movement works, it also does not reveal the number of movements in which the bassoon is featured. Only a direct examination of the scores, some unpublished, can reveal such details. A personal examination of Zelenka's scores in the Sächsische Landesbibliothek in Dresden revealed the existence of separate bassoon parts, lines, or explicit references to the bassoon, in seventeen vocal and choral works. The first of these works are the *Missa Sanctae Caeciliae* (ZWV 1) and *Attendite et videte* (ZWV 59), both dating from approximately 1711-12. The last of them is the *Missa Votiva* (ZWV 18) of 1739.⁷⁶ Although these works span Zelenka's entire career, they were composed largely in five-year clusters. The two works listed above are dated 1712; the first half of the 1720s saw the composition of three works featuring a separate bassoon line. A further eight have been definitively dated to the first half of the 1730s, the period after Heinichen's death and preceding Hasse's arrival, in which Zelenka's duties as unofficial *Kapellmeister* were heaviest. The remaining four works date from 1736, 1737, 1738, and 1739 respectively. This chapter includes a chronological survey of works, divided into the categories of vocal and instrumental, which contain the most significant examples of Zelenka's bassoon writing.

⁷⁶ Most of Zelenka's works have been definitively dated (others have been dated to a near approximation through an examination of style along with paper and ink), thereby allowing for the possibility of a chronological catalogue. However, the Zelenka catalogue, *Jan Dismas Zelenka: Thematisch-systematisches Verzeichnis der musikalischen Werke (ZWV)*, compiled by Wolfgang Reich in 1985, is thematic. Works are listed chronologically within genre where possible.

Vocal Works

The bassoon seems to have filled a specific role in Zelenka's choral works. When the bassoon has been provided with a listing in the score or a separate part, it mainly fills a supplementary role in the music, often emerging from the basso continuo texture only to accompany a short melisma from the oboes or another instrument. Only in select movements or works that require vocal soloists does the bassoon feature in an obligato or solo role. Of the seventeen works which contain explicit inclusion of the bassoon, in only seven of those does it play a role beyond that of basso continuo. Those seven are spread thinly across Zelenka's career, with two early works, followed years later by several works during the first half of the 1730s. We might deduce from this that the role of the bassoon was somewhat limited in Dresden choral music. The existence of only four obligato arias for bassoon in the entire output of Heinichen, and only two in the works of Hasse (only one of which was composed during his time in Dresden) might seem to bear this out,⁷⁷ but the smaller output from both men may also suggest that Zelenka valued the obligato capability of the bassoon more highly than did either of the *Kapellmeister*.

The first example of Zelenka's use of the bassoon in an obligato role occurs in one of his earliest works, the *Missa Sanctae Caeciliae*, ZWV 1. This Mass was also one of the only works to have been revised multiple times over the course of Zelenka's career; after its initial composition c.1711, the first revision is dated 1712, with additional revisions dated c.1719 and c.1728. The aria featuring the bassoon is based on the 'Quoniam' of the original 1711 version. A later version of the *Missa* sets the text of the 'Domine Deus' to the same music, and in the latest version, the music is set to the text of the 'Benedictus.' This change is significant not only in terms of the change of text, but also the change of voice type. The 'Domine Deus' is sung by the tenor, and the later

⁷⁷ *I Pellegrini al sepolcro di Nostre Signore* dates from 1742, and the Mass in g has been dated to 1783, the last year of Hasse's life, after the collapse of the Dresden court's musical apparatus. http://www.jimstockigtinfo.com/arias_with_obbligato_bassoon/heinichen.php. Accessed 23 November 2012.

version bears markings for a soprano soloist. Both editions' instrumental lines bear markings labelled 'Tutte le Viole' ('All the violas') and 'Fagotto con sordino' ('Muted bassoon'). Professor Martin Kellhuber, editor of the Edition Walhall publication, has hypothesised that the instruction 'Fagotto con sordino' probably indicates a string instrument instead. However, muting of woodwind instruments was an accepted practice during this period,⁷⁸ and there are examples from both Heinichen - specifically in the third movement of the Concerto con Corni da Caccia, S. 234, held in SLUB-Dresden as Mus. 2398-O-7 - and Zelenka (in the oratorio *Gésu al Calvario*), where the marking 'con sordino' appears.

During the twenty-eight bars of this *Andante*,⁷⁹ the bassoon acts as both an obbligato and a basso continuo instrument, paired with the viola in a largely imitative style. The bassoon introduces the thematic material for the aria, a lilting melody based on a dotted semiquaver-demisemiquaver rhythm, beginning on beat 2 of the opening bar. It is joined by a countermelody from the viola at the beginning of the second bar, continuing until bar 4 at which point the instruments trade melodic material and the viola becomes prominent (Example 2.1).

Example 2.1. Zelenka, Missa *Sanctae Caeciliae*, ZWV 1. 'Domine Deus', bars 1-7.

⁷⁸ Janet K. Page, "'To Soften the Sound of the Hoboy": The Muted Oboe in the 18th and Early 19th Centuries.' *Early Music* 21, no. 1 (Feb. 1993), 65-76, 78-80.

⁷⁹ The manuscript held in SLUB and catalogued as D-7a, while undated, is one of the middle revisions. The bassoon material discussed here is from the 'Domine Deus' movement of the manuscript. Kellhuber's Edition Walhall score utilises the 1728 revision, in which the 'Benedictus' is set to the same music. There are no musical discrepancies between the two versions, merely a substitution of text and voice type.

This continues until bar 7, when the two instruments engage in a call-and-response preceding the entrance of the soloist. The bassoon part continues in this manner against the soprano throughout the aria, interrupted by passages in which the bassoon joins the basso continuo. However, instead of remaining in the background as part of the continuo unit, the bassoon continually emerges from the texture to interject a new thought. While the marking *Andante* might suggest a simple style for the writing, the bassoon part exhibits moments of virtuosity. At bar 22, the bassoon answers a two-beat passage of demisemiquavers with one of its own, following a pattern that will be seen as among Zelenka's favourites: four notes in a leap-step-opposite step pattern (Example 2.2).

21

Vla.

Fag.

S.
di-ctus, qui ve - nit, be - ne - di -

B.c.

Example 2.2. Zelenka, *Missa Sanctae Caeciliae*, ZWV 1. 'Domine Deus', bars 21-22.

As it is Zelenka's first work, perhaps giving us a glimpse of his natural compositional style (i.e. without the benefit of maturity and tutelage), we might infer that this movement indicates a natural predilection on Zelenka's part to use the bassoon as a melodic or obbligato instrument, rather than simply a member of the continuo unit.

Another example of Zelenka's obbligato writing for the bassoon occurs in the *Lamentationes pro hebdomada sancta* ZWV 53 (1722). A set of six vocal works whose text is taken from the Book of Lamentations,⁸⁰ sung in Latin, each verse is introduced by

⁸⁰ The Book of Lamentations is traditionally held to have been written by the prophet Jeremiah, mourning the destruction of Jerusalem and the First Temple in the 6th Century BCE.

music accompanying its corresponding Hebrew number (i.e. aleph, beth, gimel, daled, and so on) in the vocal part.

The final Lamentation utilises the first six verses of Chapter 4 of the Book of Lamentations, and is written for solo alto with obligato assistance from a solo violin, a chalumeau or oboe, and bassoon, with continuo. As is traditional in the lamentation form, the text itself is sung in recitative style while the aria sections are reserved for Hebrew letters and the final benediction ‘Jerusalem convertere ad Dominum Deum tuum’ (Jerusalem, return unto the Lord thy God).⁸¹

The first aria on the Hebrew letter ‘Aleph’ makes use of all three solo instruments in an imitative fugal style. The oboe enters at bar 1, followed by a melody of inexact similitude at the fifth by the violin in bar 8, and finally at the octave by the bassoon in bar 16. The bassoon acts as the melodic line for the first three bars of its material, and accompanies the violin as a complementary obligato until the reentry of the oboe at bar 25. At this point, the bassoon serves as the bass to the other two solo instruments, doubling the bass, but making use of diminution of the harmony, until the entrance of the voice at bar 31 (Example 2.3).



Example 2.3. Zelenka, *Lamentationes pro hebdomada sancta*, ZWV 53/6, bars 16-31.

Violin, Oboe, Bassoon.

⁸¹ In the Hebrew alphabet, letters have a numerical equivalent based on their position in the alphabet.

For the next fourteen bars, the three instruments enter briefly in pairs in response to the voice. At bar 45, the three instruments return to melodic prominence for eleven bars. The bassoon then returns to a strictly basso role until the final aria. At bar 169, the benedictory section begins, at first suggesting a return to the opening material but quickly developing original themes. In contrast with the ‘Aleph’ section, the bassoon does not serve in an obbligato role for the first forty-seven bars of the section, but rather makes short interjections out of the continuo. However, at bar 208 the bassoon is given a chance to present the melody while the other instruments accompany it. This brief phrase of eight bars allows the bassoonist his first opportunity to demonstrate independence, with a line comprised of a significant number of quavers in 3/2 time across a range of an 11th (Example 2.4).



**Example 2.4. Zelenka, *Lamentationes pro hebdomada sancta*, ZWV 53/6, bars 208-215.
Violin, Oboe, Bassoon.**

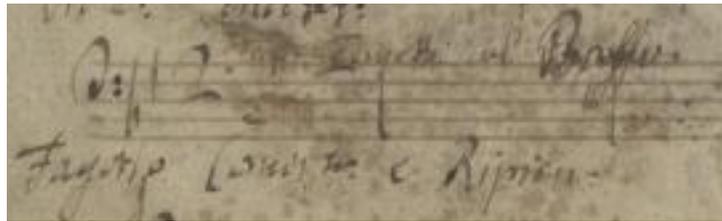
Even so, the line is largely scalar and is an imitation of the earlier obbligato material for the oboe and violin. Following this, the bassoon returns to its earlier role, only once playing against the voice. Its only appearance as a solo instrument without accompaniment from either the oboe or violin occurs from bars 267 to 269, as a three-bar counter melody to the vocal line (Example 2.5).



**Example 2.5. Zelenka, *Lamentationes pro hebdomada sancta*, ZWV 53/6, bars 267-270.
Bassoon, Alto.**

The early 1730s mark the next appearances of the bassoon as an obbligato instrument in Zelenka's extant vocal works. Barring incomplete notations of the instrumentation of the missing works listed in the *Inventarium*, this means that Zelenka had not used the bassoon in such a role in a vocal work in almost eight years. A short motet comprising of a single *da capo* aria, *Sollicitus fossor* ZWV 209 (c.1730), features the bassoon as an obbligato instrument while paired with a solo cello, complementing and answering the solo voice. This treatment is similar to that of the bassoon in the Missa *Sanctae Ceciliae*. Between obbligato sections, the bassoon remains part of the continuo unit, though it departs from this on several occasions to answer the continuo responsively.

The secular motet, *Qui nihil sortis felicitis videt* (c.1730), ZWV 211, also includes the bassoon in an obbligato role. The treatment of the bassoon in this work is significant. Multiple bassoons are specifically called for, as the seventh line in the score is marked 'Fagotto Concer: e Ripieno', and the concertante bassoon is given several solos of note. Zelenka indicates 'Tutti Fagotti col Basso' above the first bar of the bassoon line (Example 2.6).



Example 2.6. Zelenka, *Qui nihil sortis*, ZWV 211. Fagotto.

After a remarkably short time, a sixteen-bar bassoon solo begins at bar 14 with the marking 'Solo Forte.' This continues until bar 30, after which the bassoon rejoins the continuo (Example 2.7).

Example 2.7. Zelenka, *Qui nihil sortis*, ZWV 211, bars 14-31. Bassoon.

This virtuosic passage is marked by slurred semiquaver triplets and lines of demisemiquavers reminiscent of those seen in the opening *Allegro* of Sonata V (Example 2.8).

Example 2.8. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 123-124. Bassoon.

When the soprano finally enters at bar 81, the bassoon is directed to stop playing (‘Soli. pian.’ is marked below the continuo line in this bar), and the moment of its reentry is unclear. However, in bar 100, there is the appearance of another bassoon solo that is responsive to the contralto part during the next eight bars. After this, the bassoon rejoins the bass line until bar 122 (Example 2.9).

Example 2.9. Zelenka, *Qui nihil sortis*, ZWV 211, bars 100-108. Bassoon, Contralto.

A repeat of the opening solo begins at bar 149, and lasts eight bars, after which the bassoon rejoins the basso line again for the remainder of the work.

The *Requiem in D minor* ZWV 48 (c.1730-32) was composed in remembrance of Maria Josepha's father, Emperor Joseph I, who had died in April 1711. The original score for this *Requiem* mass has been lost. The earliest extant copy of this work is an incomplete set of parts in the Pezinok State District Archives in Modra, Slovakia, dated 1770. There is also a 19th-century score copy contained in the Hlahol archives in Prague.⁸² It is on these two sources that the modern edition is based.⁸³ This is one of the few works that explicitly calls for two bassoons, which are largely utilised in fugal writing in the choral movements as a doubling instrument for the tenor and bass. Use of the bassoon as a primary instrument of the accompaniment is implied at several places throughout the *Requiem*. An example of this is found in the second section of the Introitus, an *Andante* on 'Et tibi reddetur.' The instrumental answer to the four solo voices in the first twelve bars occurs in the oboe parts, and the continuo line for those twelve bars is marked 'Solo.' While this is certainly not an explicit reference to the bassoon, the use of only oboes may very well imply its use here.

In the Sequence, the winds take on a more prominent role. Specifically, the chalumeau appears as a solo obbligato instrument beginning at 'Quantus tremor est futurus.' The oboe joins it as another obbligato voice at the *Andante* on 'Liber scriptus proferetur,' but remarkably without bassoon accompaniment, against expectations given Zelenka's previous tendencies. However, the next section - a duet between the tenor and bass on 'Judex ergo cum sedebit' - features a twenty-five bar obbligato duet for the two bassoons beginning at bar 275 (Example 2.10).

⁸² Stockigt, *Zelenka*, 292.

⁸³ Zelenka, *Requiem, d-Moll, ZWV 48*, Musica Antiqua Bohemica II/14, ed. Vratislav Bělský (Prague: Editio Supraphon, 1997).

Example 2.10. Zelenka, Requiem, ZWV 48. bars 275-298. Bassoon I and II.

The rest of the work involves the bassoons only as doubling instruments for the voices. Nevertheless, this short section is remarkable in Zelenka's oeuvre as being one of the few instances of an obbligato bassoon duet.

In the singular case of the three-movement motet *Barbara dira effera!* ZWV 164 (1733 or later), the bassoon part appears as an ornamentation of the bass line at numerous points. At bar 24, it augments the bass line by outlining the figured bass in descending semiquavers against quavers in the continuo (Example 2.11).

Example 2.11. Zelenka, *Barbara dira effera!*, ZWV 164, bars 24-26. Bassoon, Basso.

This scoring occurs several times throughout the work. The bassoon finally takes on a true obbligato role in a three-bar passage that begins at bar 100, a rising syncopated sequence against melismatic semiquavers in the solo alto (Example 2.12).

100 Solo. Forte

an he - - - - - lis in vi - di - sti.

Example 2.12. Zelenka, *Barbara dira effera!*, ZWV 164, bars 100-103. Bassoon, Alto, Basso.

Another similar passage occurs from bars 107 to 110 before the bassoon reverts to its usual role, providing colour and texture to the continuo.

The last example of a true obbligato line for the bassoon appears in the oratorio *Gesù al Calvario*, ZWV 62, which is dated 1735. It was composed for performance on Good Friday and Holy Saturday 1735 in the absence of Hasse, and was well-received, being described as ‘elegant.’⁸⁴ Due to the occasion, the required forces for this work are exceptionally large. The score calls for five vocal roles plus a choir, along with a sizeable instrumental ensemble including two flutes, two oboes, chalumeau, two bassoons and a full complement of strings and continuo. In addition to the autograph score, a full set of non-autograph parts is held in the Dresden archive. As well as a full set of string parts, there are parts for two flutes, two oboes and two ‘Fagotti.’ The Oboe 1 part contains two pages, the first marked ‘NB. Chalumeau’ for the duetto ‘Sano amor, che tanto peni’ (No. 10 in the score), and the second labelled ‘Chalumeaux’ inserted into the part for the aria ‘Che fiero martire’ (No. 11). This establishes the practice of instrument doubling by the musicians of the court; indeed, the chalumeau player for the *Hofkapelle* was Wilhelm Hugo, who was listed as a member of the oboe section.⁸⁵

In No. 7, the baritone aria ‘S’una sol lagrima,’ the ‘Basson’ is given a separate part for the first time in the oratorio. The score is written in eight lines, the top three of which are marked ‘Oboe 1,’ ‘Oboe 2,’ and ‘Basson.’ In this *da capo* aria marked

⁸⁴ Diarium, quoted in Stockigt, *Zelenka*, 77.

⁸⁵ Stockigt, ‘The Court of Saxony-Dresden,’ 44.

Larghetto [*e sempre cantabile*]⁸⁶ - a meditation by Jesus on his willingness to sacrifice himself to take away the sorrows of humanity - the bassoon is grouped together with the oboes, all three instruments serving as an obbligato unit. The first four bars are played only by the double reeds, and the unit plays responsively with the strings for the first 28 bars, with the bassoon also doubling the basso part at various points (Example 2.13). Only at bar 30 do all the instruments play together as a full ensemble. When the baritone enters at bar 39, the strings accompany him with the double reed unit answering at the end of his phrase. This pattern of use continues throughout the aria until the beginning of the B section, at which point the double reeds drop out entirely. Unusually, however, the oboes and bassoon reenter before the *da capo*, the bassoon six bars before the end of the B section, followed by the oboes three bars later.

⁸⁶ '*e sempre cantabile*' appears only in the oboe parts to this aria. All other parts are marked simply '*Larghetto*.'

Larghetto e sempre cantabile

Oboe 1
con sord

Oboe 2
con sord

Bassoni

11

20

Example 2.13. Zelenka, *Gesù al Calvario* ZWV 62, No. 7 Aria, bars 1-28.

Oboe I, II, Bassoon, Continuo.

In the remainder of the vocal works in which the bassoon is explicitly indicated, the role of the bassoon is limited to continuo support for small groups within the larger ensemble, and those small passages contain little that technically challenges the performer. Even in the obbligato works, the challenges are limited, and there is little change in the demands placed on the bassoon from the beginning to the end of Zelenka's career. This is in direct contrast to what we can see in his instrumental works, in which there is a clear chronological evolution of the bassoon's role, along with an increasing number of technical and musical challenges to the performer.

Instrumental Works

Of two hundred and eleven catalogue numbers by Zelenka, only eleven contain music of a purely instrumental nature. Except for the last composition entitled *Nine canons on the hexachord* (ZWV 191), which is for three unspecified instruments, all of them feature double reeds prominently. Four of these works are multi-movement capricci, all of which are dated between 1717-18, suggesting that they were composed during or for Zelenka's stay in Vienna. Another four compositions - the *Concerto à 8* (ZWV 186), *Hipocondrie à 7* (ZWV 187), *Ouverture à 7* (ZWV 188), and *Simphonie à 8* (ZWV 189) - are dated 'à Praga 1723,' an inscription which places them during a period of his life of which we know few details. He was commissioned to write the melodrama *Sub olea pacis* probably in 1722, and he travelled back and forth from Dresden to Prague several times throughout the next two years; unfortunately, exact dates and circumstances of that travel elude historians. In any case, the inscription places them in Prague during the period in which he was writing for the coronation festivities of Charles VI as King of Bohemia. The final instrumental work, ZWV 190, has been labelled as both a Capriccio and a Sinfonie in the surviving catalogues,⁸⁷ and was composed in 1729, chronologically far removed from his other instrumental works.

The reason why Zelenka produced a relatively small number of instrumental works is a matter of some conjecture, but it is likely tied in with his responsibilities for the Dresden *Hofkapelle*. At the beginning of his career in Dresden, Zelenka was officially a violone player. Only in the early 1720s did he begin to compose for the court, and it was not until the early 1730s that he was officially regarded as a church *Komponist*, though Heinichen's long illness and subsequent death had allowed him to act in that role for some time. His ambition was to become *Kapellmeister*, a position which in Dresden demanded the constant composition of liturgical works for the Catholic court church. Additionally, he was still listed as the court's violone player through 1730, as seen in the

⁸⁷ Stockigt, *Jan Dismas Zelenka*, 51.

1731 *Hof- und Staats-Calender*;⁸⁸ his duties during the last half of the 1720s were numerous and likely would have been time-consuming. And so it may very well have been that, in pursuit of being named *Kapellmeister*, his focus turned entirely to the production of liturgical works. Unfortunately, the specific reasons behind his abandonment of the instrumental genre remain unknown. Regardless, his instrumental works remain among the most important of his compositions, and they are of particular use to bassoonists in providing context for the difficulties inherent in the Sonatas.

The term *capriccio* in the Baroque period often described a single-movement work ‘composed in an improvisatory style, or to fugal (or fugue-like) compositions upon a ‘bizarre’ subject.’⁸⁹ The works by Zelenka entitled *Capriccio* are therefore strangely titled, as they are each very clearly structured as suites. It is important to note, however, that it was not Zelenka who bestowed the title, but rather Christian Gottlob Uhle, a Dresden court copyist who was employed by the court in the mid 18th century.⁹⁰ The manuscripts of the *Capricci* contain no work titles in Zelenka’s handwriting (although the movements are named), but three of them contain the dedication ‘I:N:J:C:’ (presumably ‘In Nomine Jesu Christo’).

The four *Capricci* dated between 1717 and 1718 were the product of Zelenka’s stay in Vienna with the Electoral Prince Friedrich Augustus, who was there to court the Habsburg Princess Maria Josepha. A group of court musicians was assigned to accompany the Prince, among them Zelenka and ‘Der Basson Böhme,’ a reference to Johann Gottfried Böhme. Böhme would eventually become the principal bassoonist of the *Hofkapelle* for many years and may have served as the performer for this set of works.⁹¹ The four works are numbered and dated based in part on Zelenka’s title pages, as well as handwritten numbers on the scores, which were presumably added later by a copyist, possibly Uhle. They are compositionally similar, and when examined in the

⁸⁸ Stockigt, ‘The Court of Saxony-Dresden,’ 43, 48.

⁸⁹ Stockigt, *Zelenka*, 50.

⁹⁰ Stockigt, *Zelenka*, 51.

⁹¹ Stockigt, *Zelenka*, 47, and ‘The Court of Saxony-Dresden,’ 44.

numerical order ascribed to them in Reich's ZWV of 1985, indicate an ever-increasing role for the bassoon. The first Capriccio, ZWV 182 (c.1717), is in D Major and the autograph score calls for two Corni, two Hautbois, Violini 1 and 2, Basson and Contrabasso. The non-autograph parts are for Violino 1 and 2, Violoncello, Violone, Hautbois 1 and 2, Fagotto and Corno 1 and 2. The autograph score itself is difficult to read, mostly due to its extensive deletions and notes indicating a reordering of the movements, written after the music had been inscribed in its (largely) finished form.

At this point, it is important to address the nomenclature of the bassoon in Dresden, specifically Zelenka's usage of the terms 'Basson' and 'Fagotto.' As described in Chapter 1, during the latter half of the 17th century, the term 'Basson' specifically referred to the four-piece baroque bassoon, and 'Fagotto' could refer to either the dulcian or the new bassoon, depending on the specific period and location of the reference. Friedrich Augustus I had visited France in his youth, and in the 1690s had begun a large-scale importation of both French musicians and instruments to Dresden. Jean Cadet was a Frenchman and probably brought his own French bassoon with him, and Böhme was from Leipzig, the city in which Pörschmann was making four-piece bassoons. Therefore it is highly likely by this time that both terms were used in Dresden to refer to the bassoon rather than the dulcian.

As to Zelenka's specific usage of the terms, there are numerous references in his instrumental works to both. In the four Capricci currently under discussion, the term 'Basson' appears in three scores, while 'Fagotto' appears in the parts to ZWV 182 and ZWV 185, but also in the scores to ZWV 183 and 184. In the score to the Sonatas, Zelenka refers to the 'Basson,' but all of the parts, whether inscribed by Zelenka or a copyist, are labelled 'Fagotto.' One clear, and simple, piece of evidence would seem to prove that Zelenka was using those terms interchangeably in his description of the same four-piece instrument. In Sonatas II, III, and V, the bassoon line extends downward to $B\flat$, a note for which the dulcian had no key, and could not reach with any consistency. Therefore, it seems highly likely that the bassoon, not the dulcian, was the instrument

most commonly used by the Dresden musicians, and thus the instrument for which Zelenka wrote.

In the first five movements of the Capriccio ZWV 182 Zelenka does nothing to indicate that the bassoon should be treated as anything other than a member of the continuo unit. The autograph score leaves the line for the bassoon largely blank in the first movement, and the first four dances are scored for three voices. The non-autograph Fagotto part confirms this conclusion, as it is identical to both the Violoncello and Violone parts through the entire work. It is only in the score to the *Menuetto 2* that there is any indication that a bassoon might be called for in a role other than to provide additional support or colour. It is scored in four lines, the third of which is in bass clef, and again is left blank. It contains two repeated sections - the first is eight bars and the second is sixteen bars in length. In each, the first four bars are marked 'Tutti' and the second four bars are marked 'Hautbois.' Bars 17 and 18 are additionally marked 'Tutti,' followed by 'Hautbois' over bars 19 and 20 and 'Tutti' for the final four bars (Example 2.14).



Example 2.14. Zelenka, Capriccio ZWV 182. Menuetto 2, bars 1-10.

The presence of a blank line, along with the indications provided by the parts, clearly implies the use of the bassoon in these sections; and given Zelenka's proclivity to use the oboes *soli* with only the support of the bassoon, it might be assumed that the bassoon

should fill the same role here. Modern published editions of this Capriccio have made the same assumption, including editorial markings to that effect.⁹²

Zelenka's Capriccio ZWV 183, the second of the set, dates from 1718,⁹³ and exists only in a manuscript score held in the SLUB-Dresden; it seems that no performance parts were produced. Like ZWV 182, it is untitled by Zelenka but carries the dedication 'I:N:J:C:.' Unlike the first Capriccio however, the manuscript score contains only one explicit instrumental indication - that of 'Fagotto' on the second line from the bottom. All the other instruments are unlabelled; but the instrumentation, including a viola (which is notably absent from ZWV 182), is clearly implied by the clefs and Zelenka's bracketing.

In the first movement of this work, the bassoon is treated as a semi-independent voice, emerging from out of the continuo texture to accompany melodic passages in the oboe parts. This occurs only three times, for a maximum of two bars (Example 2.15).



Example 2.15. Zelenka, Capriccio ZWV 183. Mvt. 1, bars 74-76. Oboes I and II, Bassoon.

There is a fourth appearance of the bassoon without continuo, which occurs at bar 80; however, this passage is an accompaniment to the horns, rather than the oboes, and is reinforced by the viola. The second movement, a *Canarie*, contains no material of interest

⁹² Zelenka, *Capriccio in D, Z-182 for Two Horns, Two Oboes, Bassoon, Strings & Continuo*, ed. Maxwell Sobel (Indianapolis: Concerto Editions, 2001).

⁹³ This numbering rises from a note that reads 'No: 2.', which appears on page 1 of the manuscript in the top-right corner. This note is not in Zelenka's handwriting, but by the time it was added, the numerical convention was clearly in place.

to the bassoonist, but its pair,⁹⁴ the *Aria*, does have several notable features. The most striking of these is the indication ‘Bassoni,’ that occurs in bar 10 and again in bar 12. In this passage, the bassoon answers solos from the horn and oboe imitatively, briefly carrying the melody (Example 2.16).



Example 2.16. Zelenka, Capriccio ZWV 183. Aria, bars 10-13. Horn I, Oboe I, Bassoon.

The fourth movement, a *Gavotte*, contains no explicit mention of any instrument; however, the fifth movement, a *Rondeau*, contains extensive instrumental indications. In the penultimate bar of page 17 in the manuscript (bar 20), Zelenka scores a 7-bar solo passage for the oboes, accompanied by the ‘Fagotti.’ There are no other indications of bassoon involvement in the last movement, a *Minuet*. This *Capriccio*, while containing little material that the bassoonist would find technically challenging, does represent the first appearance of the bassoon in a truly independent, even melodic, role in Zelenka’s instrumental writing.

The F Major *Capriccio* ZWV 184, also dates from c.1718, and like ZWV 183, exists only in an autograph score. Interestingly, the front page of the score (which carries the catalogue label inscribed by Uhle) is marked ‘No: 4.) Caprice,’⁹⁵ implying a reordering of the works. The instrumentation is written clearly in Zelenka’s hand at the beginning of each movement and includes an ensemble of Corni 1 and 2, Hautbois 1 and

⁹⁴ As indicated by the autograph note ‘Segue al Aria’ at the end of the *Canarie*.

⁹⁵ This inscription is written in different-coloured ink than the surrounding material on the label, one portion of which is cataloguing information above said inscription. It reads ‘Schranck No: II. 28. Fach 8. Lage.’ (i.e. eighth position on the 28th shelf in the court church’s music cupboard).

2, Violino 1 and 2, Viola, Fagotto, and Contrabasso. The manuscript appears to have fallen apart and was probably reassembled incorrectly at some point before the work was catalogued and examined by SLUB-Dresden, as the order of the movements seems quite unusual. Most secondary sources agree on an ordering of the pages and movements,⁹⁶ and the following discussion will follow that arrangement.

The opening movement, a typical French overture marked *Staccato e forte*, begins with horn calls in a dotted rhythm, accompanied by the rest of the ensemble playing minims in a double-choir manner. Thus, the first minim of each of the first two bars is played by Violin I, Oboe I, Viola, and Contrabasso, while the second is played by Violin II, Oboe II, and Fagotto. This split-choir effect appears at various points throughout the movement, and is often the mode in which the bassoon appears as a direct accompaniment to the oboes. Additionally, the bassoon serves as the bass line for interjections from the horns. At bar 44 of the *Allegro* section, Corno I takes over the melody from the strings, followed in bar 46 by Corno II, then in one-bar intervals by the oboes. Underneath these fugal entries, the marking ‘Basson’ appears below the bass line (Example 2.17).



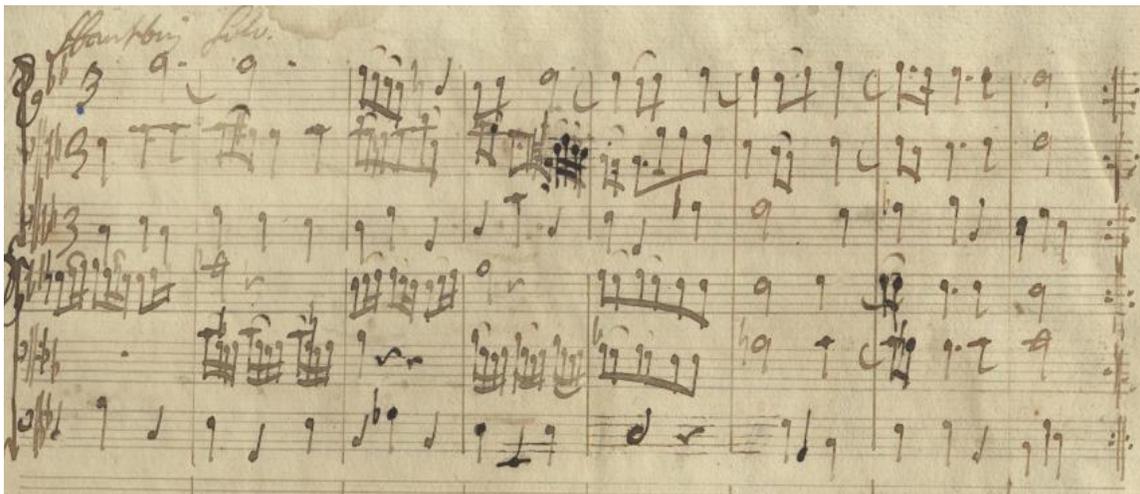
Example 2.17. Zelenka, Capriccio ZWV 184. Mvt. 1, bars 46-7. Bassoon.

The bassoon accompanies the winds alone for five bars until the reentry of the strings marked ‘Tutti.’ Similarly, near the end of the fugue, the same indications for ‘Hautbois’ and ‘Basson’ appear at bar 74, and again at bar 82 (although the marking for ‘Basson’ has faded so much as to be almost illegible). Again, Zelenka has used the terms ‘Fagotto’ and

⁹⁶ 1-4, 13-16 (Overture); 17-22 (Allemande); 9-11, 8 (Menuet-Trio I and II); 6, 5, 7 (untitled). As appears in Zelenka, *Capriccio in F, Z-184*, Maxwell Sobel, ed. (Indianapolis: Concerto Editions, 2002).; also SLUB-Dresden Digitale-sammlungen, http://www.slub-dresden.de/sammlungen/digitale-sammlungen/werkansicht/cache.off?tx_dlf%5Bid%5D=2604&tx_dlf%5Bpage%5D=1&tx_dlf%5Bpointer%5D=0, accessed 31 January 2011.

‘Basson’ in the same work, further evidence that the two terms are being used interchangeably.

The next two movements do not hold any interest for the bassoonist, but the first *Trio* is scored for ‘Hautbois 1,’ ‘Hautbois 2,’ and ‘Fagotti.’ The *Trio* is in d minor, and the bassoon serves solely as a bass instrument in strict accompaniment. The second *Trio* has no instrumentation markings other than ‘Hautbois Solo,’ but two separate instruments accompany it, both of which are scored in bass clef. Additionally, from the second beat of bar 4 to the end of bar 8, the second line is scored in tenor clef. Given these two considerations, it is not an unreasonable assumption that the middle of the three lines should be assigned to the bassoon. This line is unquestionably an obligato line, with the bassoon serving as more or less an equal voice to the oboe. This is especially true in the second half of the trio, where the oboe and bassoon play responsively in passages of semiquavers for four bars (Example 2.18).



Example 2.18. Zelenka, Capriccio ZWV 184. Trio 2, entire. Tutti.

The final movement, which is untitled, contains another trio passage between the oboes and bassoon occurring at bar 17. Due to the numerous solo and trio appearances, along with an extensive obligato taking up the entire *Trio II*, this Capriccio represents a continuing evolution of the bassoonist’s role in Zelenka’s instrumental music.

The final Capriccio in this set, ZWV 185, is in A Major and exists only in eight non-autograph parts in SLUB-Dresden. The autograph title page contains a note in the top-right corner that is in the same style as the corresponding marking on ZWV 183, which reads ‘No: 4.’ This inscription, along with the number on ZWV 183, is the source of the current numbering. The date of its composition and its instrumentation are contained in the lower left corner of the page, written in lighter ink, indicating that it was written possibly at a different time. The inscription reads ‘a Vien: 20 Ottobre/1718:’ and the instrumentation list calls for two violins, two ‘Hautbois,’ two ‘Corni di Caccia,’ ‘Fagotto,’ and ‘Contra Basso.’

The bassoon part is labelled ‘Fagotto ò Violoncello,’ but the part is written in a hand that matches neither Zelenka’s nor Uhle’s. The first movement shows the bassoonist emerging from the continuo texture to accompany only short passages in the oboes or violins. This would represent the first time that the bassoon has accompanied instruments other than winds in a solo role. However, this turn of events is highly unlikely due to the explicit doubling of the part. In usual practice, the violoncello would accompany upper strings, while the bassoon would accompany oboes or horns. The parts lack any indication otherwise. The second movement, an *Adagio*, begins with a two-bar passage of dotted quaver-semiquavers in the oboe parts, accompanied by the bassoon. After a brief answering passage from the violins, the bassoon is given a solo dotted-quaver-semiquaver passage of its own in bar 4, leading into the second phrase played by the oboes (Example 2.19).

Adagio

Example 2.19. Zelenka, Capriccio ZWV 184. *Adagio*, bars 1-5. Tutti.

In all of the remaining movements save one, the bassoon strictly doubles the bass, or is entirely absent from the movement.⁹⁷

The remarkable movement for the bassoon is the penultimate *Andante*, which represents the culmination of the evolution of the bassoon's role in this set of Capricci. Later the basis for the third movement of Sonata VI, this movement is scored in d minor and begins with a plaintive bassoon solo in the opening two bars (Examples 2.20 and 2.20a).

Example 2.20. Zelenka, Capriccio ZWV 185. *Andante*, bars 1-3. Oboe II, Bassoon.

Example 2.20a. Zelenka, Sonata ZWV 181/6. Mvt. 3, bars 1-3. Oboe II, Bassoon.

⁹⁷ This occurs in Aria II, which is scored for only Oboe I, Horn I and unison violins.

Following this, the same melodic material appears transposed at the fifth in the Violone, accompanied by the first oboe, after which the bassoon and bass settle into a more traditional role. This melody appears three additional times in the bassoon part; once at bar 8 and then at bar 11 - both *soli* with the bass; and then finally as a solo at bar 21 and doubled by the bass in bar 23, leading into the end of the movement (Example 2.21).



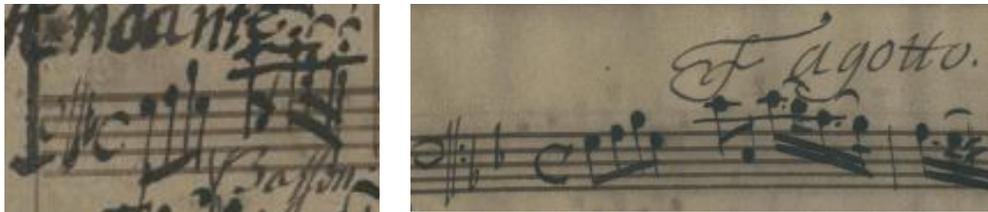
Example 2.21. Zelenka, Capriccio ZWV 185. *Andante*, bars 21-25. Bassoon, Violone.

While there are passages in which the bassoon doubles the bass line in a more traditional role, there is enough solo material in both parts for this movement to be classified as a quartet. This movement is truly unique in Zelenka’s instrumental output thus far, giving the bassoon a role as a primary melodic instrument that had only been approached in previous works.

These four works, dated approximately four years before the Sonatas, demonstrate numerous qualities that are of interest to the bassoonist. In terms of nomenclature, we have seen evidence, in the form of numerous switches back and forth in the same works, that would seem to confirm the argument in Chapter 1, that the terms ‘Fagotto’ and ‘Basson’ were interchangeable at this time. We have also seen an increasing level of independence, if not technical difficulty, for the bassoon over the course of the set. This evolution culminates in a truly melodic role in the *Andante* of the Capriccio ZWV 185, demonstrating Zelenka’s willingness to place the instrument in the same company as other solo instruments. Therefore, these Capricci, in a very real sense, set the stage for the Sonatas, in which the bassoon becomes a soloist on equal footing with the oboe, tasked with extraordinary virtuosity and musicality.

The Sonatas, a set of six three- and four-movement works for oboes, bassoon and basso continuo, have been dated to between 1720 and 1722, placing them after Zelenka's return to Dresden from Vienna but before the Prague works of 1723. Unfortunately, little else is currently known about their context. Wolfgang Reich has suggested that they may have been written in the aftermath of his studies with Fux as an intellectual exercise.⁹⁸ Stockigt has proposed that 'perhaps they were written to demonstrate his ability to undertake commissions for potential patrons, especially from among the Bohemian nobility who were beginning to prepare for events looming in 1723.'⁹⁹ Whatever the reason for their composition, they are regarded in the 21st century as perhaps the most significant works of Zelenka's career. It was their re-discovery and publication in the 1960s by musicologist and oboist Camillo Schoenbaum that led to Zelenka's current popularity and the recognition of his status as a composer of some significance.

One full score has survived, contained in SLUB-Dresden under the catalogue number Mus. 2358-Q-1, along with full sets of parts for Sonatas II, IV, and V, under the number 2358-Q-3. There are significant discrepancies between the two sources, most obvious being the exclusive usage of 'Basson' in the Q-1 source, and the term 'Fagotto' in the Q-3 parts (Example 2.22).



Example 2.22. Zelenka, Sonata ZWV 181/2. Mvt. 1, bars 1-2. Bassoon. (Q-1 source, L; Q-3)

The score and the parts for Sonata II alone contain no fewer than 102 discrepancies between the sources. Among them are dynamic markings in the scores that

⁹⁸ Wolfgang Reich, 'The Wind Sonatas of Jan Dismas Zelenka: Structural Devices and Semantic Implications,' in D. Lasocki (ed.), *A Time of Questioning: Proceedings of the International Double Reed Society Utrecht 1994* (Utrecht, 1998), 135-52.

⁹⁹ Stockigt, *Zelenka*, 104.

are missing from the parts and vice versa, different tempo markings for each movement, differences in articulation and barring, and at four separate places in the fourth movement, alternate musical lines in the basso part. The differences arise, in part, from the fact that the score is written entirely in Zelenka's hand, while a copyist, most likely Tobias Butz, prepared most of the extant parts with additions from Zelenka.¹⁰⁰ Some divergence of markings would be expected between a score written in one hand and a set of parts written in another, but these sources indicate works in constant revision.

During the writing of the Sonatas, Zelenka made use of two different copyists to transcribe the Q-3 parts. Sonatas II and V were reproduced by the same copyist, again most likely Tobias Butz (d.1760). Butz was primarily employed as a church composer in Dresden - by the year of Zelenka's death he was the second Kirchen-Compositeur, and ascended to the primary Kirchen-Compositeur afterwards.¹⁰¹ Additionally, Butz had been listed as a horn player from 1729-1733,¹⁰² meaning that he was experienced both in composition and the demands of wind playing. Sonata IV, on the other hand, was transcribed by Philipp Troyer (c. 1689-1743), a violinist in the Polnische Capelle in Dresden.¹⁰³

The first of the set, Sonata I is easily among the most straightforward of the Sonatas in terms of the bassoon writing. Without the existence of instrumental parts, there are few opportunities for argument between sources. Additionally, this particular Sonata, which spans seventeen and one half pages of manuscript paper, is in remarkably good condition when compared with other Sonatas. The score is written on paper that has been pre-ruled with twelve staves per page, and six bars per line. The three instruments called for in this Sonata are 'Hautbois 1,' 'Hautbois 2,' and 'Basson.' No mention is made of any

¹⁰⁰ Wolfgang Reich, 'Jan Dismas Zelenka und seine Dresdner Kopisten,' in Thomas Kohlhase, ed., *Zelenka-Studien I: Referate der Internationalen Fachkonferenz J.D. Zelenka, Marburg, J.-G.-Herder-Institut, 16.-20. November 1991, Musik des Ostens 14* (Kassel: Bärenreiter-Verlag, 1993), 116.

¹⁰¹ Stockigt, 'The Court of Saxony-Dresden,' 41.

¹⁰² Reich, 'Dresdner Kopisten,' 116.

¹⁰³ Alison J. Dunlop, 'The Famously Little-Known Gottlieb Muffat,' in Andrew Talle, ed., *J.S. Bach and His German Contemporaries* (Urbana: University of Illinois Press, 2013), 88n66.

basso continuo unit or keyboard. However, there is one set of figured bass indications at bars 84 and 86 of the second movement. This is the only occurrence in this Sonata of a figured bass that would imply the use of additional bass instruments. Therefore, it is reasonable to draw one of two conclusions: either these two bars are a clear indication of the use of an additional continuo instrument, or they exist simply as a suggestion to the bassoonist of the harmonic outline at this particular point.

More than in any other of the Sonatas, the bassoon is treated here as a basso continuo instrument only. This is evidenced not only by the lack of a separate violone part, but also by the scoring. The bassoon, far from being an equal member, is given only snippets of the theme throughout the work. This occurs for the first time notably at bar 11 of the second movement, the third fugal entrance, lasting five bars before retreating into a basso role (Example 2.23).



Example 2.23. Zelenka, Sonata ZWV 181/1. Mvt. 2, bars 11-16. Bassoon.

Similar passages occur only three other times in the movement. Again in the third and fourth movements, there is no melodic material in the bassoon part. Sonata I represents the least adventurous bassoon part in the set.

The second Sonata is the first to have a set of parts accompanying the score. Some of the discrepancies between the two sources have already been described. Regarding their composition, it is highly likely that the score was written first, with the parts inscribed afterwards under Zelenka's supervision.¹⁰⁴ However, despite these assumptions, the parts are not regarded as definitive,¹⁰⁵ and both modern editions utilise the score as their primary source.¹⁰⁶ Sonata II appears from the middle of page 18 to the middle of

¹⁰⁴ Wolfgang Reich, *Critical Notes to Sonata II g-Moll, ZWV 181,2* (Kassel: Bärenreiter-Verlag, HM 272, 1995), 36.

¹⁰⁵ The 'Violone' part, however, is so regarded.

¹⁰⁶ Reich, *Critical Notes*, 36.

page 32 in the score, on three lines per system. Those lines are labelled ‘Hautbois 1,’ ‘Hautb: 2,’ and ‘Basson.’ The set of parts in the Q-3 source contains an unfigured bass part labelled ‘Violone ò Basso Contin:,’ written in Zelenka’s hand, rather than that of the copyist. This part, which has been regarded as definitive and is inserted virtually without changes into modern editions, contains significantly less material than the bassoon part, creating the first definitive evidence of the independence of the bassoon in these Sonatas.

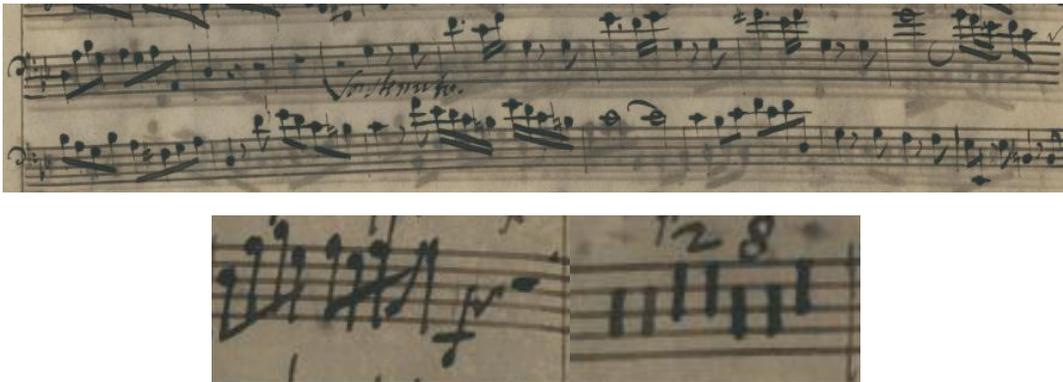
The first movement is notable first for one of the major discrepancies between the score and the parts. In Zelenka’s manuscript score, the movement is labelled *Andante*, while in the parts, it is labelled *Adagio*. This potentially creates an issue of interpretation, which will be addressed in Chapter 3. The bassoon’s treatment in the first movement is somewhat enigmatic. On the surface, when compared with the continuo part, the bassoon is a completely independent voice. On further examination, however, it appears to shift back and forth between basso and obbligato roles, while the continuo largely outlines the chords in support. At the very beginning of the movement, the second oboe and the bassoon begin in a duet, with the bassoon moving from a basso line in the first three beats to an obbligato line in the pattern of a descending scale in a dotted semiquaver-demisemiquaver rhythm from the fourth beat (Example 2.24).



Example 2.24. Zelenka, Sonata ZWV 181/2. Mvt. 1, bars 1-3. Bassoon. (Q-3 source.)

This type of pattern continues throughout the movement. This motif reappears eight more times over the course of the forty-bar movement, twice in a direct rhythmic duet with the second oboe. At bar 24, the bassoon and continuo engage in a set of answering descending octave jumps, demonstrating a degree of independence from each other. Additionally, at numerous places, the continuo drops out, leaving the bassoon to serve as the only bass voice. In these ways, the bassoon is placed into a hybrid role that foreshadows its solo treatment in some of the later Sonatas.

The second movement contains the first indications that Zelenka is treating the ensemble as a quartet rather than a trio. At bar 21, the bassoon and continuo drop out; when the bassoon reenters in bar 23, the continuo rests for a period of twenty-eight bars. During this section, the bassoon is given the third iteration of the theme while the two obbligato oboes support it. This statement lasts ten bars before the bassoon retreats into a basso role (Example 2.25).



Example 2.25. Zelenka, Sonata ZWV 181/2. Mvt. 2, bars 20-34. Bassoon, Violone. (Q-3.)

When the continuo finally reenters at bar 50, it continues on in unison with the bassoon until bar 60. The bassoon and the continuo are both treated similarly for the rest of the movement. Again, this reveals the bassoon in a hybrid role, but this time between basso and melody rather than basso and obbligato.

The third movement is also labelled differently in each source; again, *Andante* in the score and *Adagio* in the parts. It is structured quite similarly to the first movement as well. The continuo largely only supports the bassoon in outline, leaving the primary bass line to its double-reed counterpart. However, the bassoon does not engage in any obbligato or melodic playing here, placing it in a more traditional basso role.

The fourth movement is again labelled differently in each source. Here, Zelenka marks his score *Allegro assai*, while the copyist labels the parts *Allegro*. This movement bears structural similarities to the second movement, with the bassoon acting again in a hybrid role between basso and obbligato. The bassoon is never given the theme during this movement but its obbligato - a three-bar phrase of two quavers followed by quaver

triplets where the primary note is *f#* (the seventh of the scale) - is repeated throughout by each of the four voices (Example 2.26).



Example 2.26. Zelenka, Sonata ZWV 181/2. Mvt. 4, bars 8-9. Bassoon. (Q-1.)

A remarkable feature of this movement is some of the clearest evidence, from one of the simplest sources, that the terms ‘Fagotto’ and ‘Basson’ both indicated an instrument of four-piece construction, and thus were interchangeable in Dresden at the time of writing, as discussed above. At three points in the movement, Zelenka writes a descending scale that extends to *B_b*, a note that was essentially unreachable on a dulcian (Example 2.27).



Example 2.27. Zelenka, Sonata ZWV 181/2. Mvt. 4, bars 78-84. Bassoon. (Q-1.)

As discussed above in Chapter 1, it was impractical to lengthen the bore of the dulcian enough to reach that bottom note, and thus the bassoon was constructed. The only surviving fingering chart for the dulcian, by Daniel Speer, does not include the *B_b*.¹⁰⁷ With the term ‘Basson’ appearing in the Q-1 score, and the term ‘Fagotto’ indicated at the top of the Q-3 part, this would suggest that the terms indicated the same basic instrument.

From an instrumental standpoint, Sonata III stands out from the rest of the set, as it is the only one to include a violin as one of the upper voices. This Sonata stretches from the middle of page 32 in the manuscript to page 46, and again is written three lines to a

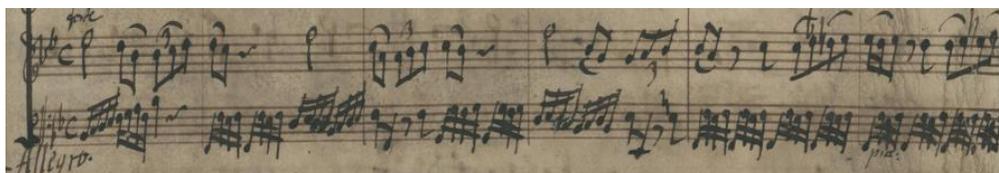
¹⁰⁷ A copy of Speer’s fingering chart is accessible courtesy of Hans Mons at www.dulcians.org/speer.htm. Accessed 17 July 2013.

system throughout, labelled ‘Violino,’ ‘Hautbois,’ and ‘Basson.’ The first movement reveals the bassoon in a purely basso role, and includes another example of a $B\flat$ ’ (Example 2.28).



Example 2.28. Zelenka, Sonata ZWV 181/3. Mvt. 1, bars 1-4. Bassoon. (Q-1.)

Its limited role here may be partially in preparation for the second movement, in which the bassoon is given technically demanding passages that are of degrees of length and difficulty previously unseen in Zelenka’s music. From the first bar, the bassoonist is given a thirteen-bar passage of virtually uninterrupted semiquavers, which serves as a florid obbligato bass to the melody (Example 2.29).



Example 2.29. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 1-6. Oboe, Bassoon. (Q-1.)

A similar passage begins at bar 17 and continues for another thirteen bars; yet another begins at beat three of bar 32 and lasts six bars. Out of the first thirty-eight bars, thirty-two of them contain passages which present technical challenges. Again, none of these passages are melodic in nature, but are rather highly elaborately ornamented bass lines. This assertion will be examined in greater detail in Chapter 3. The theme of the movement - alternating beats of quavers and quaver triplets - appears at the beginning of the movement in the oboe, and is repeated by the violin at bar 17, coinciding with the beginning of the bassoon’s second technically challenging passage. It finally appears in the bassoon part at bar 40. During the bassoon’s iteration of the theme, the oboe and

violin are assigned passages that are imitative of the bassoon's earlier obbligato (Example 2.30).



Example 2.30. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 40-42. Tutti. (Q-1.)

At bar 49, the bassoon, violin and oboe play the theme in fugal entries a half bar apart, a pattern which repeats itself again at beat three of bar 61 at an interval of a full bar. These fugal-style entries, along with the repetition of the supporting material in all three voices, reveal the bassoon as a fully equal partner in the ensemble. The rest of the movement does not lack for challenges for the bassoonist; a truly uninterrupted passage of semiquavers begins at bar 69 and lasts thirteen bars (Example 2.31).



Example 2.31. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 68-82. Bassoon. (Q-1.)

Various repeats of the opening material in shorter iterations occur throughout the rest of the movement, leading into a rousing finish.

The third movement of this Sonata is one of only two movements in the Sonatas to be based on a dance form (in this case the *Sicilienne*, being marked *Largo* and scored in 12/8 time), and it is conversational in both its style and construction. It begins with a descending arpeggio in the bassoon in a swung rhythm, followed by two quavers. The violin then enters on the sixth quaver of the opening bar with a lyrical melody while the bassoon reverts to a basso role for the first two beats of bar 2 (Example 2.32).



Example 2.32. Zelenka, Sonata ZWV 181/3. Mvt. 3, bars 1-4. Tutti. (Q-1.)

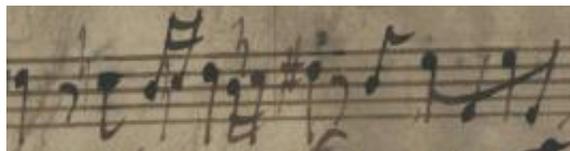
Not until bar 6 do all three voices play together. After this, the movement progresses mainly as a lyrical duet between the violin and oboe, with the occasional interjection of the bassoon in imitation of its material from the opening two beats. Thus the bassoon does continue to serve as a continuo instrument, but the melodic material within its line further enhances its role within the ensemble.

In the fourth and final movement, a *Tempo giusto* in 2/4 time, the bassoon part reverts to a more traditional role as bass voice in support of the two other instruments, albeit with musical material that hardly constitutes static bass line. The part is littered with a five-note motif which occurs fifty-six times throughout the movement in the bassoon part alone, appearing sometimes as the primary bass material and sometimes as interjections between passages of a more common walking bass. In this way, Zelenka has

given the bassoon another hybrid role as both a bass line instrument and a counter-melodist, this time with the same material filling both roles.

The fourth Sonata is the first to be explicitly scored in the manuscript for four instruments. The legend above the opening line of the Sonata reads ‘Num: 4 a 2 Hautbois e dui Bassi obligati.’ This is also easily the most difficult of the Sonatas to parse, due to the extreme discrepancies between the score and the parts. The score contains numerous edits in Zelenka’s hand, including bars scratched out. There are several major cuts in the parts (in the second oboe part these cuts appear on pieces of paper that have been taped in over the relevant material) that were not transferred back into the score. Additionally, the parts appear in the handwriting of both Zelenka and another court copyist, definitively identified as Philipp Troyer.¹⁰⁸

In the first movement, unmarked in the score but labelled *Andante* in the parts, the bassoon takes on a purely basso role. The score for the first and second movements is written on only three lines per system, similarly to the first three Sonatas, and the continuo doubles the bassoon virtually without variation.¹⁰⁹ A notable exception is that of a syncopated counter-melodic motif in the second movement, in which the bassoon plays the first three notes of a minor scale followed by the first three notes of the parallel major in a two semiquaver-crotchet rhythm (Example 2.33).



Example 2.33. Zelenka, Sonata ZWV 181/4. Mvt. 2, bars 8-9. Bassoon. (Q-1.)

This motif appears five times throughout the movement, but does not appear in the continuo part and is thus unique to the bassoon part. Another counter-melodic motif

¹⁰⁸ Reich, ‘Dresdner Kopisten.’ 116.

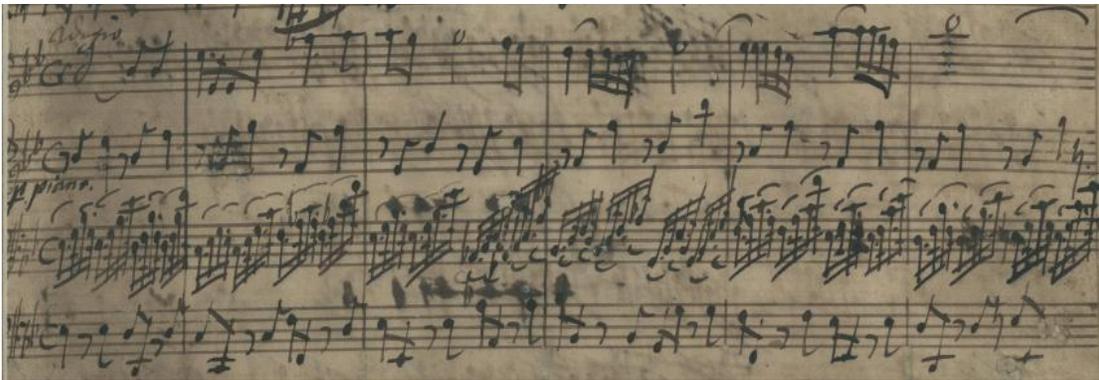
¹⁰⁹ There are, however, two passages, from bars 22 to 25 and again from bars 30 to 39, where the continuo drops out entirely.

assigned to the bassoon, which also appears in the continuo, is that of a rising major third in a two semiquaver-quaver rhythm, repeated three times (Example 2.34).



Example 2.34. Zelenka, Sonata ZWV 181/4. Mvt. 2, bars 68-69. Bassoon. (Q-1.)

It is in the third movement that the bassoon becomes a truly unique voice. The score is written on four lines to a system, rather than three, for the first time in the set, and the reason for that is immediately evident. The bassoon, rather than providing a bass line, is instead given an obbligato, which without variance and almost without interruption, arpeggiates the chordal structure of the bass line in a dotted semiquaver-demisemiquaver rhythm (Example 2.35).



Example 2.35. Zelenka, Sonata ZWV 181/4. Mvt. 3, bars 1-6. Tutti. (Q-1.)

In a thirty-bar *Adagio*, the bassoonist has a total of only three beats rest, one each at bars 7, 23, and 27. Few of the arpeggios are technically difficult from a fingering standpoint, but the constancy of the music creates major issues in terms of breath and stamina, which will be discussed in Chapter 3. This treatment of the bassoon makes it one of the most challenging passages in the Sonatas.

In the final movement, an *Allegro ma non troppo* (although the parts give the tempo as a simple *Allegro*), the bassoon's role is as a full member of a trio, accompanied - rather than imitated - by the continuo. The score is again written on four lines, and the two lower lines play in unison only in short passages no longer than a few bars before the bassoon takes off again into its own material (Example 2.36).



Example 2.36. Zelenka, Sonata ZWV 181/4. Mvt. 4, bars 25-30. Bassoon, Violone. (Q-1.)

The bassoon part is marked 'Sol:' for the first time in this movement as well, but only in the Q-3 part rather than in the score, indicating that it is only an advisory marking to the performer, rather than a true solo (Example 2.37).



Example 2.37. Zelenka, Sonata ZWV 181/4. Mvt. 4, bars 109-111. Bassoon. (Q-3.)

The solos appear, however, in mainly fugal-style entries which are accompanied by both oboes. By this point, the bassoon has been firmly established as an equal and independent voice within the ensemble, a marked evolution since its solely continuo role in Sonata I.

The most virtuosic of the Sonatas in terms of its bassoon writing, Sonata V challenges the bassoon even further, and is the only one of the set to be constructed in Italian concerto form with three movements - fast-slow-fast. Additionally, this Sonata also demonstrates Zelenka's familiarity with the ritornello form developed by Antonio Vivaldi (1678-1741). The opening movement begins with twenty-one bars of unison between all four voices (Example 2.38).



Example 2.38. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 1-6. Tutti. (Q-1.)

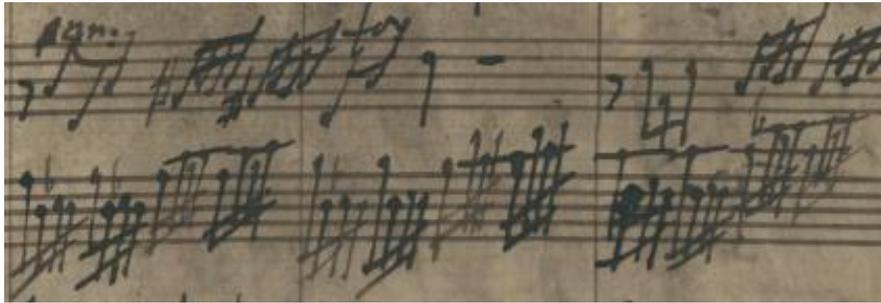
This is not unheard of in Zelenka's work: the opening of the Capriccio ZWV 183 displays unison writing between nine separate parts for the first eight bars. In this case, however, the length of the unison passage is unusual. This theme is arguably not the primary melody of the movement, but as in each of its subsequent appearances, it is always played in full unison and is never developed. In this way, it serves as a prelude to the main thematic material. Following this passage of twenty-one bars, the bassoon has the main thematic material. From bar 22, the bassoon embarks on a fourteen-bar solo of uninterrupted semiquavers largely in circular patterns, punctuated by two passages of descending demisemiquaver flourishes (Example 2.39).



Example 2.39. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 18-38. Bassoon. (Q-3.)

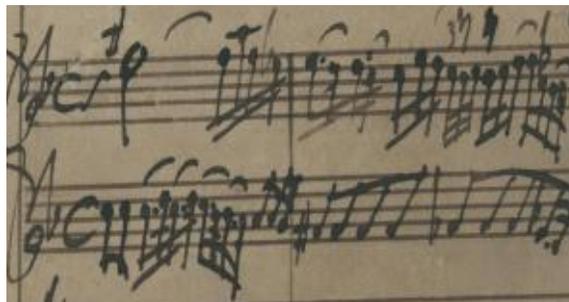
This solo is the first to be accompanied only by the continuo, leaving the bassoon in an exposed role heretofore unseen. The bassoon joins the bass line for the first time at bar 60, but as in the previous Sonata, its primary function is not as a bass instrument but as a

full member of a trio. Bassoon solos lasting between four and nine bars punctuate the rest of the movement. Often these are accompanied only by the bass line, but they also occur with occasional bursts of harmonic imitation from the oboes, as in bars 232 and 236 (Example 2.40).



Example 2.40. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 231-236. Oboe II, Bassoon. (Q-1.)

The middle movement, a twenty-bar work without label in the score but marked *Adagio* in the parts, is one of the most beautiful of any that Zelenka produced. It begins with the two oboes creating a tritone dissonance from the second beat of the movement (Example 2.41).



Example 2.41. Zelenka, Sonata ZWV 181/5. Mvt. 2, bars 1-2. Oboes I and II. (Q-1.)

This sets the tone for the rest of the movement, which is a trio with bass accompaniment. The bassoon enters at bar 4 as a full melodic member, not approaching a bass role until as late as bar 16, and then quickly returning to a counter-melody. The bassoon's melodic

role finally ends at beat three of bar 18, where it joins the bass for the end of the movement (Example 2.42).



Example 2.42. Zelenka, Sonata ZWV 181/5. Mvt. 2, bars 15-18. Bassoon, Violone. (Q-1.)

The overlapping lines create almost constant dissonances, the three parts moving together and against each other fluidly, and each voice emerging from out of the texture with an organic quality. Chromatic dissonances and tritones appear constantly between the three voices. The continuo part, inscribed in the original copyist's hand (again most likely Tobias Butz), is figured by Zelenka with changes occurring on nearly every beat, making this an incredibly complex movement from a harmonic and melodic standpoint.

The final movement, an *Allegro* in 3/4 time, begins in a rather straightforward manner, with the bassoon taking on a basso role, albeit an ornamented one, beneath a syncopated melody in the principal oboe.¹¹⁰ The second oboe enters at bar 5 in fugal style, the bassoon follows at bar 9, and the first oboe takes over again at bar 13. The continuo plays only the first six bars before dropping out for the next twenty-one bars, leaving the bassoon to perform the basso role alone until bar 28. Aside from brief solo passages, ornamentation of the bass line, and an iteration of the theme at bar 58, the bassoon continues in this role, doubling the continuo line until bar 106. This represents the longest such passage of continuo material in this Sonata. From bar 107, the bassoon embarks on a fifty-one bar solo passage, one of the longer bassoon solos in the entire chamber music repertoire. There are no rests in this passage, and further, the bassoon is unaccompanied by oboes for the last sixteen bars. This leaves the bassoonist with the

¹¹⁰ In bar 4, Zelenka has written out an ornamentation of the bass line, and continues to do so throughout the movement, using the same pattern.

onerous task of giving a musically satisfying performance with an exhausted breath supply and a highly fatigued embouchure (Example 2.43).

The image displays a musical score for the Bassoon part of Zelenka's Sonata ZWV 181/5, Movement 3, bars 107-157. The score is written in bass clef, 3/4 time, and B-flat major. It consists of ten staves of music, each starting with a bar number. The music is a continuous, technically demanding solo. The first staff (107) begins with a melodic line featuring slurs and trills. The second staff (113) continues with a similar melodic line, including trills. The third staff (119) features a more rhythmic pattern with trills. The fourth staff (125) shows a change in rhythm with sixteenth notes. The fifth staff (130) continues with sixteenth notes and a trill. The sixth staff (134) features a complex rhythmic pattern with sixteenth and thirty-second notes. The seventh staff (138) continues with sixteenth notes and trills. The eighth staff (142) features a complex rhythmic pattern with sixteenth and thirty-second notes. The ninth staff (147) continues with sixteenth notes and trills. The tenth staff (152) concludes the solo with a melodic line and a trill.

Example 2.43. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 107-157. Bassoon.

Following this solo, the bassoon retreats into a basso role until bar 178, at which point there is a twenty-eight bar solo, also without rests and entirely without oboe

accompaniment. For the rest of the movement, the bassoon fills the role of bass line instrument with only one interruption for an iteration of the melody at bar 235. This bass line, however, is not without its challenges. Zelenka ornamented it extensively, providing further challenges that do not subside until the penultimate bar. This movement represents the greatest amount of solo bassoon repertoire in Zelenka's work, and is considered to be one of the most challenging, as well as rewarding, works in the bassoon literature.

The sixth and final Sonata of the set is the first and only to be written in a key that calls for more than two flats. It is also written with four lines to a system, and lacks instrumental indications. Although after each of the previous Sonatas, the word 'Segue' has been marked, here there is no such marking. There is an indication at the bottom of page 96 reading 'Numero 6.' The opening movement reveals the bassoon in a purely basso role, never varying from the doubling of the continuo line. This is the first time since the first movement of Sonata III that the bassoon has been this removed from an obbligato or solo role. Indeed, even at the beginning of the second movement, the only marking to appear on the bassoon line of the manuscript is 'col Basso,' indicating a further doubling of the bass. The bassoon first emerges out of the texture at bar 17 with a statement of the melody (Example 2.44).



Example 2.44. Zelenka, Sonata ZWV 181/6. Mvt. 2, bars 17-18. Oboes I, II, Bassoon. (Q-1.)

Although not unique in its chromaticism - Zelenka has littered these Sonatas with chromatic sequences - the melody in this movement is among the more blatant examples.

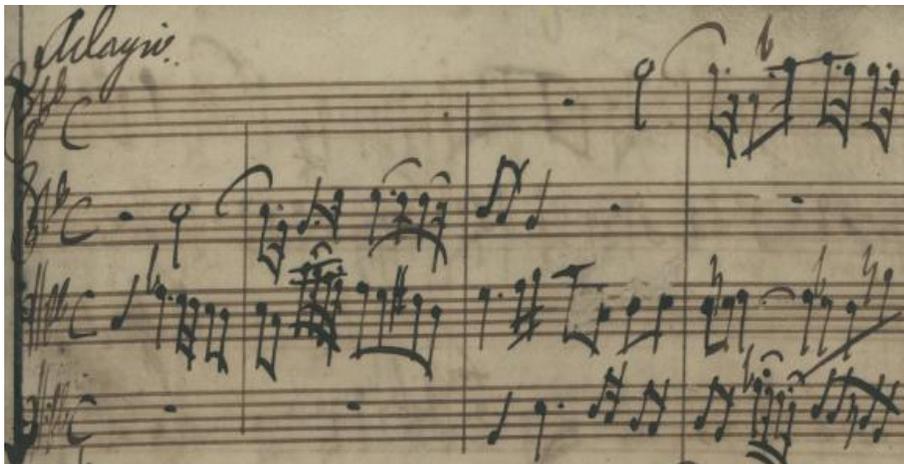
The fourth bar of the theme contains an audacious descending chromatic scale, continuing the example set in the earlier Sonatas (Example 2.45).



Example 2.45. Zelenka, Sonata ZWV 181/6. Mvt. 2, bars 3-5. Oboe I. (Q-1.)

Additional examples can be found in Sonata V especially. The theme lasts eight bars, at which point the bassoon resumes its role as a basso instrument. The treatment of the bassoon through the rest of the movement is largely the same; it is primarily used as a basso voice, but with occasional appearances of the melody, a hybrid role similar to that in Sonata II.

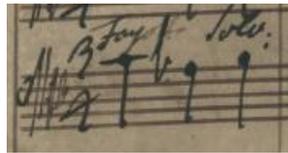
The third movement is an *Adagio* that, as noted above, is transposed and modified from the *Andante* movement of the Capriccio ZWV 185. As such it could be considered a quartet. It is the bassoon's only extended solo work in this Sonata, with the opening statement of the theme, joined in countermelody by the second oboe, and then imitated by the continuo at bar 3 (Example 2.46).



Example 2.46. Zelenka, Sonata ZWV 181/6. Mvt. 3, bars 1-4. Tutti. (Q-1.)

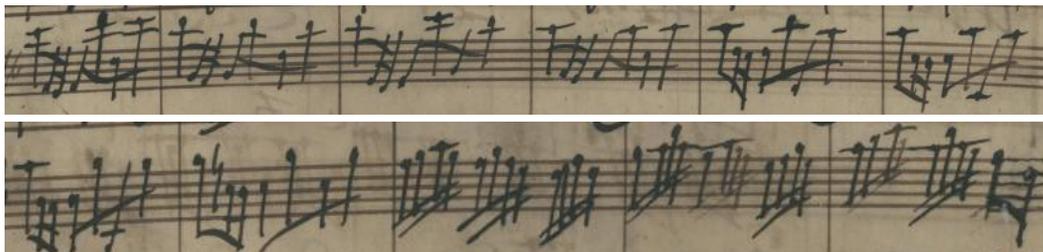
The movement then continues in almost exactly the same form as the Capriccio movement.

The final movement of Sonata VI places the bassoon in a bass line role rather than a solo. However, while the score is written on four lines and the continuo and bassoon lines are inscribed in exact imitation, the opening bar contains the marking ‘Fagotto Solo:’ (Example 2.47).



Example 2.47. Zelenka, Sonata ZWV 181/6. Mvt. 4, bar 1. Bassoon. (Q-1.)

The bassoon line of the manuscript is left blank beginning with bar 13, and the marking ‘Tutti’ does not appear until bar 19. But for ‘Fagotto Solo’ markings attached to the bass line at bars 32, 70, and 113, and a four-bar passage at bar 60 which also doubles the bass, the bassoon line is left blank through to bar 116. Similarly to others of Zelenka’s works, this implies that the bassoon exclusively doubles the bass. At bar 117, however, the bassoon is given a lengthy solo lasting twenty-two bars before rejoining the bass at bar 139 (Example 2.48).



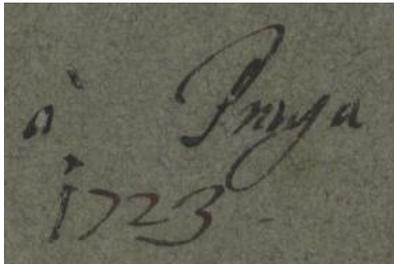
Example 2.48. Zelenka, Sonata ZWV 181/6. Mvt. 4, bars 126-137. Bassoon (Q-1.)

This solo is highly reminiscent of the second solo in the third movement of Sonata V, containing the same large leaps and similar rhythm. Another solo, this time a passage of

uninterrupted semiquavers lasting only five bars, appears at bar 161, before the bassoon rejoins the bass line, where it remains through to the end of the Sonata.

These Sonatas represent the most independent, flexible, and virtuosic writing that Zelenka produced. Even among other chamber sonatas and concerti of the period, some of which will be discussed in Chapter 4, they are exceptional in their harmonic complexity, their demands on breathing, and the level of virtuosity required in order to perform them successfully. Additionally, the degree of autonomy afforded the bassoon within the chamber music structure is unusual. It is for these reasons that they stand out in the chamber music literature, and it is these same difficulties which prevent some performers from attempting them.

After the Sonatas, Zelenka produced only five more instrumental works, four of which were composed for the festivities in Prague in 1723 (Example 2.49).

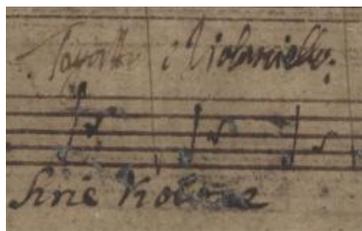


Example 2.49. Zelenka, Concerto ZWV 186. Title page.

The *Concerto à 8* ZWV 186 is composed largely in a style that matches solos and smaller ensembles in conversation, recalling the style of a *sinfonia concertante* (which was not prevalent until the later Baroque and Classical eras), but placed into a three-movement Italian concerto form. The source itself, along with those of the three other works for Prague in the same year (ZWV 187-189), is difficult to read due to the seemingly careless and hurried style of its calligraphy. While the handwriting is very clearly Zelenka's, the beaming is sloppy, stems are of uneven lengths and more obviously slanted (rather than vertical) than in the past, inkblots and stains are more commonplace, and barlines are unevenly spaced and written freehand, rather than ruled. Given the

numerous and enormous tasks that were assigned to Zelenka during that year,¹¹¹ the condition of these manuscripts implies a rushed state of mind, and possibly an even more rushed compositional process. Almost certainly there was no time to recopy the scores for legibility. Additionally, the 1723 instrumental works are all written in books of portrait-orientation manuscript, with twelve to fourteen lines per page, rather than landscape-orientation, with eight to ten lines per page, as is exceedingly common in Zelenka's other works. Thus the 1723 works are not only a departure from the Capricci of 1717-18, which are carefully crafted and clear in their inscription, but also from the Sonatas, which are also generally clearer and easier to read. This places the Sonatas in a separate context from the works of 1723, perhaps implying that they were written for Dresden rather than Prague.

The title page of the *Concerto à 8* lists a very specific instrumentation of 'Violin 2, Oboe 2, Viola,/Fagotto, Violoncello é/Basso Continuo,' one of Zelenka's earliest references to the oboe using the Italian term rather than the French 'hautbois.' On the first page of the manuscript, the title of the bassoon line is given the Italian title 'Bassone,' and the oboes are again referred to as 'Oboi.' Similarly to some of the Capricci, however, at bar 34 of the opening movement, the marking 'Senza Violone' is also accompanied by the marking 'Fagotto e Violoncello' (Example 2.50).

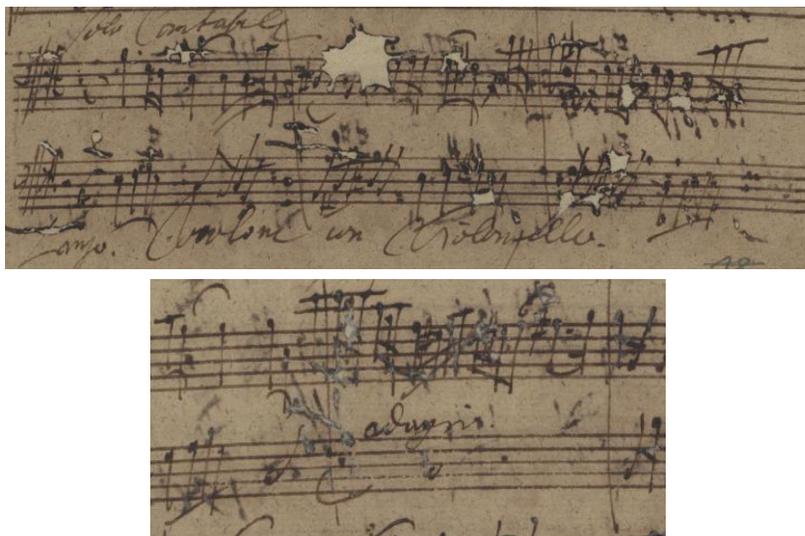


Example 2.50. Zelenka, Concerto ZWV 186. Mvt. 1, bars 34-35. Bassoon, Violone.

¹¹¹ Other works dated to c.1723 include *Missa Sancti Spiritus* (ZWV 4), possibly performed in Prague (Stockigt 123), three Mass fragments (ZWV 26), an additional *Agnus Dei* (ZWV 37), three *Lamentationes* for Holy Week (ZWV 54), the *Responsoria* (ZWV 55) to the six *Lamentationes* (ZWV 53) discussed above, a setting of the *Litaniae Xaverianae* (ZWV 154), an Offertorium on *Angelus Domini descendit* (ZWV 161) (a parody of a movement from *Sub olea pacis*), *Sub olea pacis* (ZWV 175), and *Two Crab Canons 'Emit amor'* (ZWV 178). Based on the Stockigt worklist.

Again at bar 38, the marking ‘Fagotto e Violoncello’ appears. However, at bar 44, Zelenka writes ‘Basson Solo e Violoncello.’ Barely five bars later, he again calls for ‘Fagott e Violoncello.’ Not until bar 53 does Zelenka give the bassoon an independent part, which is marked ‘Fagotto Solo.’ He continues at various points to call for ‘Fagotto’ throughout the rest of the movement, rather than ‘Basson,’ nearly always with the assistance of the cello part (as opposed to the entire continuo unit). Interestingly, the few points at which the bassoon appears as a solo bass part - a semiquaver passage at bar 85 and a five-bar pedal at bar 102 - are an accompaniment to the violin rather than the oboe. At bars 112 and 129, however, the bassoon takes on its more traditional role of appearing in support of the oboe. This movement follows in the mode of the Sonatas and the Capriccio ZWV 185 in giving the bassoon more versatility in its role as an instrument of the continuo accompaniment.

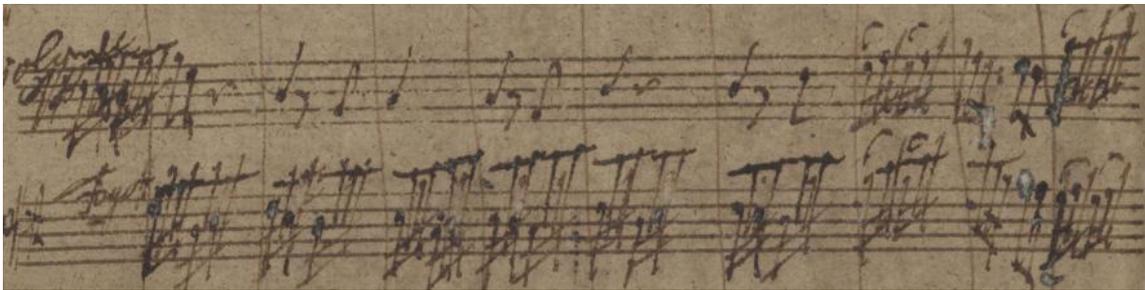
The second movement, a *Largo*, begins on page 19 of the manuscript as a bassoon solo. The instrumentation of the solo line is not specifically marked at the opening of the movement, but the bottom line is labelled ‘Violone con Violoncello,’ implying that the *Solo Cantabile* above it belongs to the bassoon. The solo lasts five bars and ends with a bar of *Adagio* during which it contains a passage over a pedal note in the bass line, clearly meant to be played *ad libitum* (Example 2.51).



Example 2.51. Zelenka, Concerto ZWV 186. Mvt. 2, bars 1-5. Bassoon, Violone.

This represents a further evolution of the bassoon's autonomy within the ensemble, more advanced than the Sonatas. At bar 8, the oboe enters as the primary melodic instrument of the movement, and for a short passage from bars 9 to 11, the oboe and bassoon answer each other in imitative gestures, after which the bassoon recedes into the bass line until the last eight bars of the movement. This is indicated in the score by a note at the first bar of page 21 (bar 12), designating the bottom line of the staff, 'Bassone col Violone,' and the line above 'Violoncello Solo.'

The *Allegro* final movement features numerous technically challenging solo passages not only for the bassoon, but also for the oboe, violin and cello. The first is a twenty-eight-bar trio for the bassoon, cello, and violone (marked 'Fagotto,' 'Violoncello,' and 'B.'). Beginning at bar 39, the cello and bassoon trade six-bar passages of semiquavers in imitative Alberti bass, a pattern that creates fingering difficulties for the bassoonist (Example 2.52).



Example 2.52. Zelenka, *Concerto ZWV 186*. Mvt. 3, bars 44-53. Bassoon, Violoncello.

This is followed by another semiquaver passage beginning at bar 55, a four-bar phrase in the violoncello that modulates from G Major to C Major, which is repeated in the bassoon at bar 61 in A Major and D Major. Both of these keys are technically challenging in the Baroque bassoon's fingering system. There are further solo semiquaver passages that occur throughout the movement, all following a similar Alberti bass pattern, but in various challenging keys that include the E Major and B-flat Major. In addition, there are various more fluid solo interjections, notably at bar 172 with only bass accompaniment,

bar 204 in obbligato support of the oboe for two bars, and bar 221 in concert with the oboe and violin. In this work the bassoon has a more fully-integrated solo role within the larger instrumental ensemble than in the previous orchestral works, demonstrating a continuing evolution of Zelenka's tastes in relation to the instrument.

The *Hipocondrie à 7* (ZWV 187) is a much shorter work than any of the others with which it is paired, comprising only a single lengthy French overture-style movement. It is a fairly conventional work compared with the other works of 1723, designed as a more 'traditional' orchestral work, with few short solo passages which are almost exclusively for a trio of oboes and bassoon ('Fagott' exclusively in this work). The first occurs at bar 14 before the end of the opening slower section. The second begins at bar 69 and continues for ten bars, with the bassoon in a strictly basso continuo role. The third, at bar 82, involves the same three instruments, but all of them in support of a violin solo. Apart from these few occurrences, the bassoon never deviates from doubling the bass line, a role reversion from that which occurred in previously cited works.

The *Ouverture à 7* (ZWV 188) is very much a suite that mixes both French and Italian forms. The title page of the manuscript lists the instrumentation as 'Violin 2/Oboe 2/Viola/Fagotto e/Basso Contin.' There are very few indications as to specific instrumentation (i.e. for each line) through the suite, but one interesting feature is the lack of the term 'Basson.' In this work, Zelenka uses the term 'Fagotto' exclusively. Similarly to the *Hipocondrie*, the *Ouverture* is conceived as a purely orchestral work. There are very few solo passages in any of the movements, aside from the occasional appearance of the double-reed trio with the bassoon in a supporting role in the opening movement. The opening movement is written in the style of the French overture, a slower section dominated by dotted rhythms, followed by a four-voice fugal section before the return to the slower material. The double-reed trio appears at several points throughout the movement, first at bar 46, then at bars 69, 76 and 82, in imitation of material in the strings or directly repeating a short string passage. The final movements of the work contain even fewer departures from the orchestral texture for the double reeds, and the

bassoon, apart from the points mentioned, is never given any role other than doubling the basso continuo.

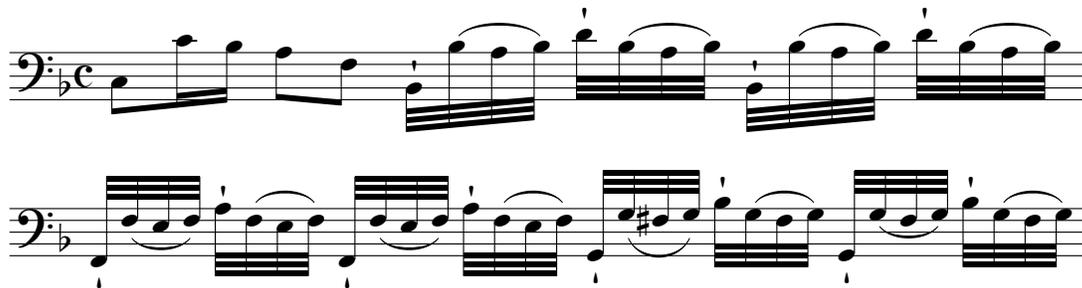
Unlike the previous two works, the *Simphonie à 8* (ZWV 189) holds a great deal of interest for the bassoonist. The title page reads ‘Simphonie à 8 Concer:/Violin 2, Oboe 2,/Viola, Violoncello, Fa=/gotto e Basso/Contin:./à Praga/1723.’ It is a large work, comprised of five movements - including an opening movement of 337 bars - and calling for eight parts with additional players. The first page of the score is arranged in two systems of six staves each. The top staff is marked ‘Hautbois 1,’ the second carries the direction ‘Violino 1 Concer:[tino] col V:1 d’ rinforzo’ and the third is marked ‘Violino 2 col V:2 d’ rinforzo. E 2 Oboe.’ This pairing of the terms ‘Hautbois’ and ‘Oboe’ at the same point in the score is unprecedented in Zelenka’s instrumental scores, and again implies a possible careless rush to completion. The fifth line is marked ‘Fagotto e Violoncello,’ and the sixth, rather than being labelled ‘Basso Continuo’ as indicated by the title page, is instead labelled ‘Contra Basso.’ The unmistakable indication is that of a larger string section, bringing this work closer in line to the later *sinfonia concertante* style.

Throughout the opening movement, the ‘Fagotto e Violoncello’ line is largely left blank, even in solo or *solì* passages played by the oboes, clearly signalling that the bassoon should play only as a member of the continuo unit. The few places where the bassoon and cello play independently of the basso are individual bars of octaves played in quavers as an echo to the same figure in the basso. The second movement, marked *Andante*, contains a great deal of explicit material for the bassoon. It is scored in four voices: ‘Hautbois Solo,’ ‘Violino Solo,’ ‘Fagotto,’ and ‘Violoncello e Contrabasso.’ The movement begins in fugal style - the oboe enters with the first appearance of the theme, which lasts three bars, and is then played at the fifth by the violin beginning in bar 4 in an iteration of two and a half bars. The bassoon then plays the theme from the original pitch for three bars, beginning at the third beat of bar 6 (Example 2.53).



Example 2.53. Zelenka, *Sinfonia* ZWV 189. Mvt. 2, bars 4-7. Violin, Bassoon.

After the fugal-style entries of the top three voices, the oboe and violin spend a large portion of the rest of the movement in a duet, with bassoon in an obbligato role. This obbligato line presents technical challenges for the bassoonist, including four two-bar passages of demisemiquavers, each to be played against a passage of syncopated minims for the oboe and violin. The dissonances created by the syncopations strongly suggest that the two upper voices are intended to be the main voices while the bassoon provides textural accompaniment. Each of the demisemiquaver passages is grouped into two-beat segments following the pattern of ‘discretionary ornaments’ which is so common to Zelenka’s personal style. Only the final two passages, at bars 18 to 19 and 25 to 26, contain any articulation markings (Example 2.54).



Example 2.54. Zelenka, *Sinfonia* ZWV 189. Mvt. 2, bars 18-19. Bassoon.

The inference here is that the articulation is implied throughout the movement, making the passages easier as a group; regardless, the difficulty in playing a passage of demisemiquavers at a Baroque *Andante* tempo is obvious. At bar 28, the bassoon has the last occurrence of the movement’s theme, with the marking *cantabile*. This is one of only

two interpretative markings (aside from dynamics) in the entire work therefore has special significance. Additionally, it can also be viewed as a suggestion to modify the dynamic or tempo, but certainly to make it stand out from the rest of the movement. Further, it demonstrates Zelenka's view of the bassoon not only as an instrument capable of serving a melodic function within an ensemble, but serving as the primary melodic instrument.

The third movement, *Capriccio. Tempo di Gavotta*, is scored for oboes ('Hautbois' is marked in the score below the top line of the system, and 'Oboe 2' is written in different ink as a doubling force for Violin 2), violins, viola and continuo. The fifth line of the system is left entirely blank throughout the movement aside from the insertion of a bass clef, implying the presence of the bassoon as part of the continuo unit. The fourth movement, *Aria da Capriccio*, is a plaintive *Andante* in d minor, written initially as a pair of duets between a solo cello and bassoon and a solo violin and oboe (labelled 'Hautbois'). Over a thin texture of pizzicato strings, the melody is played by a solo cello for the first four bars, joined by the bassoon in bar 5 for a twelve-bar duet (Example 2.55).



Example 2.55. Zelenka, *Sinfonia* ZWV 189. Mvt. 4, bars 1-7. Violoncello, Bassoon.

In the *Allegro* section which begins at bar 30, the solo cello and bassoon alternate technically challenging semiquaver passages, which dominate the first eight bars even while serving as accompaniment to the more melodic appoggiaturas and arpeggios in the upper two solo voices (Example 2.56).



Example 2.56. Zelenka, *Sinfonia* ZWV 189. Mvt. 4, bars 31-38. Violoncello, Bassoon.

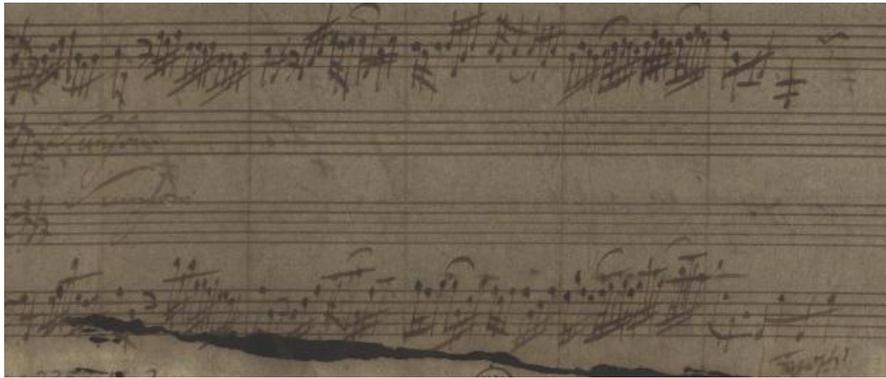
These passages are reminiscent of Sonatas III and V, and are a highly challenging task for the bassoonist. The bassoon and cello follow by alternating the melodic elements for the next seven bars, accompanied by the oboe and violin. At bar 73, the opening *Andante* material returns. After four solo bars, the bassoon interjects, followed a bar later by the cello and then by the oboe in bar 79, creating a quartet of brief duration. The rest of the movement functions largely as a quartet of similar technical passages between the four solo voices, with orchestral accompaniment. Again, the bassoon plays a prominent role as a melodic instrument in this movement. In two of the four works composed for Prague, Zelenka's continuing usage of the bassoon was as a primary melodic instrument, requiring virtuosic skill.

Zelenka's final work for instrumental forces is the Capriccio (*Sinfonia*)¹¹² in G Major, ZWV 190, dated May 18 1729. After the numerous instrumental works produced in 1717-18, and then from 1721-23, Zelenka neglected the genre for the next six years. A clue as to why Zelenka would revisit the instrumental category after neglecting it for so long lies in the timeline of events at the Dresden Court. Heinichen died of tuberculosis on July 16 1729, and his compositional duties were restricted near the end of his life due to the disease. It stands to reason that this work, which is dated barely two months before Heinichen's death, may have been requested as part of Zelenka's Court duties. The dedication, which appears on the final page of the manuscript and reads 'A M D G V B M

¹¹² Stockigt, *Zelenka*, 51.

OO SS H AA P J R,' would seem to support this hypothesis.¹¹³ It is the only one of Zelenka's instrumental works to be so dedicated.

ZWV 190 remains one of the more interesting works in Zelenka's output, primarily for its compositional texture. The opening movement, an *Allegro*, relies heavily on the *Tutti unisoni* compositional feature, a device that is the hallmark of the opening movement of Sonata V (Example 2.57).



Example 2.57. Zelenka, Capriccio ZWV 190. Mvt. 1, bars 1-6. Violins I, II, Viola, Continuo.

From this, the oboes and bassoon play *solì* for two bars from the middle of bar 6 before the strings reenter. The double reed trio appears at various points throughout the movement, but the bassoon never plays solo. The only other instance of bassoon writing occurs in the second *Menuett*, although this is only implied through the indication of 'Oboe piano' above the three lines. Unfortunately, in the rest of this work there appears no further reference to the bassoon, nor does it exemplify the kind of *sinfonia concertante* writing that appears in the Prague works of 1723.

While there are a few notable pieces in Zelenka's choral works that include an obbligato bassoon, it is his instrumental works that demonstrate the extraordinary virtuosity of the double reed players at his disposal. From his compositions in Vienna in 1717-18, through to the Sonatas and the symphonic works for Prague in 1723, we see a continued evolution of his treatment of the bassoon. Initially, Zelenka used the bassoon

¹¹³ This dedication, which honours God, the Virgin Mary, saints, and the Saxon electoral family, appears in many of the vocal works commissioned by the court. Stockigt, *Zelenka*, 136.

almost exclusively as a member of the continuo unit, but gradually he began to utilise the instrument as a solo voice, capable of dazzling virtuosity and extraordinary musicality in the hands of his bassoonists. For these reasons Zelenka is regarded by many in the 21st century as an important proponent of the bassoon in the Baroque period, and his Sonatas as essential repertoire in the canon of double reed chamber music.

Chapter 3

Challenges presented by the bassoon writing of Zelenka

As noted in Chapter 2, there are numerous challenges inherent in the bassoon writing of Zelenka. These challenges are to do with breathing, stamina, and fingering, and of course depend largely on the type of bassoon used and the specific abilities of the bassoonist. In order to discuss them effectively, it is first necessary to define what they are in the context of bassoon playing.

As a wind player, breath is of paramount importance to phrasing, articulation, and stamina. On wind instruments, the player produces sound by blowing air either across the blow hole (in the case of the flute), or into the reed or mouthpiece. Since the capacity of the lungs is finite, the player must take in new breaths when necessary. Additionally, as most wind players know from experience, breathing out is just as important as breathing in. If those two actions are taken together, the amount of time necessary for each breath increases. Therefore, in extended passages that contain neither rests nor breaks of any sort, like those common to the Baroque period, the issue of placement of breaths is crucial, and will necessarily impinge on ideas of phrasing.

For the bassoonist, the issue of stamina is most easily identified with the strength and endurance of the embouchure (i.e. the formation of muscles around the mouth which must be engaged correctly in order to produce the vibration of the double reed) and the tongue. Like any other muscle, the embouchure tires rapidly under constant engagement, and it must be relaxed periodically - even if only for a split second - in order to recharge. In addition, playing in each register of the bassoon requires different levels of breath and embouchure support, the tenor register (above middle c) being the most demanding. In the case of the tongue, a different kind of fatigue can set in due to constant repetitive re-engagement. Accounting for these factors, it is evident why lengthy passages that require fluent technique are especially difficult for the bassoonist. This is made all the more difficult if a literal (or face-value) reading is taken of scores, such as those of Zelenka.

Characteristically of Baroque notational practice, most scores lack marks of articulation such as slurring patterns which would otherwise help prevent fatigue.

As with any other woodwind instrument, there are inherent fingering challenges on the bassoon when facing certain combinations and patterns of notes. In particular, the Baroque bassoon requires numerous cross-fingerings (i.e. combinations of non-adjacent fingers), most of which are eliminated on the modern bassoon. Conversely, the modern bassoon is much more technologically complex, with as many as nine keys controlled by the left thumb, and five controlled by the right thumb; the Baroque bassoon has two or perhaps three keys and a tone hole for the left thumb, and a single tone hole for the right thumb. The addition of the modern keywork creates its own set of challenges.

These technical issues are also, by necessity, tied in with some of the musical challenges inherent in any Baroque work, namely of finding a suitable tempo, stylistically appropriate articulation, and ornamentation. The tempo of any given work is closely related to the issue of breathing. At faster tempi, the performer may be able to play longer passages while breathing on fewer occasions. The use of tempo modification is also an aid to issues of breathing and fingering. The presence and addition of ornaments is naturally related to the challenges of fingering, as these increase the complexity of the physical action required. All of these problems arise throughout Zelenka's Sonatas. In order to find solutions, it is necessary first to examine instances of their occurrence in Zelenka's music, and secondly to expound briefly upon their context.

Breathing, Stamina, and Articulation

One of the major technical issues inherent in Zelenka's music is the seeming lack of suitable breathing points. Most Baroque music is based on either two- or four-bar phrase structures, allowing for easily identifiable points at which wind players might successfully take a breath. One of the hallmarks of Zelenka's music, however, is extraordinarily long phrase structures which make it difficult to discern breathing points and the difficulties for wind players that entails. This is especially true in certain slower

movements. To look more closely at this problem, it is paramount to examine that which constitutes a phrase. Some of Zelenka's contemporaries, such as Johann David Heinichen, Dresden's *Kapellmeister*, and Johann Joachim Quantz, who played in Dresden and studied briefly with Zelenka,¹¹⁴ wrote on the subject. While Quantz does not specifically define a 'phrase,' he does explain in his treatise *Versuch einer Anweisung die Flöte traversiere zu spielen (Essay of a Method for Playing the Transverse Flute)* of 1752 that 'musical ideas that belong together must not be separated; on the other hand, you must separate those ideas in which one musical thought ends and a new idea begins, even if there is no rest or caesura.'¹¹⁵ In this statement, he refers to the existence of an inherent structure of musical passages, logically divided so as to create language. Each division can be defined as a phrase. As we will see in examples below, it is often difficult to determine the segments in Zelenka's music due to the number of deceptive and unresolved cadences.

A prime example of this occurs in the bass line to the second movement of Sonata III. The bassoon part to this movement is a florid obbligato bass at an *allegro* tempo, making it technically challenging. From the upbeat to bar 5, there is a passage of nine bars containing uninterrupted semiquavers, largely in a discretionary ornamental pattern repeated at length. Depending on the speed at which the movement is taken, this passage is extraordinarily difficult in terms of breath control. Added to this is the fact that, during bars 14, 15, and 16, the bassoon has only two and a half beats rest sporadically placed, before the entire passage of thirteen bars is repeated a fifth higher. After the violin iteration of the sixteen-bar thematic material, the phrases overlap again with the bassoon continuing to play uninterrupted from the middle of bar 31 to the middle of bar 38. All told, in the first 38 bars of the movement, the bassoonist plays three passages of nine bars, nine bars and seven bars respectively, unpunctuated by rests; the performer is afforded a total of eight beats of rest, none lasting longer than a crotchet, and the last one

¹¹⁴ See above, Chapter 1, p. 9.

¹¹⁵ Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, trans. Edward R. Reilly as *On Playing the Flute* (London: Faber and Faber, 1966), 122.

occurring on the final beat of bar 38. This series of passages creates immense challenges for even the ablest of bassoonists (Example 3.1).

The musical score is written for bassoon in bass clef, 2/4 time, and is marked 'Allegro'. It consists of ten staves of music, numbered 1 through 39. The piece is characterized by a series of rapid, sixteenth-note passages. The dynamics are marked with *f* (forte) and *p* (piano). The first staff (bars 1-4) begins with a forte *f* dynamic. The second staff (bars 5-7) is marked piano *p*. The third staff (bars 8-10) is marked forte *f*. The fourth staff (bars 11-13) is marked piano *p*. The fifth staff (bars 14-17) is marked forte *f*. The sixth staff (bars 18-20) is marked piano *p*. The seventh staff (bars 21-23) is marked forte *f*. The eighth staff (bars 24-26) is marked piano *p*. The ninth staff (bars 27-30) is marked forte *f*. The tenth staff (bars 31-39) is marked piano *p*. The piece concludes with a final forte *f* dynamic in the last few bars.

Example 3.1. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 1-39. Bassoon.

Another especially challenging example is the third movement of Sonata IV. As discussed in Chapter 2, the bassoon part is a continuous obbligato in which each chord of the bass line is outlined in arpeggio form, almost without interruption (Example 3.2).

Adagio

4

simile

7

10

13

16

19

22

25

28 **Adagio**

Example 3.2. Zelenka, Sonata ZWV 181/4. Mvt. 3, complete. Bassoon.

Not only does this movement present challenges in breathing, but its lack of rests also creates difficulties in terms of stamina, as the performer's embouchure is required to

be almost constantly engaged, making it very difficult to execute successfully. In the bassoon part, rests occur on only three crotchets in the course of thirty bars; the first occurs at the second beat of bar 7, the second on the final beat of bar 23, and the last at the second beat of bar 27. The passage between the first and second rests lasts sixteen full bars. Again, one of the associated difficulties is the length of the phrases herein. The first phrase break could potentially occur in bar three when the bassoon returns to outline an E_b Major chord. However, instead of ending the phrase and taking a breath, the first oboe remains on a g^{\flat} through beat three, creating an appoggiatura and a continuation of the phrase (Example 3.3).

Adagio

Example 3.3. Zelenka, Sonata ZWV 181/4. Mvt. 3, bars 1-4. Tutti.

The next potential phrase ending occurs at the end of bar 7.¹¹⁶ Each voice appears to be approaching a V-I cadence in B_b Major, notably with the bassoon outlining a $I^{6/4}$ -V progression in the last two beats. However, instead of progressing to the natural end cadence point of b_b^{\flat} , the oboe plays a b_b^{\flat} on the last semiquaver of the bar, leading the

¹¹⁶ A crotchet rest fortunately occurs on beat two of this bar in the bassoon part, but it is useful to examine this phrase point as an illustration of Zelenka's long phrase structure.

bassoonist to outline a D-diminished triad in first inversion. This creates an unusual deceptive cadence and allows the phrase to continue uninterrupted (Example 3.4).

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a sixteenth-note rest, followed by a series of sixteenth notes and eighth notes, with a slur over the first two measures. The middle staff is in treble clef with a key signature of one flat, starting with a quarter rest followed by quarter notes. The bottom staff is in bass clef with a key signature of one flat, featuring a continuous sixteenth-note accompaniment. The score is numbered '6' at the beginning of the first staff.

Example 3.4. Zelenka, Sonata ZWV 181/4. Mvt. 3, bars 6-8. Tutti.

This type of phrase length continues throughout the movement, signifying a substantial test to the stamina of both breath control and embouchure fatigue.

The second movement of Sonata V presents similar challenges for breathing, as well as for stamina. This movement is similar to the third movement of Sonata IV in that its construction is effectively a single long phrase of twenty bars. Each part here is marked *cantabile*, carrying with it the direction to play in a legato style. Additionally, each line contains a great number of slurs and ties, making it very difficult to pause for breath at any point (Example 3.5).

This movement begins with two quavers in the second oboe; the first opportunity to breathe appears at the first quaver of the fourth beat in bar 4 (see Example 3.5 below). The first oboe enters on beat two of bar 1, with a minim tied to an additional semiquaver, at an interval of a tritone with the second oboe; the first rest in the first oboe part does not occur until the end of bar 6. Every long note is tied over to the next beat, the phrase continuing, with no chance of breathing. The bassoon enters at beat two of bar 4 in imitation of the first oboe's line, and in similar fashion, its first rest appears as a quaver rest on beat four of bar 13, a full nine and a half bars after its entry. The bassoonist is afforded a more harmonically and melodically acceptable breathing point, at beat three of bar 7, between a dotted quaver and a semiquaver. After that, however, there is no convenient phrase ending until the rest in bar 13. Only two other quaver rests are afforded



Example 3.5. Zelenka, Sonata ZWV 181/5. Mvt. 2, complete.

to the bassoonist, at beat four of bars 15 and 19, the latter being the small pause before the movement's resolution to a D Major chord. Additionally, this movement takes place almost entirely within the boundaries of *f* and *f*, placing it firmly within the tenor register for nearly the entire length of the work. Given the nature of the writing - unusually long phrases devoid of obvious breathing points - and the strength of embouchure required for playing continuously in the tenor register (no matter whether the Baroque or modern bassoon is being used), this movement creates an intense challenge in terms of stamina.

Another challenge is that of articulation, which is a particular difficulty in the realm of woodwind playing. On each instrument of the woodwind family save the flute, the beginning of each note is produced by flicking the tongue against the reed. When this motion is constantly repeated, especially at a quick tempo, the tongue becomes fatigued in the same way that any other muscle reacts when overused. It was standard in the Baroque era that scores were generally devoid of articulation markings, a writing style that when performed as written creates acute strain on the bassoonist's stamina. As an example, the opening passage of the second movement of Sonata III (Example 3.1 above) is written without any articulation markings. From bars 5 through 14, there are nine bars of semiquavers, meaning 144 separately tongued notes, played quickly and without rest. Without the use of double-tonguing (a technique in which the 'ta' or 'da' syllable created by the flicking of tip of the tongue against the reed is alternated with a 'ka' or 'ga' syllable created by the flicking of back of the tongue on the roof of the mouth), which is a difficult technique to master, it is nearly impossible to play as written - the tongue, unless highly trained, cannot sustain such repetition over that many iterations at a constant speed. This is true regardless of whether the Baroque or modern bassoon is the performer's instrument of choice. There are differences between the two instruments in terms of reed size - the Baroque bassoon reed is significantly larger and thicker than a modern reed - and thus the performer will likely encounter a different resistance threshold for each instrument. However, much of that difference is dependent on the individual player and their personal reed-making style, and therefore it is imprudent to make

generalisations as to whether the challenges of repetitive single tonguing and double tonguing are ‘easier’ on one type of bassoon or the other.

In any case, here are clues in both Zelenka’s music and the works of his contemporaries that provide guidelines as to how slurs and other articulations can be applied in a suitably stylistic manner that would help reduce both embouchure and tongue fatigue, no matter the type of bassoon used. These clues are discussed in detail in Chapter 4.

Fingering

Other technical challenges in Zelenka’s bassoon writing arise from certain fingering combinations inherent to bassoon construction. Zelenka’s penchant for rapidly shifting harmonies, long melismatic phrases, and extended fast-moving solo passages create several challenges in this regard. This is especially true on the Baroque bassoon, but the modern bassoon holds its own challenges as well.

As briefly outlined in Chapter 1, the typical Baroque bassoon and the one with which Zelenka would likely have been most familiar has six tone-holes and only four keys, all of which primarily control the notes of the lower register of the bassoon.¹¹⁷ The right-hand little finger operates two keys, for $A\flat$ and F . The left hand thumb operates two, for D and $B\flat$.¹¹⁸ The $A\flat$ key was the one added most recently (c. 1700), although it was possible to play that note without the use of the key. Above this $A\flat$, most notes are produced only by combinations of fingers covering the tone-holes. With the addition of more keys and methods of reconstruction that took place during the Classical and Romantic periods, many of the combinations could be simplified or even eliminated. But the reliance on tone-holes on Baroque instruments created several awkward fingerings.

¹¹⁷ Given the wide range of personal preference inherent in reed making in both modern and Baroque styles, and the extreme variation in the Baroque reeds that survive, it is difficult to establish a framework for incorporating reed-making into this paper. For discussion of these matters, I recommend Paul White’s highly valuable research. See footnote 17.

¹¹⁸ As mentioned above, this paper will utilise the Helmholtz pitch notation system. See footnote 4.

Primary among these are what are called cross-fingerings, notes produced by an application of non-adjacent fingers. The most common example is that of the $B\flat$. The lowest note of the bassoon, $B\flat$, can be produced only by covering every tone-hole and pressing three of the four keys (the $A\flat$ key on the Baroque bassoon is the only one to open rather than close). The two other $B\flat$ s that can be produced by the Baroque bassoon must be played by covering all three tone-holes of the left hand, along with the first and third tone-holes on the right, a fingering of 123-46.¹¹⁹ Given that the fingering pattern 123-45 produces A , moving between A and $B\flat$ is an uncomfortable shift. A trill between A and $B\flat$, for example, can only be created by a rapid exchange between holes 5 and 6 utilising the middle and ring fingers of the right hand. Additionally, both $e\flat$ and $e\flat$ are produced by a fingering of 13, another cross-fingering which, depending on the sequence of notes, can be extremely difficult to produce, especially in quicker passages.

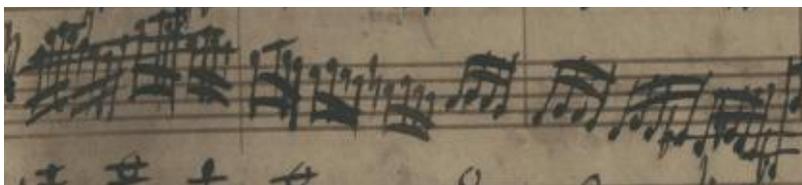
Another challenge when playing a Baroque bassoon is choosing an appropriate fingering for a particular passage from the diversity of possible fingerings. Paul J. White, in an indispensable article for students of early bassoon, surveyed forty-seven fingering charts for bassoons with between two and ten keys, eighteen of which are for bassoons with four keys. (See Figure 3.1 for an example.) Between each of the fingering charts, thirteen possible fingerings are listed for f , fifteen for $f\sharp/g\flat$, and fifteen for g , which is generally listed as the top note of the Baroque bassoon's range. This is in contrast to the lower register of the bassoon, for which there is only one standard fingering listed in each of the forty-seven charts for A , G , F , E , D , C and $B\flat$.¹²⁰ However, even the fingerings listed are dependent on the individual bassoonist's instrument and reed-making style, and might change on a daily basis. For instance, in my experience it is necessary to finger f as 23-456-E on a replica of a Stanesby bassoon made by Philip Levin. None of White's

¹¹⁹ For the purposes of this discussion, '1' will refer to the tone-hole covered by the index finger of the left hand, '2' by the middle finger of the left hand, and so on. This is in accordance with the fingering chart in Figure 3.1.

¹²⁰ Paul J. White, 'Early Bassoon Fingering Charts,' *Galpin Society Journal* 43 (March 1990), 68-111.

Another point of difficulty associated particularly with the Baroque bassoon is the fingering of certain notes in the lower register of the instrument, particularly D_b , E_b , and $F\sharp$. $F\sharp$ is usually produced by the cross-fingering 123-456-E (the E tone-hole on the thumb of the right hand being covered). This leaves the F key open, which on many Baroque bassoons makes the note extremely unstable. I find it necessary, depending on the reed and the quality of breath being produced, to add either the B_b key or the D key - pressed by the thumb of the left hand - to stabilise $F\sharp$. This addition has also been liable to change from day to day. E_b is another complicated fingering; since most Baroque bassoons lack a key to help production of this note, it is usually necessary to produce it using another cross-fingering, 123-456-C- B_b (leaving the E tone hole open and the D key unpressed). Given his proclivity for utilising this note, most notably in the scalar technical passage of the second movement of Sonata III discussed above, this makes some of Zelenka's technical passages extremely difficult. Another note that is difficult to produce, but which rarely appears in Zelenka's music, is D_b . This can only be produced by covering half of the C tone-hole in the thumb of the left hand with the fingering 123-456-E-D-(C). This is also a fingering that might change on a daily basis, depending on the reed and the instrument, but such change has only to do with the degree to which the tone-hole must be covered.

Many fingering challenges present themselves in the bassoon parts of the Sonatas in particular. As an example, in the second movement of Sonata III, the end of the downward circular scale passage that occurs from bars 79 to 81 involves a complex fingering pattern (Example 3.6).



Example 3.6. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 79-81. Bassoon.

The opening solo of the third movement of Sonata V, as another example, creates incredibly difficult series of fingerings, especially from bars 130 to 133, where the broken chords use e_b as their base with d the neighbouring note (Example 3.7).



Example 3.7. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 130-134. Bassoon.

This creates a fingering pattern on one particular beat of a (123-45) - e_b (13) - d (12) - e_b (13). Again, the motion between the middle and ring fingers is an uncomfortable one to accomplish. In the same solo, in bars 144 and 145, the bassoonist must play a pattern of repeated b_b to a motion in semiquavers involving a trilling motion between the middle and ring fingers of the right hand, which must be sustained for two full bars (Example 3.8).



Example 3.8. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 144-145. Bassoon.

This can be a very difficult motion to maintain at a quick and even pace.

Different fingering challenges also exist when using the modern bassoon, which can have anywhere between nineteen and nearly thirty keys (See Figure 3.2 for a diagram of the keys of a standard-model modern bassoon). The left-hand thumb keys, which can number between eight and ten, can create numerous difficulties for the bassoonist especially in the lower and upper ranges.¹²² Four (or five) of the thumb keys are placed to the left-hand side of the instrument, and control the lowest notes of the bassoon: B_b , B , C , and D . Additional keys, numbering either four or five, are placed to the right-hand side of the instrument and are responsible for numerous notes in the middle and upper

¹²² For reference, see Figure 3.2 below.

registers. The lowest of these keys - called the ‘whisper’ key - is effectively an octave key, attached to a small hole at the base of the bocal. When covered, the instrument can play in the lower octave but usually not in the upper registers. When uncovered, the instrument can play in the upper registers but not in the lower. Additionally, on modern bassoons, *a*, *b*, and *c* have a tendency to ‘crack,’ i.e. they do not speak cleanly. A technique created to deal with this problem - called ‘venting’ or ‘flicking’ - involves quickly pressing one of the other left-hand thumb keys (specifically the middle key, called the High A key, or the one above that, called the High C key). The top thumb key,

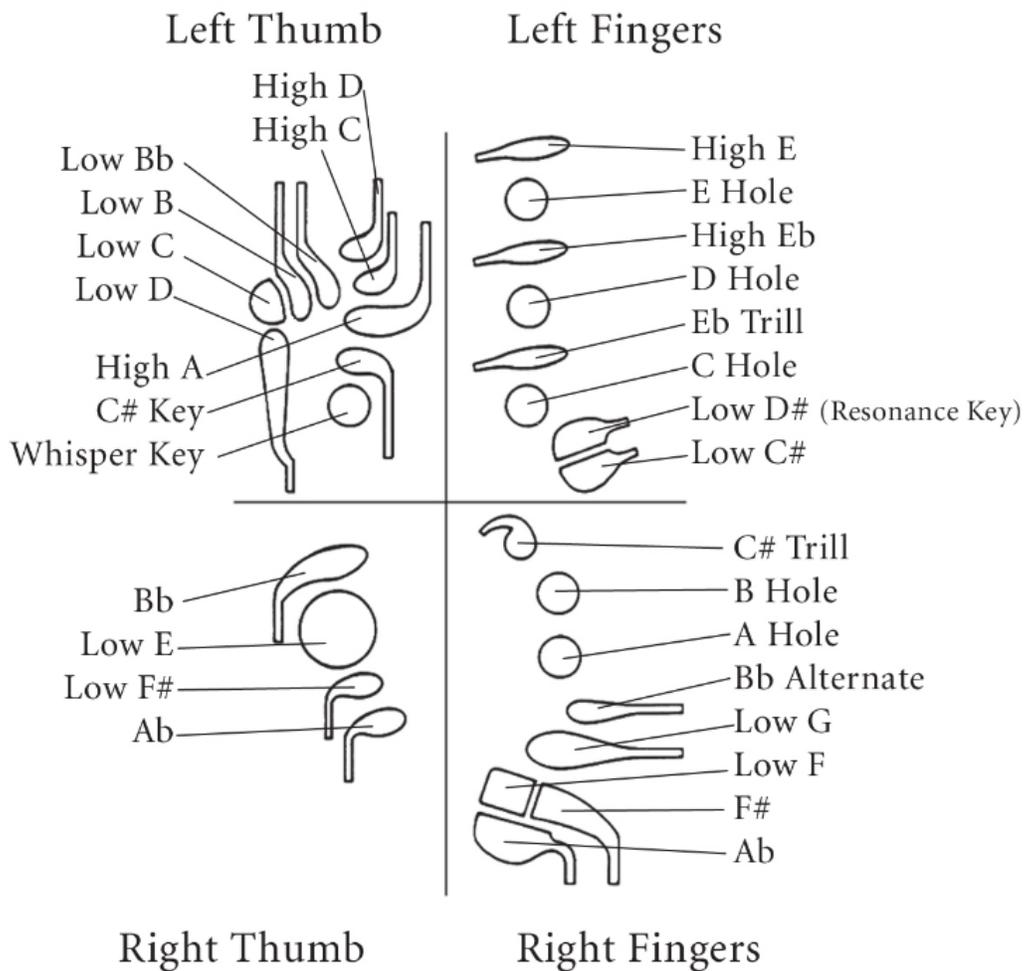


Figure 3.2. Modern bassoon: standard key setup¹²³

¹²³ Courtesy of wikimedia. Accessible at http://commons.wikimedia.org/wiki/File:Standard_Bassoon_Fingering_Keys_Diagram.png. Accessed 17 July 2013.

called the High D key, is used only in the modern bassoon's highest register (up to an octave beyond the highest note with which Zelenka would have been familiar) and thus is not applicable to this discussion. However, the C \sharp key, which is located just above the whisper key, is used for both c \sharp (with the whisper key pressed as well) and c \sharp '. This means that the thumb must also be developed as a possible trilling digit. The existence of these keys dictates, especially in Zelenka's bassoon music in which all these notes are frequently used and leaps of more than an octave are not uncommon, that the left thumb is in constant motion. This means that certain of these passages are very difficult to play.

Cross-fingerings also exist on the modern bassoon, but on different notes than those of Baroque instruments. For instance, e' must be played on the modern bassoon with the basic fingering 13-456 (the Low D \sharp key, controlled by the little finger of the left hand, is often added for stability and tone). A similar fingering, 13-45, must be used to produce f'. g', which on a Baroque bassoon can be produced by any number of fingerings - including the two most common ones in my experience - 23-F and 23-4 - must be produced on the modern bassoon by a fingering of (1)23-4-F-W. Numerous other notes must utilise a half-hole in order to be produced correctly.¹²⁴

As an example, bar 63 of the second movement in Sonata VI contains two examples of awkward cross-fingerings (Example 3.9).



Example 3.9. Zelenka, Sonata ZWV 181/6. Mvt. 2, bars 63-64. Bassoon.

The f \sharp ', which appears in the midst of a semiquaver figure on beat 2, can be fingered in two ways, each creating difficulties in this passage. The first is (1)23-45-B \flat (the B \flat key being pressed by the right thumb). The second is (1)23-45-F-W, involving a cross-fingering. If the first fingering is used, an uncomfortable right hand fingering

¹²⁴ For purposes of this discussion, the marking (1) indicates a half-hole on the left index finger. W refers to the whisper key, and all other keys are named. For a basic modern bassoon fingering chart, see Appendix. © 2006 David Carroll. Accessible online at <http://www.fingering-charts.com/results/Bassoon.pdf>. Accessed 17 July 2013.

combination of e' ((1)3-456) to $f\sharp'$ ((1)23-45-B \flat) to g' ((1)23-4-F-W) is created at a rapid pace. If the second fingering is utilised, the transition between $f\sharp'$ and g' becomes less awkward while the e' to $f\sharp'$ becomes more difficult.

Another example occurs in the opening movement of Sonata V, during the opening solo. Part of the difficulty in the flicking technique is that the a must be flicked using the High A key; b , $b\flat$, and c' must be flicked using the High C key; and all notes below g require use of the whisper key. Therefore a passage like the one found in bar 30, which contains four semiquavers in the pattern $a-b\flat-a-c$, creates difficulties in the left hand thumb because a change of thumb position must take place on every note (Example 3.10).



Example 3.10. Zelenka, Sonata ZWV 181/5. Mvt. 1, bar 30. Bassoon.

Suffice to say that there are different challenges for each fingering system, and that these are numerous. I have undertaken the task of playing each of the Sonatas using both types of bassoon, and noting specific examples of fingering challenges, which number in the hundreds on each instrument. Difficulties in fingering are certainly an innate part of playing any woodwind instrument, but in this case there are a number of solutions that can be found by adapting the techniques of the Baroque bassoon to the modern instrument, and vice versa. I will address these further in Chapter 5.

Tempo

Other challenges in Zelenka's music are due to the interpretation of his tempo markings. In order to discuss those tempo markings, however, it is important to first briefly examine some prominent examples of 18th-century thought on the subject; in doing so, it is possible to glean some insight into common performance practices of the era and how it might apply to the music of Zelenka.

Current musical convention has defined the terms *allegro*, *vivace*, *andante*, *largo*, and other such words as tempo boundaries. Without notated indications of tempo change such as *ritardando* or *accelerando*, the initial chosen tempo is generally strictly adhered to. During the Baroque period, however, such words appear to have held different meanings than they currently do. Often, when Baroque composers used these terms they were referring more to an *affekt* than a strict speed.¹²⁵ As an example, Quantz, writing in his *Versuch*, noted that:

[t]he word *Allegro*, used in opposition to *Adagio*, has a very broad meaning in the designation of musical pieces, and in this sense applies to many kinds of quick pieces, such as the *Allegro*, *Allegro assai*, *Allegro di molto*, *Allegro non presto* [...] Since, however, these epithets are often used by many composers more out of habit than to accurately characterise the matter itself, and to make the tempo clear to the performer, cases may occur in which they are not at all times binding, and the intention of the composer must be discovered instead from the content of the piece.¹²⁶

In other words, Quantz argues that some composers insert tempo markings with little thought as to their effect on the music, and that both tempo and *affekt* must be gleaned from the work itself. Later, he addresses the ideas of tempo and *affekt* more specifically when he writes that ‘each of these titles [tempo markings], to be sure, has an individual meaning of its own, but it refers more to the expression of the dominant passions in each piece than to the tempo proper.’¹²⁷

Similarly, Leopold Mozart defines many of the common tempo markings in his *Versuch einer gründlichen Violinschule (A Treatise on the Fundamental Principles of Violin Playing)* of 1756. He defines *Vivace*, for instance, as ‘lively, and *Spiritoso* is to say

¹²⁵ *Affekt* refers to the Theory of the Affects, the idea that the musician or composer, similarly to the orator using rhetorical tools to ‘control and direct the emotions of their audiences’, should be able to do the same via musical tools such as phrasing, key, harmonic structure, etc. George J. Buelow, ‘Affects, theory of the,’ in *Grove Music Online, Oxford Music Online*. Oxford University Press, accessed 20 June 2016. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00253>.

¹²⁶ Quantz, *Versuch*, 129. See also fn 135.

¹²⁷ Quantz, *Versuch*, 284.

that one has to play with understanding and spirit, and *Animoso* has nearly the same meaning. All three kinds are the mean between quick and slow.¹²⁸ Later, he goes on to elevate the importance of *affekt* far above that of tempo:

[f]rom all these above-explained technical terms is to be seen, as clear as sunlight, that every effort must be made to put the player in the mood which reigns in the piece itself; in order thereby to penetrate the souls of the listeners and to excite their emotions.¹²⁹

Additionally, tempo fluctuations may have been introduced both more often and more noticeably than they are at present. Carl Philipp Emanuel Bach, specifically writing of performance practice in his monumental *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the True Art of Playing Keyboard Instruments*) of 1753, gives permission to alter the tempo when he states that:

[t]he volume and time value of ornaments must be determined by the affect. In order to avoid vagueness, rests as well as notes must be given their exact value except at *fermate* and cadences. **Yet certain purposeful violations of the beat are often exceptionally beautiful.** However, a distinction in their use must be observed: In solo performance and in ensembles made up of only a few understanding players, manipulations are permissible which affect the tempo itself [...] but in large ensembles made up of motley players the manipulations must be addressed to the bar alone without touching on the broader pace.¹³⁰

In Paragraph 28 of the same chapter, Bach describes one of his written examples, explaining that ‘each transposition can be effectively performed by gradually and gently accelerating and immediately thereafter retarding.’ He also links tempo modification to *affekt* when he writes that ‘passages in a piece in the major mode which are repeated in

¹²⁸ Leopold Mozart, *Versuch einer gründlichen Violinschule*, trans. Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed. (Oxford University Press, 1985), 50.

¹²⁹ Mozart, *Versuch*, 53.

¹³⁰ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, trans. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York: W.W. Norton and Co, 1949), 150-51. Emphasis mine.

the minor may be broadened somewhat on their repetition in order to heighten the affect.¹³¹ He goes on to describe *tempo rubato* in detail, indicating its common usage in Baroque practice.

Additionally, he returns to the idea of tempo modification in Chapter 6. When writing of the requirements of accompaniment, he states:

[i]n slow or moderate tempos, caesurae are usually extended beyond their normal length, especially when the rests and notes in the bass are the same as those in the other parts [...] Great pains must be taken to achieve a uniform performance and prevent anyone's coming in before or after the others. This applies to *fermate*, cadences, etc., as well as caesurae. It is customary to drag a bit and depart somewhat from a strict observance of the bar, for the note before the rest as well as the rest itself is extended beyond its notated length. Aside from the uniformity which this manner of execution achieves, the passage acquires an impressiveness which places it in relief.¹³²

Quantz discusses tempo modification in a direct manner. Chapter XIII, 'Of Extempore Variations on Simple Intervals,' contains numerous examples of possible methods of ornamenting and creating variations on simple melodies and intervals. Two of these, Examples *e*) and *f*) in Fig. 4, respectively demonstrate anticipation and delay (Example 3.11). In Chapter XIV, 'Of the Manner of Playing the Adagio,' he writes about the necessity of varying strong and weak notes to shape melody, and states that 'these two examples are in a kind of *tempo rubato*, which may give occasion for further reflection. In the first example the fourth against the bass is anticipated, replacing the third, and in the second the ninth is held in place of the third, and resolved to it.'¹³³

¹³¹ CPE Bach, *Versuch*, 161.

¹³² CPE Bach, *Versuch*, 375.

¹³³ Quantz, *Versuch*, 174.



Example 3.11. Quantz, *Versuch*, Table X, Figure 4.¹³⁴

In discussing good execution, Quantz makes several statements that are pertinent to this discussion. He notes that the ‘execution [must] be *varied*. Light and shadow must be constantly maintained.’¹³⁵ While he is specifically speaking of volume in the previous reference, he goes on to acknowledge that the *affekt* (which, he implies in the quotation above, is the chief determinant of tempo) of a piece can change:

[g]ood execution must be expressive, and appropriate to each passion that one encounters. [...] The performer of a piece must seek to enter into the principal and related passions that he is to express. And since in the majority of pieces one passion constantly alternates with another, the performer must know how to judge the nature of the passion that each idea contains, and constantly make his execution conform to it.¹³⁶

In a similar vein, Quantz also addresses the necessity of rhythmic modification in the same chapter. Paragraph 12 states:

Where it is possible, the principal notes always must be emphasised more than the passing. In consequence of this rule, the quickest notes in every piece of *moderate tempo*, or even in the *Adagio*, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure [...] are held slightly longer than the passing.¹³⁷

¹³⁴ Quantz, *Versuch*, 142.

¹³⁵ Quantz, *Versuch*, 124.

¹³⁶ Quantz, *Versuch*, 124-25.

¹³⁷ Quantz, *Versuch*, 123.

Leopold Mozart also emphasises the importance of rhythmic modification. In his discussion of properly stylistic bowing, he makes an assertion which is nonetheless applicable to musicians of all types. He writes:

The first of two, three, four, or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer; but those following must diminish in tone and be slurred on somewhat later. [...] The slight sustaining of the first note must not only be made agreeable to the ear by a nice apportioning of the slightly hurried notes slurred on to it, but must even be made truly pleasant to the listener.¹³⁸

This brief discussion has highlighted only a few of the many examples of 18th-century literature. Their combined arguments are clear in their conclusions, however, that tempo markings in the Baroque era were subject to fluid interpretation, and that successful, artistic performances incorporated both tempo modifications and rhythmic inflection.

Having taken those conclusions into account, the question then becomes one of direct application: how to interpret Zelenka's tempo markings, to what extent the performer might deviate from the initial tempo, and why that might be permissible. These questions are of particular relevance to the Sonatas since, as discussed above in Chapter 2, there are several inconsistencies of tempo markings between the score and the performance parts in Sonatas II and IV, which may create differences in interpretation of those movements. In order to address the questions surrounding tempo, it is necessary to discuss some examples from Zelenka's works.

As an initial example, the set of four Capricci ZWV 182-185 display a varied grouping of tempo markings. These works are composed largely as dance suites, often in the French style. The Capriccio in D, ZWV 182, is a case in point. The first movement opens with an *Andante* that lasts thirty bars; this is followed by a two-bar *Adagio* before introducing a fugue that continues for the rest of the movement. In this way, it presents as a sort of hybrid French overture, although it lacks a final return to the opening material.

¹³⁸ Mozart, *Versuch*, 131.

Additionally, because it is preceded by a unison crotchet rest, it is difficult to define the specific meaning of the term *Adagio* at this point. The other movements forming a French suite are entitled *Paysan*, *Aria*, *Bourrée*, and *Minuetto I* and *II*. In the French style, these movements lack any other indications of tempo. We can, however, make some inferences from various scholarly definitions of French dance music. For instance, Quantz states that ‘a *bourrée* and a *rigaudon* are executed gaily, and with a short and light bowstroke. A pulse beat falls on each bar.’ Additionally, ‘a *menuet* is played springily, the crotchets being marked with a rather heavy, but still short, bow-stroke, with a pulse beat on two crotchets.’¹³⁹ These definitions are tempered, of course, by Quantz’s advice to discover the ‘intention of the composer [...] from the content of the piece.’¹⁴⁰ Many other treatises contained different definitions, and so it is difficult to pin down any standardised metronomic definition for tempi in the Baroque era.¹⁴¹

The Capriccio in G ZWV 183 and the Capriccio in F ZWV 184 are both very clearly also in the French style, but the Capriccio in A ZWV 185 presents an unusual set of tempo features. It is the longest of the Capricci in terms of movements offered, and while apparently French in form, uses more Italian terms than is previously the case. For the opening movement the given indication - *Allegro assai* (literally translated as ‘very joyous or happy’) - is the first instance in Zelenka’s instrumental output in which a general tempo marking is qualified by an adjective. The indication ‘Staccato’ is given in each instrumental part at bar 1, which is repeated at bar 14 in the string parts, and furthermore the parts contain passages that are marked with staccato dots as well as numerous passages containing strokes. Although not necessarily pertaining to tempo directly, these indications hold important clues as to the character of the movement, which can affect the tempo. It is potentially significant that this movement contains more

¹³⁹ Quantz, *Versuch*, 291.

¹⁴⁰ Quantz, *Versuch*, 129.

¹⁴¹ For a full discussion of tempo practices in French dance movements, Chapters X-XIII of Neal Zaslaw’s dissertation on Jean-Marie Leclair l’aîné is an invaluable resource. Neal Zaslaw, ‘Materials for the Life and Works of Jean-Marie Leclair l’aîné,’ Ph.D. diss. (Columbia University, 1970), 238-367.

dots and strokes than any other in the Vienna works. This may suggest that Zelenka's *assai* indication refers to a style of playing more than to a tempo. However, this may be disproved by evidence in the third movement of the same work entitled *Aria I alternativamente. Allegro assai*, which contains no instances of staccato markings at all. Therefore it stands to reason that for Zelenka, 'assai' may very well be an indicator of a higher speed, rather than simply a different *affekt*.

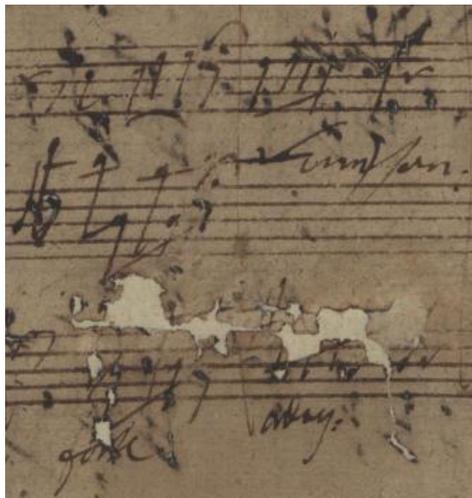
The second movement, an *Adagio*, is the only movement in the Vienna set to have that term attached to it. What makes this movement notable is its similarity, especially in the oboe parts, to the articulation patterns of the fourth movement, *Aria II. Andante*. In the first section of the *Adagio*, pairs of notes are slurred apparently to give particular effect to the dotted rhythm. During the second section, which contains more linear passages, slurs appear over groupings of four semiquavers. When compared to the *Andante*, the similarities of articulation are clear. The notated discretionary ornaments in bars 11 and 13 of the *Adagio* are similar to those in bars 2 and 8 of the *Andante*, and are slurred identically. The similarity between these two movements may suggest that for Zelenka, *Adagio* and *Andante* were words that meant similar tempos, but required different *affekts* (Example 3.12).



Example 3.12. Zelenka, Capriccio ZWV 185. Mvt. 2, Mvt. 4, Complete. Oboe I.

The Prague works of 1723 provide a marked contrast to the Capricci, especially in terms of their tempo notations. Whereas the Capricci display a tendency toward a French

influence, by 1723 Zelenka had adopted more Italian influences in accordance with the musical tastes of the Dresden court church. Two of the Prague works in particular demonstrate this tendency clearly. The *Concerto à 8* ZWV 186 is composed in the form of an Italian concerto, with three movements, fast-slow-fast. The first movement has no notated tempo indication, but an important clue about tempo is contained within the movement. After beginning at what we might assume is a quick and lively tempo,¹⁴² there is a pause or *fermata* marked at the end of bar 6, followed by an *Adagio* marking in bar 7 (marked below the low staff). Based on the musical material, bar 8 presumably reverts to *a tempo* (Example 3.13).



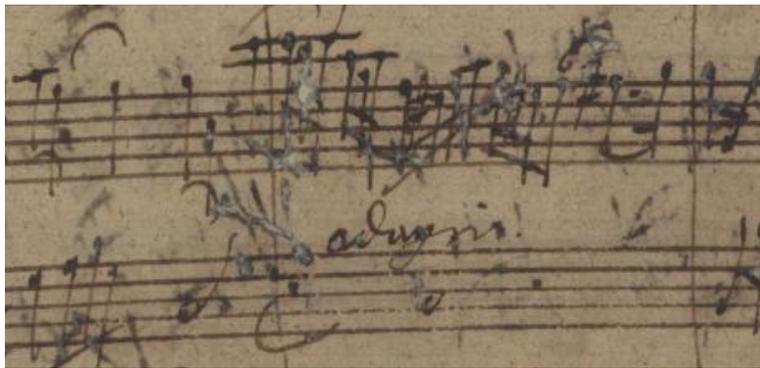
Example 3.13. Zelenka, *Concerto à 8*, ZWV 186. Mvt. 1, bars 6-8. Viola, Bassoon, Basso.

Similar pauses and tempo modification markings take place at bars 19, 64, and 135. At each point, the *Adagio* bar is marked piano, and the musical material is marked as four

¹⁴² One of the more general assumptions in the Baroque period is that the right tempo is contained in the music itself, and thus a tempo indication may not be necessary. Mozart writes in the first chapter of his *Versuch* that ‘even if the composer endeavours to explain more clearly the speed required by using yet more adjectives and other words, it still remains impossible for him to describe in an exact manner the speed he desires in the performing of the piece. So one has to deduce it from the piece itself [...] Every melodious piece has at least one phrase from which one can recognise quite surely what sort of speed the piece demands. Often, if other points be carefully observed, the phrase is forced into its natural speed.’ Mozart, *Versuch*, 33. The more generic term *Allegro*, which in its current context is defined as simply ‘fast,’ is therefore often inserted as the tempo marking for movements of this type.

quavers, in a movement largely dominated by semiquaver motion. The *Adagio* marking can thus be assumed to be a slower tempo than the rest of the movement. Yet given the potential implications of the material in the Capriccio ZWV 185 seen above, and other material to be examined below, the difference may be only slight, perhaps alternatively to be understood as a *ritardando*.¹⁴³

Contained within the second movement of the Concerto is another important clue as to the underlying meaning in Zelenka's tempo indications. The movement is marked *Largo*, meaning 'broad,' and begins with a lyrical bassoon solo marked *cantabile*. The solo, in bar 5, becomes more recitative-like (Example 3.14).



Example 3.14. Zelenka, *Concerto à 8*, ZWV 186. Mvt. 2, bars 4-6. Bassoon, Basso.

Additionally, bar 5 is marked *Adagio*. Given the style of writing which this term accompanies, it is conceivable that for Zelenka, *Adagio* might imply a *ritardando* rather than a sudden change of tempo. While departing from current musical taste - which not

¹⁴³ This implication is held as true by Wolfgang Horn and Thomas Kohlhase, who write in the Foreword to their edition of the *Responsoria pro hebdomada sancta* (ZWV 55) that '*Adagio* is Zelenka's usual indication of a "ritardando"; consequently, it should never be considered an absolute tempo marking.' Wolfgang Horn and Thomas Kohlhase, Foreword to *Responsoria pro hebdomada sancta* (Stuttgart: Carus-Verlag, 1995), xiv.

only holds *Adagio* to be an absolute tempo marking but also to be faster than *Largo* rather than slower - this is typical of Baroque convention.¹⁴⁴

As a final examination of Zelenka's practices with regards to tempo and tempo fluctuation, the Sonatas must be considered, given their importance. Especially important in this discussion is the existence of separate scores and parts for Sonatas II and IV, which exhibit divergent tempo indications. Beginning with Sonata I, there is a clear indication of a diversity of tempi not previously displayed. The first movement is marked *Adagio mà non troppo*. This is an *Adagio* marking that is meant to indicate a tempo; the qualifier *mà non troppo*, meaning 'but not too much,' clearly implies Zelenka's intention that the movement should not be played too slowly. This qualifier may be easily related to the *Adagio* marked at the penultimate bar of the movement. It is placed at the second quaver of the first beat in the principal oboe part, and at the second quaver of the second beat in the other two parts, probably another implication of a *ritardando* effect (Example 3.15).



Example 3.15. Zelenka, Sonata ZWV 181/1. Mvt. 1, mm 30-31. Tutti.

The second movement is simply marked *Allegro*, while the third contains the only inclusion of the word *Larghetto* to appear in the instrumental works of Zelenka. The word *Adagio* appears above the penultimate bar of this movement as well. In this case, how

¹⁴⁴ Henry Purcell and Alexander Malcolm described *Largo* as faster than *Adagio* and *Grave* in 1683 and 1721, respectively. James Grassineau described *Adagio* as the 'slowest of any except grave' in 1740. But by 1756, Leopold Mozart wrote that *Adagio* was faster than *Largo*, signalling a shift in meaning of these tempo words during the latter stages of the Baroque period. Robert Donington, *Baroque Music: Style and Performance* (New York: W.W. Norton, 1982), 15-16.

does one judge the relative tempi of these two markings? Since *Largo* has already been demonstrated to be faster than *Adagio* in Zelenka's usage, we may surmise that the qualifiers attached to each term in this Sonata combine to indicate a very similar tempo, perhaps merely with different *affekts*. Given that the opening movement is in F Major with a meter of 4/4, and the third is in d minor with a meter of 3/4, the idea of a different *affekt* certainly applies. The final movement is labelled *Allegro assai*. It seems apparent when examining the manuscript that the word 'assai' was added separately to the word 'Allegro,' probably using different ink and possibly at a later date. Based on Zelenka's revision, we may surmise that he intended the fourth movement to be taken at a slightly faster tempo than the second.

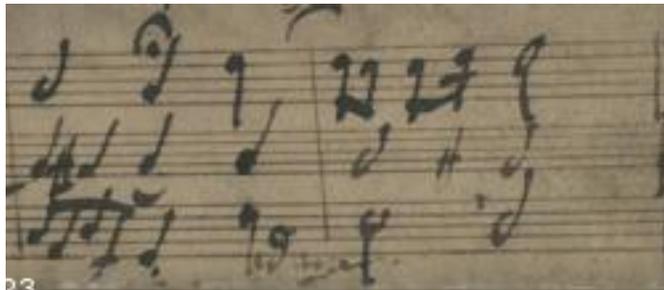
Sonata II is a very interesting case in this particular regard. In the manuscript score, both the first and third movements are labelled *Andante*. However, in the instrumental parts, which were written out by the Dresden court copyist, most likely Tobias Butz,¹⁴⁵ both movements are labelled *Adagio*. This anomaly appears at numerous other times in Zelenka's canon, as described below. Given the number of times that the score to the Sonatas and the corresponding parts alter certain movements tempo indications from *Adagio* to *Andante* and vice versa, this may imply that the change implied a change in *affekt* rather than of tempo, and that the two words were essentially interchangeable. Also pertinent is the 'Violone ò Basso Continuo' part, which was inscribed by Zelenka. Here, the first movement is unlabelled, and the third is marked *Andante*, in agreement with the manuscript score rather than the parts. As stated in Chapter 2, it is likely that the changes of tempo markings were made at Zelenka's behest. Reich and Horn have surmised that the Violone part was written out by Zelenka prior to the wind parts being inscribed by the copyist.¹⁴⁶ However, as also stated above, the parts are not necessarily considered to be definitive, and therefore the 1995 edition contains the marking *Andante* for both movements.¹⁴⁷ Despite this assertion, there are clear tempo

¹⁴⁵ Wolfgang Reich, *Critical Commentary to Sonata II g-Moll, ZWV 181,2* (Kassel: Bärenreiter-Hortus Musicus 272, 1995), 36.

¹⁴⁶ Reich, *Critical Commentary*, 36.

¹⁴⁷ *Adagio* is also written, but in brackets and with an asterisk.

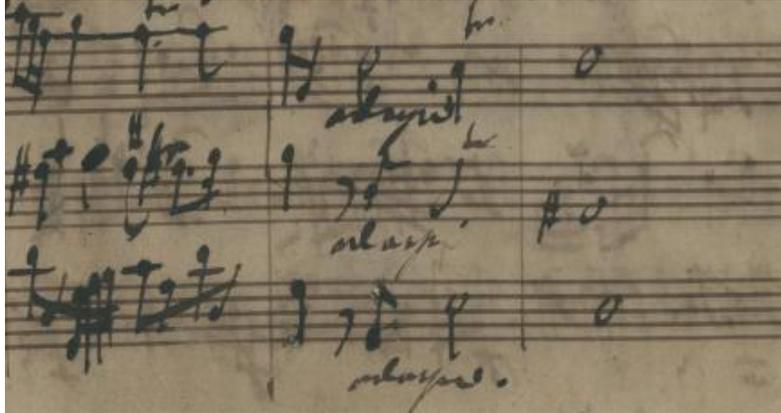
implications in the usage of the two terms. Again the word *Adagio* is used as a tempo marking rather than *ritardando*, but in accordance with the above suppositions, the change may only reflect a shift in *affekt* rather than tempo per se. It is also interesting to note that, as seems to be the pattern, Zelenka marked the penultimate bars of both these movements with *Adagio*, but the indication is missing from the wind parts (Example 3.16).



Example 3.16. Zelenka, Sonata ZWV 181/2. Mvt. 1, bars 39-40. Tutti.

The fourth movement of Sonata II exhibits anomalies between the Zelenka-inscribed materials and the copyist's parts as well. In the score and the Violone part, the fourth movement is labelled *Allegro assai* and the wind parts contain the label *Allegro*, a subtly slower tempo that may represent a concession to the performers who felt the tempo might be too quick. Again the change may be minor, and due to the conclusions drawn by Reich, the word *assai* does not appear in the 1995 edition at all.

Sonata III provides potential confirmation of the interpretation of *Adagio* as *ritardando*, found at the end of the first movement, where the word is inscribed below each line in the penultimate bar (Example 3.17).



Example 3.17. Zelenka, Sonata ZWV 181/3. Mvt. 1, bars 32-34. Tutti.

This is a redundant term - the entire movement is already scored *Adagio*, and therefore at this juncture it can be assumed that Zelenka must mean something different with each marking. Given the evidence already shown, it seems clear that *Adagio* most likely means both ‘slow’ and *ritardando* in Zelenka’s music.

The fourth movement contains a marking of note: *Tempo giusto*. Mozart writes of this marking that it ‘throw[s] us back upon the piece itself. [It] tells us that we must play it neither too fast nor too slowly, but in a proper, convenient, and natural tempo. We must therefore seek the true pace of such a piece within itself.’¹⁴⁸ The *tempo giusto* marking is preceded at the end of the third movement by the expression ‘Segue il *Allegro*,’ one of the other definitions of *tempo giusto* is ‘a direction to return to strict tempo after a deviation.’¹⁴⁹ Zelenka’s usage of this term at this point implies that the *Largo* third movement, discussed above in Chapter 2 (see Example 2.32, page 49), might have been acceptably played with a high degree of tempo fluidity, in keeping with its already highly rhetorical scoring. This carries implications as to the permissibility of tempo modification throughout the Sonatas. This conclusion will be examined further and put into practice in Chapter 5.

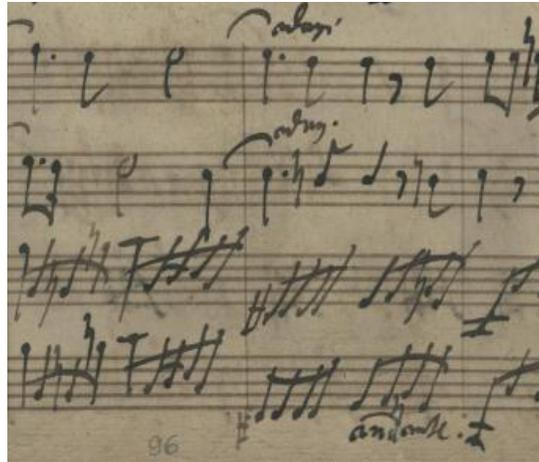
¹⁴⁸ Mozart, *Versuch*, 50.

¹⁴⁹ David Fallows, ‘Tempo giusto,’ in *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 13 February 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27652>.

Sonata IV provides perhaps the clearest support for the idea that *Adagio* and *Andante* have very similar meanings in Zelenka's music. As noted in Chapter 2, this Sonata poses extraordinary difficulties of interpretation because of the numerous differences between the score and the parts. However, there seems to be one very important difference between the wind parts and the 'Violone ò Tiorba' part, that of the tempo indication of the first movement. First, it should be noted that the score does not contain a tempo indication for the first movement. It should also be noted that, as stated earlier, the parts for this particular Sonata are generally considered definitive, especially in light of the fact that they are partially in Zelenka's handwriting. Each wind part is marked *Andante* for the first movement, while the Violone part is marked *Adagio*. Each marking is written in Zelenka's hand. It is impossible to determine which was written first, though Reich surmises that Zelenka wrote out the complete set of parts at the same time.¹⁵⁰ If so, the implication is that for Zelenka, the terms *Adagio* and *Andante* may very well have been interchangeable, and so should be interpreted as virtually the same tempo.

The third movement of Sonata VI, an *Adagio*, is notable for the fact that it is based on the penultimate movement of the Capriccio ZWV 185, a movement which was labelled as *Andante*. This discrepancy may further indicate a similarity of meaning between *andante* and *adagio* in Zelenka's work. Another support for this hypothesis occurs in the first movement of this same work, in which there is a brief *Adagio* marked in bar 4 in the two oboe parts, representing the first cadential point of the movement. In the basso line at beat three of this same bar, Zelenka inserts an *Andante* (Example 3.18).

¹⁵⁰ Wolfgang Reich, *Critical Commentary to Sonata IV g-moll, ZWV 181,4* (Kassel: Bärenreiter-Hortus Musicus 274, 1994), 40.



Example 3.18. Zelenka, Sonata ZWV 181/6. Mvt. 1, bars 2-4. Tutti.

It seems therefore that he intended *adagio* - when used inside a movement - to be interpreted as a *ritardando*, and the *andante* as an *a tempo* marking.

As we have seen, the question of tempo modification is problematic in Zelenka's music. However, it seems clear that Zelenka made extensive use of that technique throughout his works, not only utilising tempo words to indicate intended modifications within a movement but also interchanging terms between scores and parts in certain movements of the Sonatas. From these clues, we can reasonably assume that Zelenka intended his works to be performed with a degree of flexibility, a technique that will be applied in Chapter 5.

Ornaments and Ornamentation

A further matter concerning the musical interpretation of Zelenka's bassoon writing is that of the ornament signs and ornamentation. It was common practice for instrumentalists of the Baroque era to ornament the music extemporaneously in performance, especially in slower movements. But in movements that were more melodically or harmonically complex, performers may have used this technique to a lesser degree than in other pieces. So with regards to Zelenka's music, which is exceptionally complex, the first question is whether or not the highly technical

passagework of his bassoon parts should be regarded as examples of elaborate ornamentation specified by the composer rather than left to the performer. Through a discussion of other sources of the time, particularly those of Zelenka's Dresden colleagues, Johann David Heinichen and Johann Joachim Quantz among others, this question can be almost definitively answered in the positive. Following on, the question then is how to apply appropriate extemporaneous ornaments.

As noted above, Quantz's *Versuch* is relevant to the discussion of Zelenka. He studied with Zelenka in Vienna in 1717, and spent nearly a decade in Dresden as a flautist in the *Hofkapelle*, during which his musical tastes developed to a high degree.¹⁵¹ He writes of 'extempore variations on simple intervals'¹⁵² in his discussion on the idea of a simple melody being augmented by ornamentation and passage-work. In Chapter XIII, Quantz provides between four and twenty variations each on nearly thirty simple musical motifs. An examination of these examples reveals that many of these types of variations exist in Zelenka's *Allegro* movements, thus providing evidence for the hypothesis that his music is indeed already highly ornamented.

Here, it must be noted that very few ornament symbols appear in Zelenka's music, particularly his instrumental music. Even the Vienna Capricci, which we have seen were modelled after the French taste, at least in structure, exhibit only five examples of ornament symbols; these are all *tr* markings that appear in the *Aria II. Andante* and *Tempo di Canarie* movements of Capriccio ZWV 185. No other instrumental work contains any symbol other than this trill marking. As far as ornament symbols are concerned, Zelenka adheres to an Italian style as described by Quantz. In his instructions to beginners on what and how to practice, Quantz states:

French pieces, or those composed in this style, are much more advantageous in this respect [addition of ornamentation] than Italian ones. For pieces in the French style are for the most part *pièces caractérisées*, and are composed with appoggiaturas and shakes in such a

¹⁵¹ Quantz, [Autobiography], 282.

¹⁵² Quantz, *Versuch*, 136.

fashion that almost nothing may be added to what the composer has already written. In music after the Italian style, however, much is left to the caprice, and to the ability, of the performer. In this regard the performance of French music is also more slavish and difficult than that of Italian music as it is written today, since, with the exception of the passage-work, the plain airs of the former are written out with the graces indicated.¹⁵³

As an example, the second movement of Sonata III, one of the most difficult for the bassoonist, can serve again as a useful guide. Bar 2 contains two iterations of an octave leap, followed a lower-neighbour-note figure (Example 3.19).



Example 3.19. Zelenka, Sonata ZWV 181/3. Mvt. 2, bar 2. Bassoon.

This particular figure is the most common pattern of semiquavers found in this movement, appearing multiple times. Additionally, this figure and others related to it are one of the most common hallmarks of Zelenka's writing. It appears in the *Allemande* of the Capriccio ZWV 184, the *Adagio* and *Aria II. Andante* of the Capriccio ZWV 185, the final movement of the Concerto ZWV 186, three movements of the *Simphonie* ZWV 189, and at numerous other points in the Sonatas. Similar figures appear at various points throughout Quantz's examples. For instance, examples n) of Figure 9, ll) of Figure 10, h) of Figure 13 and q) of Figure 24 all exhibit a similar pattern of a leap, opposite step and return step (Example 3.20).¹⁵⁴

¹⁵³ Quantz, *Versuch*, 113.

¹⁵⁴ The figure letters and numbers which are not contained in brackets refer to the classification used by Quantz in Chapter XIII of his treatise. Those which are in brackets represent Figures of this thesis.

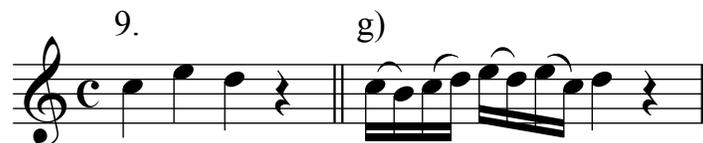


Example 3.20. Quantz, *Versuch*, Chapter XIII.

At bar 69 in the Zelenka movement, there appears a pattern of six beats which outline a downward scale in circular motion (Example 3.21). Quantz’s example g) in Figure 9, which demonstrates variations of a leap of a third followed by a downward step, exhibits comparable motion (Example 3.22).



Example 3.21. Zelenka, Sonata ZWV 181/3. Mvt. 1, bars 69-70. Bassoon.

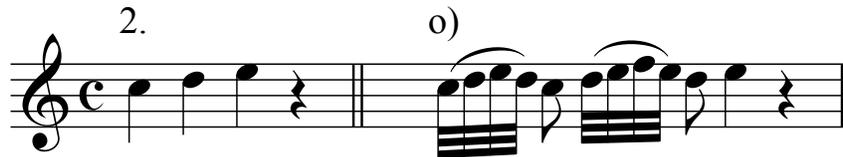


Example 3.22. Quantz, *Versuch*, Chapter XIII.

Similarly, the musical figure which appears in the same passage at bar 75 (Example 3.23) is nearly exactly duplicated by Quantz in example o) of Figure 2, which describes methods of ornamenting an upward scale (Example 3.24).



Example 3.23. Zelenka, Sonata ZWV 181/3. Mvt. 1, bars 75-76. Bassoon.

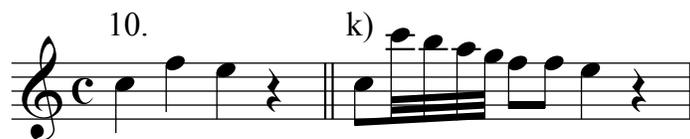


Example 3.24. Quantz, *Versuch*, Chapter XIII.

In much the same way, certain passages of the bassoon part of Sonata V can be compared to the decorations listed by Quantz. The opening bar of the initial bassoon solo (Example 3.25) contains eight semiquavers, in a pattern of a leap followed by downward motion by step. This pattern of motion is exemplified in Quantz's Figure 10, in example k) (Example 3.26).



Example 3.25. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 22-23. Bassoon.



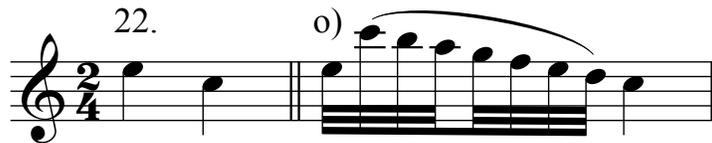
Example 3.26. Quantz, *Versuch*, Chapter XIII.

Similarly, one of the figures that is found six times in the first movement of Sonata V is a passage of scalar demisemiquavers (Example 3.27). A corresponding pattern can be found

in Quantz's Figure 22 at example o), containing basically the same figure, only in opposite motion (Example 3.28). These are only a few of many examples.



Example 3.27. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 123-124. Bassoon.



Example 3.28. Quantz, Versuch, Chapter XIII.

One of Zelenka's most important colleagues in Dresden was the *Kapellmeister*, Johann David Heinichen (1683-1729). Heinichen was not only an accomplished performer and composer, but also a noted theoretician. His treatise *Der General-Baß in der Composition (The Thorough-Bass in Composition)* was published in 1728, only a year before his death. This is a particularly important text with reference to Zelenka, given that the two men worked together for over a decade in Dresden. Indeed, Zelenka stepped in for Heinichen at various points in the late 1720s when the latter became too ill to fulfil his duties as *Kapellmeister*. Thus we can infer that this treatise draws heavily on the 'Dresden style' of composition.

In this monumental work, which is over 700 pages long, Heinichen explains the proper way to realise a bass, and at one point includes a discussion of *passaggi*.¹⁵⁵ He

¹⁵⁵ *Passaggi* is a widely-used Italian term describing a tradition of florid ornamentation of a melody that dates back to at least the mid-16th century. In English they were referred to as 'divisions' or 'diminutions.' They 'served to decorate the transition from one note of a melody to the next with passage-work, giving scope for virtuoso display.' Greer Garden, 'Diminution,' in *Grove Music Online, Oxford Music Online*. Oxford University Press, accessed 15 January 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42071>. Robert Donington quotes twenty-one different sources dating from 1553 to 1768 describing florid or free ornamentation. Donington, *Baroque Music*, 92-97. The analysis of Zelenka's music in the context of diminution tradition would be worthy of further research, but lies outside the purview of this document.

writes that ‘the term *passaggi* includes all kinds of running and leaping quick notes. Their number, however, is limitless, and their invention over a thorough-bass depends similarly as does melody on our imagination and skill.’¹⁵⁶ Furthermore, his discussion includes several examples of *passaggi*, in the right hand as well as in the left, two of which are reproduced in Example 3.31 below.¹⁵⁷ These passages contain the *passaggi* in the right hand as realisations over the bass, and both are highly reminiscent of the bassoon obbligato bass written by Zelenka in Sonata III, as well as the bassoon solos in Sonata V. Compare especially the third bar of the first example by Heinichen (Example 3.31, bar 3) with the passage at bar 69 of Sonata III (Example 3.29), and the third bar of the second example (Example 3.31, bar 7) with the opening solo of Sonata V (Example 3.30).



Example 3.29. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 69-70. Bassoon.



Example 3.30. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 27-30. Bassoon.

¹⁵⁶ Johann David Heinichen, *Der General-Baß in der Composition*, 551, quoted in George Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Lincoln: University of Nebraska Press, 1986), 191.

¹⁵⁷ Heinichen, 554, 555, reproduced in Buelow, 192.

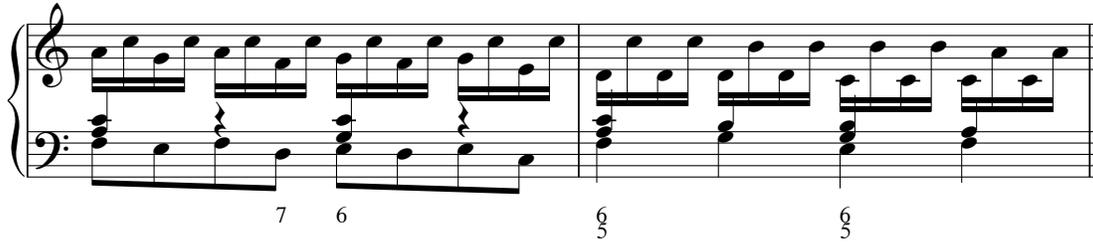
Example 3.31. Heinichen, *General-Baß*, 551.

Heinichen also describes arpeggios as being a key ornament in the realisation of a figured bass, and includes especially a type of arpeggiation that does not seem to appear in other methods of the period.¹⁵⁸ George Buelow, who published a translation of Heinichen's treatise in 1986, writes of these arpeggios that they 'are nothing more than various special kinds of broken chords.'¹⁵⁹ A particular example of this is one of the two-

¹⁵⁸ This author could find no other examples in the texts examined.

¹⁵⁹ Buelow, *Thorough-Bass*, 194.

part chord in which the notes are played alternately, as appears in one of Heinichen's examples (Example 3.32).



Example 3.32. Heinichen, *General-Baß*, 559.¹⁶⁰

This type of broken-chord writing can appear in either hand, as shown in a later example, in which Heinichen demonstrates the doubling of a two-part figuration (Example 3.33). This particular figure is also found in Zelenka's bassoon writing, for example in bars 34 and 35 of the opening movement of Sonata V, and other similar passages in the movement (Example 3.34).



Example 3.33. Heinichen, *General-Baß*, 559.¹⁶¹

¹⁶⁰ Heinichen, *Der General-Baß*, 559, reproduced in Buelow, *Thorough-Bass*, 195.

¹⁶¹ Heinichen, *Der General-Baß*, 566, reproduced in Buelow, *Thorough-Bass*, 198.



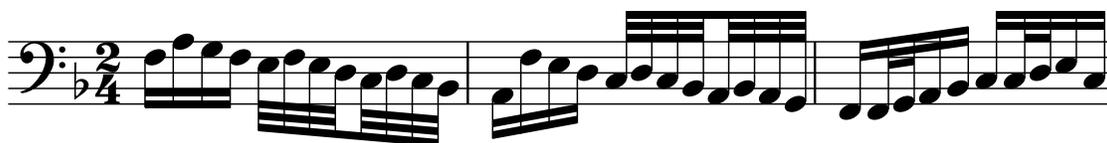
Example 3.34. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 34-35. Bassoon.

Another example lies in the opening solo of the first movement, from bars 24-26. This figure, which contains patterns of semiquavers and demisemiquavers in circular motion, is among the more difficult in the first movement. In the autograph score, bars 25 and 26 contain two opposite scales in semiquavers, a relatively simple passage (Example 3.35).



Example 3.35. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 24-26. Bassoon. (Q-1 source.)

However, in the Q-3 parts, Zelenka has directed the ornamentation of these bars, to coincide with the pattern already seen in bar 24 (Example 3.36).



Example 3.36. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 24-26. (As appears in Q-3)

Given this evidence, we can reasonably conclude that the technical passages in Zelenka's Sonatas might more accurately be classified as *passaggi*, and that they are indeed elaborated ornamentation. The question is then whether one can or should ornament Zelenka's music further in an appropriate manner. Or alternatively, whether

there are simplifications of his notation that can be made if absolutely necessary, in order to find solutions to the issues of fingering, breathing, and stamina.

So far, it has been demonstrated that Zelenka's Sonatas contain inherent difficulties. The bassoonist must contend with long passage work, much of which is devoid of articulation markings, which both hampers breathing and challenges the stamina of both his embouchure and his tongue. The numerous cross-fingerings dictated by performance on both the Baroque bassoon and the modern bassoon create technical obstacles. Additionally, varying interpretations of tempo, and florid notated ornamentation, all affect the performer's choices. How should the performer deal with these challenges, and is there a way to make them less daunting? In Chapter 4, I will make a detailed examination of Zelenka's notational practices, as well as those of some of his contemporaries in Dresden and Prague, to uncover clues that help to answer such questions.

Chapter 4

Potential solutions to technical challenges in Zelenka's bassoon writing

For players of both period and modern bassoons, and double-reed players in general, Zelenka's music poses some serious technical challenges. These challenges, among them issues of breathing, articulation, and fingering technique, appropriate usage of tempo fluctuations, and ornamentation, have been addressed in Chapter 3 and relate most specifically to Zelenka's idiosyncratically long phrase structures. While much music of the Baroque period is characterised by phrases of two to four bars which lend themselves easily to convenient breathing, Zelenka's Sonatas often contain individual phrases of eight to ten bars in length. These phrases are sometimes connected, without a rest, to yet another phrase of eight to ten bars.

A clear example that demonstrates this particular difficulty is found in the *Allegro* first movement of Sonata V, ZWV 181. After twenty-one bars of unison material, the bassoonist is presented with a five-bar phrase of solo introductory thematic material without rests. This is immediately followed by the primary fugal theme, which continues for nine bars, also without rests. This amounts to a passage of fourteen bars in which the bassoon, apparently, must play without a rest in which to breathe and without the benefit of the support or masking effect of an upper-voice accompaniment (Example 4.1).



Example 4.1. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 22-36. Bassoon.

The same material of fourteen bars is then repeated in the first oboe part, after a short return of the unison material. The same phrase, identical in length, is repeated twice more in each instrumental part over the course of a 344-bar movement. This is only one example of Zelenka's penchant for long, seemingly connected phrases.

Modern convention dictates that each musician plays the correct notes exactly in time with any associated performers. This calls for complete note accuracy even in the most technically difficult passages, complete rhythmic accuracy, and more often than not, a fairly strict adherence to the initial tempo. In the modern era, even those musicians who claim to be playing in a historically informed manner have clung to many of these practices. But the question remains as to whether this approach is appropriate, much less necessary. Based on evidence contained in contemporary written texts, as well as in music sources of the region and period, the answer appears to be no.

Before embarking further on this discussion, it is necessary to briefly examine why the few notated articulation markings, and in particular slurs, in the bassoon music of the Baroque era are worthy of analysis in this document, and what role they might play in easing the bassoonist's performance of Zelenka's music.

As stated above in Chapter 3, it was general Baroque practice for composers to leave their scores mostly devoid of articulation markings. However, this did not mean that adding articulation marks in performance was an unacceptable practice. Clive Brown writes that:

in some cases it is clear that, according to more or less well-understood conventions, unmarked notes were actually to be either slurred or staccato at the will of the performer. In solo parts it was often taken for granted [...] that the performer should decide how the music would be phrased and articulated.¹⁶²

Evidence of this practice is borne out in some of the pedagogical treatises of the era. CPE Bach, for example, in Chapter 3 of his *Versuch*, directs the performer:

¹⁶² Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford University Press, 1999), 168.

In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes. The performer must keep in mind that these characteristic features of allegros and adagios are to be given consideration even when a composition is not so marked.¹⁶³

He also advises the performer to seek out as many listening opportunities as possible ‘in order to arrive at an understanding of the true content and affect of a piece, and, in the absence of indications, to decide on the correct manner of performance, be it slurred, detached or what not.’¹⁶⁴

Joseph Riepel’s *Gründliche Erklärung der Tonordnung* (*Thorough Explanation of the Rules of Sound*) of 1757 includes an array of articulation marks, after which he remarks that ‘I have included the strokes and dots again only for the sake of explanation; for one does not see them in pieces of music except perhaps sometimes when it is necessary on account of clarity.’¹⁶⁵ Additionally, Mozart writes in his concluding chapter that ‘when, as in many a composition, nothing at all is indicated, the player must himself know how to apply the slurring and detaching tastefully and in the right place.’¹⁶⁶

Based on these passages alone, it is reasonable to assume that a composer of the Baroque era might have inscribed a work without articulation markings, and permitted or even expected for the performer to add such alterations as they saw fit. But in that case, the question becomes why a composer or copyist would include articulation markings at all. Indeed, Brown writes that ‘many composers and copyists were evidently casual about indicating slurs in places where they felt them to be obvious [...] They seem sometimes to have considered it more important to indicate where slurring was not intended.’¹⁶⁷ CPE Bach provides some evidence for this assertion when he writes that ‘[i]t is a convenient

¹⁶³ CPE Bach, *Versuch*, 149.

¹⁶⁴ CPE Bach, *Versuch*, 150.

¹⁶⁵ Joseph Riepel, *Gründliche Erklärung der Tonordnung* (Frankfurt-am-Main and Leipzig, 1757), 16; quoted in Brown, *Performing Practice*, 169.

¹⁶⁶ Mozart, *Versuch*, 220.

¹⁶⁷ Brown, *Performing Practice*, 179.

custom to indicate by appropriate marks only the first few of prolonged successions of detached or legato notes, it being self-evident that all of the tones are to be played similarly until another kind of mark intervenes.¹⁶⁸ It seems evident that when articulation markings were inserted into a score, it was done with a purpose.

In general, the slur was used primarily for its musical and rhetorical value. A slight accent was placed at the beginning of each slur, followed by a *decrescendo* within the duration of the slur; this phrasing allowed the music to imitate speech patterns and rhetoric. CPE Bach writes that ‘patterns of two and four slurred notes are played with a slight, scarcely notable increase of pressure on the first and third tones,’¹⁶⁹ and Leopold Mozart declares that ‘the first of two notes coming together in one stroke is accented more strongly and held slightly longer, while the second is slurred on to it quite quietly and rather late. This style of performance promotes good taste in the playing of the melody and prevents hurrying by means of the afore-mentioned sustaining of the first notes.’¹⁷⁰ Much later in his *Versuch*, Mozart goes on to state that ‘often three, four, and even more notes are bound together by such a slur and half-circle. In such a case the first thereof must be somewhat more strongly accented and sustained longer; the others, on the contrary, being slurred on to it in the same stroke with a diminishing of the tone, even more and more quietly and without the slightest accent.’¹⁷¹

While Baroque composers’ primary intent in using the slur was to shape the music in a rhetorical fashion, its insertion into the music gave tangible benefits to wind players, and bassoonists in particular. Firstly, each slur represents a note that is not tongued, giving the performer’s tongue a chance to rest, even if momentarily. In this way slurring is a deterrent to tongue fatigue. Secondly, in order for the listener to be able to discern the rhetorical shape intended by the slur, the last note underneath it must necessarily be slightly shortened to accentuate the beginning of the next note, slur, or phrase. This

¹⁶⁸ CPE Bach, *Versuch*, 154-55.

¹⁶⁹ CPE Bach, *Versuch*, 154.

¹⁷⁰ Mozart, *Versuch*, 115.

¹⁷¹ Mozart, *Versuch*, 220.

means that the bassoonist can allow his or her embouchure to relax temporarily during the instant after the end of each slur before re-engaging. Thus slurring also can provide momentary respite to a fatigued embouchure.

Zelenka

Perhaps the most important piece of evidence in examining the performance practices applicable to the Zelenka Sonatas is the music itself. More specifically, the scores of the Sonatas that are stored under the catalogue number Mus. 2358-Q-1 in the SLUB-Dresden collection, and the set of individual parts for Sonatas II, IV, and V, that exist under the catalogue number Mus. 2358-Q-3. I have already discussed the issues inherent in Zelenka's inscriptions of the score - a relative lack of articulation markings and certainly the lengthy duration of phrases. Within the score are a few clues, but a great deal of the relevant evidence rests in the parts; therefore, most of the following discussion will deal with the three Sonatas for which parts exist. While most of the parts, especially for Sonatas II and IV, were inscribed by a Dresden copyist, most likely Tobias Butz,¹⁷² a great deal of the parts for Sonata IV were produced by Philipp Troyer, and several of them were inscribed by Zelenka himself, strongly suggesting that he had input into how those parts were constructed. While there are few, if any, alterations of notes, there are differences in notated articulations that can provide key clues about contemporary performance practices.¹⁷³

There are four parts extant for Sonata II: three labelled 'Hautbois 1,' 'Hautbois 2,' and 'Fagotto,' all written in the copyist's hand, and the final one, labelled 'Violone. o' Basso Contin.,' which is in Zelenka's handwriting. The Violone part is notable simply because of its existence; the score lists only three parts, Hautbois 1, Hautbois 2, and Basson, suggesting that the Violone part was added later. The change of terminology from 'Fagotto' to 'Basson' suggests that the terms were interchangeable. The other major

¹⁷² Stockigt, *Zelenka*, 110.

¹⁷³ For context on Butz and Troyer, see p. 44 above.

difference between the two sources is that of the tempo markings of the four movements. In the Q-1 score, as well as in the Violone part, Zelenka lists the four movements as *Andante*, *Allegro*, *Andante*, and *Allegro assai*, while in the Q-3 source they are inscribed as *Adagio*, *Allegro*, *Adagio*, and *Allegro*. The alteration of *Andante* to *Adagio* in the first and third movements is significant, as discussed above in Chapter 3. In the words of Quantz, *Andante* (along with other tempi) ‘must be clearly distinguished in playing from a melancholy and pathetic *Adagio* [...] [it] may be played a little more seriously, and with more graces, than an *Arioso*.’¹⁷⁴ *Adagio*, translated as ‘at ease,’ was described by Quantz as one of the major categories of tempo, and thus open to a wide range of specific tempi.¹⁷⁵ On the other hand, the elimination of ‘*assai*’ (‘very’) from *Allegro* (‘joyful’) would seem to be only a subtle relaxation of the tempo. Nevertheless, the change may indicate a concession to the performers, for whom *Allegro* may have been a more comfortable tempo.

The first movement’s dominant articulation marking in the bassoon part is a set of slurs over paired dotted semiquavers and demisemiquavers (Example 4.2).

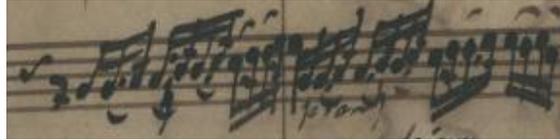


Example 4.2. Zelenka, Sonata ZWV 181/2. Mvt. 1, bar 5. Bassoon.

This pairing is a similar marking to that found in the first movement of Sonata I, though that marking is used exclusively to separate repeated notes rather than being used in true scalar motion (Example 4.3).

¹⁷⁴ Quantz, *Versuch*, 168.

¹⁷⁵ Quantz, *Versuch*, 284.



Example 4.3. Zelenka, Sonata ZWV 181/1. Mvt. 1, bars 8-9. Oboe II.

Interestingly, the marking is used inconsistently between the two sources, typically in the omission of the articulation in several instances in the Q-3 part. Nevertheless, when paired with Sonata I, and other similar articulations in Sonata IV (see below), this marking is revealed as being common in Zelenka's music. The other interesting articulation of note in this movement takes place in the oboe parts, where a set of three semiquaver upbeats are all slurred at numerous points (Example. 4.4).



Example 4.4. Zelenka, Sonata ZWV 181/2. Mvt. 1, bars 4-6. Oboe I.

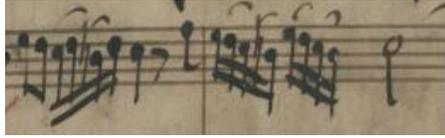
This marking occurs in both the score and the parts, and suggests that this articulation may be permissible at similar points where there are three upbeats to a bar.

The second movement's opening theme, which is marked 'Sostenuto' at its first appearance in each part in the Q-3 source, is marked by a slur over the two semiquavers at the end of each bar (Example. 4.5).



Example 4.5. Zelenka, Sonata ZWV 181/2. Mvt. 2, bars 1-4. Oboe I.

In bars 7-8, the Hautbois 1 line contains a set of semiquavers that are slurred in pairs (Example. 4.6).



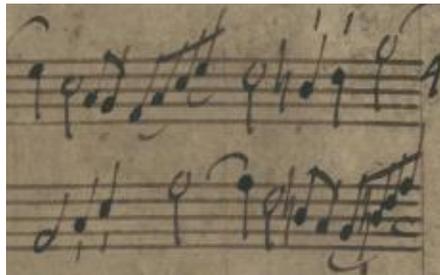
Example 4.6. Zelenka, Sonata ZWV 181/2. Mvt. 2, bars 7-8. Oboe I.

This does not occur in the Hautbois 2 line at its imitative entrance in bar 11 in either source, but its appearance is another indicator of an acceptable articulation. Other than this marking, there are very few articulation markings over the course of the movement, in any part. The third movement's hallmark is the slurred pairing of dotted quavers and semiquavers similar to that seen in both opening movements of Sonatas I and II. It occurs in every part throughout the movement. The fourth movement contains very few articulation markings of any kind, and is therefore less helpful to this discussion.

Sonata IV is a confusing work to decipher, as the Q-3 source parts are heavily edited and differ significantly from the Q-1 score. The Hautbois 2 part is inscribed entirely by Zelenka, but with two major cuts (bars 83-130 in the second movement and bars 146-179 in the fourth) marked by blank paper pasted over entire staves. The Hautbois 1 part's first two pages (which comprise the first movement and up to bar 83 of the second) are inscribed by Zelenka, with the rest completed by another Dresden copyist, Philipp Troyer. The Fagotto part follows a similar pattern as the Hautbois 1 part (the first movement and the first 75 bars of the second are inscribed by Zelenka, and afterwards by Troyer), but the final page, consisting of the final 39 bars of the piece, is in Zelenka's hand. The fourth part, in this sonata scored for 'Violone ò Tiorba,' is entirely in Zelenka's handwriting, but again has the same cuts marked in the Hautbois 2 part, using the same method of blank paper pasted over the relevant bars. The significant differences between the two sources have been resolved in modern editions by including the full movement with cut marks indicated. Wolfgang Reich, in his Critical Commentary to the most recent Hortus Musicus edition (1994), supposes that Zelenka initially wrote down the score from a draft version, followed by the set of parts. At this point, Zelenka edited the parts as he went along, and made cuts to prepare for a possible performance, after which he inserted *signi* into the score, and Troyer inscribed new pages to make the cuts easier for the

performers to understand. Reich also surmises that due to numerous errors in the parts that went uncorrected, the shortened version was never performed.¹⁷⁶

The significant articulation markings in the first movement of Sonata IV are few, and reinforce the patterns already seen in Zelenka's music. In bar 7 of the first oboe part, a set of four quavers are paired in slurs, a marking that is repeated in bar 8 in the second oboe part (Example. 4.7).



Example 4.7. Zelenka, Sonata ZWV 181/4. Mvt. 1, bars 7-8. Oboes I and II.

Beginning in bar 10, a three-bar passage of repeated dotted crotchets and quavers are all paired in slurs, mirroring the articulation in Sonata II (Example. 4.8).



Example 4.8. Zelenka, Sonata ZWV 181/4. Mvt. 1, bars 10-12. Oboes I and II.

In bar 15, as well as several other times throughout the movement, Zelenka pairs crotchets under slurs as well.

Articulations of definite interest take place in the second movement, an *Allegro* in common time. The opening bar of the movement is marked by a set of semiquavers on

¹⁷⁶ Wolfgang Reich, *Critical Notes to Sonata IV g-Moll, ZWV 181,4* (Kassel: Bärenreiter-Verlag, HM 274, 1994), 40.

beat three moving by two opposite steps and a leap, that are slurred in a three-one pattern (Example. 4.9).



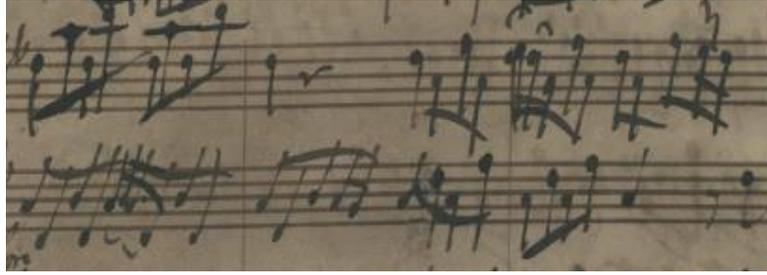
Example 4.9. Zelenka, Sonata ZWV 181/4. Mvt. 2, bar 1. Oboe I.

This articulation is mirrored in the Q-3 source. The second oboe does not enter until bar 18, and while the Q-1 source omits any articulation in the third beat of the figure, the Q-3 source clearly shows the four semiquavers slurred in a paired pattern (Example 4.10).



Example 4.10. Zelenka, Sonata ZWV 181/4. Mvt. 2, bars 18-19. Oboe II.

While this discrepancy is small, and takes place in two different parts eighteen bars apart, it remains a fairly significant one. Both markings are in Zelenka's handwriting and present different solutions for the same musical figure. This suggests that there was some flexibility on Zelenka's part as to what constituted appropriate articulation, and therefore that performers of any age may be allowed to determine their own solutions within certain parameters to some of the issues inherent in his music. The score contains an additional iteration of this figure from bars 96-98 - an example missing from the parts due to the cut - in which it contains paired slurs in both the first and second oboe parts (Example 4.11).



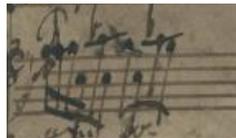
Example 4.11. Zelenka, Sonata ZWV 181/4. Mvt. 2, bars 96-98. Oboes I and II.

The final examples of this figure take place near the end of the movement. At bar 140 in the second oboe part, the opening theme appears without articulation in the Q-3 part, but with what appears to be a slur over the first three semiquavers in the Q-1 score (Example 4.12).



Example 4.12. Zelenka, Sonata ZWV 181/4. Mvt. 2, bar 140. Oboe II. Q-3 (L), Q-1.

When the figure appears in the first oboe part in bar 144, the slur over three notes is quite visible in the Q-1 score, but it does not appear in Troyer's copy in the Q-3 part (Example 4.13).



Example 4.13. Zelenka, Sonata ZWV 181/4. Mvt. 2, bar 144. Oboe I. Q-1 source.

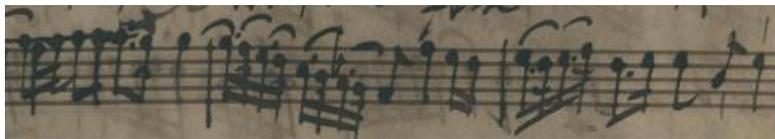
The slur appears in the second oboe part in the Q-3 part in bar 149, but is absent in the Q-1 score (Example 4.14).



Example 4.14. Zelenka, Sonata ZWV 181/4. Mvt. 2, bars 148-149. Oboe II. Q-3 source.

Finally, in bar 152 of the first oboe part, the figure is notated without a slur in Q-1 (the score), but appears with a paired slur in the Q-3 part. Due to the complicated relationship between the score and parts, as discussed above, it is difficult to determine with certainty whether these discrepancies were simply careless errors or intentional. Regardless, their existence suggests that difficulties in certain passages could be acceptably solved in multiple ways.

The difficulties of passage length in the *Adagio* third movement have already been examined, and there are few issues related to tonguing. However, there are a few interesting points to consider related to articulation. In the bassoon, the rhythm consists almost entirely of dotted semiquaver-demisemiquaver patterns. In the Q-3 bassoon part, inscribed by Troyer, slurs are indicated joining each pair of notes over the first two bars. In Zelenka's score, slurs are written over each pair for the first 23 bars of the bassoon line, after which no articulation is marked. The same articulation appears several times in the oboe parts as well, notably from bars 22 to 24 in the second oboe part, where it also appears over an augmented dotted rhythm (Example 4.15).



Example 4.15. Zelenka, Sonata ZWV 181/4. Mvt. 3, bars 22-24. Oboe II. Q-3 source.¹⁷⁷

¹⁷⁷ Examples 4.15, 4.17, and 4.18, are all taken from the Q-3 source, and seem to have some inconsistencies in articulation markings. However, given the contextual clues (three slurs over five notes in the first group of Example 4.17, four slurs over seven notes in the second bar of 4.15), these inconsistencies can likely be ascribed to quick and sloppy copying on Troyer's part, possibly due to the numerous back-and-forth edits described on p. 120.

Along with the appearance of the same articulation in Sonatas I and II, Zelenka demonstrates a clear affinity with slurring over any dotted rhythm.

The fourth movement, an *Allegro ma non troppo* ('ma non troppo' appears in the score, but does not appear in any of the Q-3 parts) in 6/8 time, is almost entirely dominated by one articulation: a paired slur, much as seen in all the previous Sonatas. In the Hautbois 1 part alone, there are 37 occurrences of a beam of three quavers being articulated as slur 2-tongue 1. Additionally, in passages of continuous semiquavers, the notes are slurred in pairs, although this articulation appears almost exclusively over passages of repeated stepwise motion (Example 4.16).



Example 4.16. Zelenka, Sonata ZWV 181/4. Mvt. 4, bar 121. Oboe I. (Q-1 source.)

The one exception to this occurs in bar 126 in the Hautbois 1 part, when a descending scale is similarly slurred (Example 4.17).



Example 4.17. Zelenka, Sonata ZWV 181/4. Mvt. 4, bar 126. Oboe I. (Q-3 source.)

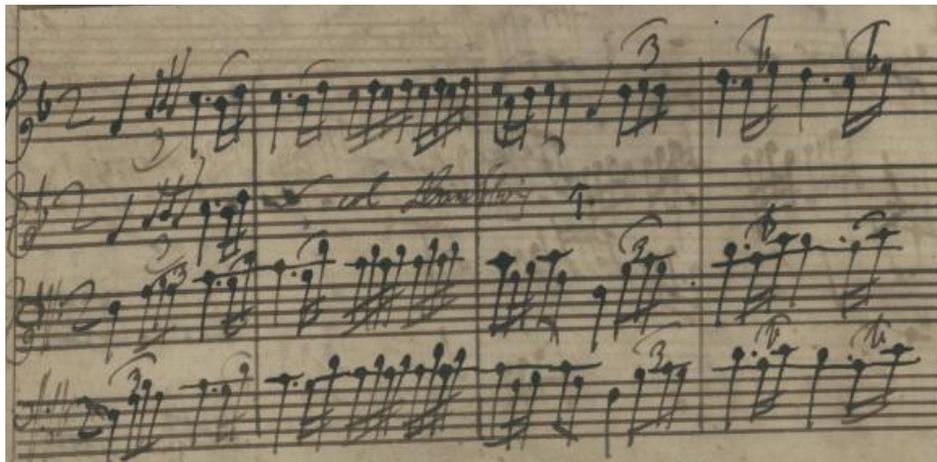
The only other notable slurs in this movement occur in bars 116 and 117 in the Hautbois 1 line. In the score, a short sequence of continuous semiquavers appears unarticulated, but in Troyer's inscription, the passage is marked as slurred over the first three notes of each beam, with the last three tongued. The final iteration appears to be marked with a slur over the first two semiquavers, with the final four tongued. However, this might be ascribed to simple sloppiness of calligraphy on Troyer's part; nonetheless,

the presence of the first three slurs indicate the less frequent allowance of a slur over more than two notes (Example 4.18).



Example 4.18. Zelenka, Sonata ZWV 181/4. Mvt. 4, bars 115-117. Oboe I. (Q-3 source.)

The score of the first movement of Sonata V is largely devoid of articulation markings, apart from the opening bars, which contain a slur over the two semiquavers of the auxiliary ornamental figure that ends each of bars 2, 3, 7, and 8 (Example 4.19).



Example 4.19. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 1-8. Tutti. (Q-1 source.)

Given the examples of articulation that appear in Zelenka's hand in the previous Sonatas, this might suggest that Zelenka intended all the notes in this movement to be tongued. However, the Q-3 source parts - which are all in the handwriting of one of the Dresden copyists, likely Tobias Butz¹⁷⁸ - contain numerous examples of articulation that are

¹⁷⁸ Zelenka, however, added titles, instrumentation, and author markings to all of the parts, and figured bass in the Violone ò Tiorba part. Wolfgang Horn, *Critical Notes to Sonata V F-Dur, ZWV 181,5* (Kassel: Bärenreiter-Verlag, HM 275, 1992), 44.

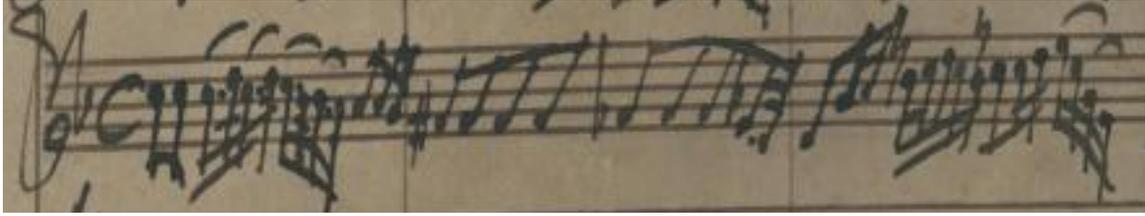
designed to aid the performer in overcoming the difficulties inherent in the music. The first example in the Fagotto part occurs in bars 118, 120, and 122, in which a slur is marked over the first three semiquavers of each group (Example 4.20).



Example 4.20. Zelenka, Sonata ZWV 181/5. Mvt. 1, bars 118-122. Bassoon. (Q-3 source.)

This type of marking does not appear anywhere else in the Fagotto part, but it does appear in the first example of this thematic material in the Hautbois 1 part, from bars 49 to 55. It does not appear in the Hautbois 2 part, despite the presence of similar figures from bars 80 to 82 and elsewhere. This articulation, which contains a slur three-tongue one pattern, can also be found in Sonata IV (see Example 4.14, above), and other works discussed later. Therefore, it seems reasonable to suggest that it might be accurately applied to many or all such figures in Zelenka's music. This would eliminate the necessity of tonguing every semiquaver throughout his work, potentially reducing the difficulty of certain passages.

One of the primary rhythms of the second movement, an *Adagio* in common time, is the same dotted rhythm seen in other Sonatas. The same articulation rules surely apply to it. Almost all instances of dotted rhythm units are slurred in the Q-3 source, although the slur appears over only half the dotted rhythm units in the Q-1 score. Additionally, bar 3 contains an example in the second oboe part of two slurs over a descending arpeggio of semiquavers, providing some evidence of slurs over pairs of notes in non-stepwise motion (i.e. leaping figures), rather than merely in stepwise motion (Example 4.21).



Example 4.21. Zelenka, Sonata ZWV 181/5. Mvt. 2, bars 1-3. Oboe II. (Q-1 source.)

The third movement contains some of the clearest evidence in favour of adding slurs in order to aid the performance of Zelenka's music. Beginning at bar 13, the first oboe carries the melody for forty-two bars in a section with material that is very similar to the bassoon solo that appears later in the movement, discussed above. This section includes fourteen bars of uninterrupted semiquavers from bars 36 to 49. The pattern of movement of the semiquavers, for which each set of four semiquavers contains a leap followed by two opposite steps, is quite similar to material seen before in Zelenka's Sonatas. But whereas Zelenka had previously chosen to notate slurs over the three proximal semiquavers, in this score he has written no articulation markings. This might be construed as an example of the composer's intent, but in the parts, all fourteen bars are marked with a slur over the final three semiquavers (Example 4.22 and 4.22a).



Example 4.22. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 39-43. Oboe I. (Q-1 source.)



Example 4.22a. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 39-43. Oboe I. (Q-3 source.)

Given Zelenka's close involvement with the production of the parts of the preceding Sonata, and the fact that the titles, headings, and dynamic markings were added to the parts by Zelenka afterwards and no other edits seem to have been made, we might

assume that Zelenka held no objections to the addition of these slurs. A similar addition appears to have been made in the part at bar 217. The bassoon part of the third movement contains no variance of markings between the score and the parts, but Zelenka did include slurred pairs of repeated semiquavers from bars 141 to 148 (Example 4.23), a pattern seen previously in Sonata IV (see Examples 4.16 and 4.17, above).



Example 4.23. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 141-146. Bassoon. (Q-3 source.)

As to the issue of passage length and ease of performance, Zelenka does make two key concessions to his bassoonist by the addition of two *ossias* from bars 184 to 186, and a bar of rest between bars 191 and 192. As can be seen in the Q-3 source, a bar of rest was inserted after the initial production of the parts (Example 4.24).



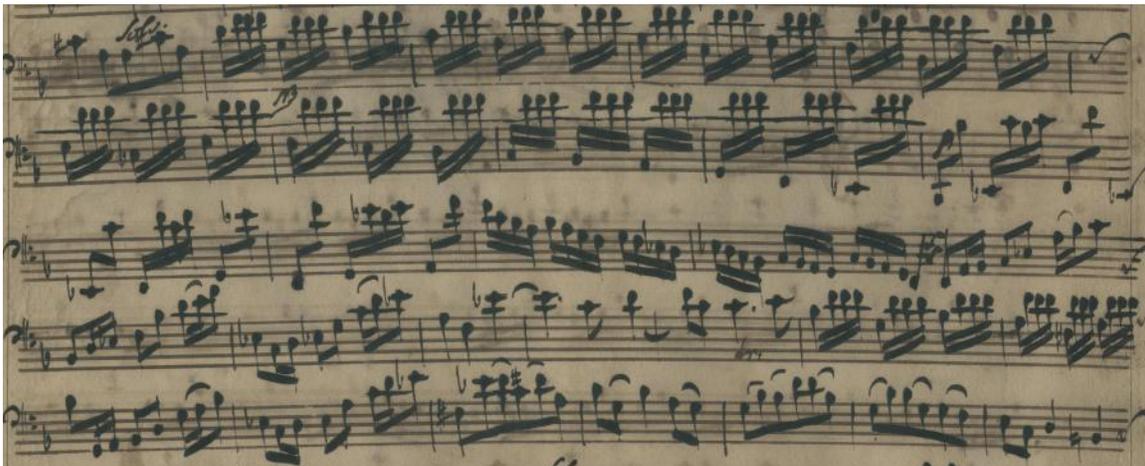
Example 4.24. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 191-193. Fagotto. (Q-3 source.)

In the Violone part, however, Zelenka found it necessary to insert a flag at this bar, with the material to be inserted notated in the bottom margin (Example 4.25).



Example 4.25. Zelenka, Sonata ZWV 181/5. Mvt. 3, bar 192. Violone. (Q-3 source.)

This material in the Violone is simply an anticipation of material in the next bar of the bassoon part. The implication here seems clear: this insertion was not Zelenka's original intent, but may have been demanded by the performer in order to create recovery time. This inserted bar has been included in the more recent modern publication by Wolfgang Horn,¹⁷⁹ but did not appear in Camillo Schoenbaum's earlier edition.¹⁸⁰ The solo ends at bar 208 in the Horn edition. Again, apart from the inserted bar, this solo contains no rests, which means that there is little opportunity to breathe without perhaps skipping a note or snatching a breath whenever possible. Both score and parts indicate that initially the bassoonist was required to perform 27 consecutive solo measures, without the benefit of accompaniment from the oboes (Example 4.26).



Example 4.26. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 178-207/8. Bassoon. (Q-3 source.)

The ossia must also have been added after the completion of the parts. The two ossia are marked in the score as 'a' and 'b', and were written on the lines for the two oboes (Examples 4.27 and 4.28).

¹⁷⁹ Zelenka, *Sonata V F-dur, ZWV 181,5*, ed. Wolfgang Horn (Kassel: Bärenreiter/Hortus Musicus 275, 1992), 38.

¹⁸⁰ Zelenka, *Sonata V*, ed. Camillo Schoenbaum (Kassel: Bärenreiter/Hortus Musicus 157, 1959), 32.



Example 4.27. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 184-187(a). Bassoon.



Example 4.28. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 184-186(b). Bassoon.

In the part, the only evidence of their existence is a marking, perhaps reading ‘NB’, that appears above bar 184 (Example 4.29).



Example 4.29. Zelenka, Sonata ZWV 181/5. Mvt. 3, bar 184. Bassoon. (Q-3 source.)

One final telling record of Zelenka’s use of articulation exists in the first movement of the Capriccio in A ZWV 185. In it, slurs are marked in numerous passages, often of the paired or slur three-tongue one variety (Example 4.30).



Example 4.30. Zelenka, Capriccio ZWV 185. Mvt. 1, bars 40-41. Violin I.

In the third movement, there are eight bars of passage work slurred in pairs.

Taken together, the evidence suggests that Zelenka did indeed have his performers’ interests in mind, at least in the editing phase, and did make adjustments to

accommodate their needs. It stands to reason, therefore, that modifications within the guidelines laid out in his music, would most likely have met Zelenka's approval and would have been considered entirely appropriate.

As to what some of those acceptable modifications might be, we can turn not only to Zelenka's music itself, but also to the music and writings of some of his colleagues in Dresden and Prague, cities with which Friedrich August's court had close ties.¹⁸¹

Zelenka's Dresden colleagues - Heinichen, Pisendel

As previously noted, Zelenka spent his entire career at the Catholic court church in Dresden, but also made sojourns to Prague in the early 1720s as part of Charles VI's coronation festivities. Aside from that occasion, which prompted the composition of numerous works from Zelenka (see Chapter 1, page 14 and Chapter 2, page 61), there were significant links between the religious and musical communities of Dresden and Prague. Not only were numerous copies of Zelenka's works distributed to courts and libraries throughout Bohemia both during his life and after his death,¹⁸² but the Dresden court chapel was administered by Bohemian Jesuits and its chorus was populated by Bohemian Catholic youths.¹⁸³ Additionally, an indirect link exists between Zelenka and the court of Count Wenzel von Morzin (1675-1737) in Prague. One of the earliest musicians in Morzin's court, Peter Paul Babler, was named on the synopsis to *Via*

¹⁸¹ A case can be made to include an examination of some of the works of J.S. Bach (1685-1750), given that he had a peripheral connection to Dresden. C.P.E. Bach, in letters to Johann Forkel in 1775, listed Zelenka among other Dresden composers as being among the musicians who had influenced his father. Bach also made the 100km journey to Dresden numerous times during his career in Leipzig, and notably dedicated both the Kyrie and Gloria of what would become the B Minor Mass to the Elector of Saxony. (Christoph Wolff, 'Bach, Johann Sebastian,' in *Grove Music Online. Oxford Music Online*, accessed 25 June 2010. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10>.) Therefore a discussion of Bach's bassoon writing might be appropriate. However, such an examination would necessarily be more extensive and require more detail than lies inside the purview of this document.

¹⁸² Stockigt, *Zelenka*, 272-4.

¹⁸³ Stockigt, *Zelenka*, 28.

laureata, Zelenka's 1704 school play.¹⁸⁴ The musical relationship between the two cities, which lie less than 150 km apart, was a very healthy one. During the 1720s, the decade in which Zelenka composed the Sonatas, he worked in the same circles with Johann David Heinichen, Johann Georg Pisendel (1687-1755), and others in Dresden, along with numerous composers in Prague, such as Antonín Reichenauer (c. 1694-1730), František Jiránek (1698-1778), and Johann Friedrich Fasch (1688-1758), who were at various points attached to the Morzin court. Instrumental and pedagogical works by these composers provide some key insights into contemporary performing practices, and offer clues as to how the Zelenka Sonatas might be performed in a historically informed manner.

Johann David Heinichen was *Kapellmeister* of the Dresden court from 1716 until his death in 1729,¹⁸⁵ and as such was the primary composer for the court's major activities. He studied as a harpsichordist and a composer in Leipzig from the age of thirteen. He gained a law degree in 1705, and alternated between practicing law and composing music until 1709. The following year, he moved to Venice in order to study and compose. He quickly became a popular composer of operas and cantatas; in 1716 he came to the attention of the Electoral Prince of Saxony, Friedrich August II, who hired him for his father's court in Dresden. Heinichen's major treatise, *Der General-Baß in der Composition* (1728), provides some clues about contemporary performing practices in Dresden during Zelenka's early career there, and is therefore pertinent to the present discussion.¹⁸⁶

While Heinichen's treatise deals specifically with the composition and realisation of thorough-bass, he does provide useful information about other practices. He instructs the performer that the *passaggi* should be played 'cleanly, distinctly, and without a

¹⁸⁴ Václav Kapsa, 'Account books, names and music: Count Wenzel von Morzin's *Virtuosissima Orchestra*, *Early Music* 40, November 2012, 609.

¹⁸⁵ Stockigt, *Zelenka*, 39.

¹⁸⁶ George Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Lincoln: University of Nebraska Press, 1986), 11. Also Buelow, 'Dresden in the Age of Absolutism', in *Man and Music: The Late Baroque Era*, ed. Buelow (London: The Macmillan Press, 1993), 221-3.

slipshod manner of striking.’¹⁸⁷ Given that he is instructing beginning harpsichordists or organists, however, this may not have been intended the same way a modern musician might interpret it, as an instruction to play strictly in time.

It is useful to note that the treatise contains some of Heinichen’s ideas about compositional styles, which might provide some insight into his opinions of his Dresden colleagues, including Zelenka. In a footnote to the Introduction, Heinichen writes that ‘one nation [Germany] believes art is only that which is difficult to compose; another nation, however, seeks a lighter style [...] One nation [Germany] seeks its greatest art in nothing but intricate musical “tiff-taff” and elaborate artificialities of note writing. The other nation applies itself more to good taste.’¹⁸⁸ This passage clearly indicates his belief that historically, German compositions, while technically impressive, lacked the lighter style and in his opinion the ‘good taste’ of Italian and French works. He ends his statement with a plea for German composers to incorporate French and Italian styles into their music. The footnote’s corresponding passage in the main text of the introduction seems to indicate that such a synthesis of styles already exists. Heinichen adds that ‘already in our time not only native but also the most famous foreign composers have begun to neglect the unnecessary eccentricities in composition and to seek a freer way in music.’¹⁸⁹

Heinichen’s treatise is directed not only to performers, but to both composers and their critics as well, given that he wrote not only from the viewpoint of a composer, but also from one of an experienced performer and musical director. Therefore, it stands to reason that he may have tried to bring together these styles in his performances as well, bringing a more French or Italian lightness to German works; and conversely bringing a German seriousness to pieces by French and Italian composers. In addition, the latter reference reveals that such a blending of styles had been taking place for some time. Given its publication date and place (Dresden, 1728), other Dresden composers such as

¹⁸⁷ Heinichen, *Der General-Baß*, 552, quoted in Buelow, *Thorough-Bass*, 192.

¹⁸⁸ Heinichen, *Der General-Baß*, trans. Buelow, *Thorough-Bass*, 315-6.

¹⁸⁹ Heinichen, *Der General-Baß*, trans. Buelow, *Thorough-Bass*, 315-6.

Zelenka were likely in the forefront of Heinichen's mind when he committed such precepts to paper.

Heinichen's treatise is also pertinent to the discussion of ornamentation. Heinichen tends to regard melodic ornamentation as 'a relatively unimportant skill for accompanists,'¹⁹⁰ but his treatise offers a few cursory examples of embellishments and their application. He divides them into two groups, the first being 'those with a single, unchanging execution.'¹⁹¹ This includes trills, passing notes (called *transitus* by Heinichen), appoggiaturas, slides, mordents, and acciaccaturas.

Heinichen regards the trill as one of the more flexible ornaments, able to be used in both the right and left hands. In a statement about keyboard playing, but most relevant to the bassoonist, Heinichen states that 'should the left hand find opportunity to apply a trill to the bass, then for convenience it can give up all remaining parts, and the right hand can take a greater number of chord tones.'¹⁹² In other words, while not entirely common, it is permissible for the bass line to be ornamented. Heinichen largely dismisses the passing note as uninteresting, unless it is to be combined with a trill. His musical example demonstrates its use in the left hand as well (Example 4.31).

¹⁹⁰ Buelow, *Thorough-Bass*, 176.

¹⁹¹ Buelow, *Thorough-Bass*, 176.

¹⁹² Heinichen, *Der General-Baß*, 522. Quoted in Buelow, *Thorough-Bass*, 176.

Example 4.31. Heinichen, *General-Baß*, 524-25.¹⁹³

The appoggiatura and slide are both mentioned and demonstrated in passing, notably for the distinction he makes between their application in vocal and instrumental practice. His examples reveal that vocalists would more often place these two ornaments directly on the beat, and that instrumentalists would prepare each ornament with a short anticipatory note, thereby placing the beginning of the ornament before the beat. This is an unusual stance to take; Buelow states that ‘one looks in vain for a similar interpretation of the appoggiatura and slide in later German sources or in modern studies [...] In addition, we know very little about the all too elusive Italian art of embellishment [...] Heinichen’s seemingly unique interpretation of the appoggiatura and slide may well represent a clue to contemporary Italian performance practice in the first half of the 18th century.’¹⁹⁴ Under normal circumstances, it might also provide indications as to Zelenka’s intentions, were it not for the fact, discussed later in this chapter, that Zelenka rarely provided ornament symbols beyond the trill.

¹⁹³ Heinichen, *Der General-Baß*, 524-5, reproduced in Buelow, *Thorough-Bass*, 177-78.

¹⁹⁴ Buelow, *Thorough-Bass*, 180-81.

Heinichen describes the mordent as being ‘properly formed if one plays a note almost simultaneously with its adjacent lower whole or half tone, yet releases the latter [note] immediately while continuing to sustain the main note.’¹⁹⁵ He states that ‘the mordent can also be used in the bass, in which case the right hand carries the full accompaniment.’¹⁹⁶

Heinichen’s second group of ornaments can be described as ‘discretionary ornaments.’ Here he includes ‘melody, *passaggi*, arpeggios and imitation, each of which must be improvised without the aid of interpretive signs or instructions from the composer.’¹⁹⁷ He reserves melody for the right hand. For *passaggi* (see page 108), he indicates clearly that they can be played by either hand, and ties them very closely to arpeggios in their application. Both arpeggios and *passaggi* are clearly notated in the works of Zelenka, as seen in numerous examples (see Examples 3.29, 3.30, 3.34, 3.36). As to imitation, Heinichen largely dismisses it by declaring that ‘the accompanist has few opportunities left for imitation, because (1) one must never hinder a singer or instrumentalist with these melodic devices, and, on the other hand, (2) one can expect that a composer will himself fill out those places where the imitation he has initiated will fit. Thus, clearly on a keyboard instrument this embellishment is the very poorest in use.’¹⁹⁸

Some of the precepts that are discussed in Heinichen’s treatise are borne out in his compositions. While most of his work is liturgical in nature, he did compose numerous works for instrumental ensembles, including trio and quadro sonatas, and concerti grossi. Many of these works contain separate parts for the bassoon, indicating that the bassoon was a key member of the Dresden orchestra. In particular, a trio sonata and a quadro sonata that bear the same instrumentation as Zelenka’s Sonatas are relevant to the present discussion.

¹⁹⁵ Heinichen, *Der General-Baß*, 529. Quoted in Buelow, *Thorough-Bass*, 181.

¹⁹⁶ Heinichen, *Der General-Baß*, 532-33. Quoted in Buelow, *Thorough-Bass*, 182.

¹⁹⁷ Buelow, *Thorough-Bass*, 188.

¹⁹⁸ Heinichen, *Der General-Baß*, 578-79. Quoted in Buelow, *Thorough-Bass*, 205.

Heinichen's Trio Sonata in C minor Siebel 259 is labelled in an undated score (held in the Schrank II collection of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden under the catalog number Mus. 2398-Q-4) as being intended for two oboes with bassoon ('Hautbois 1. Hautbois 2. con Basson'). However, a set of parts dating from the 1720s (held as Mus. 2398-Q-2) indicates a scoring of two oboes with basso, rather than bassoon.¹⁹⁹ Being a work for only three voices, the basso part performs in a relatively straightforward role, providing a bass line that is mostly free of embellishment. Regardless of the correct instrumentation, however, the fourth and last movement of this Trio Sonata contains some interesting indications in the two oboe parts that contribute to an understanding of acceptable articulatory practice. This *Allegro* is comprised almost entirely of imitative material between the two upper voices. Most of the articulation markings consist of pairs of semiquavers notated in a slur 2-slur 2 pattern (Example 4.32).



Example 4.32. Heinichen, Sonata in c minor, S. 259. Mvt. 4, bars 43-46. Tutti.

This articulation marking is also seen in the first movement of this Trio Sonata, and throughout the final movement, representing a significant preference for this pattern of articulation. However, beginning at bar 9, the oboes are tasked with a set of eight semiquavers utilising a step-step-leap pattern, much like that seen in many of Zelenka's

¹⁹⁹ This is one of Heinichen's more widely copied works. In addition to the two sources already mentioned, Mus. 2398-Q-8 (dating from between 1735-45), as well as a score copy dating from c. 1750 held in Darmstadt as Mus. Ms. 240/13, indicate an instrumentation of two oboes with basso as well.

works. Here, a slur is notated over the first three notes of each group. This marking appears in each copy of the work, underpinning the general acceptability of this type of articulation (Example 4.33).



Example 4.33. Heinichen, Sonata in c minor S. 259. Mvt. 4, bars 9-12. Tutti.

Unfortunately, the Quadro Sonata in B-flat Major S. 257 of 1726²⁰⁰ (held only in Darmstadt as Mus. Ms. 240/14, a score copy dated c. 1740), is devoid of evidence that would support this claim. However, it serves to help place Zelenka's Sonatas in context in other ways. Most importantly, the scoring is for two oboes, bassoon, and continuo ('2 Hautb: Fagott et Cembalo'), providing the bassoon with a voice equal to that of the oboes. Only infrequently does the bassoon double the continuo part - out of the 25 bars that comprise the opening movement, an *Affetuoso* in common time, the two voices play together for only seven bars, three of which are the final bars. Additionally, the bassoon plays alone with the continuo for five bars throughout the movement, indicating a truly equal role within the ensemble. This pattern is evident throughout the work, with the bassoonist given numerous solo passages of technically difficult material in both the second and fourth movements. There are few indications within the work as to any preferred articulation, save for two interesting occasions. Beginning at bar 31 of the

²⁰⁰ Steven Zohn, 'When is a Quartet Not a Quartet? Relationships between Scoring and Genre in the German Quadro, ca. 1715-1740,' in *Johann Friedrich Fasch und sein Wirken für Zerbst*, edited by Konstanze Musketa and Barbara Reul (Dessau: Anhaltische Verlagsgesellschaft, 1997), 268.

second movement, an *Allegro* in common time, all three solo voices are presented with alternating descending chromatic scales over six quavers. Each scale is notated with a slur over the top, suggesting a glissando effect (Example 4.34).



Example 4.34. Heinichen, Quadro Sonata in B-flat Major, S. 257. Mvt. 2, bars 31-35. Oboes I, II, Bassoon.

This chromatic pattern, which recurs at the end of the movement leading into the penultimate bar, is reminiscent of several occurrences of the same or similar patterns in other works by Zelenka, notably in the third movement of Sonata V (Example 4.35).



Example 4.35. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 66-68. Oboe I.

The second instance of an articulation marking that has relevance to this discussion occurs in the third movement, which is in 3/4 time with no tempo indication. Beginning at bar 9, the oboes parts contain three bars of consecutive crotchets. The first two crotchets are slurred, as are the final five (Example 4.36).



Example 4.36. Heinichen, Quadro Sonata in B-flat Major, S. 257. Mvt. 3, bars 9-14. Oboes I, II.

Here, the slur is again over a descending scale, but in this instance the scale is diatonic rather than chromatic. This appears to suggest that, for Heinichen, slurring was generally permissible over descending scales, regardless of their harmonic nature.

Another issue in this Quadro Sonata is where to make appropriate breath points. In the second movement especially, all the soloists are presented with long passages of unbroken semiquavers. The bassoonist is given the longest of these; at bar 14, there is a passage of six bars, while another of five bars begins at bar 31 (Example 4.37).



Example 4.37. Heinichen, Quadro Sonata in B-flat Major, S. 257. Mvt. 2, bars 14-19. Bassoon, Cembalo.

Each passage is accompanied by the continuo only, giving the performer more flexibility in terms of ensemble cohesion. In the first passage, the music consists of two separate sequences of three bars each from bars 14 to 16 and bars 17 to 19, similar in construction to material in the second movement of Zelenka's Sonata III. Unfortunately, because the oboes are not present in this passage, it is unlikely that elimination of notes would be permitted in order to create a breath point as no other instrument's line would fill in the empty space. However, utilising appropriate tempo modification, a breath could be taken at the end of bar 16 before beginning the second sequence.

Another notable composer in Dresden during Zelenka's tenure was Johann Georg Pisendel, who was hired as a violinist for the Dresden *Hofkapelle* in 1718. Upon the death of the renowned *Konzertmeister* Jean-Baptiste Volumier in October 1728, Pisendel was promoted to that role.²⁰¹ He held this post for more than two decades, until his retirement in 1749. Although most of his compositions date from after his succession to the role of orchestra leader, he was largely educated in Dresden, and served in the Court Orchestra for more than three decades. Thus a brief survey of his work is warranted here. Most of Pisendel's surviving works are preserved in the Schrank II collection at the SLUB-Dresden, under the catalogue number Mus. 2421.²⁰² These include nearly 20 concertos (not counting the various versions of each) for varying instrumentation, ten sonatas for solo violin, a sinfonia and an orchestral work for double reeds and strings. Of the 31 separate catalogue numbers of concerti, 17 of them have a distinct bassoon part, reinforcing the supposition that the bassoon was a key member of the Dresden orchestra.²⁰³

Most of the concerti feature a solo violin, but one, catalogued as Mus. 2421-O-7c, O-8, and O-8a, is scored for two oboes, bassoon, and strings. It is unfortunately incomplete, as only the first movement survives. Despite being undated, its date of composition is suggested by the fact that it is a reworking of the thematic material from an earlier concerto for violin and strings, which has been dated to between 1728-33.²⁰⁴ While the bassoon part doubles the bass in the tutti sections, it is treated as a featured member of the soli trio. Bar 26 opens the solo material in the oboes, and the bassoon has a solo accompanimental role for the first four bars. From bar 30, it plays imitatively with the second oboe and is given an obbligato bass line afterwards (Example 4.38).

²⁰¹ Kai Köpp, *Johann Georg Pisendel (1687-1755) und die Anfänge der neuzeitlichen Orchesterleitung* (Tutzing: Hans Schneider, 2005), 129.

²⁰² Köpp, *Pisendel*, 463.

²⁰³ Köpp, *Pisendel*, 466-92.

²⁰⁴ Köpp, *Pisendel*, 473.



Example 4.38. Pisendel, Concerto Grosso in E-flat. Mvt 1, bars 29-37. Oboes I, II, Bassoon.

There are very few notated articulation markings in this work, leaving us to guess what performing practices might have been used. It stands to reason, though, that the longest uninterrupted passages of music contain sets of quavers that would allow a breath to be snatched. In the end the importance of this work lies in the fact that it is scored for double reed trio, underlining both the commonality and the significance of that musical group in Dresden.

At this juncture, one final Dresden-related composer bears mention - Antonio Vivaldi (1678-1741). In 1713, before being appointed as *Kapellmeister* in Dresden, Heinichen had travelled to Venice and met Vivaldi. Three years later, both Zelenka and Pisendel were part of Crown Prince Friedrich Augustus' (later Friedrich Augustus II) retinue during his sojourn in Venice, and they became 'well integrated into Venetian musical life.' Pisendel returned to Venice in 1717 to study with the Venetian master, and returned to Dresden with a collection of copied Vivaldi scores in tow.²⁰⁵ Vivaldi dedicated several sonatas and violin concerti to Pisendel, and wrote at least two ensemble concertos for the Dresden orchestra (RV 576 and RV 577), both of which include parts for bassoon in the feature ensemble.²⁰⁶ Zelenka's personal collection also contained two of Vivaldi's motets. Michael Talbot hypothesises, 'it is conceivable that they were written especially for Zelenka, in which case the Bohemian composer should perhaps be counted as another strong advocate (besides Pisendel) of Vivaldi's music at the Saxon court.'²⁰⁷ In addition,

²⁰⁵ Michael Talbot, *Vivaldi* (New York: Schirmer Books, 1992), 46-47.

²⁰⁶ Talbot, *Vivaldi*, 124.

²⁰⁷ Talbot, *Vivaldi*, 166.

Vivaldi's 39 bassoon concerti are among the most important entries in the bassoon literature. Thus it is important to at least make mention of Vivaldi's contribution to Dresden, and to the bassoon in general. However, an examination of the resources associated with Dresden would entail a deeper and more extensive analysis than lies inside the purview of this document.

Zelenka's contemporaries in Prague - Fasch, Jiránek, Reichenauer

In Prague, the bassoon was no less important than in Dresden, and that is seen mainly through the works by the composers in the court of Count Morzin. Morzin is most famous for his attachment to Vivaldi, who dedicated his Op. 8 Concertos (containing *Le quattro stagioni*), as well as one of his Bassoon Concerti, RV 496 in G minor, to the Count.²⁰⁸ However, there were many other works written for bassoon by the composers in Morzin's court, and these are worth considering here. The bassoon's prominence during this period may be attributed to the capability of Morzin's principal bassoonist, Anton Möser (1693-1742). From North Bohemia and the son of a schoolmaster, Möser was an extraordinarily talented bassoonist. The Morzin orchestra had employed a bassoonist named František Fridrich since its inception in 1714, but Möser had joined the ensemble by 1719, and by 1724 he was listed as the first bassoonist. Möser was described by the 19th-century musicologist Gottfried Johann Dlabacž in his *Allgemeines historisches Künstlerlexikon* (1815) as a 'virtuoso musician.'²⁰⁹ This high praise is borne out by the fact that by 1724, and throughout the ensuing decade, Möser received a salary of 300 thalers annually, second only to the *Kapelnik* (concertmaster) Hlava, and three times the

²⁰⁸ Michael Talbot, 'Wenzel von Morzin as a patron of Antonio Vivaldi,' in *Johann Friedrich Fasch und der italienische Stil*, edited by Konstanze Musketa (Dessau: Anhaltische Verlagsgesellschaft, 2004), 70.

²⁰⁹ Gottfried Johann Dlabacž, *Allgemeines historisches Künstlerlexikon*, ii, col. 311, quoted in Kapsa, 'Account books,' 615.

salary of Fridrich.²¹⁰ It is therefore unsurprising that the composers of Morzin's court produced such virtuosic music for the bassoon.

The first composer of note who was attached to the Morzin court was Johann Friedrich Fasch, who accepted a post as *Komponist* at the end of 1721. He stayed in Prague for a year, at which point he was appointed as *Kapellmeister* in the Court of Anhalt-Zerbst (this period is concurrent with the accepted date of composition of Zelenka's Sonatas). However, he continued to compose for Count Morzin throughout his career. Additionally, Fasch visited Dresden for a period of about nine months during 1726 and 1727, during which he set several Latin texts for the Catholic court church with Heinichen's help.²¹¹ Unfortunately, there seem to be no instrumental works from his visit to Dresden, and the compositions he produced for Morzin are unverifiable, but his output did include three bassoon concerti, a bassoon sonata, and numerous chamber sonatas and concerti grossi that feature double reeds. The Concerto in C minor, FWV L:c1, is possibly from before 1720; the C Major Concerto FWV L:C2 is undated, but the score copies that reside in Darmstadt date from circa 1740.²¹² A brief survey of these bassoon concertos is warranted here.

The C Major Concerto is held in Darmstadt under two catalogue numbers: Mus. Ms. 1229/2, a score, and Mus. Ms. 290/2, a set of parts. The first movement, a 2/4 *Allegro* constructed in ritornello form, contains some very interesting elements which place the bassoon in context as a truly virtuoso instrument. The most striking feature of this movement is the lack of upper string accompaniment during the four solo sections. The opening solo begins after a 25-bar introduction, and lasts for 22 bars, during which the only accompaniment is from the continuo. The issue of passage length has largely been alleviated by Fasch with frequent rests during the first twelve bars, leaving an uninterrupted passage of only ten bars, from bar 38 to 47 (Example 4.39).

²¹⁰ Kapsa, *Hudebníci hraběte Morzina: Příspěvek k dějinám šlechtických kapel v Čechách v době baroka* (Prague: Etnologický ústav AV ČR, 2010), 89.

²¹¹ Barbara M. Reul, 'The sacred cantatas of Johann Friedrich Fasch (1688-1758),' Ph.D. diss. (University of Victoria, 1996), 29-38.

²¹² Kapsa, *Hudebníci*, 138.



Example 4.39. Fasch, Concerto in C, FWV L:C2. Mvt. 1, bars 25-47. Bassoon, Cembalo.

Bars 31 and 33 contain slurs over four semiquavers, and represent the only articulation markings in this section. The second solo section lasts seventeen bars, from bar 65 to 81, and while shorter, it contains a longer uninterrupted passage of thirteen bars starting at bar 69. However, the burden of finding appropriate breath points is diminished by Fasch himself as he provides tied quavers in bars 70, 71, and 79, leaving the performer with only eight bars to navigate without breath (Example 4.40).



Example 4.40. Fasch, Concerto in C, FWV L:C2. Mvt. 1, bars 65-81. Bassoon, Cembalo.

The second solo section, comprising bars 65-81, also features semiquavers that are slurred in pairs from bars 65 to 67. The notable feature of the third solo section, which begins at bar 92 and continues for sixteen bars, is the material between bars 100 and 102 (Example 4.41).



Example 4.41. Fasch, Concerto in C, FWV L:C2. Mvt. 1, bars 100-102. Bassoon, Cembalo.

Here, we see six notated glissando-like figures of six, five, four, five, six, and seven slurred demisemiquavers, respectively. This is a highly unusual notation by the standards of the other works under examination here. The scales, which outline an A melodic minor scale beginning on *e*, are clearly meant as ornamental flourishes. But the fingerings required call for significant technical fluidity whether on period or modern instruments.

The second movement, a *Largo* in common time, is similar to the first movement in that there is minimal accompaniment during solo sections. Throughout the movement, the bassoon moves almost entirely in either scalar or arpeggiated motion, and each set of semiquavers is paired in a slur 2-slur 2 pattern (Example 4.42).



Example 4.42. Fasch, Concerto in C, FWV L:C2. Mvt. 2, bars 10-14. Bassoon, Cembalo.

Again, this particular notation appears to be the dominant articulatory pattern. The third movement follows the same order in terms of the accompaniment, as the bassoon is generally accompanied only by the continuo. This is particularly evident in the twenty-two-bar solo section beginning in bar 41. Unlike passages in the first movement, this section is devoid of rests. However, the accompaniment from the continuo is sparse, allowing the bassoonist to utilise tempo modification if necessary, and the music is mostly notated in quavers, with crotchets allowing space for the performer to breathe. Here we also see groups of four slurred semiquavers (Example 4.43).



Example 4.43. Fasch, Concerto in C, FWV L:C2. Mvt. 3, bars 41-63. Bassoon, Cembalo.

The c minor Concerto for Bassoon, FWV L:c1, exists only in a ‘set of very poorly copied parts’ in the Fürstenberg-Herdringen collection, and the manuscript was inaccessible online at the time of writing. However, an edition of this concerto was published by Prima la musica! in 2005, and the following is based on that publication.²¹³ The Concerto itself brings up issues with articulation, breathing, and long passagework, and therefore warrants examination. The first movement, an *Allegro* in 2/4 time, contains very little in the way of articulation markings, aside from a passage of slurred semiquaver triplets (Example 4.44).



Example 4.44. Fasch, Concerto in c, FWV L:c1. Mvt. 1, bars 56-60. Bassoon.

This marking is not unusual in the music of the time, as will be demonstrated.

²¹³ Johann Friedrich Fasch, *Concerto in c minor*, ed. Brian Clark (Indianapolis: Prima la musica! 2005).

The principal problem in this movement is the issue of passage length. As we are seeing, few of Zelenka's contemporaries matched his demands on the soloist's breath. In this Concerto, however, Fasch is in Zelenka's company. Beginning at bar 48 of the first movement, Fasch pens a passage of sixteen bars of uninterrupted solo material. This is punctuated briefly by quavers in bars 60 and 62, but otherwise consists entirely of semiquavers (Example 4.45).

Example 4.45. Fasch, Concerto in c, FWV L:c1. Mvt. 1, bars 47-64. Bassoon.

Another passage of uninterrupted semiquavers begins at bar 80, continuing on for twenty bars (Example 4.46).

Example 4.46. Fasch, Concerto in c, FWV L:c1. Mvt. 1, bars 80-100. Bassoon.

The first passage consists mainly of arpeggio and scalar passagework, reducing its difficulty in terms of fingering challenges. The second passage, however, contains extended arpeggios, no scalar material until the final bar, and some difficult cross-fingerings associated with leaps of a sixth or greater. The third movement contains another two examples of a sixteen-bar passage of uninterrupted semiquavers, beginning at bar 53 and then again at bar 90. These passages, both unaccompanied by any voice other than the basso, present significant difficulties to the performer, and are unaided by any sort of articulation markings.

Factors that may aid in performing these passages are found in the second movement, a *Largo* in cut common time, which has substantial articulation markings. At bar 7, a set of four demisemiquavers followed by a semiquaver are slurred, an unusual length of five notes (Example 4.47).



Example 4.47. Fasch, Concerto in c, FWV L:c1. Mvt. 2, bars 6-8. Bassoon.

From bars 19 to 24, Fasch slurs the semiquavers in pairs, a pattern also favoured by Zelenka (Example 4.48).



Example 4.48. Fasch, Concerto in c, FWV L:c1. Mvt. 1, bars 19-25. Bassoon.

Notably, at bars 23-24, the semiquavers are arpeggiated while also being slurred in pairs, offering a potential solution (though at a slower tempo) to the tonguing issues presented in the *passaggi* in the rest of the Concerto. This solution may potentially aid performers in Zelenka's music as well, particularly when addressing some of the passages of Sonata V. This solution will be demonstrated in Chapter 5.

Among the composers who had longer tenures in Morzin's court was František Jiránek (1698-1778). Little is known about the early life of Jiránek, save that he was born on 24 July 1698 in the manor of Lomnice nad Popelkou, a town in the north of what is now the Czech Republic. The manor was owned by Morzin, and evidently, Jiránek became one of his close servants before being sent to Venice in 1724 to study music. Strong circumstantial evidence would suggest that he was sent to study with Vivaldi, who was at that time 'maestro di musica in Italia' to the Count. In 1726, Jiránek returned to Prague and became a violinist in Morzin's orchestra. He began to compose in the years thereafter, although there is no direct evidence that he composed for the Morzin court.²¹⁴ After the Morzin's death in 1737, the orchestra was disbanded, and Jiránek found other employment in the orchestra of Count Heinrich von Brühl, Prime Minister of the Saxon-Polish Union, in Dresden. He retired upon Brühl's death in 1767 and died in 1778.²¹⁵ While these dates and specific associations seem to preclude consideration of Jiránek as a direct contemporary of Zelenka, an examination of his music and specifically his bassoon concerti, provides considerable evidence as to the styles of music and the quality of musicians Zelenka would have probably associated with either in Prague or in Dresden. It also offers clues as to the performance practice of the period.

The two extant complete bassoon concerti by Jiránek exist in a seventy-four-page manuscript collection of eight concertos held in the Universitäts- und Landesbibliothek

²¹⁴ Kapsa, 'Account books,' 618.

²¹⁵ Kapsa, liner notes to *Jiránek: Concertos and Sinfonias*, Collegium Marianum dir. Jana Semerádová (Supraphon, 2010).

Darmstadt.²¹⁶ The Concerto in g minor which opens the collection, exhibits similarities with Zelenka's bassoon writing. Most obvious is the virtuosity required of the soloist. In the opening *Allegro* movement there is a passage of twenty-four bars beginning at bar 107 which require leaps of two octaves. More specifically, the five-bar passage beginning at bar 126 contains material very similar to the third movement of Zelenka's Sonata V, in which the performer is required to make ever-larger leaps in consecutive semiquavers (Example 4.49).



Example 4.49. Jiránek, Bassoon Concerto in g minor. Mvt. 1, bars 126-31.

A similar passage, beginning at bar 157, is also reminiscent of the third movement of Zelenka's Sonata V (Example 4.50).



**Example 4.50. Jiránek, Bassoon Concerto in g minor. Mvt. 1, bars 126-131. (Top)
Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 183-192. (Bottom)**

In the third movement, Jiránek again demands great technical expertise on the part of the soloist. Two separate lengthy passages beginning at bars 31 and 73 require the

²¹⁶ <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-336-1-8> The fourth and eighth concerti in the set, both incomplete, are not specifically orchestrated for the bassoon, merely for a bass instrument; however, the music is highly similar to the two complete bassoon concerti and contain elements idiomatic to the bassoon.

bassoonist to perform continuous sequences of semiquaver triplets. It is worth noting that in neither of the faster movements of this work does Jiránek make any suggestions for articulation in the soloist's line, leaving such decisions to the performer. However, the scalar material between bars 73 and 87, in which the first note of each triplet is a repeat of the last note of the previous triplet, might be significantly easier for the bassoonist were each triplet slurred. The repeated arpeggiated triplets from bars 88 to 91, on the other hand, demand clear articulation of each note (Example 4.51).



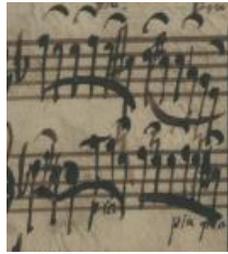
Example 4.51. Jiránek, Bassoon Concerto in g minor. Mvt. 3, bars 73-93.

The second movement of this Concerto, an *Adagio*, eliminates the upper strings from the accompaniment, leaving the bassoonist sole possession of the melodic material. Unlike the outer movements, here Jiránek provides a few explicit articulation markings for the performer. In bars 5 and 6, and again in bars 14 and 15, Jiránek notates the descending leaps in semiquaver motion to be paired in a 2-2 pattern (Example 4.52).



Example 4.52. Jiránek, Bassoon Concerto in g minor. Mvt. 2, complete. Tutti

This is similar to instances in Zelenka's notation, as seen in the second movement of Sonata V, discussed earlier. It also appears in the third movement of Sonata I, a *Larghetto* in 3/4 time. Zelenka indicates several points at which leaps are slurred. In bars 23 to 25, both oboes are given upward leaping quavers slurred in pairs (Example 4.53).



Example 4.53. Zelenka, Sonata ZWV 181/1. Mvt. 1, bar 25. Oboe I and II.

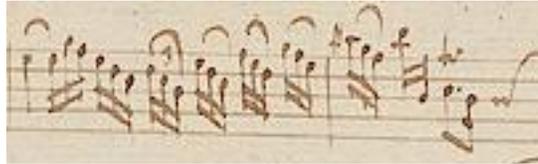
In the same movement, in bars 49 and 50, the oboes have descending leaping quavers which have been slurred in pairs. These examples provide further evidence that slurring was acceptable over leaps as well as in stepwise motion, and as such this technique could be used as a solution to some of the problems inherent in Zelenka's bassoon writing.

The second of the complete bassoon concerti in this set, in F Major, begins on page 21 of the manuscript with an *Allegro non molto* in common time. Unlike the previous concerto, there is a lengthy orchestral introduction before the entrance of the solo line. Within that introduction are clues as to performing practices in Prague during Zelenka's generation. From bars 3 to 5, and again from bars 24 to 26, the violins are assigned scalar triplet material similar to that seen in the bassoon line of the third movement of the g minor Concerto. In this instance, each triplet is slurred. It is probable, therefore, that this type of articulation can be adopted for similar solo passages in the first concerto, rendering these easier to perform (Example 4.54).



Example 4.54. Jiránek, Bassoon Concerto in F Major. Mvt. 1, bars 3-5. Violin I.

An additional example of this type of articulation takes place in bars 46-47 of the solo line of this movement (Example 4.55).



Example 4.55. Jiránek, Bassoon Concerto in F Major. Mvt. 1, bars 46-7.

While this is the first and only occurrence of the slur over semiquaver triplets in the bassoon part in this movement, most other instances of the semiquaver triplet rhythm contain leaping rather than stepwise motion. This may suggest that slurring is only appropriate for figures characterised by stepwise motion. Another point of discussion is the demisemiquaver ornament that provides the thematic motif of the entire movement. At every instance, beginning in bars 1 and 2 of the violin parts and bars 13 and 14 in the bassoon part, the four notes of the demisemiquaver figure are slurred to the following quaver (Example 4.56).



**Example 4.56. Jiránek, Bassoon Concerto in F Major. Mvt. 1, bars 18-19.
Bassoon, Violins I, II.**

This occurs not only in the orchestral parts, but also the solo part. Given that the movement is an *Allegro non molto*, it seems practical that the musicians would choose to

perform the ornament in this manner, whether or not slurs are notated. It is worth consideration, though, that Jiránek chooses to indicate the slur from the beginning of the demisemiquaver figure to the following quaver at every instance. Additionally, from bars 63 to 65, the bassoonist is presented with a pattern of two semiquavers and a quaver, preceded by a grace note. This pattern is slurred in the manner seen in Example 4.56 below. In every instance of articulation in this movement, the notation suggests a clear predilection for slurring over a full beat when slurring is necessary, whether that beat contains four semiquavers or a semiquaver triplet.

In the second movement of this Concerto, an *Adagio* in d minor, the bassoon has a lyrical line supported by a fuller texture from the orchestra. The viola and basso lines are repeated semiquavers that outline the chordal structure of the movement, while the violins provide colour in the form of rising scales of four demisemiquavers followed by a quaver. This creates a heightened sense of tension which the bassoon part counters in its lyricism (Example 4.57).



Example 4.57. Jiránek, Bassoon Concerto in F Major. Mvt. 2, bars 1-5. Tutti.

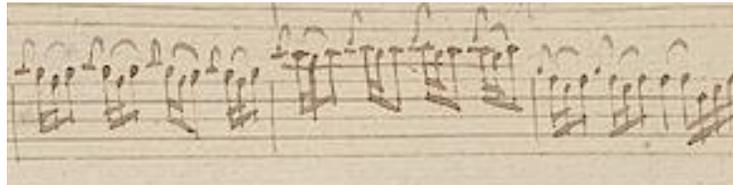
This pattern differs from the first movement only in the fact that Jiránek does not slur the demisemiquavers to the quaver in most instances,²¹⁷ while essentially maintaining a predilection for slurring over the entire beat.

This pattern is borne out again in the third movement, which contains numerous instances of slurs over a full beat. In bars 11 to 13, the violins are presented with the same grace-note flourish that occurs at bar 63 of the first movement. The same figure appears in the bassoon part as well, initially at bar 23 (Example 4.58).



Example 4.58. Jiránek, Bassoon Concerto in F Major. Mvt. 3, bars 21-25. Bassoon.

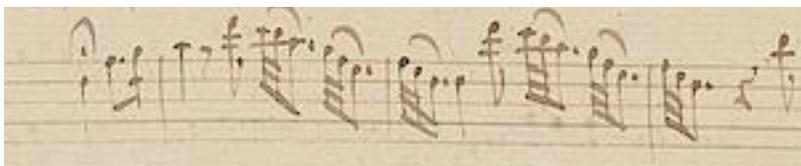
The slur is not notated again in the bars following, although it may be implied. Additional evidence for its inclusion occurs with the recurrence of the figure from bars 31 to 33 in the violin part and bar 40 in the bassoon part (Example 4.59).



Example 4.59. Jiránek, Bassoon Concerto in F Major. Mvt. 1, bars 40-42. Bassoon.

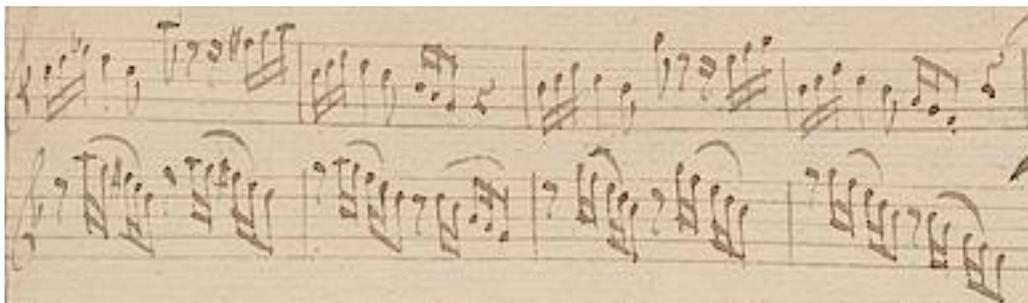
Similarly, the two-demisemiquaver-dotted-quaver figure that occurs throughout the bassoon part are slurred over the full beat at almost every instance (Example 4.60).

²¹⁷ The instances of slurs which connect the scale to the quaver, which appear to be purposeful rather than a result of carelessness on the part of the scribe, always occur in the second violin part and are always on either a d minor scale or the last beat of the bar. They may simply be indicators of forward motion.



Example 4.60. Jiránek, Bassoon Concerto in F Major. Mvt. 3, bars 15-18. Bassoon.

The movement is also littered with semiquaver triplets moving in scalar motion, much as in the first movement. Unlike the first movement, this pattern is only inconsistently notated with a slur over the three notes. In bar 2, for example, the figure is slurred only on the first triplet in the violin part. Again from bars 46 to 48 in the bassoon part, the slur is marked over three of the eight occurrences. However, given that this movement is designated a slightly faster tempo than the first, in both the tempo marking (*Allegro* vs. *Allegro non molto*) and the meter (cut common time rather than common), the implication of the slur is perhaps more clear here than in the first movement. A final clue as to Jiránek's articulation patterns can be gleaned from the second violin part from bars 7 to 10 and again from bars 23 to 24 where a descending scale of four semiquavers commencing on the so-called weak beats is marked with a slur (Example 4.61).



Example 4.61. Jiránek, Bassoon Concerto in F Major. Mvt. 3, bars 7-10. Violins I, II.

Here, again, Jiránek clearly follows his pattern of slurring over the entire beat or a beam of three semiquavers.

One of the ways that these two concerti by Jiránek differ from the instrumental works of Zelenka is in phrase length. Zelenka's phrases in wind music have already been examined, and determined that they are of unusual length, requiring high levels of

stamina. Jiránek, though, demands less in each breath from his bassoonists. The longest single phrase (in this context, consecutive notes without a notated rest) in the first movement of the g minor Concerto is ten bars, which consist of almost exclusively crotchets, allowing the bassoonist to take a breath between any of the notes. In the third movement of the same Concerto, the longest phrase is fifteen bars, occurring from bars 126 to 140, which is still shorter than some of Zelenka's phrases. The difference here, however, is that every other bar is either a dotted crotchet or three quavers, rather than continuous semiquavers, which allows the bassoonist to breathe at need. In the F Major Concerto, a similar pattern ensues - the performer's longest phrase in the first movement is the opening statement of the theme, and is only six bars long. Another phrase of six bars follows immediately afterwards, but each phrase contains large leaps at the quaver rather than the semiquaver, and the first phrase contains numerous elements of syncopation, providing easy access to breath points (Example 4.62).



Example 4.62. Jiránek, Bassoon Concerto in F Major. Mvt. 1, bars 12-19. Bassoon.

The second movement's longest phrase, from bars 6 to 9, is only four bars long, and every second beat in those bars is a crotchet tied to a semiquaver. The third movement's longest phrase is presented in the bassoonist's final solo. It lasts five and a half bars, beginning at the third beat of bar 73. This phrase also contains crotchets tied to semiquavers on the second beats of bars 74 and 75, and the final three bars are accompanied only by the basso. Not only does the presence of the tie allow the bassoonist to breathe, but the sparse accompaniment enables the performer to alter the tempo and take an additional breath if necessary (Example 4.63).



Example 4.63. Jiránek, Bassoon Concerto in F Major. Mvt. 3, bars 74-78. Bassoon.

Overall, the length of phrases in Jiránek's bassoon concerti provides a direct contrast to, for example, the second and third movements of Zelenka's Sonata V, in which the bassoonist is challenged by a severe lack of notated rests in the solo sections. This suggests that Jiránek was familiar with and took into account the needs and capabilities of his bassoonist. The compositional style that results reinforces some of the obstacles that the bassoonist faces in performing Zelenka's music, and demonstrates the difficulty in finding appropriate breath points.

Similarly to Jiránek, the early life of Antonín Reichenauer is shrouded in mystery. His last name first appears in the records of Count Morzin on 1 January 1721, simply as 'musicus.' By 1723, he was composing for the court and in 1724 his name appears first on the register of composers for the Court orchestra.²¹⁸ Records indicate that he composed nearly three dozen instrumental works, of which 20 survived.²¹⁹ As with the music of Jiránek, there is no evidence that would definitively link his work to the Morzin orchestra. However, given that his death occurred within a month after leaving the court in early 1730, it seems reasonable to assume that it was intended for the musicians of the

²¹⁸ Kapsa, *Hudebníci*, 70, 83.

²¹⁹ Kapsa, *Hudebníci*, 178-92.

court.²²⁰ Most of Reichenauer's extant instrumental music is held in the Schrank II catalogue at SLUB-Dresden, under the catalog number Mus. 2494. This includes three solo bassoon concerti and two double concerti for oboe and bassoon.²²¹ The first of the solo bassoon concerti, a three-movement work in C Major, contains elements that are very similar to some of Zelenka's bassoon writing.

The 'Fagotto Obligatto' part of the C Major Concerto (Mus. 2494-O-1) is highly technical, containing numerous extended passages of demisemiquavers, and long phrases uninterrupted by rests. Similarly to Zelenka's scores, there are very few articulation marks in the bassoon part. The first movement is an *Allegro* in common time and constructed in ritornello form. The solo bassoon part begins at bar 21, and contains only a single quaver rest between bars 23 and 36, which marks the end of the opening section (Example 4.64).

²²⁰ Kapsa, 'Account books,' 617.

²²¹ A fourth bassoon concerto, held in the Darmstadt collection, has been lost. Kapsa, *Hudebnici*, 186.



Example 4.64. Reichenauer, Bassoon Concerto in C Major. Mvt. 1, bars 20-38. Bassoon.

At bar 30, a passage of leaping semiquavers is marked in a slur two-slur two fashion for a period of only two bars. The only other articulation markings in the entire movement are slurs over two short passages of semiquaver triplets, at bars 34 and 35.

The third movement has no articulation markings whatsoever, but the second movement, an *Adagio* in cut common time, has two noteworthy examples. At bar 24, the unusual marking of four repeated staccato semiquavers underneath a slur (also called *portato*²²²) is notated. This is a highly unusual marking, as it does not appear in either of the Jiránek concerti, nor in any of the Zelenka Sonatas (Example 4.65).

²²² An articulation marking which implies a smooth pulse. On the violin it might be played ‘with a single bow but with a slight break between the notes.’ This marking, of course, can be translated to any wind instrument using a light tongue. Brian Blood, ‘Phrasing & Articulation,’ in *Music Theory Online*. Dolmetsch Online, accessed 22 June 2016. <http://www.dolmetsch.com/musictheory21.htm>



Example 4.65. Reichenauer, Bassoon Concerto in C Major. Mvt. 3, bar 24. Bassoon.

The final example occurs at bar 26, in which two sets of four semiquavers are slurred together over the entire beat.

The Concerto is filled with long uninterrupted passages, giving the bassoonist little opportunity to breathe in the most technical sections. In the first movement, there are two passages of ten bars each, beginning at bar 23 (see Example 4.64), and another in the middle of bar 56. The second passage contains music that is highly reminiscent of elements of Zelenka's Sonata V (Example 4.66).



Example 4.66. Reichenauer, Bassoon Concerto in C Major. Mvt. 1, bars 56-68. Bassoon.

Bars 56 to 60 and bars 64 and 65 in this movement bear some structural resemblance to the passages from bars 112 to 119, and 134 to 137, respectively, in the third movement of Zelenka's Sonata V (see Example 2.43). The most technically challenging section of the movement occurs from bars 70 to 78, which contain multiple passages of continuous demisemiquavers (Example 4.67).



Example 4.67. Reichenauer, Bassoon Concerto in C Major. Mvt. 1, bars 69-82. Bassoon.

This seems unlike any material found in the bassoon music of Zelenka, but speaks clearly to the virtuosity of the performer for whom the Concerto was written. The second movement's longest phrases are merely four bars each and contain dotted crotchets, which means that the bassoonist should have no difficulty breathing in that movement.

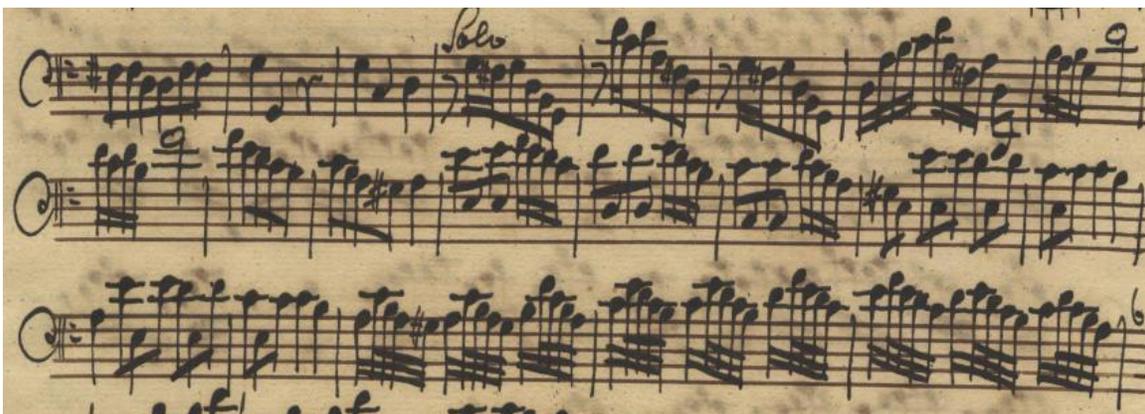
The third and final movement, however, opens with a challenge that is again reminiscent of the longest passages in Zelenka's bassoon music. The first solo passage, which begins at bar 23 and lasts twenty-three bars, has no rests. The first note longer than a quaver only appears on the first beat of bar 38, a full fifteen bars later. The second passage of the movement is similarly challenging, lasting twenty bars from bars 59 to 79. A final challenge lies in the ten-measure passage of continuous semiquavers from bars 94 to 103. Of these three passages, only the last creates a major issue in terms of breathing; unlike some of the longest passages in Zelenka's music, which seem to move from one musical phrase to the next without a proper breath point, Reichenauer here divides his passages into recognisable four-bar phrases. For example, there are two four-bar phrases

from bars 23 to 26 and bars 27 to 30, each with the chordal structure I-V6-I-V (Example 4.68).



Example 4.68. Reichenauer, Bassoon Concerto in C Major. Mvt. 3, bars 23-33. Bassoon.

This affords the bassoonist the possibility of breath points at regular intervals - instead of a fifteen-bar passage from bars 23 to 38, Reichenauer effectively divides it into three phrases of four, four, and seven bars. The second passage contains similarly helpful elements, such as minims in bars 61 and 62, three straight crotchets from bars 69 to 70, and two crotchets at the end of bar 71 which help the performer prepare for a passage of demisemiquavers from bars 72 to 74. Only the final passage, a continuous phrase of V-I6/4-V-I6/4 followed by a six-bar sequence back to I, allows no obvious space to breathe during its ten bars (Example 4.69).



Example 4.69. Reichenauer, Bassoon Concerto in C Major. Mvt. 3, bars 54-74. Bassoon.

The second of Reichenauer's concerti in the Schrank II catalogue (Mus. 2494-O-5), in F Major, exists in two sources. The first is a manuscript score in Reichenauer's own hand (O-5,1) that refers to the bassoon as 'Fagotto oblig.' The second is a manuscript score (O-5,2) in the handwriting of the copyist Johann Gottfried Grundig,²²³ that notably refers to the bassoon as 'Bassono.' Since there is little evidence that these concerti were written for anyone other than Anton Möser, this suggests that the two terms were likely interchangeable in the Morzin court in Prague during the first half of the 18th century.

The first movement of the F Major Concerto, an *Allegro* in cut common time, contains little in the way of articulation markings, but what exists provides very interesting clues as to contemporary performing practices. The first example occurs in both the copyist's and Reichenauer's editions at bar 26 in the first violin part. The first three quavers, all on *d*'', are tied together, followed by a separate quaver on the *g*'' above (Example 4.70).



Example 4.70. Reichenauer, Bassoon Concerto in F Major. Mvt. 1, bar 26. Violin 1.

This marking, a slur over repeated notes, may be a *portato* marking, much like the example contained in the C Major Concerto (see Example 4.65 above), but it is notable for being the first occurrence of a slur three-tongue one articulation in Reichenauer's bassoon writing. In bar 39, a slur is notated over a figure of two semiquavers followed by a quaver, and in bars 41 and 42, the slur over three semiquaver triplets that is a hallmark of the Prague concerti is repeated (Example 4.71).

²²³ Kapsa, *Hudebníci*, 185.



Example 4.71. Reichenauer, Bassoon Concerto in F Major. Mvt. 1, bars 39-41. Violin 1.

The final notable examples take place from bars 69 to 70 in the violin parts and bar 71 in the bassoon part. Here, the bassoon and the violins are engaged in alternating descending scales of eight semiquavers. The interest in this marking comes from the fact that in bar 69, the figure is slurred over the entire scale of eight notes in the violin part, the first such indication we have seen. The marking is repeated in bar 70 in the first violin part in the Reichenauer edition (altered to two slurs of four semiquavers each in the copyist's edition). The slur, however, does not occur in the bassoon part until bar 71, but does include all eight notes of the descending scale (Example 4.72).



**Example 4.72. Reichenauer, Bassoon Concerto in F Major. Mvt. 1, bars 69-72.
Violin I and II, Viola, Bassoon. (O-5,2 copy)**

This same slur occurs again in the third movement of this Concerto, an *Allegro* in 2/4 time. In bars 18 and 22 of the first violin part and bar 21 of the second violin part, a slur

is indicated over a descending scale of eight semiquavers.²²⁴ The scalar figure does not recur in the remainder of the concerto. Neither does it appear anywhere in the bassoon part; there are occurrences of eight semiquavers of scalar material, but they do not exist as full scales of at least an octave (Example 4.73).



Example 4.73. Reichenauer, Bassoon Concerto in F Major. Mvt. 1, bars 34-36. Bassoon.

Throughout this discussion, we have seen numerous slurring patterns. Slurring over a full beat, whether four semiquavers or three semiquaver triplets, and slurring in pairs seem to be the most prevalent, but others are in evidence. This indicates that slurring in different groupings was a contemporary performing practice, which apart from legato and phrasing implications, also helped overcome technical challenges in the music of the era.

The issue of breath points seems less important in the first two movements of this Concerto. The longest section in the first movement without a notated rest is only five bars, from bars 41 to 46. Even here, the presence of both a dotted crotchet and a crotchet in bar 43 allows the bassoonist to take a breath without any difficulty. The longest phrase in the second movement, an *Adagio* in 3/4 time, is nine bars (Example 4.74).

²²⁴ In the 2nd violin part, the slur is modified in the copyist's edition, again as two slurs of four semiquavers each. The alteration is accompanied in both this case and in the first movement by a change in beaming that is not included in the Reichenauer edition, suggesting that the modification is only cosmetic, not musical.



Example 4.74. Reichenauer, Bassoon Concerto in F Major. Mvt. 2, bars 1-13. Tutti.

It is punctuated by minims in bars 7, 8, and 9, however, and thus finding a place to breathe is not much of an issue here. The third movement, however, does contain longer stretches without the aid of notated rests. An uninterrupted passage of thirteen bars occurs from bars 40 to 53, but the performer can find breathing places at the appearance of a dotted crotchet at bar 43, a crotchet in bar 45, and a minim in bar 50. All of these longer notes take place during moments of harmonic stability, allowing the performer a chance to breathe at practically any point (Example 4.75).



Example 4.75. Reichenauer, Bassoon Concerto in F Major. Mvt. 3, bars 38-53.

Bassoon, Basso.

A passage of nine bars from bars 112 to 121 makes use of crotchets in bars 115, 116, and 117. Any of these could be shortened in order to take a breath. This Concerto, therefore, seems to contain little to challenge the performer in the area of breathing, and highlights again the difficulties presented by Zelenka's long phrase structure and lack of breath points.

The final solo concerto by Reichenauer, in g minor, also exists in two copies in the Schrank II catalogue, as Mus. 2494-O-10,1 and -10,2. Like the F Major Concerto, the first copy is a manuscript score in Reichenauer's hand, and the second is in the hand of Grundig. Here again, there is a discrepancy between the two copies as to the name of the instrument called for. Unlike the F Major Concerto, however, the discrepancies do not end there.

The articulation markings in this Concerto bear striking similarities to those of Reichenauer's F Major Concerto. Firstly, the only slur in the bassoon part in the opening movement, an *Allegro* in cut common time, is the slur over semiquaver triplets. This occurs several times throughout the movement. There are no other markings in the movement, despite the prevalence of demisemiquaver figures near the end of the movement.

The *Adagio* second movement is notable for only one articulation marking. At bar 9, Reichenauer notates a slur over the four middle quavers of the bar - two Cs and two B-flats (Example 4.76).



Example 4.76. Reichenauer, Bassoon Concerto in g minor. Mvt. 1, bar 9. Bassoon.

This is a unique instance of a slur being notated over four quavers rather than four semiquavers; additionally, the quavers are not moving in scalar motion. On this occasion, Reichenauer again connects repeated notes in a way that is suggestive of *portato*.

The third movement, an *Allegro* in 2/4, contains examples of the same articulation in several places, notably at bar 95. But it also contains several other interesting figures, and the markings in this movement are where most of the differences between editions lie. The same slur three-tongue one articulation that occurred in the violin part in the F Major Concerto reoccurs here at bars 9-10 in the violins, but with an important difference. Instead of an obvious slur, Reichenauer's marking is a jagged line that resembles J.S. Bach's *trillo* marking over all three notes (Example 4.77).²²⁵



Example 4.77. Reichenauer, Bassoon Concerto in g minor. Mvt. 1, bars 9-10. Violin I and II.

Grundig notated the *trillo* in the second violin part, but altered the marking in the first violin part, making it a slur, as seen in the F Major Concerto. The same *trillo* marking appears again at various points throughout the movement, occasionally altered by Grundig to appear as a slur. One interesting exception occurs at bar 49, where the *trillo* is indicated by Reichenauer over the last three quavers of the bar, rather than the first three; the copyist has used a slur in its place. This marking suggests that a slur over three of four notes in a bar was among contemporary performing practices. Its presence in the F Major Concerto as well as here reinforces this suggestion. However, the slur three-tongue one (or its opposite) marking only occurs over repeated notes, and does not occur in the bassoon part of either Concerto. This may suggest that the figure is only appropriate when used in the specific context of repeated notes.

²²⁵ A facsimile of J.S. Bach's ornamentation chart from the *Clavier-Büchlein vor Wilhelm Friedemann Bach* can be found at www.jsbach.net. David J. Grossman, *Dave's J.S. Bach Page*, accessed 13 January 2015. <http://www.jsbach.net/images/ornaments.html>.

An interesting articulation marking in the solo line of the third movement occurs in bar 36. Reichenauer indicates a slur over semiquaver triplets, which is not unusual in his music. What is unusual is the copyist's interpretation of this marking; he has indicated a slur over all six notes making up the two triplets in the bar (Example 4.78).



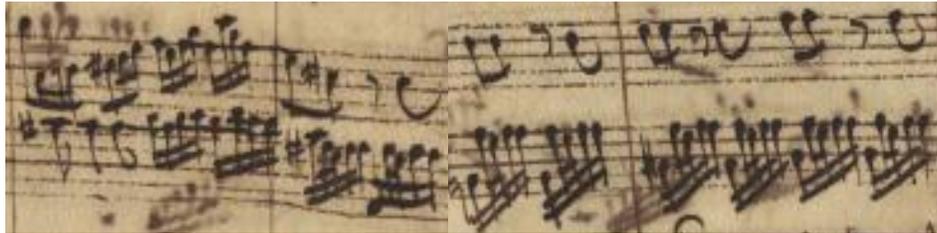
Example 4.78. Reichenauer, Bassoon Concerto in g minor. Mvt. 3, bar 36. Bassoon.

This is the first and only example of a slur over two sets of triplets in Reichenauer's music, and may simply be an error on the part of the copyist (Reichenauer's handwriting is unclear in this instance). But it does, when paired with the examples of slurred scales in the F Major Concerto, suggest that longer slurs are also acceptable modifications of a score in the Baroque era.

In addition to the three solo concerti, Reichenauer also composed two duo concerti for oboe and bassoon. Given that the Zelenka Sonatas involve a very similar pairing of double reed instruments, a comparative examination of these concerti may provide additional hints as to how Zelenka's Sonatas might be performed. The first of these concerti is in F Major, and is catalogued as Mus. 2494-O-7 and O-7a - Reichenauer's manuscript score and Grundig's inscribed parts, respectively - in the Schrank II collection.²²⁶ Here, Reichenauer refers to the bassoon as 'Bassone' while Grundig again uses 'Bassono,' bringing their respective terminology into accord for the first time. The first movement, an *Allegro* in cut common time, pairs the oboe and the bassoon as equal soloists throughout. The opening passage in bars 13 to 16, in which the oboist alone states the theme of the movement, is the only point at which the two soloists are separated for a duration of longer than a bar. Often, the oboe and bassoon move either in harmony or in response to one another with a minimum of accompaniment, as the

²²⁶ Kapsa, *Hudebníci*, 186.

upper strings are relegated to the role of harmonic support. The bassoonist, though, is often the dominant member of the duet, outshining the melodic material of the oboe with technical flourishes. At bar 21, the oboe begins a descending sequence in semiquavers to which the bassoon responds with descending scales in demisemiquavers. In bars 44 and 45 the oboist fades into the texture of the strings for the first time in the movement as the bassoon takes over (Example 4.79).



Example 4.79. Reichenauer, Duo Concerto in F Major. Mvt. 1, bars 43-45. Oboe, Bassoon.

This occurs again at bar 63, where the bassoonist resumes the sequence of demisemiquaver scales against a sparse accompaniment from the rest of the ensemble. All in all, the more technically virtuosic elements of the music reveal that the bassoon is the primary soloist in the movement.

The division of labour between the oboe and the bassoon is much more equal in the second movement, an *Adagio* in cut common time. The opening section comprises six bars, and the melody is given to the oboist as the bassoon supports it with Alberti bass figuration. In the second half of the movement, however, the roles are reversed and the bassoonist takes the melody for four bars while the oboe uses a similar Alberti bass figure in accompaniment. The oboist then resumes his role as primary melody instrument at bar 13 for the recapitulation. Throughout the movement, the continuo group is given continuous quavers, providing only a bass line which is outlined by the Alberti bass from the secondary soloist in each bar. The question of articulation is easily dealt with here, as there are no notated articulations, and thus can offer no solutions to the problems presented by Zelenka's bassoon music.

In this movement the issues of breathing are similar to those in the third movement of Zelenka's Sonata IV. At an *Adagio* tempo, a constant stream of semiquavers is difficult to maintain; however, the lack of articulation marks and the shorter duration between quavers or notated rests (as compared to Sonata IV) allow the bassoonist to snatch a breath when necessary. Here, Reichenauer's longest passage is four bars before quavers are notated, while Zelenka's longest passage is sixteen bars between quaver rests. Additionally, the Reichenauer movement is in cut common time while Zelenka's *Adagio* is in common time (at least implying that the tempo of this concerto movement may be taken at a slightly quicker tempo than the Zelenka). The transfer of the Alberti bass figure to the oboe in bars 7 through 10 also allows the bassoonist an opportunity to breathe (Example 4.80).



Example 4.80. Reichenauer, Duo Concerto in F Major. Mvt. 2, bars 1-6. Bassoon.

The third movement, an *Allegro* in 3/4 time, also gives the bassoonist the featured role over the oboist. This is most easily seen in the numerous passages of unbroken semiquavers. The first passage occurs at bar 51 and lasts four bars, accompanying melodic material from the oboe. The second, however, is a true solo that lasts ten bars, from bars 63 to 72. The oboe here is paired with the upper strings in a secondary role for the first six bars, only sparsely supporting the bassoon solo until bar 69. The final example is a passage of four bars from bars 106 to 109 that accompanies the oboe melody. Again, there are no articulation markings in this movement, offering few clues as to contemporary performing practices that would aid the performer. This usage of the bassoon, along with the specific musical pattern in the technical passages, are highly reminiscent of the second movement of Zelenka's Sonata III (Example 4.81).



Example 4.81. Reichenauer, Duo Concerto in F Major. Mvt. 3, bars 106-109. Bassoon.

In this movement breathing is an issue only during one passage, which lasts 21 bars and encompasses the ten bars of unbroken semiquavers discussed above. It begins with the upbeat to bar 56 and continues through to the downbeat of 77 without a rest (Example 4.82).



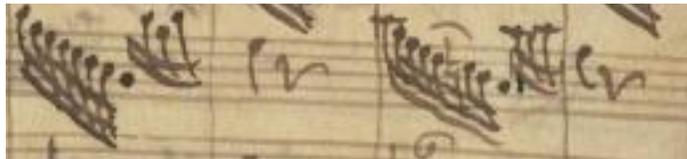
Example 4.82. Reichenauer, Duo Concerto in F Major. Mvt. 3, bars 51-77. Bassoon.

The first seven bars contain a descending sequence of a bar of dotted quaver-semiquavers followed by a bar of crotchets. The final crotchet of the second bar is tied over to the first dotted quaver at bars 57 to 58 in imitation of the oboe from bars 56 to 57, and the tie can be implied elsewhere. This is followed by the passage of semiquavers from 63, after which the bassoon doubles the basso for a further four bars. The last convenient breath point in the middle of the passage occurs with the crotchets in bar 61, and no other until bar 73. The solution seems to lie in either elimination of notes or the use of tempo modification. Fortunately, the point at which either solution might be used is easily identified; with the re-entry of the oboe as a melodic voice in bar 69, the acceptable breath point lies at the end of bar 68.

The second of the double concerti is in B-flat Major, and is catalogued as Mus. 2494-O-9 and O-9a in the Schrank II collection. Again, Reichenauer utilises the term

‘Bassone’ and the same copyist, Grundig, uses the term ‘Bassono,’ although the title page of the folder refers to ‘Fag. Obl.’ This again reinforces the supposition that the two terms were interchangeable in the Morzin court during the 1720s. In this concerto, the two instruments are balanced much more equally as solo instruments, often responsively or in harmony. In only a few places does one voice outshine the other technically, and neither voice features more than the other.

The final *Allegro* is the piece most relevant to this discussion. The most pertinent example takes place near the end of the movement, from bars 124 to 128, where the bassoon and oboe trade descending demisemiquaver scales. And it is here that we find one of the only indicators of performance practice in terms of articulation. In bar 126, there is a slur marked over six of the eight demisemiquavers, a marking which is reproduced in the performance part (Example 4.83).



Example 4.83. Reichenauer, Duo Concerto in B-flat Major. Mvt. 3, bars 124-8. Bassoon.

This mirrors the same type of marking seen in the violin and bassoon parts of the F Major solo Concerto (see Example 4.72 above), as well as in the oboe and bassoon parts of the first movement of Zelenka’s Sonata V. Thus it can be used as an example of a common solution to the problems of articulating demisemiquavers.

Conclusion

The difficulties in performing the bassoon music of Zelenka are numerous, as put forth in Chapter 3. Through my examination of many works of the period in this chapter, it is clear that these challenges were not treated lightly by Zelenka, nor by his colleagues in Dresden or Prague. Each composer who wrote for the bassoon addressed the dilemmas inherent in wind instrument performance in different ways. Some of the evidence we

have seen involves bassoon and oboe parts that are constructed with phrases of limited length, or at least have regular insertions of longer notes between which breaths can be taken. In some instances, the music has been altered in the score to accommodate the needs of the performer. Zelenka himself tacitly acknowledged the challenges inherent in his composition by, for example, inserting a bar of rest into a lengthy bassoon solo in the third movement of Sonata V. Some of the other evidence we have seen involves notated articulation markings, which, in addition to their obvious rhetorical and musical value, provide the bassoonist with musically appropriate tools to approach the obstacles of embouchure and tongue stamina inherent in wind instrument performance. Based on this analysis, the most popular of these articulations were slurring notes in pairs, over a set of four semiquavers, or over three semiquavers with a tongued fourth note. Additionally, in Chapter 3, we discussed the usefulness and necessity of tempo and rhythmic modification. The next stage is to apply these techniques to the Zelenka Sonatas, in order to assess how these help overcome some of the difficulties they present to the bassoonist.

Chapter 5

Application of evidence to Zelenka's bassoon writing

In the previous chapters, I have discussed the prevalence and importance of the bassoon in Zelenka's music, surveyed the challenges that his music presents to the performer, and drawn on several contemporary sources, including compositions, to discover how other composers and musicians of the Baroque era addressed similar challenges. This examination has provided insights into how the bassoonists of Dresden or Prague may have performed Zelenka's music. The task now is one of synthesising all these insights in order to suggest how bassoonists in the twenty-first century might explore the creation of a more historically appropriate performance, as well as one in which the challenges of Zelenka's bassoon writing are more easily met. To that end, this chapter will address each challenge outlined in Chapter 3, using passages from Zelenka's Sonatas as examples.

Breathing

Approaching the challenge of finding suitable breathing points requires the examination of a lengthy passage in which very few rests are included. The passage from bars 178 to 208 of the third movement of Sonata V is ideal for this purpose (Example 5.1). It begins as a sequence, starting on a d minor chord, descending over eight bars to a low *D*. The particular technical issue here is the structure of each beat. Each downbeat is a different note, starting with the notes *d'* - *b_b* - *d'* and descending in that pattern by step for the first five bars; the filler between the downbeats is three repeated semiquavers on *f'*. Bars 184 to 186 move away from the chord outline to a simple descending scale, but continue the pattern of the *f'* interjection. Beginning at bar 187 is a brief arpeggiated section which creates the impression of a two-voiced composition. Descending scalar material encompasses bars 190 to 191, after which the material ascends to the opening

theme of the movement at bar 195. A two-bar return to the opening sequence is followed by a lyrical section that brings the solo to a close in bar 208 (Example 5.1).

178 Solo

182 *)NB

186

191 +

197 tr

201

192 + etc.

184 *) a)

184 *) b)

Example 5.1. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 178-208 (Original)

With such frenetic activity, phrase-breaks and breathing points are not easy to assign. However, the one advantage in this passage is the fact that it is a solo. Since the oboes are not present to restrict the choices available to the bassoonist, the performer should feel free to explore numerous techniques in order to ease the difficulties herein. Following Leopold Mozart and CPE Bach's notes about tempo flexibility afforded the soloist seen above in Chapter 3 (pages 90-91), the performer may experiment with a level of tempo flexibility in order to accommodate breathing and phrasing. In addition, Quantz

gives some relevant advice on how to take breaths in his *Versuch*. In Chapter VII, entitled ‘Of Taking Breath, in the Practice of the Flute,’ he states that the breath ‘should never be taken after a short [i.e. weak] note, much less after the last note in the bar [...] if the leap of a third or the like is present, it may be taken between the notes of the leap.’²²⁷

However, he also declares that ‘if there is a cadence and a new idea begins, breath must be taken before the repetition of the principal subject or the beginning of the new idea, so that the end of the preceding idea and the beginning of the one that follows are separated from one another.’²²⁸ In this passage from Sonata V, both statements are applicable, when applied in tandem with the statements by Mozart and Bach.

Given the nature of the opening of this passage - a sequence followed by a scale - the logical place for a phrase break is at the end of bar 183, before the descending scalar passage begins. This might be tastefully rendered with the use of some slight tempo modification (i.e. a *ritardando*) at the end of bar 183, followed by an *a tempo* in bar 184. While it certainly interrupts the flow of the music, in this case the second of Quantz’s assertions takes precedence, since there are both a change of idea and a leap. This particular placement of a phrase break may actually help the bassoonist heighten the two-voice illusion which is implied by the moving downbeats and the *f*’ semiquavers. Another phrase break, utilising a *ritardando*, is both possible and useful at the end of the descending scale, after the downbeat of bar 187. One reason why this is useful is the increasing difficulty of cleanly attacking notes in the bassoon’s bottom register at a quick tempo, combined with the embouchure’s difficulty in playing multi-octave semiquaver leaps cleanly and in tune. It has been my experience that inserting a *ritardando* in bars 185 and 186 is advisable, both to maintain accuracy of attack, tone, and of course to enhance the character of the passage (Example 5.1a). If, however, the performer chooses to make use of either of the *ossias* available, the challenge is significantly eased and no tempo modification would be necessary, although still permissible for stylistic reasons (the substitution of *ossia A* is demonstrated below in Example 5.1c).

²²⁷ Quantz, *Versuch*, 87.

²²⁸ Quantz, *Versuch*, 88.

178 Solo

181 rit.

184 a tempo rit. a tempo

Example 5.1a. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 178-187 (Modified)

From bar 187, it is relatively easy to assign phrase break points. Another phrase-break may be taken before the last note of bar 189, before the two-bar descending scalar passage. A breath can be taken either before or after the downbeat of bar 195. Bar 195 represents a return to the thematic material of the opening of the movement, and so breathing on the bar line is permissible, using Quantz's second rule. This particular break effectively shortens the preceding quaver to a semiquaver. However, a break may also be tastefully rendered after the downbeat, using Quantz's first rule. From there until the end of the passage, phrase-breaks can be made before the last quaver of bar 197, after the first quaver of bar 200, after the third quaver of bar 201, and finally at the third quaver of bar 203, before the trill (Example 5.1b). Not only will the usage of these breath points help the bassoonist alleviate embouchure fatigue, but they serve to accentuate the harmonic and melodic changes in the movement.

Example 5.1b. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 186-208 (Modified)

As an alternative, Zelenka himself modifies bars 192-3 to insert a bar of rest for the bassoonist (as seen above in Examples 4.24 and 4.25), which in fact is utilised by Wolfgang Horn in his published edition of 1992. In addition, the *ossias* are of course available, written by the composer himself, and can therefore be utilised without regret (Example 5.1c).

Example 5.1c. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 178-208 (Modified)

Another key example of a movement that contains challenges in the placement of breathing points is the third movement of Sonata IV. As discussed in Chapter 3 (pages 75-76), this movement places a sizeable strain on both the bassoonist's breath and the endurance of embouchure given the lack of rests (Example 5.2). Unfortunately, there seems to be little that the bassoonist might be permitted to do in the way of modifications to notes, as the bassoon part contains a rhythmic pattern that is not mirrored in any of the other parts. This means that eliminating notes to create rests is impractical. In addition, the articulation in which every pair of notes is slurred means that it is difficult to avoid taking a breath at a bar line, which as mentioned above, Quantz would have viewed as an error.

One of the solutions to the challenges presented by this movement lies in the surreptitious removal of a few iterations of the articulation. When the bassoonist utilises a soft tongue instead of slurring every pair, he or she can snatch a breath after almost any of the dotted semiquavers. In the event that the bassoonist does not wish to remove the slurs, spending some time with the score is necessary. In order to take breaths while still adhering to the directives of Quantz, breath marks can usually be inserted before the final demisemiquaver of a beat. However, it is important to take care in choosing which arpeggios to interrupt. In my experience, the most unobtrusive breaths can occur between the final two notes of an upward arpeggio that outlines a consonant root-position chord. This strategy is meant to avoid interrupting any inverted or unusual chords, most of which are involved in creating musical tension and direction. I have provided suggestions for breath points in Example 5.2a below.

Adagio

(simile)

4

7

10

13

16

19

21

24

27

Example 5.2. Zelenka, Sonata ZWV 181/4. Mvt. 3, complete. Bassoon. (Original)

Adagio

(simile)

4

7

10

13

16

19

21

24

27

Example 5.2a. Zelenka, Sonata ZWV 181/4. Mvt. 3, complete. Bassoon. (Modified)

Fingering

Some of the difficulties inherent in awkward fingering combinations were examined in Chapter 3, and here I will try to offer some solutions. The Figures from Chapter 3 are reproduced below for convenience as Figures 5.1 and 5.2.

The Baroque and modern bassoons each have their own advantages; many of the difficulties presented by the fingerings available on one instrument seem to be solved by the fingerings of the other. For example, the complicated fingerings presented by the modern bassoon in the upper register can largely be eliminated through the use of simpler fingerings. As mentioned previously, *e'* must be fingered (1)3-456 on a modern bassoon, while on the Baroque bassoon, a fingering of 1 can suffice. Additionally, *f'*, properly supported by breath, can be played with no fingers down at all on the Baroque bassoon, rather than the 13-45 fingering necessary on the modern bassoon. *e♭'*, which can be played 23-56 or 23-456 on the modern bassoon, can be played using 13 on the Baroque bassoon. These simplicities of fingerings make passagework in the upper register of the Baroque bassoon much easier. As an example, bars 63 to 64 of the second movement in Sonata VI create some incredibly complex fingering combinations on the modern bassoon, which are alleviated on the Baroque (Example 5.3, see also discussion on Example 3.9, page 87).



Example 5.3. Zelenka, Sonata ZWV 181/6. Mvt. 2, bars 63-64. Bassoon.

For the first few semiquavers here, on the Baroque bassoon the performer can simply play a fingering of 1 for the *e'*, an open *f'*, 1, 23-456-F on *f♯'*, and 23-F for *g'*. This is much simpler than the modern fingerings that are required. The five semiquavers starting on the fourth beat of bar 63 can be produced as 12, 13, 12, 1, open, which is again much easier than modern fingerings.

Baroque Bassoon Fingering Chart – J C Denner

	B ₁	C	D	E ₁	E	F	F#	G	G#	A	B ₁	B	c	c#	d	e ₁	e	f	f#	g	g#	a	b ₁	b	c'	c#'	d'	e ₁ '	e'	f'	f#'	g'	g#'	a'		
1	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	1
2	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	2
3	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	3
4	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	4
5	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	5
6	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	6
Front Key	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
G# Key	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Right Thumb	●	●	●	○	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Lower key	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Left Thumb	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Upper Key	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

Key to Symbols: ● = Closed ○ = Open ∅ = Leak or half hole (●) = Optional

Alternative fingerings may be found by experiment

Prepared by Eric Moulder and Tony Millyard

Figure 5.1. Baroque bassoon fingering chart; based on bassoon by Denner.²²⁹

²²⁹ Courtesy of Eric Moulder and Tony Millyard. Accessible at <http://www.baroquebassoon.co.uk/Baroque%20Bassoon%20Fingering%20Chart%20Ver%208%20Denner.pdf>. Accessed 17 July 2013.

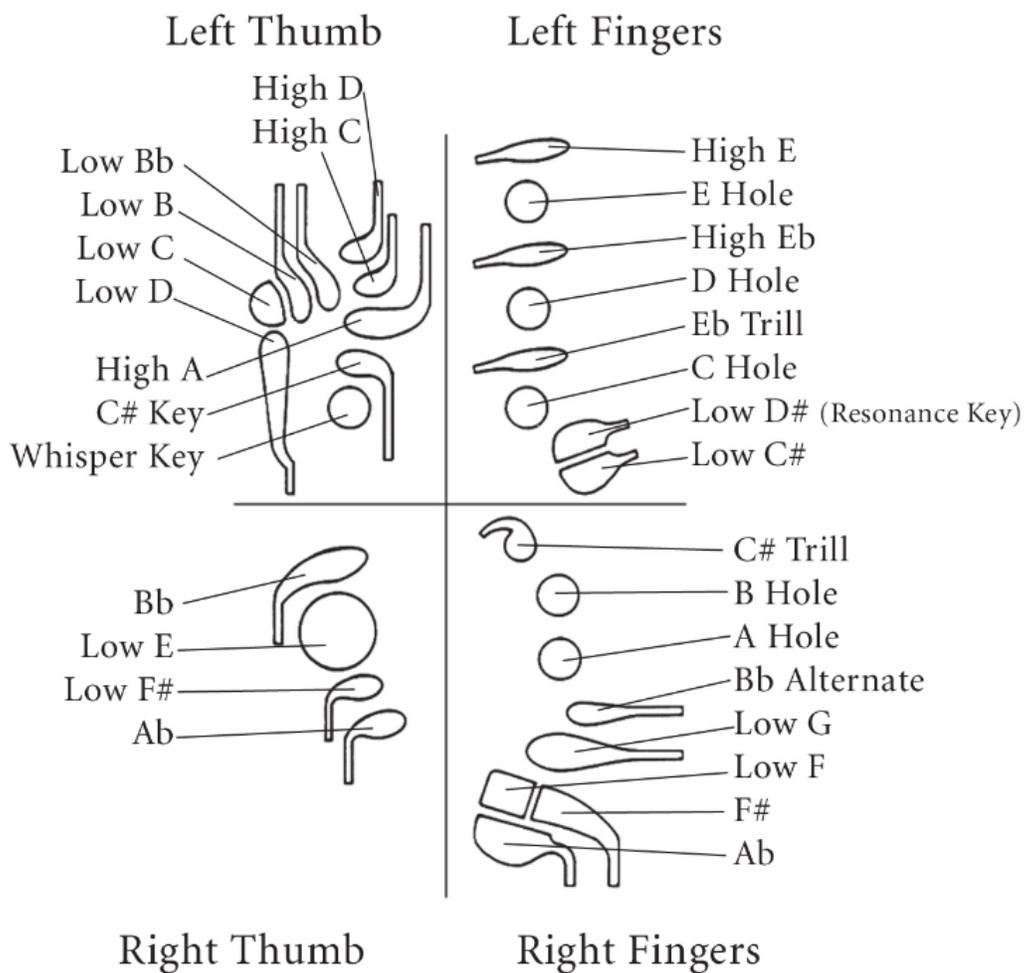


Figure 5.2. Modern bassoon: standard key setup.²³⁰

Similarly, the lack of left hand thumb keys can simplify the work of the Baroque bassoonist, particularly in its middle register. The technique of flicking is not only unnecessary, but is impossible, as none of the keys involved with that technique were yet available. This is also true of the whisper key, which can create complications for the modern bassoonist.

From the other angle, difficulties presented by the Baroque bassoon, involving multiple cross-fingerings, have been somewhat eliminated by the fingering system of the

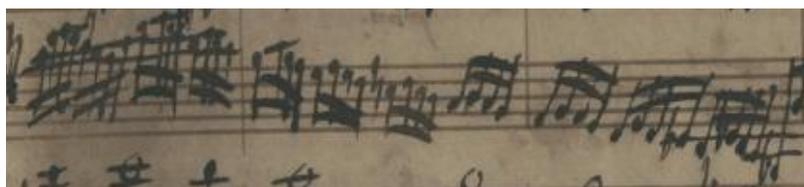
²³⁰ Courtesy of wikimedia. Accessible at http://commons.wikimedia.org/wiki/File:Standard_Bassoon_Fingering_Keys_Diagram.png. Accessed 17 July 2013.

modern bassoon. Instead of a cross-fingering being necessary for $b\flat$, a key now exists, making passages such as bars 144-145 in the third movement of Sonata V simple, rather than challenging (Example 5.4). The modern fingering for $b\flat$ to a is simply 123-45- $B\flat$ to 123-45, meaning the movement of only one finger, the right hand thumb, is necessary to switch between the two notes. On the Baroque instrument, this is a difficult cross-fingering of 123-46 to 123-45, meaning a trilling motion between the middle and ring fingers of the right hand is necessary.



Example 5.4. Zelenka, Sonata ZWV 181/5. Mvt. 3, bars 144-145. Bassoon.

In addition, instead of a complicated fingering for $E\flat$, which on a Baroque bassoon involves a constant shifting of the thumb of the left hand, the $E\flat$ trill key on the modern bassoon, which is controlled by the little finger of the left hand, can simply be applied to the fingering for D . In this case, the passage at bar 81 of the second movement of Sonata III is immensely simplified (Example 5.5).



Example 5.5. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 79-81. Bassoon.

Instead of the left hand thumb being forced to trade between the D key and a combination of the C tone-hole and the $B\flat$ key when moving between D and $E\flat$, on the modern bassoon the thumb simply remains in place while the little finger presses a key twice.

As to the difficulties presented by Baroque bassoon fingerings, I can only recommend experimentation to find easier fingering combinations. Due to the complexity

of fingering systems and the responses of individual instruments, as discussed above in Chapter 3 (page 82), any number of combinations may be possible on Baroque instruments to alleviate some of the difficulties. However, some of the difficulties found in Zelenka's bassoon music due to fingering combinations on the modern bassoon, particularly in the upper register, can be alleviated by the use of short fingerings similar to those utilised by the Baroque bassoon. *e'* can, on the modern bassoon, be produced by a fingering of 1, when the correct breath support is applied. However, when produced in this manner, the note is both less clear and less stable. In passagework, however, if applied at the right time (i.e. on a secondary subdivision of the beat, such as the second or fourth semiquaver), such usage may be of advantage to the modern bassoonist. Similarly, *e_b'* can also be produced by using the Baroque fingering, along with other notes. Of course, each instrument and each performer will respond in different ways to these techniques. What is possible on one instrument may create a truly undesirable effect on another. However, through experimentation with Baroque fingerings, it may be possible for the modern bassoonist to ease the difficulties found in Zelenka's passagework.

Articulation

There are many difficulties present in the bassoon writing of Zelenka that are mainly due to the lack of articulation markings in his music. The addition of articulation markings, namely slurs in varying patterns, in certain passages can alleviate tongue and embouchure fatigue. The question remains of how best to apply these. For that I will make use of the passage from bars 69 to 82 of the second movement of Sonata III (Example 5.6).

Example 5.6. Zelenka, Sonata ZWV 181/3. bars 68-82. Bassoon. (Original)

This passage serves as the primary melodic material (in the basso parts created by Camillo Schoenbaum and Wolfgang Horn, the continuo unit drops out after the third crotchet of bar 70 and reenters at the upbeat to bar 83). Of course breathing is one of the primary challenges of this passage, which contains twelve bars of uninterrupted semiquavers. But as the score contains no articulation markings, tongue fatigue is even more problematic.

One obvious solution to this challenge is the addition of slurs throughout the passage. As examined in Chapter 4, there are numerous examples from Zelenka's other works in which semiquavers are slurred in pairs. Additionally, we have seen in both Zelenka's works and those of some of his colleagues that other slurring patterns have been notated, such as four semiquavers slurred together. We have also seen instances, especially in the work of Quantz, (see Example 3.20, page 105) where three notes of stepwise motion are slurred together followed by a leap which is tongued (or vice versa). All these techniques can be experimented with in this passage. Drawing on Zelenka's other work specifically, beats which contain circular motion might ideally be slurred in pairs, while the scales in the first two beats of bar 70 could be slurred in patterns of four semiquavers or three semiquavers, with the fourth leaping semiquaver tongued (Example 5.6a).



Example 5.6a. Zelenka, Sonata ZWV 181/3. bars 68-72. Bassoon. (Modified)

In the second half of this passage, there are numerous instances of three semiquavers in descending scalar motion followed by an ascending leap to a fourth semiquaver. In this instance, Quantz's examples of slurring over the three semiquavers and tonguing the fourth would seem to be applicable (Example 5.6b).



Example 5.6b. Zelenka, Sonata ZWV 181/3. bars 75-82. Bassoon. (Modified)

We have also seen examples of simplification in Zelenka's work. Specific examples include the *ossias* of the third movement of Sonata V (Example 5.1 above), as well as Zelenka's score of the first movement of Sonata V (Examples 3.35 and 3.36, page 111). Application of these principles might indeed be appropriate in this passage to alleviate the problem of fatigue, as well as to create breathing points. Due to extreme technical difficulty in the low register created by the lack of an E_b key on the Baroque bassoon, it might be permissible to eliminate the E_b on the tenth semiquaver of bar 81 before proceeding to the low B_b ' (Example 5.6c).



Example 5.6c. Zelenka, Sonata ZWV 181/3. bars 80-82. Bassoon. (Modified)

Additional simplifications can take place in the descending circular scale that begins on beat three of bar 79, as it reaches the lower part of the bassoon's range, for instance as soon as beat four of bar 80, allowing a full octave to be played in a straight descending scale in quavers (Example 5.6d).



Example 5.6d. Zelenka, Sonata ZWV 181/3. Bars 79-82. Bassoon. (Modified)

Combining all these elements, I have provided a possible solution to the issues herein, seen below in Example 5.6e:



Example 5.6e. Zelenka, Sonata ZWV 181/3. Bars 68-82. Bassoon. (Modified)

Another prime example of a passage requiring extensive additions of articulation is the beginning of the same movement of Sonata III, from bars 1 to 38. In this section,

the bassoon has three successive passages of continuous semiquavers, the first two being nine bars and the final one being seven bars in duration. As discussed in Chapter 2, this particular Sonata is unusual in that it is scored for oboe, violin and bassoon without a continuo bass.²³¹ For the sake of this discussion, we can assume that a continuo unit was included in performance. The semiquaver passagework commences at the beginning of the first bar (Example 5.7).

²³¹ In the manuscript score, *D-Dib* Mus. 2358 Q-1, Sonatas I, II and III are scored without a continuo bass line, unlike Sonatas IV, V and VI. A separate set of manuscript parts exist for Sonatas II, IV and V, catalogued as Q-3. There are four parts in existence for each of these sonatas; two *hautbois*, *fagotto*, and *Violone ò Basso Continuo*. The question is then raised, was there a fourth part for Sonatas I and III that never made it into the score? Due to the rather straightforward continuo role played by the bassoon in Sonata I, the answer is that a fourth continuo part was unlikely. Sonata III, however, contains a complex bassoon part that goes well above and beyond the requirements of basso continuo. For this reason, modern editions have produced and realised a basso part for Sonata III. See Wolfgang Reich, Preface to *Sonata III in B-flat Major, ZWV 181,3* (Kassel: *Hortus Musicus*, 1994), 3.

Allegro

5

8

11

14

18

21

24

27

31

35

Example 5.7. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 1-38. Bassoon. (Original)

We have seen numerous examples in Chapter 4 of Zelenka's contemporaries creating small interruptions of passages by notating quavers instead of semiquavers at various points, or simply by allowing the bassoon to revert to a continuo role briefly after four or eight bars, before resuming the demanding passagework. We have also seen

examples of Zelenka's music in which certain figures are simplified, namely the *ossias* in Sonata V (see Example 5.1 above). Therefore some of these methods might be reasonably applied to this movement. Using the example of Fasch's C Major concerto (Example 4.40, page 145), I have provided an example which utilises elimination of a few of the final semiquavers (Example 5.7a).

The image shows a musical score for bassoon, Example 5.7a, covering bars 4 to 15. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves. The first staff (bar 4) starts with a dynamic of 'p'. The second staff (bar 7) has dynamics 'f', 'p', and 'f'. The third staff (bar 10) continues the pattern. The fourth staff (bar 13) shows a change in the rhythmic pattern.

Example 5.7a. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 4-15. Bassoon. (Modified)

However, the bassoonist may of course feel uncomfortable eliminating scalar material, and so an alternative is necessary. The nature of the material in the oboe part in this passage suggests another option. In order to play exactly in time with the upper part, a breath might be more appropriately taken after the first semiquaver of the fourth beat in bar 6, with an associated acceleration in the ornamental figure of the last three semiquavers. Another possibility is the simplification of beats in the ornamental material, as demonstrated in the *ossias* of Sonata V. At bar 7, and again at bar 9, the first two beats of semiquavers could be replaced by octave quavers if necessary. This would allow the performer to snatch a breath while maintaining the important notes of the chordal structure (Example 5.7b).

Example 5.7b. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 4-15. Bassoon. (Modified)

As this passage contains material that tests the performer's stamina, we can also apply certain slurring patterns here, using the examples found throughout both the Q-3 parts to Zelenka's Sonatas and the works of his contemporaries. In accordance with the examples found in the Q-3 parts of Sonata V, as well as in the Heinichen Trio Sonata (Example 4.32, page 138) and other examples, in each ornamental figure all three semiquavers could be slurred. Alternatively, those figures can be slurred in pairs, according to the examples found in Sonata II. If necessary, the descending scales can be slurred in pairs as well (Example 5.7c).

Example 5.7c. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 4-15. Bassoon. (Modified)

Synthesising all these elements, the following Example 5.7d demonstrates a possible solution that would help lessen the technical difficulties inherent in this passage.

Allegro

5

p *f*

8

p *f*

11

14

18

21

p *f*

24

p *f*

27

31

p *f*

35

p *f*

Example 5.7d. Zelenka, Sonata ZWV 181/3. Mvt. 2, bars 1-38. Bassoon. (Modified)

Ornamentation

One of the other questions concerning Zelenka's music is that of the addition of ornamental notes; specifically, whether the bassoon writing in the Sonatas is so complex as to prohibit further embellishment. As has been stated in Chapter 3, the bassoon material in certain faster movements appears to contain elaborate ornamentation fully notated in the score. Such complexity does not easily accommodate additional embellishment. However, certain of the slower movements appear suitable for ornamentation.

In Sonata I, as discussed in Chapter 2, the bassoon functions exclusively as a basso instrument, doubling the continuo at all times. Given warnings by Heinichen especially, any additional ornamentation appears inappropriate. However, in Sonata II, the bassoon begins to play a more active solo role, the basic bass line played by the violone. This is especially true in the first movement, an *Andante* (*Adagio* in the parts), in which the violone part is given a basic outline while the bassoonist performs a walking bass with obbligato interjections. Therefore, some ornamentation of the bass line may be appropriate. In particular, one might add a short trill to the first note of bar 2 of the opening movement, in the middle of an obbligato descending scale, in accordance with Heinichen's directive (Example 4.31, pages 135-36). This is especially appropriate at this point since the bassoon is playing with the second oboe only, which sustains a long *c*" over the bar line (Example 5.8).²³²



²³² Quantz states in support of this that 'if the principal part has rests or held notes, he [the violoncellist] may likewise vary the bass in an agreeable manner, provided that his principal notes are not obscured.' Quantz, *Versuch*, 242.



**Example 5.8. Zelenka, Sonata ZWV 181/2. Mvt. 1, bars 1-2. Oboe II, Bassoon.
(Original - top. Modified - bottom.)**

A similar ornament, or perhaps an appoggiatura, might be added during a similar passage at bar 8 (the ornament to be placed at the beginning of bar 9), and again at the corresponding ritornello, which occurs at bar 27 (Example 5.9).



**Example 5.9. Zelenka, Sonata ZWV 181/2. Mvt. 1, bars 27-28. Oboe II, Bassoon.
(Original - top. Modified - bottom.)**

However, such addition may not be appropriate in other occurrences of the descending scalar motif, as they are accompanied by the other voices which are also in motion.

Similar instructions could also be applied in the third movement of this Sonata. For instance, in bar 53 the bassoon accompanies only the second oboe, a major third below. The oboe part is written with a passing note in place between the *e'* on the second quaver of beat two and the *c#''* on beat three, while the bassoon part is notated as two quavers, *c#'* and *a*. This is an instance where the bassoonist could add a passing note in imitation of the oboe. Again, however, the performer may interpret Zelenka's scoring as already ornamented and therefore play it as written (Example 5.10).

**Example 5.10. Zelenka, Sonata ZWV 181/2. Mvt. 3, bars 52-53. Oboe II, Bassoon.
(Original - left. Modified - right.)**

These are only two simple examples, and the bassoonist is free to experiment with even more florid ornamentation.

In Sonata VI, both the third and fourth movements are suitable for ornamentation. Possibilities for the third movement may include a passing appoggiatura between the first and second notes of the second bar of the theme. The first two notes of bar 20, for instances are quavers separated by a third. A passing note, added between those two notes, may be deemed appropriate and tasteful (Example 5.11).

**Example 5.11. Zelenka, Sonata ZWV 181/6. Mvt. 3, bars 19-20. Oboe I, Oboe II, Bassoon.
(Original - left. Modified - right.)**

The fourth movement, an unlabelled minuet, can also be tastefully ornamented. Indeed, in their 1973 recording, Heinz Holliger, Maurice Bourgue, and Klaus Thunemann, et al. have ornamented this movement elaborately, specifically in the repeat

of the first section.²³³ If applied in accordance with the precepts of Quantz and Heinichen (see pages 103-10), each part could be tastefully augmented with melodic figures, appoggiaturas, arpeggios, trills, or slides.

Synthesis

The final task is to consider all of these elements - ornamentation, breathing, articulation - and apply them in combination in a single example, in order to show how these historical performance techniques can be readily applied by modern bassoonists. One of the most versatile excerpts from the Zelenka Sonatas is the first solo passage from the third movement of Sonata V. It is written for solo bassoon without rests, or, for the last sixteen bars, upper voice accompaniment. It is among the longest solo passages written for bassoon in a chamber music setting. While there are significant technical difficulties in this passage, the phrases are generally easier to define here in contrast to the later passage of the third movement, due to the prevalence of movement in quavers, as well as more uniform sequences (Example 5.12).

The solo starts in the middle of the movement with a statement of the secondary theme – three crotchets, tied to a syncopated crochet passage of a further three bars. The first phrase break might be made before the upbeat to bar 111, a one-bar scalar passage leading into a two-voice arpeggiated sequential phrase that lasts eight bars before moving on to other material. These eight bars are divided thematically into shorter phrases of three and five bars respectively. If a phrase-break is made at bar 111, the next could be made after the first quaver in bar 115; in the five-bar semi-phrase following that, any additional breaths might be taken between the first and second quavers of each bar. Over the remainder of the solo passage, the phrase-breaks are much easier to discern.

²³³ The number of recordings of the Zelenka Sonatas, utilising both modern and baroque instruments, has increased dramatically since the mid-1990s. Each ensemble, and each bassoonist, has elected to deal with the challenges discussed here in different ways. A survey of those recordings, and the musical choices contained therein, would be a worthwhile addition to the Zelenka literature; however, such an extensive endeavour remains outside the scope of this document.

107 Solo
f

113 *tr.*

119 *tr.* *p*

125 *p* *p*

130 *p*

134

138

142 *p* *f* *p* *f*

147 *p*

152 *f* *tr.*

Example 5.12. Zelenka, Sonata ZWV 181/5. Mvt. 3, Bars 107-157. Bassoon.

Additionally, certain small simplifications in this solo might benefit the performer. The first place at which it may be possible is the third beat of bars 112, 113, and 114 (Example 5.12a).



Example 5.12a. Zelenka, Sonata ZWV 181/5. Mvt. 3, Bars 107-114. Bassoon. (Modified)

If necessary, these may be simplified to outline the leap in quavers rather than semiquavers. The following passage, from bars 115 to 121, is largely unsuitable for simplification for the simple fact that it is one of the few places where Zelenka has explicitly placed an ornament in the music, that of a trill. The next section, which contains passages of the discretionary ornament interrupted by bars of large leaps notated in quavers, may be suitable for simplification, but again only in alternate bars of each two-bar passage, bars 123, 127, 131, and 133 (Example 5.12b).



Example 5.12b. Zelenka, Sonata ZWV 181/5. Mvt. 3, Bars 122-127. Bassoon. (Modified)

Similar passages at bars 135 and 136, and again at bars 138 and 139, in which the last three semiquavers of each beam are repeated *fs* and *gs*, respectively, are not suitable for simplification. Articulation markings can be added throughout this passage as well; slurs may be added to the ornamental material in bars 122-3, 130-3 (seen below in Example 5.12c) and to the demisemiquaver scales in bars 134 and 137.



Example 5.12c. Zelenka, Sonata ZWV 181/5. Mvt. 3, Bars 130-137. Bassoon. (Modified)

Taking into account all of the suggestions made above, a final synthesis of all the aforementioned elements might result in a performance version as seen below in Example 5.12d.

In this final chapter, I have endeavoured to apply historical performance practice techniques to the bassoon music of Zelenka. These techniques, as seen in Chapter 4, have been gleaned from research into contemporary treatises, study of contemporary scores, and my own experience of practicing and performing the Sonatas on both Baroque and modern bassoons. The application of these methods will undoubtedly aid bassoonists in dealing with the serious technical challenges in Zelenka's Sonatas while proffering historically appropriate interpretations of these milestones of bassoon repertoire.

107 Solo *f*

113 *tr.*

119 *p*

125 *p* *p* *rubato*

130 *p*

135

139 *p* *f*

144 *p* *f* *p*

149 *rubato* *f*

154 *tr.*

Example 5.12d. Zelenka, Sonata ZWV 181/5. Mvt. 3, Bars 107-157. Bassoon. (Modified)

Conclusions

This thesis was borne from the concept that the bassoon music of Jan Dismas Zelenka is oftentimes so technically challenging that many bassoonists shy away from playing it. I have heard performances of Zelenka's works in which large sections of bassoon solos are simply omitted because of their difficulty. The object of my research embodied in this thesis has been an attempt to make it easier for Baroque and modern bassoonists alike to perform the music of Zelenka, through the use of historically-informed performing practices.

I have undertaken a systematic approach, by examining many of the works in which Zelenka included a bassoon part, and documenting the challenges inherent in them for modern performers. Zelenka's long phrase structures can be problematic in terms of finding appropriate breathing places, especially given modern practices which generally favour note accuracy, rhythmic precision, and tempo rigidity. Additionally, many of Zelenka's technically challenging passages do not sit comfortably under the fingers of either the Baroque or modern bassoonist. But there are historical techniques available, including tempo modification, ornamentation, articulation, and phrasing, which can help alleviate many of those difficulties.

Some of the solutions offered in this thesis come from Zelenka himself, in the form of examples provided by the part-autograph parts for the Sonatas, held in SLUB-Dresden as Mus. 2358-Q-3, as well as the orchestral works composed for Prague in 1723, which provide additional context of Zelenka's treatment of the bassoon. Additional examples which inform contemporary performance practice were sourced from bassoon works of several of Zelenka's contemporaries and colleagues in Dresden and Prague, notably Johann David Heinichen, Johann Friedrich Fasch, Antonín Reichenauer, and František Jiránek. In their works we see the bassoon treated as a virtuoso instrument in much the same way that Zelenka approached it.

By examining these sources, along with contemporary treatises by Heinichen and Johann Joachim Quantz, the latter of whom spent a significant part of his career as a

member of the Dresden *Hofkapelle*, this thesis has presented evidence of historical performing practices appropriate to Dresden in the 1720s. Additionally, the writings of CPE Bach and Leopold Mozart have provided valuable context as to common performing practices in the 18th century. Through this evidence, and the application of the guidelines suggested by such evidence, Zelenka's bassoon music, specifically the Sonatas, may be rendered more playable to amateur and professional bassoonists alike. This may hasten the inclusion of these extraordinary works to the canon of bassoon repertoire.

Additionally, this approach can be applied to the interpretation of contemporaneous works, and will inform Baroque and modern bassoonists' performance of Baroque music in general.

Appendix

Bassoon Fingerings Keyboard Visualization

The chart displays fingerings for the following notes: A# Bb, B, C, C# Db, D, D# Eb, E, F, F# Gb, G, G# Ab, A, A# Bb, B, C, C# Db, D. Each note is associated with a musical staff and a keyboard diagram. Shaded keyboard diagrams indicate specific fingering options or key combinations.

FLAT SIGN Go down one half step (or one key) ←

NATURAL SIGN Cancels any flat or sharp

SHARP SIGN Go up one half step (or one key) →

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Additional charts available at www.ingering-charts.com

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