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**TRADITION AND INNOVATION IN WORKS FROM THE BASSON
REPERTORY OF ROMANTIC COMPOSERS FROM NORTHERN
EUROPEAN MUSICAL CULTURE**

SUMMARY

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Argument

In the more than 17 years of orchestral activity, I had the opportunity to play with great soloists and conductors of international stature. In addition to the activity of professional artist in the "George Enescu" Philharmonic from Bucharest and previously in the "Paul Constantinescu" Philharmonic from Ploiești, solo performances with the "Mihail Jora" Philharmonic from Bacău, the "Paul Constantinescu" Philharmonic from Ploiesti and the Radio Chamber Orchestra. Also, I have had numerous collaborations in various chamber ensembles - trio, quartet, quintet, octet, dixtuor - some having, in certain periods, a quasi-permanent character.

The repertoire performed in my recitals and solo concerts has been varied, from baroque to contemporary music, with a constant concern to bring refined music to the public. Antonio Vivaldi, Karl Stamitz, Wolfgang Amadeus Mozart, Johann Nepomuk Hummel, Johann Baptist Vanhal, Heitor Villa-Lobos, Jiří Pauer, Francis Poulenc and George Enescu are just some of the composers whose works I have included in my repertoire so far.

My position as a member of one of the most representative symphony orchestras of the country amplified my desire to diversify my repertoire and ways of artistic expression. Thus, I ended up discovering the music of some composers from the Northern European musical culture, less known and performed in Romania. Their concert creations often feature particularly refined and tender works for wind instruments. Their compositions, written at the beginning of the 19th century, coincide with the appearance of romantic elements in music.

In this research we focused on the Northern European composers **Édouard Dupuy**, **Bernhard Crusell** and **Franz Berwald**, representatives of early romanticism from the beginning of the 19th century, a period that coincides with the last stage of musical classicism. Their creations show obvious elements of the beginning of Romanticism, such as modulations to very distant tonalities, the use of new concertante genres – *Konzertstück* (F. Berwald), *Concertino* (B. Crusell), the use of folk forms – *Polacca* (B. Crusell) and the use the specific elements of bel canto - the vocalization of the musical discourse. The three composers mentioned above have a common history: È. Dupuy was one of F. Berwald's violin teachers and also his first composition teacher, an influence that left its mark on his pupil's musical taste. Later, the two were colleagues in the orchestra, a group that also included Bernhard Crusell. Their compositional style has a certain inclination towards operatic music, È. Dupuy being also a vocal soloist, characteristic specific to the romantic creative period, in which the opera experienced the greatest development.

The research aims to highlight the novelty that the Nordic composers bring through the works under analysis, their stylistic peculiarities and the interpretive aspects that serve to enrich the technical and expressive means of the bassoon (finding during the research that in the autochthonous space there is no study on this subject).

The thesis is structured in 5 chapters that pursue the proposed objectives as follows:

Chapter I is an introduction to the Romanticism era, with reference to the appearance, specific characteristics, represented, etc.;

The following three chapters present the results of the study of six representative works, two from the work of each chosen composer, covering concerto and chamber genres:

Chapter II. *Quintet for bassoon, two violins, viola and cello* and *Concerto for bassoon and orchestra in C minor* by Édouard Dupuy;

Chapter III. *Concertino* for bassoon and orchestra and *Concertante, Op. 3* by Bernhard Crusell;

Chapter IV. *Konzertstück* and *Septet* by Franz Berwald;

Chapter V represents a comparative analysis from an interpretative point of view on two of the researched works, where differences in conception and interpretation are pursued.

I. Introduction to Musical Romanticism

I.1. Romanticism - definition, contradictions

Romanticism represents a complex artistic phenomenon, with historical, social, cultural and philosophical implications, triggered in the second half of the 18th century and continued until the end of the 19th century. The diversity of ways in which it manifests itself in different cultural domains, varying from one artistic form to another and from one national culture to another, makes it difficult to define and explain this phenomenon.

The major changes that occurred following the French Revolution from 1789 influenced the spread of new artistic, literary and philosophical trends throughout the European continent, marking the end of the rigid period of Classicism and opening the way to a new era in the evolution of bourgeois art, known as the name of Romanticism.

The romantic musician's attitude and ideas are rooted in the literature and poetry of that era. According to Victor Hugo, Romanticism means freedom, a courageous state of mind in which the creator expresses his own feelings. The inclination towards individualism and varied mystical conceptions, demonstrates the disposition of the romantic artist to penetrate into the depths of the human soul, and a continuous refinement of the means intended to render concrete aspects or events from real life. It is a world of one's own ego, an escape into a universe without constraints, barriers and rules imposed by Enlightenment rationalism.

Romantic literary ideas spread thanks to some circles and schools where the main exponents made their influence and progressive ideas felt. Among these we mention: *the Jena School*, *the Berlin Circle*, *the Heidelberg Circle*, *the Munich Circle*. The prominent representatives were: JW von Goethe – versatile personality considered the most important representative of the romantic movement, Jean-Jacque Rousseau, William Blake, Francois-Rene de Chateaubriand, William Wordsworth, Samuel Taylor Coleridge, John Keats, Victor Hugo, Friedrich Schiller to.

In painting, romantic characteristics appear for the first time in the creations of C. Joseph Vernet (1714 – 1789), who turns his attention to nature, landscapes, gardens and shipwrecks. Folklore and traditions are painted in images that illustrate national character and identity. Among the prominent representatives of romantic painting we mention : Eugène Delacroix, Théodore Géricault, Francisco de Goya , Pierre-Paul Prud`hon.

In music, the delimitation of the first stage of Romanticism is difficult to establish precisely. Some musicologists place the beginning of this period around the year 1800. The transition to the new era was not sudden, but gradual, the preceding elements being also present in the creations of classical composers. The beginnings of musical Romanticism are associated with the emergence of programmatism and title symphonies such as *the Third Symphony* of Ludwig van Beethoven, called *Eroica* (1805). In Beethoven, the evocation of strong emotional states, philosophical meditation, sound metaphor, poeticization of expression and sound image and many other innovative signs are fully felt from the end of the first creative period (the first years of the 19th century).

The specific manifestations of the Romantic era vary from one composer to another, influencing the rigor of patterns and offering great freedom in form, reacting against canon, reason, balance and rigid patterns.

I.2. Particularities of romantic music

The dominant feature of romanticism is the intensity of feeling, with a strong emphasis on lyricism, melancholy and fantasy, all painted with passion and great freedom of expression. Because of this sentimental bent, romantic traits can appear in music from any era in music history.

Although tonality retains its supremacy as a mode of sonic organization of romantic musical developments, it is significantly expanded by widening the tonal framework and relating to distant tonalities, enharmonic modulations, intensive chromaticism, added notes, unprepared and/or unresolved dissonances, ninth, eleventh chords and thirteenth, as well as through colored tonalities with modal nuances. F. Chopin, F. Liszt and Richard Wagner create distinct harmonic systems that will influence their successors towards a new type of harmony.

Soloist cadenzas, which were previously left to the discretion of the performer as free improvisational developments, begin to acquire proportions and are composed by the author of the

work himself, in accordance with the dramaturgy of the musical text (e.g. L. van Beethoven - *Concert for violin* and orchestrate in the *D major*).

The representatives of romanticism in the Nordic countries, generally educated in Western Europe, show a special interest in their own folklore. Thus, musicians from Sweden, Denmark, Finland and Norway lay the foundations of musical schools in these countries, evoking the Nordic landscapes and legends. Well-known composers from these regions begin to appear, however, only in the second half of the 19th century.

In the following chapters, we will observe how lesser-known composers, representatives of the beginning of Romanticism, have taken important steps in this direction since the beginning of the 19th century.

II. Édouard Dupuy – An analytical look from a stylistic and interpretive point of view

II.1.1. Presentation, biographical data

Jean Baptiste Édouard Louis Camille Dupuy (1770 – 1822) was a Swiss violinist, composer, singer and opera director. Although he was born in Switzerland, most of his artistic activity was carried out in Copenhagen and Stockholm from 1793 until his death in 1822.

Édouard Dupuy was born in Corcelles-Cormondrèche, Canton of Neuchâtel, Switzerland, in 1770. From the age of four he was raised by his uncle, a musician from Geneva, whose surname was later taken by Édouard. Seeing that his grandchild has talent, his uncle made sure that he did to become a musician with an education the chosen one. Thus, in 1782, È. Dupuy was sent to Paris, where he took piano lessons with Jan Ladislav Dussek and violin with François Chabran.

In 1789, he was appointed concertmaster at the court of Heinrich of Prussia in Rheinsberg, replacing Johann Abraham Peter Schulz ¹, who was called to Denmark as choirmaster of the Royal Danish Orchestra (Det Kongelige Kapel). Here he worked for four years, during which he studied harmony under the guidance of Carl Friedrich Christian Fasch. From 1800 he became concertmaster of the Royal Chapel in Stockholm, and from 1802 he began his vocal soloist activity, performing operatic roles.

È. Dupuy died at the age of 52 on April 3, 1822, while in Sweden. He was buried in the Johannes Cemetery in Stockholm, where the Royal Swedish Academy of Music erected a monument in his honor in 1866. At his funeral, WA Mozart's *Requiem* was performed, being performed for the first time in Sweden.

¹ Johann Abraham Peter Schulz (1747 – 1800) – composer, conductor, pianist. He was a German musician with an intensely artistic activity, who held several important positions in his career: teacher and companion of the Polish princess Sapięha Woiwodin von Smolensk (1768-1771), conductor of the Theatre French from Berlin (1776-1780), Kapellmeister to Prince Henry of Reinsberg (1780-1787), Kapellmeister to the Court of Copenhagen (1787-1795).

II.1.2. Creation

Among the compositions of È. Dupuy we mention: 2 works (his work from 1806, *Ungdom og Galskab - Youth and Madness* - which was a huge success and was the most popular work of its kind in Denmark up to that time), 4 ballets, numerous theater works, instrumental concertos (for violin, flute, clarinet, horn and bassoon), cantata, chamber music, romances, chansons, military music and piano pieces.

II. 2. Quintet for bassoon, two violins, viola and cello

II.2.1. Analysis of form and style

The date of composition of the quintet for bassoon and string quartet, in the key of *A minor*, is unknown. The first two parts were composed by the composer, while the last part was later completed by a Stockholm oboist named Karl Braun (generically called *Rondo*). Since the date of composition of the last part is not known either, it is possible that this final part serves as a posthumous tribute to È. Dupuy. The statement is supported by fragments of the main theme from Part I, which feature prominently in the string section of Part III, thus giving the work a unitary cyclical character.

The solo bassoon score highlights the instrument's velvety timbre and sonorous amplitude, so that the well-defined phrasing and lightness with which the melody unfolds in this work seem to evoke the composer's tenor voice.

The parts of the quintet follow each other like an instrumental concerto, the order of movements being fast - slow - fast. The architecture of the work has some particularities that are related to the length and symmetry of the phrases, tonalities, the way the musical themes are structured, etc.

II.2.2. Part I

Allegro moderato, occurs in the basic key (*A minor*) and is a **sonata form** without development, with the rest of the main theme brought in another key (*F minor*).

The exhibition brings Theme I into tone in *A minor*, and Theme II in *C major*. The re-exhibition modulates Theme I of this date in the tone *F minor*, again the second theme in *A major*.

II.2.3. Part II

Andante sostenuto, unfolds in the key of *F major*, is expressive and has a lyrical, mellow and meditative character. Architecturally, this middle movement of the quintet has a *lied – sonata (ABA)* structure where the **B** represents the development and the **A sections** contain the two contrasting themes of the sonata form.

II.2.4. Part III

Allegro is played in the basic key (*A minor*) and has a **sonata form** without development. From a harmonic point of view, it shows bold modulations at distant keys (E b, A, fa#). From anagogical point of view, it allows liberties and influences of operatic music from the sphere of recitatives, expressiveness thus gaining depth.

II.2.5. Technical-interpretive analysis

Quintet for bassoon and string instruments is a chamber composition, also performed in the adapted version for string orchestra. Its structure of string quartet and bassoon appears to be a reduction, intended to facilitate performance in various occasions such as musical evenings, being less demanding than a full orchestra.

In this composition, the bassoon is the only wind instrument, which leads us to think that the work may have been intended as an instrumental concerto for bassoon and string orchestra, given the fact that it leads most of the solo parts of the quintet.

The composer's passion for vocal art is evident from the first measures of the work, where the appropriate sonority is ample and imposing. The similarity to operatic music is evident in the use of large leaps, a melody rich in agile passages, and a variety of links and articulations.

In the second part of the quintet, the ternary metric of the accompaniment overlaps with the binary writing of the soloist's voice, which attracts some risk of rhythmic gap, the expressiveness being subordinated to the rigor *of the tempo*. The multiple apogees in measures 7, 11, 15 fall on the second half of the time, having as priority their inclusion within the value of the note on which they are written. Misalignment leads to vertical non-synchronization between the melodic and harmonic planes

Part III retains its expressive character and ample sonority. The melodic elements specific to opera music are also present here, since the introduction of stringed instruments, which has a declamatory character. The first appearance of the bassoon is bright, with sixteenths, posing the technical problem of multiple appoggiatos (measures 20, 28, 32) which, by writing, are related to the first beat of the measure. To properly highlight the playfulness and syncopations that follow, it is recommended to perform them ahead of time.

Bel canto elements in instrumental music and the approach of this work from the perspective of the soloist singer leads to a completion of a painting with new technical elements and a diversification of expressive means. The quintet is offering from an instrumental point of view - bassoonist. The challenges encountered during the study require a rigorous approach and efficient management of physical resources. It deserves to be integrated into the regular repertoires of bassoon or chamber music classes.

II.3. Concerto for bassoon and orchestra in *C minor*

II.3.1. Analysis of form and style

The C minor concerto for bassoon and orchestra falls into the romantic concerto genre with a general tripartite structure. Audio speech is bright, balanced and stylistically clear. It is a work of great virtuosity, performed for the first time on January 12, 1805 by the most successful Swedish bassoonist of the time, Franz Preumayr.

The concert enjoyed a great success and received special promotion at the beginning of the 19th century. The famous Swedish bassoonist even toured Europe with it. However, time has left its mark and for over a century the concert has not been performed in front of the public, being rediscovered by chance only in 2009 by the Dutch bassoonist Bram van Sambeek. He had asked the National Library of Sweden for a manuscript copy of the Quintet for bassoon, two violins, viola and cello, and was surprised to receive a concert score. Delighted, he turned to composer and arranger Marijn van Prooijen to edit it.

The first part has a dramatic character and contains many original ideas. It surprises with the contrasting play of major-minor tonalities, with modulations of the relative and homonymous themes. A peculiarity is the fact that it starts in the tonality of *C minor* and ends in the homonymous tonality of *C major*. The second part has a writing close to opera music, with very elaborately written ornaments, certainly for a virtuoso instrumentalist. Part III is a popular Rondo featuring a rhythmic chorus, and catchy couplets whose melody is built on thirty-second melodic figures and unfolds in a highly acrobatic manner.

In the romantic period there was a very good collaboration between composers and performers. Composers used to compose works dedicated to certain soloists and often consulted with them to agree on the text already composed or to be written.

II.3.2. Part I

First movement of È. Dupry's concerto for bassoon and orchestra is composed in *the form of Sonata* with Rondo elements.

From a harmonic point of view, we note the use of modulations in the tonalities: *Do, Mi b, La b, fa, sol, mi b* which show degrees of kinship distant from the basic tonality.

The rest of the sonata form appears atypically in the key of *Eb minor* (homonym of the relative). The possible explanation for this modification of the classical tonal plane is the fact that, on the one hand, the tonal contrast between the themes is minor - major (it is also respected in the half!), and on the other hand, the tonal ratio between the tonalities in the soloist's exposition is third ascending minor (*C minor – Eb major*). In conclusion, the tonal ratio of the half is *Eb minor* (main theme) – *C major* (second theme). Another "deviation " from the tradition of the sonata form is the fact that between the two musical ideas of the main theme the composer presents a wide bridge (a true thematic and tonal development).

II.3.3. Part II

Adagio, unfolds in the key of *Eb major* and has a lyrical, intimate and meditative character. Structurally this second movement of the concerto has a *form of Tripartite Lied with half-time – ABA*.

II.3.4. Part III

Allegretto, occurs in the key of *C minor* and is written in a traditional *Rondo form (ABACA)*. The dancing, determined and dignified character of this final concert movement is revealed by the presence of the dotted rhythm that brings a Hungarian touch to the musical discourse, the minor tonality and the use of the entire orchestral apparatus (especially the brass instruments – trumpets, trombone and timpani).

We notice a great similarity between this *Rondo* and the *Hungarian concert piece Andante e Rondo* by the composer Carl Maria von Weber (op. 35), also written for bassoon and orchestra and having the same tonality as the concert we are analyzing (*C minor*).

II.3.5. Technical-interpretive analysis

The concerto for bassoon and orchestra by Édouard Dupuy is extremely challenging for the solo performer, due to the high level of technical challenges specific to the bassoon. With remarkable agility for its time, the concerto can be considered one of the most demanding works of the early 19th century. It was discovered in an archive (in 2009) by Bram van Sambeek, a virtuoso bassoonist, while searching for the manuscript of another piece composed by È. Dupuy. Thus, the concert was brought to light, re-edited and brought to the attention of the public.

Although discovered late, the concerto has the potential to become a reference work in bassoon literature, similar to Gioachino Rossini's Concerto for Bassoon and Orchestra, rediscovered by the famous bassoonist Sergio Azzolini.

Specific to the composer È. Dupuy, the concert abounds in passages of virtuosity, taken as if from the operas of the time and combined with the agility of the violin. The continuous development of tools, but also the chance to have an environment consisting of very good performers stimulated him to compose memorable pages.

The speech of the bassoon in **part I** is sprinkled with passages of agility among the most diverse, sixteenths and sextlets transposed into melodic figurations taken as if from famous opera arias. The technical realization of these will require a study time, especially to settle properly, they tend to be executed with great agitation due to the high degree of difficulty. The character of the bassoon score in the first part is jovial and open, with a generous and sometimes expansive sonority. Extreme expressiveness, *vibrato*, exaggeration of dynamics and phrasing give it energy and the most appropriate character.

Part II, being slow, picks up the problem of melodic embroideries. Due to the large number of notes played on one beat, there is a risk of losing the lyrical character. Each group of notes written this way will have its own internal organization, with important notes that must be highlighted to maintain melodic and agogic balance.

Part III has a *Rondo* form. It is a movement of great virtuosity in which the chorus (A) is always playful, with punctuated rhythmic formulas of dotted sixteenths followed by thirty-seconds. This presupposes increased attention in the lightness of the rhythmic-melodic formulas, as well as their clear differentiation in the conditions of the appearance of additional ornaments.

The couplets are veritable demonstrations of skill, with passages of agility in thirty-second *legato*, melodic figurations whose flow must be smooth, with minimal effort. This fluidity will be achieved with a very good ordering of the melodic material and the use of simplified fingerboards for certain passage notes where appropriate (for example the note *E b* in the minor octave will be played using only the fingers of the left hand).

Concerto for bassoon and orchestra composed by È. Dupuy represents a significant moment in the development of the concerto genre, bringing to the fore the impressive virtuosity of the bassoon, fully highlighted in the Quintet for bassoon, two violins, viola and cello, alongside other instrumental works by this composer. The influences from the opera and the intensive use of melodic ornamentation place the bassoonist in a position where he must construct his speech according to the specific concepts of vocal music, from the sphere of the opera. This new approach completes the palette of emotions and perspective on the complexity of the artistic act. We believe that the study and understanding of these specific techniques bring a significant expressive dimension to the interpretation of romantic music, along with the assimilation of some freedoms characteristic of the current. Melodic ornaments enrich the entire soundscape and urge the performer to overcome certain physical limits related to the speed of execution.

III. Bernhard Crusell – Between classical and romantic

III.1.1. Presentation, biography and creation

Born in Finland and educated in Germany and France, Berndt (Bernhard) Henrik Crusell was principal clarinetist of the Royal Court Orchestra in Stockholm from 1793 to 1833, where he often performed as a soloist and in chamber ensembles. He began his clarinet studies at the age of 8 with the regimental clarinetist in Nyland. At the age of 12, he became a volunteer musician of the Royal Regiment. He studies French with his tutor, Major Olof Wallenstjerna. At the age of 18 he joined the Royal Court Orchestra (*Kungliga Hovkapellet*) in Stockholm. He took his first composition lessons with Georg Joseph Vogler, then director of the Orchestra. Starting from 1795, he gave numerous solo and

chamber concerts together with his colleagues, performing the most representative solo works of his time.

In 1798 he deepened his clarinet studies in Berlin with the clarinetist Franz Tausch where he increased his repertoire as a soloist with concerts by the composers: Peter von Winter, Ludwig August Lebrun, Franz Krommer and WA Mozart.

In 1803, B. Crusell spent six months in Paris at the invitation of Jean-François de Bourgoing, a French diplomat whom he had met in Stockholm. Here he studied composition with Henri Montan Berton, François Gossec and met the composers Luigi Cherubini, Étienne-Nicolas Méhul, Pierre Bailloy, François Auber. Also during that period he became friends with the solo clarinetist from the Paris Opéra, Jean-Xavier Lefèvre, and the concertmaster Rodolphe Kreutzer.

Wanting to contribute to the development of the clarinet, he collaborates with the builders Heinrich Grenser and Gustaf Wiesner in Dresden. B. Crusell had started the study of the clarinet with an instrument that had only 2 keys, and H. Grenser had ended up developing a new model with 11 keys.

B. Crusell composed concertos for clarinet and other wind instruments, chamber music, a comic opera, vocal music, music for military bands and translated ten operas into Swedish. In 1838 he received the grand prize (gold medal) of the *Svenska Akademien* (Swedish Academy) "for the excellent ingenuity with which he rendered in Swedish verse innumerable foreign works for the lyric stage, and for the superb musical treatment of many famous poems of our own bards natives". [trans.n.] For his opera adaptations and translations he was awarded the title of Knight of the Vasa Order.

Bernhard Crusell died in Stockholm on July 28, 1838. At his funeral in St. James, opera singers and members of the Hovkapellet performed movements from WA Mozart's *Requiem in his memory*. He was buried in the Solna cemetery. Some of his friends are buried nearby: Bernhard von Beskow ², Jöns Jacob Berzelius ³ and members of the Brandel family.

III.2. *Concertino* for bassoon and orchestra

III.2.1. Analysis of form and style

Concertino for bassoon and orchestra, in *Bb major*, is a concert piece composed by Bernhard Henrik Crussel in 1829 and dedicated to his son-in-law – the bassoonist Franz Preumayr (who also took care of the solo part of the work). The work has influences from the French opera cantata of the first half of the 19th century (the middle part is entitled *Allegro moderato di Boieldieu* ⁴), and the last movement is titled *Polacca* – an allusion to the

² Bernhard von Beskow (1796–1868), poet, dramatist, permanent secretary of the Swedish Academy.

³Jöns Jakob Berzelius (1779-1848) - Swedish chemist, inventor of modern chemical notation, founding member of modern chemistry, along with John Dalton and Antoine Lavoisier.

⁴We find the agogical indication only in the critical edition *Levande Musikart*, published by the publishing house of the Royal Academy of Music in Stockholm. Crussel himself played the clarinet in the orchestra of the Royal Stockholm Opera - in 1820, the opera *La dame blanche* (The Lady in White) by François -Adrien Boieldieu.

rhythmicity of Polish folk dance. The musical form of this concertante work is free tripartite (ABC), and the orchestration preserves the classical Mozartian sound tradition: a flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and string quintet.

Part I , *Allegro brillante* , has a bright, optimistic, sparkling character and unfolds on a tripartite form composed with sonata elements (*Allegro – Poco adagio – Allegro, Tempo I*).

Part II , *Allegro Moderato* , is based on the vocal cantatura of a cavatina from the opera *La dame blanche* by the French composer Franoise–Adrien Boieldieu and unfolds in the key of the dominant (*F major*). Structurally the entire movement is a theme with 2 ornamental variations.

Part III , *Polacca*⁵ , appears in the key of *B b major* , has a dancing, elegant and graceful character given by the characteristic elements of Polish dance - especially the specific rhythm:



From a structural point of view, this Polish has a rondo-sonata form (**ABACABA + Coda**).

III.2.2. Technical-interpretive analysis

The work *Concertino* for bassoon and orchestra is part of the composer's mature period and stylistically falls in genre and form with the characteristics of early romanticism. Its parts follow each other without pause, the transitions being made with the help of semicadences (some edited, others at the discretion of the performer).

The continuous development of the bassoon and the involvement of the builders in the permanent improvement of the technical and sound possibilities, made it more and more attractive to romantic composers. As a connoisseur of the possibilities of this instrument (having a virtuoso bassoonist as his son-in-law), Bernhard Crusell exploits the bassoon to its true potential, giving it lyricism and agility.

The melodic material of the bassoon soloist makes a surprising debut with a small cadenza that ends the orchestral exposition, providing the connection and the tonal framework (*G minor*) for the middle section. Even from here, the extreme limits of the ambitus of the soloist instrument are tested, which requires that the ancia be built in such a way that it vibrates equally from the lowest sound to the most acute (a requirement that will be tested frequently during the work).

The slow section of Part I – *Poco adagio* – is lyrical and expressive with a predominant *piano dynamic dolce* The whole section will use a soft articulation (using the *D syllable*), a very good support

⁵ Polish dance in 3/4 time, on a dactyl rhythm, followed by 4 eighths.

of the air column, and the *sforzando effects* and accents will also be achieved with the predominant help of the air column.

In the *Allegro – Tempo I section*, the bassoon is highlighted from the point of view of agility, with passages that again use the entire span of the bassoon (starting with *si b* in the counteroctave to *mi b* in the second octave). In the passages of *staccato* sixteenths, for a more relaxed sonority, a very short articulation is to be avoided, the solo bassoon thus maintaining a sufficient sound volume so as not to be confused with the bassoon in the orchestra.

The cadence connecting the first two parts is left to the discretion of the performer, giving him the freedom to improvise or compose. Personally, I use my own cadence in this place, very similar to the one in the solo debut of the work.

Part II – *Allegro Moderato* – is a theme with two variations. The *tempo* is a valid recommendation for the entire movement, the two variations not having specified other indications related to the speed of execution.

Dolce character, and eighths are the predominant note values. It is recommended to use a soft articulation, a phrasing as expressive as possible, vocalizing the ascending and descending intervals in *legato*.

The first variation is a rhythmic compression of the theme, the predominant values being sixteenths. Here we encounter varied ways of phrasing that are influenced by the melodic construction and the links used

Variation II is much more rhythmically compressed, being built on sextolet values with very few *legatos*. Articulation is one of the main difficulties in making it.

Part III – *Polacca* – is a dance of Polish origin. From the agogic point of view, the *tempo* is more moving (*Piu mosso*) than the previous part, thus resulting in a comfortable *Allegro*.

A particularly important characteristic of this dance (movements) is the dotted rhythm. The formula is repeated throughout the movement and is accompanied by a short *legato appoggiatura*. Despite the dotted rhythm, the *dolce* character of the whole part must have an easy flow. Thus, the difficult passages encountered will be treated with a lot of calmness and lightness, obtained only through a very good mastery from a technical point of view through thorough appropriation of the musical text.

Concertino for bassoon and orchestra composed by Bernhard Crusell is a work that highlights the qualities of the bassoon and brings the performer to new standards of expressiveness. The demands to which the soloist is subjected develop creativity and self-control, contributing to the improvement of psychomotor skills. This work is representative for the bassoon and is part of the repertoire of some international competitions and of the most appreciated bassoonists of the last decades: Klaus Thunemann, Dag Jensen, Laszlo Hara, Theo Plath, etc.

III.3. *Concertante* for clarinet, bassoon, horn and orchestra, op.3

III.3.1. Analysis of form and style

Concertante, op. 3, is a concert work for the solo trio consisting of clarinet, bassoon and horn, accompanied by a classical orchestra: one flute, two oboes, two bassoons, two horns, two trumpets, timpani and the string group. The soloist writing of the three protagonist instruments is particularly elaborate and highlights the composer's ability to master some perfect instrumental techniques. Added to this are his skills as a musical director of some musical ensembles, a fact that highlights both the optimal dynamic balance between soloists and orchestra, as well as the timbral clarity and transparency of the orchestration. The work is tripartite, composed in the classical concert genre (of the Haydn-Mozart type), but with elements of romantic musical language.

III.3.2. Part I

Allegro unfolds in the basic key – *Bb major* and is structured on a *sonata form* with double exposition.

III.3.3. Part II

Andante sostenuto, occurs in the key of *Eb major* (the key of the subdominant) and has a bright, lyrical, introverted and expressive musical character. The form of this movement is composed tripartite *lied* (ABA), a musical structure specific to the slow, middle parts of classical or romantic concert works.

III.3.4. Part III

Allegro ma non tanto, unfolds in a *sonata form* with elements of *rondo* (the dancing and jovial character of the main theme) and theme with variations (the central section of the form – which holds the place of the development of the sonata form – is built on the variational formal pattern).

III.3.5. Technical-interpretive analysis

Concertante, Op. 3 is a concert symphony for clarinet, bassoon, horn and orchestra composed in the early 19th century. It is a musical genre that originated in classicism. Composers such as Wolfgang Amadeus Mozart, Joseph Haydn, François Devienne, Fr Danzi, etc. they wrote memorable pages in various timbral combinations for groups of solo instruments. Aligning with the trends of the time, Bernhard Crusell also turned his attention to this musical genre. He ingeniously combines the timbres of clarinet, bassoon and horn, managing to obtain new colors without losing the specific individuality of each instrument.

A virtuoso clarinetist, the composer leaves his mark on the soloists, where the musical discourse has passages written in the clarinet style, slightly uncomfortable for the level of development the horn or bassoon had reached at that time. He thus manages to push the limits of the soloists,

treating them equally in his work. The equal treatment of the voices is all the more evident in the 3rd part where he dedicates a variation to each soloist instrument.

The solo trio shares the most balanced timbral relationship among the wind instruments, their sounds managing to encompass within the sphere of natural harmonics a large number of compatible harmonics. Their choice by L. van Beethoven to be part of the Septet op. 20.

The three solo instruments present individual particularities of sound projection. In terms of projection and penetration, the most disadvantaged is the bassoon, which, although it shares the same ambitus with the horn, suffers from the (wooden) resonance box. Making up for the deficiencies is possible by using a reed with a wide sound and good support of the air column.

Bernhard Crusell was a figure prominent of romanticism musical early from space nordic Due to his constant preoccupation for extension the interpretive valences of wind instruments, he succeeded to diversify Types and REPERTORY soloist. As a virtuoso performer, Crusell transferred This one feature and OTHER solo instruments, imposing a degree of difficulty in the scores for bassoon and horn requiring abilities higher level technical. His writing for these instruments is very close to that of the clarinet.

IV. Franz Berwald –Romantic Highlights in the creation for bassoon

IV.1.1. Presentation, biography

Franz Adolf Berwald was a Swedish composer and violinist of German origin, born on July 23, 1796. His family moved to Sweden before he was born. His father was chaplain Christian Friedrich Georg Berwald, and his mother Agneta Brigitta Braunau. He started the study the violin at the age of 5 under the guidance of his father, and then continued with Édouard Dupuy, the one who had let his influence in the musical taste later on. Virtuosity was a predominant trait of his singing. È Dupuy was so captivated by his talented pupil that, occupying the position of director of the court orchestra, in 1812 he offered the young F. Berwald, aged only sixteen, a position as violinist in the court chapel. In almost the entire career of conductor È. Dupuy, which coincided with one of the most glorious stages of evolution of the court orchestra, F. Berwald was under the personal influence of this ingenious artist, who influenced him being conquered by the elegance of his French taste. Despite F. Berwald's German descent and ideals, these youthful impressions persisted in his compositions without being erased by the later strong influence of German romanticism.

In the periods 1 October 1810 – 30 September 1818 and again between 1 July 1820 – 30 September 1828 he was violinist in the royal court chapel. Among the compositions that were written before F. Berwald left Sweden in 1829, may be mentioned: the orchestral piece *Battle of Leipzig*, the *Septet in B flat major*, the *Double Concerto for two violins*, the *Piano Quartet in E flat major*, the *Concerto for violin in C minor*, edited after the preface of Oskar I, a *Serenade*, *Konzertstück for bassoon and orchestra*, and the first act of the *Gustav Vasa opera*. F. Berwald's composer's apprenticeship can be said to have been completed by 1828 with the performance of the Septet in *Bb major*, one of the

few non-symphonic works still appreciated today. Most of the works were performed in F. Berwald's concerts in Stockholm (1817, 1821, 1822, 1827, 1828 and 1829).

From the desire to deepen the study of composition and to make new connections in the musical world, he moved to Berlin in 1829.

F. Berwald is the first significant composer of Swedish instrumental music and, at the same time, the most important Swedish representative of symphonic and chamber music until the 19th century.

In a letter from 1819, F. Berwald points out that he always strove to open a new way and has already seen himself rewarded for it. Certain characteristic features appear early in his creation, such as: the freedom of form on classical bases, its clarity and logic. It uses organic polyphonic style in different parts and spiritual dialogue of the parts. The score, in general, is particularly attractive, with rhythmic effects, great melodicism, using often daring, surprising, but above all captivating harmonies and modulations.

He dies at the age of 71, on April 3, 1868, in Stockholm.

IV.1.2. The creation of Franz Berwald

His work is diverse and includes symphonies, concertos, vocal-symphonic works, chamber music, concert pieces and vocal music with piano accompaniment .

IV.2. Konzertstück for bassoon and orchestra in *F major*

IV.2.1. Analysis of form and style

Musical genre *konzertstück* (concert piece) appeared in the early 19th century as a virtuoso, free-form, one-part instrumental work composed for one or more soloists and piano or orchestral accompaniment. The genus can frequently include variational forms in its structure.

Konzertstück for bassoon and orchestra was composed in 1827. The first performance of the work took place in Ladugårdsland Church in Stockholm on November 18, 1828, conducted by his cousin Johan Fredrik Berwald and featuring the Royal Orchestra bassoonist Franz Preumayr (1782-1853) as soloist, for which it was written. The work follows the model established by Louis Spohr for his own concerts, performance without pause between movements. And Carl Maria von Weber embraces this compositional pattern. The key in which it is performed is *F major* and it is composed in the virtuoso instrumental-concert style, with an orchestration consisting of: flute, two oboes, two bassoons, two horns, two trumpets, timpani, string quintet and solo bassoon. The general musical structure is tripartite compound ABA (*Allegro non troppo – Andante – Tempo I-Allegro non troppo*).

The first movement, *Allegro non troppo*, in the basic key (*F major*), is architecturally articulated on an atypical **sonata** form without development with three thematic groups and a restricted (concentrated) half.

The second movement of the work, The **B** - *Andante, 2/4*, appears in the key of *B b major* (the subdominant of the basic key) and contrasts both tonally, melodically and in terms of character. The movement unfolds on a **Theme structure with 2 variations**, followed by a **Coda**.

The A half, Tempo I (m. 223) brings back the basic tonality of the work (*F major*) and, at the same time, resumes the Exposition from the first movement, in a concentrated, varied form, from which the secondary thematic group (**GT2**) is missing.

IV.2.2. Technical-interpretive analysis

Franz Berwald - considered the first well-known Swedish symphonist and the founder of musical Romanticism in his native country - composed this work in 1827, a work that was shortly performed in public for the first time, on November 18, 1828, in Stockholm, by the most successful Swedish bassoonist of the time, Franz Preumayr and the Royal Court Orchestra, conducted by Johan Fredrik Berwald (the composer's cousin).

The continuous evolution of the bassoon aroused more and more the interest of romantic composers, who dedicated pages of exquisite beauty to it. With this development, however, new technical and expressive challenges appeared, the instrument expanding its scope more and more, and with the help of the new keys added, it gained more ease and precision in intonation.

The composition is a concert piece of virtuosity new as a genre in the era, has a strong romantic character and includes six movements: *Allegro non troppo*, *Andante*, *Variazione 1*, *Variazione 2*, *Adagio* and *Tempo primo*.

Among the difficulties encountered here, we mention: long breaths, extreme interval jumps and intonation precision, successive agility passages without giving the soloist time to breathe, expressiveness, the execution of trills.

An important goal to pursue is "vocalization" of sound and acoustic projection. Since it is a work with ample orchestral accompaniment, we really need a suitable sound to penetrate over the orchestra with the necessary aplomb and volume, realizing the differentiation of color and sound intensity compared to the other instruments in the accompanying ensemble. The very size of the orchestration with flute, 2 oboes, 2 bassoons, 2 trumpets, 2 horns, timpani, is larger than the classical predecessors, leading the soloist to a new approach to the concept of sound. The quality of the wood from which the ancia is made is a priority in order to withstand the extreme demands encountered.

IV.3. Septett for Clarinet, Bassoon, Horn, Violin, Viola, Violoncello and Double Bass

IV.3.1. Analysis of form and style

The work is also called *the Grand Septet in the B-flat Major*, is intended for the chamber ensemble consisting of clarinet, bassoon, horn, violin, viola, cello, double bass and has a general tripartite form. The composition of the instrumental ensemble is the same as in the famous *Septet Op. 20 in E-flat major* by L. van Beethoven, but without any intention of imitating him in any respect. Berwald's septet has its own "voice" and its own musical expression. The ideas, themes and architectures created are full of originality and inspiration, conquering any music lover from the first hearing. It should be noted that the handling of wind instruments, treated both as a group and especially individually, demonstrates a knowledge that is at least surprising for a musician who excelled in violin technique. Each individual score is designed and ideally adapted to the specifics of each instrument, with everything it entails from a technical, expressive, timbral, etc. point of view. The septet was composed in 1828 and premiered in Stockholm. The variant known today is assumed to be a revision of an earlier (possibly less successful) work.

Dedicated to Ernst Leonard Schlegel, this work and the Serenade for tenor and chamber ensemble (1825) are mentioned by F. Berwald in a letter (dated 1829) to his sisters, in which he urges that none of his compositions be performed from those remaining in Sweden, except for the two works. The composer's approval of his Septet was justified, as it is a work of sheer charm, clear in texture and melodically appealing.

The first part begins with a slow introduction – *Adagio*, followed by an *Allegro molto* in which the clarinet seems to replace the second violin. Part II - *Poco adagio* in the key of *A B major* suggests a comparison with the septets of the composers Louis Spohr⁶ or Johann Nepomuk Hummel⁷. Its course is interrupted by a *Prestissimo*, akin to a lively *Scherzo in E-flat major, with a fugato* episode by way of contrast. The *adagio* returns at the end of the part. The last part, also called *the Finale - Allegro con spirito*, is an *opera buffa*, with moments of drama that vary the generally cheerful mood of the movement.

IV.3.2. Part I

Introduzione, Adagio – Allegro molto, appears in the basic key and is structured in *sonata form* with a slow introduction.

IV.3.3. Part II

⁶Louis Spohr (1784 – 1859) - was a German composer, violinist and conductor who had an important influence on F. Berwald's compositional manner.

⁷ Johann Nepomuk Hummel (1778 - 1837) was a composer and virtuoso pianist Austrian, representative of Classicism musical.

Poco Adagio, appears in the key of *A b major* and brings an innovative element to the sound architecture: it includes within the tripartite form an alert movement - *Prestissimo* - a *Scherzo* traditionally located after the slow part - part two). This slow movement of the work represents a *lied-sonata* (*Poco Adagio* - ABA), in which the development of the form, the B, is even the *Scherzo* (*Prestissimo*).

IV.3.4. Part III

Finale - Allegro con spirito unfolds in the key of *Bb major*; it has a jovial and joyful character, a combination between the symphonism of Felix Mendelssohn Bartholdy and the brilliance of the fast polkas of Johann Strauss. The architectural structure is of a classic bithematic *sonata*.

IV.3.5. Technical-interpretive analysis

Franz Berwald's septet was dedicated to his friend Ernest Leonard Schlegel and was created during the author's travels through Scandinavia and Russia. It is a work built on timbral colors, combinations of instruments that generate new sonorities, conditioned by the sound register and the intensity of the associated voices, and is structured in three parts: *Introduzione*, *Poco adagio* and *Finale: Allegro con spirito*.

The timbral associations appeal to the flexibility of the means of expression that influence the relief of the sonorities specific to Nordic music and transpose the listener into a distant, almost mystical geographical space. The soloist role is assigned in most of the work to the violin and clarinet, with the other instruments coloring the discourse with accompanying touches or *solo parts*. Due to the large number of instruments, the dynamics must be very well balanced, rigorously dosed to allow the soloists to play as comfortably as possible. The plasticity of sound is the fundamental idea from which the construction of the Septet starts. The ease of dynamic and registral changes encountered throughout the Septet are aided by control over the air column and ambush.

Throughout the two analyzed musical works, we notice multiple musical influences from Austro-German symphonism (L. van Beethoven, F. Schubert, F. Mendelssohn), Viennese dance music from the first half of the 19th century (Johann Strauss) and Brahmsian counterpoint (the *fugatto* in B of the second part of the Septet). With all these "musical heritages" Berwald creates his own style by elaborating clear, expressive and singable melodic lines, the elaborate orchestration and very judiciously emphasized by timbral choices and dosage, the fusion of classical musical architectural structures (the inclusion of the *Scherzo* in the slow part of the Septett) and the harmonic freshness given by third tonal relationships or extreme harmonic relationships.

It is worth mentioning the deep impression that F. Berwald's compositions left on Franz Liszt, who spoke in a letter about his outstanding qualities: elegant and original style in terms of harmonies, brilliant inventiveness and a perfect sense of developments.

V. Comparative interpretations

The sound matter is shaped according to the composer's thinking and conception, more or less subject to rules determined by the environment in which he lived, social and historical conditions, belonging to a musical current, etc. Each composer also has his own aesthetic, philosophical orientation, his own system of musical thinking and particular means of creating authentic musical spaces.

The translation of the musical text conceived by the composer into a living, expressive language falls to the performing musician, without whom the musical creation remains lifeless. The performer is the one who connects the creator and the listener, he decodes the content and substance of the musical work, the form and the meanings, in a brave attempt to identify with the composer's personality, with the aim of revealing an ideal artistic expression.

The score gives us the most data about the composer's intentions, but an original interpretation is the one that captures those emotional states, feelings that lie beyond the totality of signs more or less represented in a score. It is known that in more distant eras, the intentions of the composer were not fully reproduced by the graphics of the publishing houses, which even more so, with the passage of time, added notations that do not agree with the initial version, that of the manuscript. The notations added by editors over time can be subjective and inconsistent with the stylistic framing of the author, even more so in the case of some authors who are at the confluence of currents and styles, as is the case with the composers analyzed in this work. Thus, some notations regarding the manner of articulation, agogic, dynamic increases and decreases, the way of syntactic articulation of phrases, certain emphasis of melodic-rhythmic formulas and even more so some elements related to expressiveness, such as *vibrato*, gradation of tensions, etc., can be completely missing from a score. All these will be the subject of the analysis in this chapter.

Comparative analyzes will highlight observations on stylistic and aesthetic directions, as well as the techniques used by some of today's most acclaimed bassoonists, filtered through the prism of their own artistic impressions. Also, the differences felt in the soloist interpretations will be observed, regarding: the particularities of the construction of the musical material, the manner of interpretation and the elements of instrumental technique, the means of expression used, articulations and phrasing, sonority, timbrality, dynamics, indications metronomics, duration of works and component parts, brief descriptions of performers, etc.

V.1. Franz Berwald – *Konzertstück*

To highlight differences from two interpretation options, I chose a recording from the CD *Romantic Bassoon Rarities*, performed on 14.07.1994 (St. John's Smith Square, London), with the bassoonist **Klaus Thunemann**, accompanied by *the Academy of Saint Martin in the Fields* orchestra ,

conductor Sir Neville Marriner, and another recording on CD , with the soloist Swedish **Christian Davidsson**, alongside *Malmö Symphony Orchestra* and conductor Sixten Ehrling (from 30.11.1996).

Both versions selected for comparative analysis of F. Berwald's work enjoy admirable participation both from a soloist perspective and from the accompanying ensemble. The Academy of Saint Martin in the Fields, together with its founder, Sir Neville Marriner, is recognized as one of the most valuable chamber orchestras in the world. In recent decades, the Malmö Symphony Orchestra has also become very popular. The choice of the Malmö orchestra for the present analysis is not accidental. On the one hand, we considered that a Swedish orchestra would be suitable for a local composer and on the other hand, we cannot overlook the contribution of a conductor like Sixten Ehrling (perhaps not so familiar to any music-loving audience). Well versed in Berwald's music, a fact proven by the recordings that include the entirety of the symphonies and works (especially concertantes) of the Swedish composer, Sixten Ehrling perhaps brings us the closest to the Berwaldian spirit. Perfect control of melodic progressions, harmonic, polyphonic overlays, etc. and in particular - in the case of the *Konzertstück* - the way in which he manages the dynamic balance and general phrasing, inspiringly reporting the balance between the soloist and the orchestra, are some of the "ingredients" that the conductor S. Ehrling offers us, together with the bassoonist Christian Davidsson.

The work is treated with ease by both performers. As a general observation, expressiveness and agogic diversity stand out. The (small) differences in the choice of *tempos* are supplemented or completed by the inner agogica of the phrases and themes, treated most of the time (especially in the 6 semicadences) in a vocal-operatic style. It is not excluded that the aria that constitutes the thematic basis of the second part served the composer as thematic support for the entire work. In this case, K. Thunemann's interpretation is all the more justified. However, personally I would opt for an interpretative average of the two versions, with the idea of instrumental virtuosity in the last part and the fioritura proposed by the German bassoonist in the soloist half-cadenzas, but also with the plasticity and clarity of the phrasing offered by the Swedish bassoonist.

The audition of the two interpretations highlights great virtuosity on the part of both soloists, being particularly attractive for any kind of auditor or practitioner.

V.2. Bernhard Crusell – *Concertino*

In order to compare two interpretations of this work, we have balanced the developments of two of the most acclaimed bassoonists of our time, who define in manner and style the direction of bassoon schools in the last 40 years: **Klaus Thunemann** (Germany), with a recording of the studio dating from 1995, together with the *Academy of Saint Martin in the Fields orchestra* and the conductor Sir Neville Marriner and **Dag Jensen**, of Norwegian origin, teacher and soloist, disciple of Klaus Thunemann and the one who continued his work as a professor at the *University of Music and Theater* in Hannover, with a studio recording also from 2023, together with *the Kammerakademie Potsdam*, with the soloist also in the position of conductor.

Beyond the exceptional performances of the two protagonists, there may be slight differences in the quality of the recordings, given the evolution of sound capture techniques in the 28 years that separate them.

In general, Klaus Thunemann's interpretation respects the score better and is directed towards an interpretative manner belonging to the classical style, while Dag Jensen's, which is much enriched with stylistic elements of a romantic interpretation, having a large contribution to differentiated juggling of sonorities and contrasts of any kind, can attract greater appreciation from the music-loving public.

Although it is known that Bernhard Crussel is considered by some musicologists and performers to be a classical composer (as can be seen from the interpretive version of K. Thunemann), personally, I opt for the stylistic interpretive manner offered by the renowned soloist Dag Jensen, justification strengthened by the multitude of elements of language characteristic of musical romanticism.

It is remarkable that beyond the major stylistic differences proposed by the two great protagonists, each of the two recordings, listened to individually, without knowing the other, leaves us with the impression of a standard interpretation.

Conclusions

By studying the works in this thesis in detail, I discovered that the 3 composers have a refined and complex vision of the artistic act. The vitality encountered here opens new horizons in the study of romantic music which, although it is in its early stages, shows us quite clearly the direction it is following through all the new elements it brings related to form, harmony, scope, expressiveness and melodic variety.

The composers on whom I channeled my interest: Édouard Dupuy, Bernhard Crusell and Franz Berwald have several elements in common. Although none of them is of Swedish origin, all of them carried out their artistic activity mainly on the territory of Sweden. Before devoting themselves to composition, they carried out an intense artistic activity as instrumental or vocal performers, each of them showing exceptional interpretive qualities. They were colleagues in the same Royal Court Orchestra. They had access to composition lessons for short periods of time in Gernania, which is visibly reflected in the formal structure of their compositions.

The inclination for opera music, a genre that gained great development and popularity in the romantic period, is evident in their compositional manner. Although they did not excel in the operatic musical genre, the 3 composers were appreciated in terms of instrumental compositions, managing to highlight the qualities of instruments in full technical development.

From the creation of the studied composers, it is also worth mentioning the numerous cycles of *lieds* and vocal music, a concern that is evident in the tendency to vocalize certain instrumental

passages. Imprinting the vocal manner of sound emission on the instrument is welcome, as wind instruments are based on principles of air column emission and conduction extremely close to vocal techniques.

Another special aspect is the fact that they manage to introduce us to a new spatial universe through the sound and melodic coloring, generating in the performer's mind images and feelings specific to the Nordic area and music.

In the effort to deepen the researched works, I detailed the formal structure for a better understanding of the melodic sections. The technical-interpretive analysis highlights the difficulties encountered during the study and offers the recommended solutions for solving them. The detailing of the methods of approaching the various technical and interpretative elements comes to meet young bassoonists, those who want to explore new sound spaces and more, offering a new version of a personal vision.

Knowing and mastering these compositions is a gain both for the bassoon's solo repertoire and for the chamber one, the problems encountered during their study requiring the finding of some of the most varied solutions, which include the entire palette of technical means and knowledge: breathing, articulation, phrasing, scope, etc.