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"Repertoire for a Swedish bassoon virtuoso: Approaching early nineteenth-century works composed for Frans Preumayr with an original Grenser & Wiesner bassoon"

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Chapter 4 Selected solo works from Preumayr's repertoire and their composers

4.1 Early nineteenth-century solo bassoon compositions

Carl Maria von Weber, Franz Danzi, Johann Nepomuk Hummel, and Anton Reicha are among various nineteenth century composers who wrote solo pieces for the bassoon that are well established in the instrument's literature. Additionally, compositions and arrangements written by, for example, François Gebauer, Ferdinand Berr, Etienne Ozi, and Charles Koch appeared, but are not considered major solo works and not performed regularly.¹⁴⁴

Examples of works associated with the Preumayr brothers and examined in this study were composed by lesser-known figures, Édouard Du Puy, Bernhard Crusell, Franz Berwald, as well as Pierre Crémont and Eduard Brendler; they undoubtedly belong in a special category.

Demanding a rich tone quality for operatic lyricism in melodic sections and the highest level of technical mastery for passage work, the level of proficiency required for performance of these pieces falls significantly out of the usual context of bassoon writing during the period, as does the three-and-a-half-octave range.¹⁴⁵ The manner in which the highest tones are composed clearly requires fluency in that register, as the appearance of these notes are not treated as isolated, singular events.¹⁴⁶

¹⁴⁴ Ferdinand Berr dedicated a composition to Preumayr: *Concertino pour le basson, sur un Theme de Rossini* (1830), but it was not extraordinary, according to the Swedish bassoonist. See: Preumayr, 219, 249.

¹⁴⁵ An eighteenth century fingering chart by Cugnier, however, extends to f^2 . See: Pierre Cugnier, 'Le Basson', in Jean Benjamin de Laborde (ed.), *Essai sur la musique ancienne et modern* (1; Paris: P.D. Pierres, 1780), 324.

¹⁴⁶ The notes c^2 and d^2 appear only once or twice in works from, for example: Nikolaus von Krufft (1779–1818): *Grand Sonate pour le Basson*, Op. 34, (1813) / Range: Bb_1-c^2 ; and *Sonata pour Piano-forte avec accompagnement obligé de Basson ou de Violoncelle*, (1807) / Range: $C-c^2$ [$C-bb^2$ is written for violoncello]; and Carl Maria von Weber (1786–1826): Bassoon Concerto in F-major (1811/ revised in 1822) / Range: Bb_1-d^2 .

A typical characteristic of eighteenth-century bassoon virtuosity was displayed by the ability to change notes quickly over wider intervals of up to two octaves between the tenor and bass registers, as found, for example, in many Vivaldi concerti for bassoon (of which there are over 40), with sequences spanning an octave or more. Leaps of three octaves and greater, however, appear in the works composed for Preumayr, who clearly possessed the technical capabilities to master these challenges, as concert reviews from the time verify.

Although not well known outside of Scandinavia until recently, the solo bassoon works by Crusell and Berwald have taken their places in the standard literature for modern players, as well as the Quintet in A minor by Du Puy; other pieces remain relatively obscure. Period bassoonists have not yet confronted the special difficulties presented here, most particularly concerning that of range.

In this study I have chosen to examine the following six works, as Preumayr's performances of them are confirmed in newspaper reports and reviews, or by his own mention of these occasions in his travel journal. Manuscripts of all of the selected compositions listed in table 5 are located in the Music and Theatre Library of Sweden and are also available in modern editions, with the exception of Crémont's *Concertino militaire*.

TABLE 4.1. SELECTED SOLO WORKS ASSOCIATED WITH THE PREUMAYR BROTHERS

Composer	Title	Date*	Range
E. Du Puy	Concerto in C minor	1812 ¹	B b_1 –e b^2
	Quintet in A minor †	1823? ²	C – e b^2
F. Berwald	Concert Piece in F major	1827 ³	B b_1 –e b^2
B. Crusell	Concertino in B b major	1829 ⁴	B b_1 –e b^2
E. Brendler	<i>Divertissement</i> in B b major	1828 ⁵	B b_1 –e b^2
P. Crémont	<i>Concertino militaire</i> in E b major	1830 ⁶	B b_1 –e b^2

* Date of composition or first documented performance.

† III. movement composed by C. Braun.

4.2 Regarding orchestral range of the bassoon: several examples between 1842 and 1913

As the Berwald scholar and Swedish musicologist Owe Ander notes in his detailed study of orchestration of three Swedish romantic composers, Franz Berwald (1796–1868), Adolf Fredrik Lindblad (1801–78), and Ludvig Norman (1831–1885), the bassoon range used by Berwald in his symphonic works from 1842–45 was C to c². This implies that the composer expected that orchestral players were able to play at least up to c², although he had already written to eb² in his Concert Piece for Frans Preumayr in 1827 [see table 4.1].¹⁴⁷ Hector Berlioz suggests in his instrumentation treatise of 1843-44 that the bassoon’s capabilities extended over three and a half octaves, from Bb₁– eb² but warns that the notes c² to eb² are “*dangereux*” and suggests that, “. . . *mais il est plus prudent de ne pas le faire s’élever au dessus du dernier Si b* .”¹⁴⁸

Furthermore, Berlioz gives an example from Beethoven’s Fifth Symphony in C minor, saying:

Le caractère de leurs notes hautes à quelque chose de pénible, de souffrant, je dirai même de misérable, qu’on peut placer quelque fois soit dans une mélodie lente, soit dans un dessin d’accompagnement avec le plus surprenant effet. Ainsi les petits gloussements étranges qu’on entend dans le scherzo de la symphonie en Ut mineur de Beethoven, vers la fin du decrescendo, sont produits uniquement par le son un peu forcé du La bémol et du Sol hauts des bassons à l’unisson.¹⁴⁹

Berlioz briefly mentions the “quint bassoon” with a range from F to f², which gradually fell out of use. Although not found today in modern orchestras, the smaller instruments, pitched in either f and g, have recently been revived for pedagogical purposes.

¹⁴⁷ Ander, ‘*Svenska sinfoni-författares karaktäristiska orkester-egendomligheter: Aspekter på instrumentations- orkestrerings- och satstekniken i Berwalds, Lindblads, och Normans symfonier*’, PhD (Stockholm University, 2000), 254.

¹⁴⁸ Hector Berlioz, *Grand Traité d’Instrumentation et d’Orchestration Modernes* (Paris: Schonenberger, 1843–44), 128. “. . . but it is more prudent not to go above the high b b².”

¹⁴⁹ Berlioz, 128. The reference concerns measures 281–302, in movement III. “The high notes have a somewhat painful, suffering character, that I would almost call pathetic; they can sometimes be placed either in a slow melody or in an accompaniment with the most surprising effect. Thus the strange little clucks heard in the scherzo of Beethoven’s Symphony in C minor, towards the end of the decrescendo, are only produced by the sound of a bit forced high a-flat and g of bassoons in unison.”

James Kopp tells us in a chapter in *The Bassoon* that:

Smaller bassoons, made in most eras of the bassoon's history, were more manageable for children, players on horseback, and other players with small hands or space constraints.¹⁵⁰

These smaller instruments, known by the various names of tenor, octave, quart, quint bassoons, or *fagottini*, were also found in military bands, and were derived from an earlier tradition of consort instruments. Berlioz describes the tone colour and dynamic possibilities of the quint bassoon as being stronger than the English horn, but less refined:

Cet instrument n'existe pas dans le plupart des orchestres, où le Cor anglais le remplace avantageusement pour les deux octaves supérieures. Son timbre à moins de sensibilité, mais plus de force que celui du Cor anglais, et serait d'un effet excellent dans la musique militaire.¹⁵¹

Richard Wagner wrote an e^2 in the bassoon part [fig. 4.1, measure 279] in his three-act opera completed in 1845, *Tannhäuser und der Sängerkrieg auf Wartburg*, but wisely doubled this in the viola and cello lines, within a dynamic level of *fortissimo*.¹⁵²

¹⁵⁰ Kopp (2012), 222.

¹⁵¹ Berlioz, 133. "This instrument does not exist in most orchestras, where the English horn replaces the top two octaves more advantageously. Its tone is less sensitive but has more strength than the English horn, and would offer an excellent effect in military music."

¹⁵² This information was kindly provided by Jens-Christoph Lemke, solo bassoonist, Stockholm Philharmonic Orchestra.

Figure 4.1. Richard Wagner, *Tannhäuser und der Sängerkrieg auf Wartburg, Ouvertüre*,
measures 276–81¹⁵³

At the premiere of that work in 1845 in Dresden¹⁵⁴, the bassoonist could feasibly have played on a Wiesner bassoon with sixteen keys; in any case, instruments with more developed key systems were commonly in use by that time.

To place the challenge of range into a more recent and familiar context, we can consider the famous bassoon solo at the beginning of Igor Stravinsky's *Le sacre du printemps* [fig. 4.2], premiered in Paris in 1913, which begins on c^2 and moves up to d^2 three times:

¹⁵³ Richard Wagner, 'Tannhäuser und der Sängerkrieg auf Wartburg', in Felix Motti (ed.), (Leipzig: C.F. Peters, n.d.).

¹⁵⁴ Adam Carse, *The orchestra from Beethoven to Berlioz: a history of the orchestra in the first half of the 19th century, and of the development of orchestral baton-conducting* (New York: Broude Brothers, 1949), 123.



Figure 4.2. Igor Stravinsky, *Le sacre du printemps*, measures 1–15¹⁵⁵

This passage exploits a register of the bassoon that was apparently unfamiliar to audiences in its tone color at the time, while posing considerable technical difficulties for the performer. The first oboist in the orchestra commented:

Already the introduction was a surprise, a bassoon in that register; we all looked and even some composers present asked if it was a saxophone. Abdon Laus, who later became the first bassoon of the Boston Symphony Orchestra under Monteux, was the first to attack this difficult solo; he had to find fingerings, which was a terrible experience. Today any good player knows this solo.¹⁵⁶

Playing on a French-system instrument with perhaps double the number of keys from early twentieth-century Paris cannot be compared to the high-register feats performed by Frans Preumayr with his eight-, nine- or even ten-keyed Grenser model; this places the Swedish virtuoso’s achievements into an even more remarkable light, if we regard the special features found in works composed for him by nineteenth-century composers.

4.3 Preumayr’s composer colleagues

Our focus now shifts to the group of composers who wrote works for Preumayr before 1830, all of whom had professional contact with the bassoonist, either in Stockholm or Paris. Édouard Du Puy was a concertmaster of the Royal Orchestra until his death in 1822; Bernhard Crusell

¹⁵⁵ Transcription courtesy of Luke Toppin.

¹⁵⁶ Thomas Kelly, *First Nights: Five Musical Premieres* (New Haven, CT: Yale University Press, 2001), 289.

and Franz Berwald both played in the Royal Orchestra together with the Preumayr brothers, where the composer Eduard Brendler's father Johann, had been flautist until 1807.¹⁵⁷ Preumayr initially made the acquaintance of Pierre Crémont in Stockholm, and later describes their collaboration on the *Concertino militaire* in Paris in 1830.¹⁵⁸ At least half a dozen works written by Preumayr's colleagues imply the extent of the bassoonist's exceptional capabilities; examples from selected passages will illustrate how his special talents were highlighted, prefaced by biographical information about each composer and performance details, when known.

Concerning articulation markings

Articulation, and more precisely, the abundance of slur markings found in the following examples from Preumayr's repertoire deserve some explanation, as this aspect of early nineteenth-century notation is a confusing issue. The notation of slurs may indicate, for example, the connection of a series of notes, the length of musical phrase, the connection of the same pitch to another over a bar line, as well as a general, sustained character.

In his book about late eighteenth- and nineteenth-century performance practice, the discussion about the interpretation of the slur marking is taken up by musicologist and violinist Clive Brown, who advises that the notation must also be viewed in terms of the instrument group for which it is written, taking other aspects concerning the composer's style into account as well:

The slur may carry other messages about the execution of the legato phrase, which must be deduced partly from the period, background, and notational habits of the composer, and partly from the musical context. It is important, for instance to determine whether the music is conceived in terms of strings, wind, keyboard or voice, whether it shows evidence of having been notated with care, and so on.¹⁵⁹

¹⁵⁷ Karle (2001), 459, 465, 472. Additionally: Karle, *Kungl. Hovkapellet i Stockholm och dess musiker 1818–61* (Uppsala: TryckJouren, 2005), 108.

¹⁵⁸ Preumayr, 211, 219, 225, 271, 301, 385.

¹⁵⁹ Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: Oxford University Press, 1999), 228.

Furthermore, Brown points out that the presence of a slur marking does not exclude a performance rich in (unnotated) nuance:

Clearly, the longer slurs that begin to be found with increasing frequency during the early years of the nineteenth century, in the works of Beethoven, Clementi, and other composers of their generation, were intended to show that the passage as a whole should be legato, though not necessarily to forbid accentuation, dynamic shaping, or phrasing; nor were the beginnings and ends of such slurs inevitably meant to be distinguished by, respectively, accent and articulation.¹⁶⁰ Even within shorter slurs, accentuation or dynamic nuance... seems often to have been envisaged, though not always indicated. This frequently applies in Beethoven's music, where articulation or accentuation within slurs is sometimes implicit, as in the opening of the *Adagio espressivo* of the Violin Sonata op. 96, . . . [fig.4.3] or sometimes hinted at, for instance by beaming.¹⁶¹



Figure 4.3. Beethoven, Violin Sonata op 96/11, *Adagio espressivo*, measures 1–11

As wind players, Crusell and Brendler may have treated the notation of articulation differently than string players Du Puy, Berwald, and Crémont. Clarinettist Anthony Pay also points out an essential difference between the viewpoints of string and wind players in reference to late eighteenth-century notation, adding that the absence of a marking does not necessarily indicate the absence of a slurred articulation:

The notion of correction also goes some way towards explaining the occasions on which Mozart doesn't bother to write any slur above a fast running passage — and not because he simply forgot; he sometimes does write a slur or two later even in the same bar. This situation is usually interpreted by string players as meaning that the unslurred passage is bowed out, but in the wind music it cannot always have meant staccato. The absence of a slur in these cases is often best thought of as the absence of anything to correct — the bar structure or the note groups are sufficient to show the phrase-rhythm, but the passage may nevertheless be played legato.

In fact there is a sort of symmetry of implication between long string passages with one slur over them and long wind passages of fast semiquavers without a slur.

¹⁶⁰ Here I understand that Brown's text “. . . the passage as a whole should be legato” refers to performance in a generally sustained character, and not necessarily with one rigid articulation.

¹⁶¹ Brown (1999), 236–37.

The fact that the string player couldn't have played the long passage in one bow means that a slur can't always have meant a bowing, just as the fact that wind player would have been uncomfortable playing the long unslurred passage all staccato means that a slur can't always have been simply an indication of legato.¹⁶²

Pay reminds us that these inconsistencies are to be dealt with by the performer, bearing in mind that the intentions of the composer may or may not have been indicated by slur markings, and that these can have different meanings between instrument groups; his remarks about Mozart interpretation can be applied to early nineteenth-century works as well, when players were entrusted with the task of choosing appropriate articulation where none was indicated.

To add to Pay's assessment, these articulation choices would not be limited to *legato* and *staccato*, but of course include the widest variety of note lengths and attack types possible. The differences between these possibilities in regards to instrument types is considered, among others, by Brown.¹⁶³

In her study of nineteenth century bassoon performance practice, bassoonist Áurea Domínguez Moreno adds: "For a wind instrument like the bassoon, the organization of measures is of great importance because it is closely linked to breathing."¹⁶⁴ She gives examples found in bassoon methods by Neukirchner and Almenröder, where sub-articulations under long phrasing slurs are observed, along with aspects of accentuation. Two examples [figs. 4.4 and 4.5] illustrate detailed systems of sub-articulation based on weight and hierarchy in the musical phrase and are found under longer phrasing slurs; the longer markings apply more to a breathing structure than a *legato* articulation.¹⁶⁵

¹⁶² Anthony Pay, 'Phrasing in Contention', *Early Music*, 24/2 (1996), 308–09.

¹⁶³ See Brown (1999), 138–258. His chapters 'Articulation and Phrasing', 'Articulation and Expression', and 'The Notation of Articulating and Phrasing' cite examples concerning articulation for string, wind and keyboard instruments.

¹⁶⁴ Domínguez Moreno (2013), 166.

¹⁶⁵ *Ibid.*, 167, 172.



Figure 4.4. Neukirchner, exercise 30 [second staff indicates sub-articulation]¹⁶⁶



Figure 4.5. Almenröder, 18 [sub-articulations under a long slur]¹⁶⁷

Figure 4.6 gives another illustration from Almenröder's method showing various combinations of sub-articulations, including *portato* markings on repeated tones, under longer slurs:

¹⁶⁶ Wenzel W. Neukirchner, *Theoretisch praktische Anleitung zum Fagottspiel oder allgemeine Fagottschule nach dem heutigen Standpunkt der Kunst und deren Bedürfnissen* (Leipzig: F. Hofmeister 1840), 30.

¹⁶⁷ Carl Almenröder, *Die Kunst des Fagottblasens oder Vollständige theoretisch praktische Fagottschule* (Mainz: B. Schott Söhne, 1843), 18.



Figure 4.6. Almenräder, *Adagio*, exercise 39¹⁶⁸

A musical execution of a *legato* phrase may include, for example, the amount of emphasis placed on beginnings and endings, timing within a rhythmic figure, dynamic shaping throughout, all of which may imply sub-articulations. Some longer slurs may work smoothly on the period bassoon, but others cannot be smoothly implemented within certain fingering combinations; in these cases, a *sostenuto* character can only be implied by using a very soft articulation, required for the sake of clarity.

Preumayr's musical world was dominated by opera; he was not only an instrumentalist but also a singer who conducted the Par Bricole (Swedish cultural society) choir from 1832–53.¹⁶⁹ The *cantabile* character indicated in works composed for him may reflect the well-developed vocal musical personality of this musician. The kinds of phrasing slurs found in many of the following examples taken from Preumayr's repertoire suggest a vocal-like line to be “sung” on the bassoon [for example, see figs. 4.8 and 4.17]; shaping of the individual notes can be achieved by means of changing lengths and stress, as well as adjusting intensity with air pressure or air speed to produce various and subtle differences in dynamics and tone color. These passages are contrasted with more “instrumental-like” displays of virtuosic sequences of quick scales and arpeggios [as found in figs. 4.13, 4.26 and similar].

¹⁶⁸ Almenräder (1843), 61.

¹⁶⁹ Website of the Swedish Musical Heritage, <http://www.swedishmusicalheritage.com/composers/preumayr-frans-carl/> [accessed July 8, 2015].

Flautist Claire Genewein suggests applying vocal text to articulate instrumental works in her study “*Vokales Instrumentalspiel in der zweiten Hälfte des 18. Jahrhunderts*”, which although framing music written before the nineteenth century, can nonetheless be considered here.¹⁷⁰

She describes how using an imaginary text under a musical line can help instrumentalists create a highly-nuanced and shaped musical phrase, choosing tools from the delicate palette of articulation and color that wind instruments offer, including the variations found in attack.¹⁷¹

Characteristic types of articulation on the bassoon reed are produced by combining elements of air pressure and subtle tonguing movements at differing speeds and strengths. The results may range from a clear and hard kind of attack, made by a rapid movement of the tongue with fast air speed, to a soft and less-clearly defined one, with slow tongue movement. A *portato* articulation involving two or more notes is produced by pulsations from the diaphragm and chest with or without tongue movement, not unlike the technique used to produce vibrato.

Finally, the ambiguous nature of some articulation markings found in the following works must be kept in mind. Many longer slur markings found over more measures may be seen as a phrasing and/or breathing structure in a *cantabile* character, and sub-articulations may be missing. If specific slurs cannot be truly executed in a fluid fashion, other alternatives are left to be chosen by the performer. On the other hand, the absence of slur markings does not necessarily dictate the usage of *staccato* articulation; many variations of the *non-legato* detachment of notes can be applied.

¹⁷⁰ Claire Genewein, ‘*Vokales Instrumentalspiel in der zweiten Hälfte des 18. Jahrhunderts. Die Aufführungspraxis italienischer Instrumentalmusik in der Auseinandersetzung mit Vokalmusik und Text: Quellen und moderne Umsetzung*’, PhD (Leiden University, 2014), 279–80.

¹⁷¹ Detailed descriptions of two main types of bassoon articulation attacks, “hard” (“TU”) and “soft” (“DU”) are found in nineteenth-century tutors by, for example, Almenräder (1843), 47 and Neukirchner (1840), 17–20, to mention just a few.



Figure 4.7. Portrait of Jean Baptiste Édouard Louis Camille Du Puy, courtesy of the National Library of Sweden

Édouard Du Puy, “Don Juan of the North”

The exact circumstances surrounding the family background of Jean Baptiste Édouard Louis Camille Du Puy are disputed, but most sources suggest that he was born in 1770 in Corcelles, near Neuchâtel in western Switzerland, and died in Stockholm in 1822. Raised by an uncle in Geneva who recognized his musical talent at an early age, Du Puy was sent to Paris in 1783, where he studied violin with Charles Chabran. Prince Heinrich of Prussia employed Du Puy as a violinist in Rheinsberg starting in 1786, where he quickly advanced to the position of

concertmaster. He was, however, “banished from Rheinsberg because, in the spirit of Voltaire, he interrupted a Sunday service by riding into church on horseback.”¹⁷² As violin virtuoso, singer, and composer, Du Puy arrived in Stockholm in 1793, where his musical talents and charisma were appreciated, quickly bringing him into higher cultural and social circles.¹⁷³ His political sympathies with Napoleon resulted in his deportation in 1799 however, and he resumed his career in the Danish capital, where he appeared regularly on stage; his performance in the title role of Mozart’s *Don Giovanni* in Copenhagen in 1807 was highly esteemed, and one of Du Puy’s own works, the popular singspiel *Ungdom og Galskab (Youth and Folly)*, was premiered in 1806.¹⁷⁴ The discovery of an affair with the crown princess, Charlotte Frederikke, brought Du Puy another deportation order in 1809; after a short sojourn in Paris, he was allowed to return to Stockholm when the French military Marshall Jean Bernadotte (subsequently known as Karl XII), ascended to the Swedish throne in 1810. Du Puy was heartily welcomed back and enjoyed immense popularity in his various functions as concertmaster, composer, conductor and singer at the Royal Opera, where he appeared in title roles in Mozart’s *Le nozze di Figaro* and *Don Giovanni*.¹⁷⁵ Various authors clearly used a double-entendre when writing about him as the “Don Juan of the North”. The nineteenth century Swedish historian, Bernhard von Beskow, commented:

Du Puy’s voice was voluminous, resonant, with a softness and flexibility, the like of which I cannot recall. The transition to a vast falsetto was so practiced, that this could not be distinguished from the chest voice. . . . It can therefore be judged just how

¹⁷² Klaus Neiiendam, ‘Du Puy, Édouard’, GMO, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45951> [accessed on February 2, 2015].

¹⁷³ Åke Vreblad, ‘Jean Baptiste Édouard Louis Camille Du Puy’, in Bertil Boethius et al (ed.), *Svenskt Biografiskt Lexikon* (11; Stockholm: Bonnier, 1945), 545. Du Puy joined the cultural fraternity Par Bricole in 1795, where he and the three Preumayr brothers later sang in the choir together.

¹⁷⁴ Neiiendam, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45951> [accessed on February 2, 2015].

¹⁷⁵ Bernhard von Beskow, *Lefnadsminnen tecknade* [online text], (Stockholm: P.A. Norstedt & Söner, 1870), 174. <https://play.google.com/books/reader?printsec=frontcover&output=reader&id=6cJAAAAIAAJ&pg=GBS.PA174> [accessed on February 2, 2015]. He reports: “*Som en löpeld flög bland constens vänner nyheten: “Du Puy är här!”*” “The news spread like wild fire around cultural circles: Du Puy is here!”

beloved he was on stage, as his singing always breathed fire and life, expression and emotion. Its most distinctive feature, however, was an irresistible pleasure.¹⁷⁶

His works include numerous pieces for the stage (*Singspiel*, ballet music), concerti for violin (3), flute, clarinet, bassoon, chamber music for winds and strings, solos for piano, lute, harp and choral works.¹⁷⁷ Du Puy's reputation as a composer is limited to the Scandinavian countries, and little has appeared about him in other languages.¹⁷⁸

Concerto in C minor

The earliest piece included in this study is Du Puy's Concerto in C minor, scored for solo bassoon and full orchestra (with pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and strings, plus trombone and timpani), it is undeniably one of the period's most ambitious works written for the instrument.¹⁷⁹ Performances in Stockholm are noted by the eldest Preumayr, Johann Conrad, dating from 1812.¹⁸⁰ Frans Preumayr performed the concerto abroad, as well as on numerous occasions in Stockholm.¹⁸¹ In his journal, he comments, "How beautiful the

¹⁷⁶ Ibid., "Du Puy's röst var omfångsrik, klangfull, af en mjukhet och böjlighet, hvares like jag ej kan erinra mig. Öfver- gången till en vidsträckt falsett var så öfvad, att denna ej kunde skiljas från bröströsten. ...Man kan deraf döma, huru dyrbar han var för en scen, helst då hans sång alltid genomandades af eld och lif, uttryck och känsla. Dess mest utmärkande drag var dock ett omotståndligt behag."

¹⁷⁷ Ander (2013), 11-19.

¹⁷⁸ AMZ, no 27, July 3, 1822: 448–50. Biographical information written about Du Puy is located in this obituary [in German]. Additionally, in Vreblad, 545 [in Swedish].

Further: Axel Kjerulf, trans. Zinken Hopp, *Nordens Don Juan: Édouard Du Puy: en romansbiografi* (Bergen, 1953). This biographical novel about Du Puy's life was written in Danish and translated into Norwegian.

And: Arlettaz, Vincent, 'Édouard Du Puy, Le Don Juan du Nord', *Revue Musicale de Suisse Romande*, 64/4 (December 2011), 4–17. Written in French, the article summarizes biographical information.

¹⁷⁹ Édouard Du Puy, 'Concerto [*c moll*] pour le Basson', (Stockholm: Music and Theatre Library of Sweden: FhO 280/08860, n.d.). Carlo Colombo led a research project "*Concerto pour basson d'Éouard Du Puy (1770–1822) - Édition et Création*" carried out at the Conservatoire de Lausanne, Switzerland from 2006–08, which included the publication of a modern edition of Du Puy's Concerto with piano reduction [Accolade Musikverlag, Acc.1289k].

¹⁸⁰ AMZ, no 53, December 30, 1812: 867. [Performances with Johann Conrad Preumayr]

Ibid., no 19, May 12, 1813: 320.

Ibid., no 18, May 4, 1814: 308.

¹⁸¹ AMZ, no 18, May 4, 1814: 306. [Performances with Frans Preumayr]

Ibid., no 9, March 1, 1815: 155.

Ibid., no 27, July 5, 1815: 451

Ibid., no 9, March 4, 1818: 170.

Ibid., no 3, January 20, 1819: 89.

Preumayr, 98. A performance in Altona on November 25, 1829 is mentioned.

Ibid., 102–03, 108. Performances in Hamburg on November 28/December 2, 1829 are mentioned.

Adagio of Du Puy is!”, and the second movement with its elaborately-notated ornamentation is indeed exceptional.¹⁸² On the whole, this three-movement composition can be regarded as technically treacherous and requires the utmost stamina and skill to perform, containing long, intricate passagework and laborious sequences. The following four passages [figs. 4.8, 4.9, 4.10, 4.11] exemplify the composer’s use of the highest register, all of which extend up to eb^2 and are written in a lyrical style. In figure 4.8, note the initial three-bar phrase with the interval of a minor sixth written in syncopation in measure 100 [here the slur marking indicates a smooth vocal-like transition between notes]. In the second phrase [measure 101], the high ab is delayed by a beat and ornamented with a grace note in the octave leap:

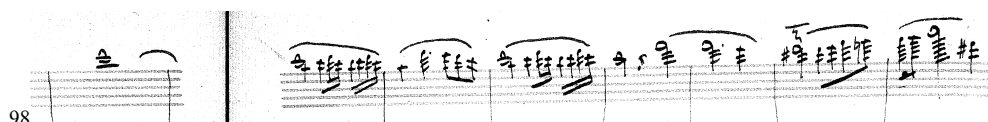


Figure 4.8. Du Puy, *Concerto in C minor, Adagio non troppo–Allegro moderato*, measures 98–105 (bass clef and three flats are not notated on staff)



Figure 4.9. Du Puy, *Concerto in C minor, Adagio non troppo–Allegro moderato*, measures 230–32 (bass clef and three flats are not notated on staff)

The passage seen in 4.10 with wide intervals and flourishing scales is a virtuosic ending to the phrase. Here, the sixteen notes in measures 339–40 are grouped by the half-bar, 1 *staccato* + 2 *legato* + 1 *staccato* + 4 (articulated), giving an active, syncopated rhythm before the scale measure up to c^1 :

Ibid., 125–27. Performances in Ludwigslust on December 12/19, 1829 are noted.

Ibid., 163–64. A performance in Paris, January 10, 1830 is described. It is noteworthy that often only the *Adagio* and *Rondo* were presented, omitting the lengthy first movement, *Adagio non troppo – Allegro moderato*.

¹⁸² Ibid., 98. “Hvad den *Adagio* af Du Puy är vacker!”

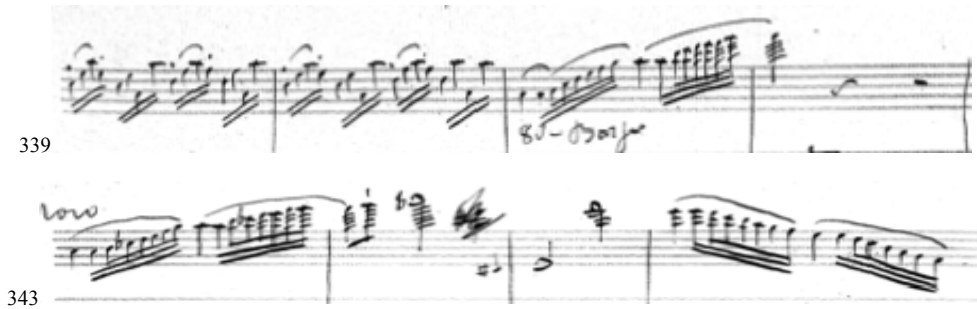


Figure 4.10. Du Puy, Concerto in C minor, *Adagio non troppo–Allegro moderato*, measures 339–46 (bass clef and three flats are not notated on staff)

The slurs found in figure 4.11 are not only beautiful in a vocal sense, but technically logical; stopping the air connection used in the upward arpeggio movement in measures 96–97 to re-articulate the eb^2 would be highly risky:



Figure 4.11. Du Puy, Concerto in C minor, *Adagio*, measures 95-100 (bass clef and three flats are not notated on staff, last 5 measures in 8va, to eb^2)

An example of written-out ornamentation in the second movement with several sequences of turns is seen in figure 4.12. The bows over whole bars indicate the piece's *cantabile* character and these figures are playable and logical as notated; sub-articulations may be suggested with dynamic emphasis and lengths, rather than tonguing, as movement is generally step-wise:



Figure 4.12. Du Puy, Concerto in C minor, *Adagio*, measures 33–44 (bass clef and three flats are not notated on staff)

The last example [fig. 4.13] is taken from the third movement and demonstrates passage work with sequences of scales and arpeggios ascending to $e\flat^2$. The pattern of 8 + 8 eighth notes slurred found in measure 124 may be applied to the similar figure seen in measures 126 if uniformity is desired, and sub-articulations are suggested by Colombo to slur groups of 4+4+8 in bars 128, 130 giving those measures weight on beats 1, 2 and 3, with beat 4 unaccented.¹⁸³ Measures 141–44 are not marked with any articulations, but accents of the harmonic pattern are suggested on first, fifth and sixth sixteenth-notes in the first three measures, followed by accents on every other descending sixteenth note in measure 144:



Figure 4.13. Du Puy, Concerto in C minor, Rondo Allegretto, measures 125–50 (bass clef and three flats are not notated in the staves)

¹⁸³ Colombo has further suggested groups of 8 + 8 for measures 131–34 in his modern edition [see footnote 177].

No commercial recording of the Concerto in C minor exists to this date with either modern or historical instruments, but bassoonist and researcher Carlo Colombo reported that the performance time of this piece is well over 30 minutes.¹⁸⁴

Quintet in A minor

Du Puy wrote a second piece for bassoon and string quartet, Quintet for Bassoon, 2 Violins, Viola und Violoncello, having a three-octave range and consisting of two movements, *Allegro moderato and Andante cantabile*.¹⁸⁵ Carl Anton Philipp Braun, oboist and composer in the Royal Orchestra, added a third movement, *Rondo Allegro*, at an unknown date and this is included in the score.¹⁸⁶ A mention of performances [but no details of the place or performer] in 1823 and 1824 were noted in Carl Nisser's catalogue of Swedish works,¹⁸⁷ and Preumayr mentions at least one performance of the Quintet during his European tour from 1829–30, but it is not evident if he played all three movements on this occasion.¹⁸⁸ Several recordings with modern instruments are available today, and it has become fashionable to perform it as a solo concerto with symphony orchestra accompaniment. I have chosen to include a recording of this composition in its original setting with string quartet and bassoon on period instruments in this study. The Quintet is considerably shorter than his Concerto in C minor and the bassoon part contains cantabile melodies and some passagework in awkward keys. The theme of Braun's last movement is written in rondo form in 2/4 meter, and is reminiscent of a folk melody.

¹⁸⁴ This information stems from personal correspondence with the author dating from 2013–15. Colombo performed the work in March 2011 on the modern bassoon. *Recherche à l'HEMU* website, <http://rad.hemu.ch/projets/dupuy/> [accessed June 20, 2015].

¹⁸⁵ Édouard Du Puy, 'Quintet for Bassoon, 2 Violins, Viola and Violoncello', (Stockholm: Music and Theatre Library of Sweden, E5 30302790, n.d.).

¹⁸⁶ Werner Braun, 'Carl (Anton Philipp) Braun', *GMO*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03873pg5> [accessed July 22, 2015]. Also: *Ibid.*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03873pg5?q=carl+brown> [accessed March 3, 2015]. Carl (1788–1835) was the son of Johann Friedrich Braun (1758–1824) and brother of Wilhelm (1796–1867), both oboists and composers in Ludwigslust; Wilhelm invited Frans Preumayr to perform there in December 1829.

¹⁸⁷ Carl Nisser, *Svensk Instrumentalkomposition 1770–1830* (Stockholm: Gothia, 1943), 140.

¹⁸⁸ Preumayr, 24.

Braun wrote two passages in the last movement which ascend chromatically to $e\flat^2$, a third higher than the range of the first two movements [figs. 4.14 and 4.15]. Although the melody is slurred, the little dash placed on top of the e and f in the first and third bars [fig. 4.14] indicates either an emphasis which may be made with by soft, long tonguing (a more reliable articulation for wider intervals) or a dynamic accent [the same is true for the following example in fig 4.15]:



Figure 4.14. Du Puy[sic, Braun], Quintet, *Rondo Allegro*, measures 114-25

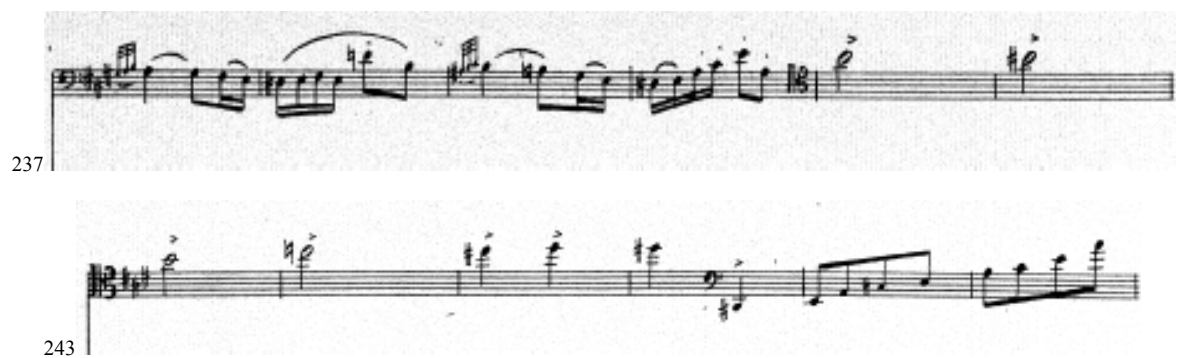


Figure 4.15. Du Puy[sic, Braun], Quintet, *Rondo Allegro*, measures 237-48

Both of Du Puy's solo works for bassoon are early, if not the earliest, examples of highly virtuosic repertoire using a three-and-a-half-octave range. The Concerto, probably by far the longest ever written for bassoon, still awaits performance and recording.

Once a famed conductor, singer, violinist and composer in Scandinavia, Du Puy's name is now barely recognized; he is buried at the Johannes cemetery in Stockholm, where a monument was erected in his honour by the Royal Swedish Academy of Music in 1866, 40 years after his death.



Figure 4.16. Portrait of Franz Berwald, courtesy of the National Library of Sweden

Franz Berwald, an eccentric Romanticist

Born in Stockholm in 1796, Franz Adolf Berwald was the son of the German violinist Christian Friedrich Georg Berwald (1740–1825), who immigrated to Sweden in 1773 and shortly thereafter joined the Royal Orchestra. Members of this large German clan can be traced to the

seventeenth century, and were active as violinists, flautists, oboists, bassoonists and singers in Neumarkt and Mecklenburg (at Ludwigslust), as well as in Denmark, Russia, and Sweden.

Franz Berwald is now considered to be the foremost Swedish composer of the early Romantic period, although his musical career could hardly be described as very successful during his lifetime. In the foreword of Robert Layton's biography, one of the few English sources about Berwald, Gerald Abraham describes the musician as being "a very individual and rather fascinating composer . . . [whose] work was not recognised at its true worth during his lifetime, even in Sweden."¹⁸⁹ Some of his works have been described as bizarre, experimental, and incomprehensible. Here a reviewer (only identified as "W") writes in *Correspondenten*, Uppsala, on December 9, 1823 in reference to a performance of Berwald's *Sinfonie sérieuse*:

Diese Komposition ist besonders anspruchsvoll und in ihr im ganzen charakteristischstes Merkmal ist ihre Unbegreiflichkeit. Die bizarrsten und ungewöhnlichsten Tonverbindungen jagen einander unaufhörlich, und das Ohr sucht vergebens nach einem einfachen, melodischen Satz, zum Trost und zur Erquickung in all diesem musikalischen oder vielleicht eher unmusikalischen Wirrwarr.¹⁹⁰

On the other hand, the reviewer found only positive points about the operetta, *Jag går i kloster* (*I'll Enter a Convent*) to report:

Von einer ganz anderen Seite zeigt sich Hr. B[erwald] dagegen in der Operette . . . , deren musikalische Verdienste wir mit Vergnügen bedingungslos anerkennen. Alles ist hier voller Klarheit, Ordnung, und Besinnung; die Melodien sind einfach und nicht nur von einer großen Geschicklichkeit in der Handhabung des Orchesterparts, sondern auch von einem sicheren und entwickelten Geschmack. Das Ganze ist

¹⁸⁹ Robert Layton, *Franz Berwald: a critical study of the nineteenth century Swedish symphonist* (London: Blond, 1959), [inside front book jacket].

¹⁹⁰ *Franz Berwald: Die Dokumente seines Lebens*, Erling Lomnäs, Ingmar Bengtsson, Nils Castegren (ed.) (Cassel: Bärenreiter, 1979), 253–54. "This composition is particularly challenging and on the whole, its greatest characteristic is its incomprehensibility. The most bizarre and unusual combinations of sounds chase each other incessantly, and the ear seeks in vain for a simple, melodic phrase, a comfort and solace in all this musical, or perhaps rather unmusical confusion."

beinahe klassisch in der Anlage und erinnert hier und da an Mozart, D'Aayrac und Méhul.¹⁹¹

Berwald studied violin and composition with Édouard Du Puy, and at the age of sixteen was already employed as violinist in the Royal Orchestra. Between 1818–19, the aspiring composer turned to publishing a musical journal which unfortunately did not succeed; lacking sufficient funding, he returned to employment as a violist in the orchestra in 1820. Well-documented is an extended and public literary duel between Berwald and an anonymous music reviewer, concerning the first performance on March 3, 1821 in the Stora Börssalen in Stockholm of Berwald's Quartet in E♭ major for piano and winds, performed by Bernhard Crusell (clarinet), Johann Hirschfeld (horn), Frans Preumayr (bassoon), and Ewa Lithander (piano).¹⁹² The critic expressed himself in extremely harsh tones:

Es scheint, als hätte Herr Berwald, nach Originalität jagend und nur bestrebt, mit großen Effekten zu imponieren, absichtlich alles Melodiöse aus seinen Kompositionen verbannt; denn wie soll man sonst diese ewigen Modulationen aus einer Tonart in die andere erklären, die einen so abstoßenden Eindruck machten und er Aufmerksamkeit keinen Augenblick Ruhe gönnte? Sobald eine Melodie anfangen sich zu entfalten, wurde sie schnell unterbrochen, und das Ohr wurde unaufhörlich von den schmerzhaftesten Dissonanzen gemartert, was auf die Dauer fast unerträglich wurde.¹⁹³

¹⁹¹ Ibid., 254. “Mr B[erwald] showed himself from a completely different side however, in the operetta . . . , whose musical merits we acknowledge unconditionally with pleasure, as everything is full of clarity, order, and reflection; the melodies are simple and not only show great skill in the handling of the orchestra parts, but also with a secure and refined taste. The whole thing is almost classical in its scheme and reminds one here and there of Mozart, D'Aayrac and Mehul.” See pages 245–61 for all publicity and reactions concerning this performance, which took place on December 2, 1843 in the Royal Theatre in Stockholm.

¹⁹² Ibid., 62–71. All the documents concerning this concert, including the review and the resulting public correspondence between Berwald and the author, can be read there in Swedish, with translations given in German.

¹⁹³ Ibid., 63. See also: Layton, 34. “It seems as if Herr Berwald, in his hunt for originality and striving to be impressive solely by means of effects, expressly banished anything melodious in his compositions; for how can one otherwise explain these eternal modulations from one tonality to another, which made such a dreadful impression and gave one's powers of attention no rest? As soon as a melody was to be heard, it was quickly broken off and the ear tormented incessantly with the most painful dissonances, which in the end became almost completely unbearable.”

Berwald's subsequent responses defended his "original style" and accused the critic of making "inaccurate postulations".¹⁹⁴ Clarinetist Hild Breien Peersen discusses this specific event in great detail in her dissertation about the Quartet, to which she devotes an entire chapter, "The Premiere and Ensuing Literary Battle".¹⁹⁵

The details of these public exchanges serve to show just how difficult the young composer's situation in Stockholm was, supporting Layton's plausible hypothesis that Berwald sought more open-minded surroundings in Berlin where he went to study composition in 1829, following the tradition of his father and uncle who both followed lessons with Franz Benda there. While in Berlin, Berwald established a successful orthopaedic institute, providing a certain degree of financial stability. Layton further observes that while Sweden's provinciality was not the most fruitful environment to encourage the young and innovative composer, a period spent in Vienna proved to be artistically positive:

All the works were well received by the Viennese press and public alike; the critics seem to have been impressed first and foremost, by Franz's skill in orchestration.¹⁹⁶

After spending nearly two decades abroad, Berwald eventually returned to Sweden, where in addition to his musical activities, he managed a glass factory and brick-making company. His compositions include chamber music in various combinations for strings, winds, piano; choral and stage works; four symphonies; and solo works for violin, piano, voice and bassoon. He was awarded the Order of the Polar Star in 1866 and also became a member of the Swedish Royal Academy of Music a year prior to his death, in 1868.

¹⁹⁴ Layton, 35.

¹⁹⁵ Hild Breien Peersen, 'Franz Berwald's Quartet for Piano and Winds: Its historical stylistic, and social content', *DMus* (Ohio State University, 2006), 93–105.

¹⁹⁶ Layton, 68.

Concert Piece in F major

Berwald's Concert Piece in F major is one of the most well known of the Scandinavian bassoon works, enjoying a growing popularity among contemporary players.¹⁹⁷ It was written in 1827, and premiered by Frans Preumayr on November 18, 1828 in the Ladugårdslands kyrka in Stockholm and the next year, in Copenhagen.¹⁹⁸ In Paris, Preumayr wrote that he believed that the French audiences, who expected to hear a variety of short works by different artists in one program, would not appreciate Berwald's Concert Piece and decided that he would not perform it there.¹⁹⁹ Scored for full orchestra (with flute, pairs of oboes, bassoons, horns, trumpet, timpani and strings) the solo bassoon part begins with a bombastic display of wide intervals, jumping to d² in measure 10 and c² in measures 16 and 31. Slurs over whole bars suggest that the sweeping theme shown in figure 4.17 is to be rendered in a *cantabile* character, aside from *forte* [accents] marked on the signal notes in the first two bars of the bassoon's entrance at measure 9, accents on syncopations in measures 32 and 33, and *sforzandi* marked in measures 30 and 31. Sub-articulations are not indicated here, but logical in places such as measure 12, where the interval ab- c is clearer with a soft re-articulation on the second eighth note; the execution in measures 20 and 22 would benefit from a grouping of 4 + 2 + 2, for reasons of clarity:

¹⁹⁷ Franz Adolf Berwald, 'Concert Piece', 1827, (Stockholm: Music and Theatre Library of Sweden: FhO/Sv 280/06740). [Card not indexed] The website of the Music and Theatre Library of Sweden gives the following information: "*The Berwald Collection*: The collection of autograph music by Franz Berwald (1796-1868) has been developed over the years, starting with the purchase of parts of his *Nachlass* by the Royal Swedish Academy of Music in 1869. By now, almost all of his original manuscripts are in the collection. It is arranged in a classified order and forms the basis of the critical edition of Berwald's collected works. It is not represented in the Library's card catalogue nor accessible online. A list of works is contained in *Franz Berwald: Die Dokumente seines Lebens*, herausgegeben von Erling Lomnäs. Cassel: Bärenreiter, 1979."

<http://biblioteket.statensmusikverk.se/hand/rare.html> [accessed on April 30, 2015].

¹⁹⁸ *Franz Berwald: Die Dokumente seines Lebens*, 115–120. See: Preumayr, 23 (in Copenhagen). Also, Nisser, 44-45.

¹⁹⁹ Preumayr, 197.

9

f f f f sf

tr tr tr

26

29

sf sf

Figure 4.17. Berwald, Concert Piece, *Allegro non troppo*, measures 9–34²⁰⁰

Some measures later in the first movement, the first of several e^b ² in the work appears [fig.

4.18]:

sf

Figure 4.18. Berwald, Concert Piece, *Allegro non troppo*, measures 51–53²⁰¹

²⁰⁰ Here the Bärenreiter edition is cited for reasons of clarity: Franz Adolf Berwald, ‘Concert Piece for bassoon and orchestra’, (Cassel: Bärenreiter, 1984).

²⁰¹ Ibid.

The example in figure 4.19 depicts the melody of the slow middle section of the Concert Piece in a singing style with *legato* markings. It is written as a theme and variations based on a popular song, ‘Home! Sweet Home!’, composed by the English composer Sir Henry Rowley Bishop (1786–1855).²⁰² A copy of an early version noted as “Fifth Edition” is given in figure 4.20:



Figure 4.19. Berwald, Concert Piece, *Andante*, measures 152–69²⁰³

²⁰² Domínguez Moreno, 224. She identifies this theme as one composed by the Englishman Henry Bishop in 1821.

²⁰³ Berwald (Bärenreiter, 1984).

1505
B622Ch

(FIFTH EDITION.)

HOME! SWEET HOME!

Sung by
Miss M. Tree,

CLARI,
or
The Maid of Milan, at the
Theatre Royal, Covent Garden.

Also by Miss Stephens at the Musical Festivals.

Composed & partly founded on a Sicilian Air

HENRY R. BISHOP,
BY
Etc. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden. Price 1/6.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square; & to be had at T. Westwood & Co. St. Dublin.

ANDANTE: *p* *f*

CLARI.
Mid pleasures and Palaces
ff *p*

though we may roam, Be it e- - ver so humble there's no place like home! A

* The Air alluded to is from Mr Bishop's collection of "Melodies of various Nations". Published by Messrs Goulding & Co.
The Poetry to which is by I. Bayly Esq.

Clari.

Figure 4.20. Bishop, 'Home! Sweet Home!' measures 1-17²⁰⁴

²⁰⁴ Henry Rowley Bishop, 'Home! Sweet Home!', (London: Goulding, D'Almain, ca 1825). The libretto was written by John Howard Payne, found in his opera *Clari, Maid of Milan* from 1823. See: "Misc comments", [http://imslp.org/wiki/Home,_Sweet_Home_\(Bishop,_Henry_Rowley\)](http://imslp.org/wiki/Home,_Sweet_Home_(Bishop,_Henry_Rowley)) [accessed on July 20, 2015].

The last example taken from Berwald's Concert Piece [fig. 4.21] shows an ascending arpeggio figure from the lowest tone, Bb_1 , followed by a descending arpeggio and leap of two octaves and a minor seventh, from F to eb^2 , twice:



**Figure 4.21. Berwald, Concert Piece, *Andante*, measures 203–08²⁰⁵
(two flats are not notated in the first stave)**

Lasting approximately twelve minutes, Berwald's Concert Piece has more legato singing lines and not as much passage work as in the much lengthier and more demanding Concerto in C minor written by Du Puy.

²⁰⁵ Berwald (Bärenreiter, 1983).



Figure 4.22. Portrait of Bernhard Henrik Crusell, courtesy of the National Library of Sweden

Bernhard Henrik Crusell, a Finnish prodigy

The Finnish-born clarinetist and composer, Bernhard Henrik Crusell (1775–1838) immigrated to Sweden at the age of fifteen, becoming principal clarinetist in the Royal Orchestra just a year later, in 1792. He was not only Frans Preumayr’s colleague in the orchestra and in chamber music settings, but his father-in-law as well, and is fondly referred to as “Pappa” in

Frans' journal. Preumayr wrote highly of Crusell's abilities as a clarinettist in his travel journal, comparing him with those he heard in Hamburg or Paris, saying that no one could match his abilities.²⁰⁶ Crusell spent extended periods abroad, studying clarinet in Berlin with the virtuoso Franz Tausch and composition in Paris with François-Joseph Gossec.

A prolific composer, his works include various wind concerti and chamber music, as well as many vocal works and an opera *Lilla slavinnan* (*The Little Slave Girl*) in three acts.

Compositions including an obligato bassoon part are: Concert Trio (also known as Potpourri for Winds), Sinfonia Concertante for Three Winds with Orchestra, *Airs Suedois pour Basson avec Orchestre*, [incomplete], and *Concertino pour Basson avec Orchestre*. A quartet for three bassoons and bass entitled Variations on *Göterna fordomsdags*, deserves mention, due to an anecdote found in Preumayr's journal.²⁰⁷ Crusell's style was described as having a "secure harmonic sense" and "free from affectation", rather than progressiveness, as cited from a report in the Stockholm newspaper *Heimdall*:

The distinguishing feature of Mr. Crusell's music is perhaps less richness in inventiveness and novelty, than of the harmonic sense, with a noble and secure posture and pure style. His works are treated with true artistic ability, well-planned with clarity, and free from all affectation, which is why one always hears them with pleasure.²⁰⁸

Concertino in B♭ major

The Concertino in B♭ major, a solo work of grand proportions and also scored for full orchestra, was composed for Preumayr's European tour and premiered on September 24, 1829 in

²⁰⁶ Preumayr, 66–67, 206.

²⁰⁷ Ibid., 54. Preumayr reports that during his European tour 1829–30, a bassoonist named Schultz approached him in Hamburg with an old score of this piece, which evidently had been forgotten by the bass player Süssmilch, when the Preumayrs had performed there on a previous journey. Preumayr was so touched by the man's honesty that he insisted that Schultz keep the score, on the condition it would not be printed or distributed. This is probably the same arrangement performed in 1813 and mentioned in AMZ; see chapter 1.

²⁰⁸ *Heimdall*, 'Musik', November 29, 1928. "Det utmärkande i Herr Crusells musik är måhända mindre uppfinningens rikedom och nyhet, än den harmoniska känslan, den ädla och säkra hållningen, den rena stilen. Hans arbeten äro med sann artistisk förmåga behandlade, äga plan och klarhet; ävensom de äro fria från all affektation, hvarföre man alltid hör dem med nöje." [Translation courtesy of Alf Hörberg]

Stockholm at the Ladugårdslands kyrka,²⁰⁹ the bassoonist referred to it as his “war horse” in his journal.²¹⁰ The diminutive title of “concertino” does the work somewhat of an injustice as it consists of five substantial sections lasting almost twenty minutes long.

Preumayr performed the Concertino in Copenhagen and Ludwigslust, but in Paris this work was deemed too lengthy to be performed in its entirety and shortened, much to his consternation.²¹¹ The cuts from the performance in 1830 are evidently those that still appear in the score located in the Music and Theatre Library of Sweden; modern editors have disregarded them and published the piece as it was originally conceived.

The first example [fig. 4.23] shows the bassoon line in the first stave, beginning after the orchestral introduction *Allegro brillante* with an unexpectedly dramatic cadenza beginning in *piano*, and ascending to eb^2 at the third fermata. The cadenza is marked in detail with dynamics ranging from *pianissimo* to *fortissimo*, including a ‘hairpin’ indicating the desired note-shaping, as well as accents and indications to change tempo (*ritardando* and *presto*):

²⁰⁹ Bernhard Henrik Crusell, *Concertino pour Basson avec Orchestre*, (Stockholm: Music and Theatre Library of Sweden: FhO/Sv 280/06810, 1829).

²¹⁰ ‘Spektakler’, *Dagligt Allehanda*, September 24, 1829. Additionally: Preumayr, 77; Nisser, 97.

²¹¹ Preumayr, 24, 127, 195–200.

Figure 4.23. Crussell, *Concertino, Allegro brillante*, measures 46–48
(bass clef and two flats key are not notated on each staff)

The next section [figs. 4.24.1 and 4.24.2], shows the ending of the cadenza and beginning of a mournful theme in *Poco Adagio* written in 9/8 meter, which is placed on top of a *pizzicato* bass line. Elegant sequences of scales and arpeggios over the whole range of the instrument gradually ascend to eb^2 , building to a climax before returning to *Tempo I, Allegro*.

145. *Poco Adagio.*
Dolce
Viol. I
Viol. II
Viola
Cello
Double Bass
Contrabasso *pizzicato*

5
Viol. I
Viol. II
Viola
Cello
Double Bass
Contrabasso *col arco*

Figure 4.24.1. Crusell, Concertino, *Poco Adagio*, measures 49–64
(two flats are not notated on each staff after the first page)

Handwritten musical score for measures 65-74 of the first system. The score is written on ten staves. The top staff is marked with a circled '12' and a circled '6'. The music is in a key with two flats and a 3/4 time signature. The tempo is marked 'Poco Adagio'. The score includes various dynamics such as *mf*, *f*, *pp*, and *ppp*, and articulation marks like *accres* and *decres*. There are also markings for '3 3 3 3' and '40. i.'. The score is crossed out with a large 'X'.

Handwritten musical score for measures 65-74 of the second system. The score is written on ten staves. The top staff is marked with a circled '7' and a circled '3'. The music is in a key with two flats and a 3/4 time signature. The tempo is marked 'Allegro' and 'Tempo 1mo'. The score includes various dynamics such as *mf*, *f*, *pp*, and *ppp*, and articulation marks like *accres* and *decres*. There are also markings for 'tr. i.' and 'fr.'. The score is crossed out with a large 'X'.

Figure 4.24.2. Crusell, Concertino, *Poco Adagio*, measures 65-74
(two flats are not notated on each staff after the first page)

A longer, third section with various melodies and tempo changes follows, progressing seamlessly into an *Allegro moderato*, based upon a popular melody by the opera composer François-Adrien Boieldieu, here with theme and variations [fig. 4.25].²¹² Crusell cleverly pre-empted this thematic material in the earlier *Poco Adagio* [fig. 4.24.1] section; here it is placed in a major key and a different meter. The repeated notes with dots under a slur indicate a softly-tongued *portato* articulation for emphasis in the crescendo:



Figure 4.25. Crusell, Concertino, *Allegro moderato* (Theme and variations), measures 1–28
(bass clef and one flat in key signature are not notated on each staff)

Following the theme, two variations requiring utmost dexterity and speed throughout the entire register appear. The second, with its passage work written in triplet figures of arpeggios and scales, is illustrated in figure 4.26. Some articulations are given and, where none are indicated, it is unlikely that these longer sequences were meant to be played all in *staccato*, but left up to the player's discretion:

²¹² Fabian Dahlström offers more details in his notes accompanying a modern edition of Crusell's Concertino in English, published by Musiikki Fazer, Helsinki (1984). Additionally: Culum MacDonald, 'Karen Geoghegan plays Mozart, Rossini, Kreutzer, Crusell', [CD booklet] (Chandos Records, 2010). <https://www.chandos.net/pdf/CHAN%2010613.pdf> [accessed January 20, 2015].



Figure 4.26. Crusell, Concertino, *Allegro moderato* (Variation 2), measures 56–80 (bass clef and one flat are not notated on each staff)

Crusell’s Concertino and Preumayr’s “war horse” finishes with a *Polacca* [fig. 4.27], containing both melodic sections and virtuosic passage work in variations, ending with a three-octave-and-a-third arpeggio descending from d^2 to Bb_1 [fig. 4.28]:



Figure 4.27. Crusell, Concertino, *Polacca*, measures 1–27
(bass clef and two flats are not notated on each staff)



Figure 4.28. Crusell, Concertino, *Polacca*, measures 171–78
(bass clef and two flats are not notated on each staff)



Figure 4.29. Portrait of Eduard Brendler, courtesy of the National Library of Sweden

Eduard Brendler, a youthful talent

Johann Franz Brendler (1773–1807) was a Dresdner flautist who immigrated to Stockholm in 1802 with his family and found employment in the Royal Orchestra, just a few years before the arrival of the Preumayrs. His son, the composer Frans Fredric Eduard (1800–1831), was described as a “. . . *talentvoller, zu früh durch den Tod hinweggerafften Künstler.*”²¹³ Little other information is available about this young composer, aside from the fact that the early

²¹³ *Conversations-Lexikon Der Neusten Zeit und Literatur*, 4 vols. (1; Leipzig: F. A. Brockhaus, 1833), 243. “. . . talented artist, too soon swept away by death.”

death of his father in 1807 left the widow and her son impoverished. Although a talented musician, Eduard entered the trade business in Visby in 1817 and returned to Stockholm in 1823, where he played flute in the amateur orchestra *Harmoniska sällskapet*, but was not employed as a professional musician in the Royal Orchestra like his father. Instead, Eduard turned to composition and his first musical setting was ‘Introduction and Variations’ for three bassoons and orchestra based on the trio ‘Let us in the dark grove go’, played in a Royal Orchestra concert on May 3, 1828 (and repeated on May 29, 1828).²¹⁴ Other works include a serenade for 12 wind instruments, songs, piano works, two melodramas and an opera *Ryno, eller den vandrande riddaren: skådespel med sång i tre akter* [*Ryno, or the errant knight: a spectacle in three acts*], which he did not finish. It was completed after his early demise by Prince Oscar and Johan Fredrik Berwald, and premiered in Stockholm in 1834 with great success. Biographer Anders Wiklund writes:

He exploited the connection between lyric intensity and dramatic characterization, most notably in the opera. In form and harmony the influence of Weber, Marschner and particularly Spohr is apparent, even in as early a work as his Serenade.²¹⁵

Divertissement in B♭ major

The *Divertissement pour le Basson avec accompagnement de l’Orchestre, opus 6 (composé & dédié à Mr F. Preumayr par son ami Eduard Brendler)*, is a composition containing three movements, scored for solo bassoon, with accompaniment of strings, pairs of clarinets, bassoons, horns and timpani.²¹⁶ Although not harmonically or structurally adventurous, the *Divertissement* has noteworthy written-out ornamentation and cadenzas; Frans Preumayr

²¹⁴ *Svenskt Biografiskt Lexikon*, <http://sok.riksarkivet.se/SBL/Presentation.aspx?id=16938> [accessed July 20, 2015]. “*B[rendler]’s första uppförda tonsättning var »Introduction och variationer» för tre fagotter med orkester över trion »Låt oss i mörka lunden gå», spelad å hovkapellets konsert 3 maj 1828 (upprepad 29 maj s. å.).*”

²¹⁵ Anders Wiklund, ‘Brendler, Eduard.’ *GMO*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03930> [accessed February 2, 2015].

²¹⁶ Eduard Brendler, ‘*Divertissement pour le Basson avec accompagnement de l’Orchestre*’, (Stockholm: Music and Theatre Library of Sweden, FhO/Sv 280/06780, 1828[?]).

mentions performing it in Hamburg.²¹⁷ It begins with a theme reminiscent of a Rossini opera aria; after an initial slow march, a theme with variations follows. The second movement, *Poco Adagio*, is written in the particularly awkward key of B \flat minor, requiring well-developed dexterity to cope with complicated fingerings; the work ends with a *Vivace* movement in 3/8 meter. An example taken from the first movement [fig. 4.30] demonstrates register changes having wide jumps from D–E–c¹–E \flat –F–e \flat ² in measures 21–23, underlining the large range used:



Figure 4.30. Brendler, *Divertissement, Tempo di Marcia*, measures 8–24
(2 flats are not notated in the first stave)

The second movement, in the unusual key of B \flat minor, contains ornamentation and running glissando-like scale passages in a lyrical style [fig. 4.29]. Articulation markings include *portato* sixteenth notes in measure 4, giving emphasis in a descending figure:



Figure 4.31. Brendler, *Divertissement, Poco adagio*, measures 1–11

²¹⁷ Preumayr, 93. See also: Nisser, 79. Performances are listed (with no details) in May 1828, 1831, 1834, and 1837; the latter two under the title of “*Consertallegro för fagott*”.

The *Divertissement* finishes with a 3/8 *Vivace* movement containing no notable technical difficulties and the whole work lasts approximately twelve minutes. Various recordings with modern instruments have been made.

Pierre Crémont, *chef d'orchestre* and composer

The French violinist and composer, Pierre Crémont (1784–1846) was trained at the Paris Conservatoire, and went abroad for a period of employment as director of the Théâtre Français in Moscow from 1803–12. He returned to Paris to take posts as second *chef d'orchestre* at the Théâtre de l'Odéon, and later first *chef d'orchestre* at l'Opéra-comique. In 1833, he left the French capital for an appointment at the Grand Théâtre de Lyon, and as of 1839, was director of the Société Philharmonique in Tours. In addition to numerous compositions for violin, string chamber music, and a clarinet concerto, he wrote a comic opera (*Belronde Captain*) and arranged works for the stage by, among others, Meyerbeer, von Weber, and Bellini.²¹⁸

Concertino militaire

Evidently Crémont came into contact with Frans Preumayr during a visit to Sweden, and their friendship was renewed in Paris in 1830; Preumayr described a pleasant collaboration in his journal, working together on a solo composition, *Concertino militaire (Allegro moderato–Tempo di marcia, Andantino, Rondo fantasia–Allegretto)*,²¹⁹ which he premiered on April 7, 1830 in Paris and London.²²⁰ Newspaper reports from the Paris concert were mixed, while the London reports were highly positive; the reviewers, however, were primarily concerned with the virtuoso from Stockholm, and less with the work itself, although the reviewer, Mr. Castil-Blaze, offered this remark:

²¹⁸ Fétis, 387–88.

²¹⁹ Pierre Crémont, '*Concertino militaire*', (Stockholm: Music and Theatre Library of Sweden, Oh 33003090, 1830).

²²⁰ Preumayr, 211, 219, 225, 271, 301, 385. See chapter 2 of this study for details about the Paris and London reviews. Another manuscript located, but not mentioned by Preumayr in the transcriptions of his journal completed so far, is the subject of some confusion: Crémont's Concert Piece for Bassoon, which is undated. A score is located in the Music and Theatre Library of Sweden: FhO/Sv 28006800.

Ce concerto, est bien conduit; il renferme de traits disposés avec art pour employer toutes les ressources d'un instrument dont la tablature immense égale maintenant celle de la Clarinette, trois octaves et demie.²²¹

Undoubtedly referring to one or both of the examples cited in figures 4.32 and 4.33 containing virtuosic sequences of scale and arpeggio passagework, Preumayr mentioned his concern regarding breathing in an extended passage before trills.²²²

Slur markings are seen here (fig.4.32) in various groupings, although some sub-articulations would be beneficial in bars 99 and 100, where changes of direction occur; similar figures are found in bars 82 and 86 with smaller slurs:

The image shows a musical score for a bass instrument, likely a double bass, in a key with three flats. The score is divided into five systems of staves. The first system contains measures 81 and 87. The second system contains measures 93 and 98. The third system contains measure 106. The music consists of intricate scale and arpeggio patterns, with various slur markings indicating phrasing. The notation includes sixteenth and thirty-second notes, as well as rests and dynamic markings.

Figure 4.32. Crémont, *Concertino militaire, Allegro moderato–Tempo di marcia*, measures 81–106 (bass clef and three flats are not notated in the staves)

The image shows a musical score for a bass instrument, likely a double bass, in a key with three flats. The score is divided into four systems of staves. The first system contains measures 492 and 504. The second system contains measures 513 and 527. The music consists of intricate scale and arpeggio patterns, with various slur markings indicating phrasing. The notation includes sixteenth and thirty-second notes, as well as rests and dynamic markings. A 'Cresc.' marking is visible in the second system.

Figure 4.33. Crémont, *Concertino militaire, Rondo fantasia–Allegretto*, measures 492–54 (bass clef and three flats are not notated in the staves)

²²¹ Ibid., 225. Preumayr copied this review into his journal and reports that it came from *Journal de débats*, April 11, 1830. See footnote 82 in chapter 2: 56, 57.

²²² Ibid., 301. See page 51 in chapter 2.

Despite its long sequences without adequate breathing opportunities, Preumayr found the work “beautiful” and presented the *Concertino militaire* several times in Paris and London.²²³ No recordings are known to the author as of this date.

4.4 Performance tradition or twentieth-century revival?

All of the six works mentioned above were composed before 1830 and stand apart from others, primarily due to their extended registers and the degree of virtuosity demanded for their performance. Du Puy’s Concerto and Crusell’s Concertino, the most lengthy of this collection, are both substantial solo concerti which offer, along with the other compositions cited, significant additions to the sparse collection of solo literature written for the nineteenth-century bassoon. Numerous chamber music compositions were also composed for and performed by Preumayr and his colleagues, including Berwald’s *Septett*, his Quartet for Piano and Winds, Crusell’s Concert Trio for Clarinet, Bassoon and Horn, and Sinfonia Concertante with Orchestra (scored for the same wind instruments), but these do not form part of this study.

It is not evident if and how Frans Preumayr passed on his skill of high register playing to students or younger colleagues, and one wonders if this trademark remained solely his. Despite my research efforts, no verification of any pedagogical activity of Preumayr has materialized, and we can assume that these compositions were possibly not ever performed by the next generations of players, and only (partly) recently revived.

Remarkably, the practice of writing a full three-and-a-half-octave range for the instrument does not seem to have been taken up by other composers in the nineteenth century and it is still unclear why this did not occur. According to bassoonist James A. Grymes, the list of *concours* bassoon solos from 1898–1913 at the Paris Conservatoire reveals that the highest notes found in

²²³ Ibid., 301. Preumayr premiered the *Concertino militaire* on April 7, 1830 in Paris, with additional performances on May 31 and June 30, 1830, in London.

these popular works were: bb^1 (1x), b^1 (2x), c^2 (4x), d^2 (7x), and f^2 (1x), confirming that a conservative approach to the high register still existed into the early-twentieth century.²²⁴

Although nineteenth-century fingering charts sometimes include the last half-octave up to eb^2 , these highest notes did not apparently become a part of the normal bassoon register, but became commonplace only much later, when using instruments with more developed key systems.²²⁵

We can only speculate whether composers and bassoonists either were not fascinated by the tone color of the top half-octave of the bassoon, or if players were not readily able to produce these notes well enough to be convincing; neither of these scenarios offer a completely satisfying explanation.

Historical bassoonists wishing to approach Preumayr's repertoire today still have formidable tasks remaining; the next obvious steps are defining appropriate techniques and materials necessary to master the required range, as well as seeking a tone quality akin to that which composers might have been familiar. Was Preumayr's ability to produce the highest notes simply a question of having the appropriate hardware (consisting of instruments, reeds, crooks) and/or did special physical techniques (involving, for example, embouchure and breath support) additionally play important roles? Various processes are described in chapter 5, as my students and I experimented with reed and crook dimensions, fingering combinations, and tested physical and mental techniques in our attempts to answer those questions, on the way to developing a performance method for Preumayr's repertoire using period instruments.

²²⁴ James A. Grymes, 'Dispelling the Myths: The Opening Bassoon Solo to *The Rite of Spring*', JIDRS, 26 (1998), 117–19.

²²⁵ IDRS website, <http://www.idrs.org/resources/bsnfing/fingnote.html> [accessed February 20, 2015]. See fingering charts: Heckel-system instruments have corresponding keys facilitating high tones. Keys for $e b^2$ and e^2 are common, optional are: f^2 , $f\sharp^2$, and g^2 . The range of the Heckel-system bassoon is now given as $A-b^2$ (c^3 and $c\sharp^3$ are also listed, but with no fingerings) The range of modern French system ("Buffet") bassoons can extend to b^2 .

