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František Jiránek and the Italian Connection:

A study of the influence of Antonio Vivaldi on the bassoon concertos of František Jiránek.

A thesis

submitted in partial fulfilment

of the requirements for the degree

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Abstract

The concertos of Antonio Vivaldi rapidly transformed not only Venetian and Italian music but influenced composers across the rest of Europe as well. The older generation of composers felt the need to integrate at least some of the features of the new and malleable Vivaldian ritornello model into their own works, and the younger generation simply fell completely under the inspiring composer's spell. Vivaldi's influence relied on his reputation as a virtuoso performer, Venice's cultural standing and, in particular, the rapid dissemination of his publications throughout Europe.

Vivaldi scholar Michael Talbot and musicologist Václav Kapsa have accrued a large amount of research on Vivaldi and Jiránek's lives, works and influence but have not spent a lot of time on the composer's bassoon concertos specifically. Inspired by their work, I have been able to create a clear image of both composers' surroundings, influences, and possible motivations to extrapolate my theories regarding the Jiránek bassoon concertos and his relationship with his teacher Vivaldi.

This thesis is presented in six chapters, alongside performance editions of Jiránek's four extant bassoon concertos (including the two incomplete works) and a recording of a performance of the two complete concertos (KapM Jiranek 18 in F major and KapM Jiranek 21 in G minor), and two by Vivaldi (RV 496, and RV 501).

Chapter 1 sites the study in the well-traversed area of Vivaldi scholarship, surveys the literature and introduces the purpose and processes of the thesis. Chapter 2 provides a detailed overview of the musical life of Bohemian composers of the early eighteenth century, the esteemed musical court of Count von Morzin, and Vivaldi's connection with it. Chapter 3 introduces František Jiránek and highlights his time as a student of Vivaldi. Chapter 4 considers the dominant galant aesthetic of the Bohemian courts and provides a discussion of rhetorical elements. Chapter 5 is a descriptive analysis, after John White, of the first movements of four bassoon concertos, each by Vivaldi and Jiránek. Chapter 6 presents findings and conclusions.

During the 1720s, Vivaldi moved away from the earlier 'classic' concerto form of the 1710s creating a more flexible and inventive model. Unlike many of Vivaldi's followers who were influenced by the composer's earlier concertos, it is clear by the information gathered in this research that Jiránek followed his master's lead and composed in a similarly flexible way. The specific formal and motivic characteristics that have been identified here show that Jiránek used a vast array of these Vivaldian traits (such as compositional frameworks, orchestration, and phrasing) effortlessly, which he combined with an impressive working knowledge of the instruments he was writing for, comparably to his teacher, in a very idiomatic way.

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I dedicate this dissertation to the memory of my late mother Jean Bradfield.

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Chapter 1 – Placement of the Study

Introduction

The extensive dissemination of the Venetian concerto throughout Europe at the beginning of the eighteenth century prompted immediate interest. The concerto was equally likely to be heard at court or ceremonial occasions as in a church, at a theatre or in private chamber concerts. It was a period during which both the concerto and opera dominated musical life.

This new and exceptionally versatile genre was adopted immediately as a perfect vehicle to express the growing need for emotional outpouring through lyricism and virtuosity. It is not difficult to see why there was a sympathetic development of the ritornello model and the aria throughout the latter half of the seventeenth century, with the form maturing in the concertos of the successful Venetian opera composers Tomaso Albinoni and Antonio Vivaldi.

The new compositional genre was inspirational, with audiences describing concerto performances as frightening, wonderful, despicable, and demeaning.[1] The concerto made such a profound impression on the flautist and composer Johann Joachim Quantz, that forty years later in his autobiography he recalled the first time he heard a Vivaldi concerto performed in a concert in Pirna in 1714.[2] The German traveller Johann Friederich Armand von Uffenbach also described witnessing Vivaldi's playing in 1715:

> 'He added a cadenza that really frightened me, for such playing has not been heard before and can never be equaled: he brought his fingers no more than a straw's breadth from the bridge, leaving no room for the bow – and that on all four strings with imitations and incredible speed. With this, he astonished everyone, but I cannot say that it delighted me, for it was more skilfully executed than it was pleasant to hear.'[3]

Even though there had been violin virtuosi before this time, it was only in the eighteenth century that instrumentalists started to be recognized as the equals of the great singers of their age.

Many performers were attracted to Venice by the city's wonder and glory at one time or another, but very few would have left unaffected by the Vivaldian concerto. Great Italian violinists such as

---

[1] Simon McVeigh & Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Woodbridge: Suffolk: Boydell & Brewer, 2004), p. 29.

[2] 'As a then completely new species of musical pieces, they made more than a slight impression on me. I did not fail to collect a considerable assortment of them. In the future the splendid ritornellos of Vivaldi provided me with good models.'
Quantz, Johann Joachim, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: 1752), tr. Edward R. Reilly as, *On Playing the Flute* (London: Faber & Faber, 1966), p. xiii.

[3] McVeigh & Hirshberg, *The Italian Solo Concerto*, p. 29.

Platti, Brescianello, Veracini and Locatelli, all spent time there before venturing abroad to further their careers. In the 1710s German musicians such as Johann Georg Pisendel and Daniel Gottlob Treu were drawn there to become private pupils of the great master, Vivaldi.

From early in his career, Vivaldi's concertos would have travelled abroad via handwritten copies carried by professional and amateur musicians. However, following the printing in Amsterdam of his Op. 3 collection, *L'estro Armónico* in 1711, its immediate and widespread popularity ensured that the basic principles of his new form of instrumental concerto were rapidly disseminated throughout Europe. The principles were adopted and started to be used immediately by German and Bohemian composers. At that time, Prague and Dresden served as important conduits for Italian music and musicians traveling through Central Europe. The seat of the Electors of Saxony in Dresden was one of the leading musical centres in Germany, described by Fausto Torrefranco as Vivaldi's *"primo centro do propogazione in Germania".*[4] Moreover, the one hundred and seventy Vivaldi compositions (most of them autographs) in the court library attest to this.

The Royal Polish and Electoral Saxon Orchestra (Dresden Court Orchestra) was an important player in the dissemination and championing of Vivaldi's compositions and the development of the so-called Italian concerto form in Germany. Heinrich Schütz, during his long term as Court Kapellmeister (1617 - 1672), attracted many foreign musicians to the Dresden Court and in so doing developed a chapel of international repute. By the early 1700s, composers, internationally renowned singers and instrumental virtuosi were coming from all over Europe helping Dresden to become the 'Florence on the Elbe', and the dominant centre of music and the arts in Germany. Dresden reached its zenith during the reign of Augustus the Strong (1670 - 1733), as Elector of Saxony and King of Poland.

Amongst the orchestra's members were the violinists Jean Baptiste Volumier (Woulmyer), Francesco Maria Veracini, J. G. Pisendel, Johann Baptist Georg and Jan (Jirí Krtitel) Neruda, the gamba player Carl Friedrich Abel, the flautists Pierre-Gabrielle Buffardin and Johann Joachim Quantz, the lutenist Silvius Leopold Weiss and bassist Jan Dismas Zelenka. In-house composers such as Johann Adolf Hasse, Johann Gottlieb Graun, Antonin Reichenauer, Franz Horneck, and Johann Friedrich Fasch produced much of the repertoire for the orchestra. From 1710 until the outbreak of the Seven Years' War in 1756 we can identify at least ten court orchestra bassoonists in Dresden:

[4] Helen Geyer and Birgit Wertenson, *Psalmen: Kirchenmusik zwischen Tradition, Dramatik und Experiment* (Köln: Wein Böhlau, 2014), p. 343.

Table 1: Bassoonists of the Royal Polish and Electoral Saxon Court between c. 1717 - 1756[5]

Court bassoonists	Member of the Royal Polish and Electoral Saxon court music establishment in:			
	1717	1730	1745	1756
Casper Ernst Quatz	✓	✓	✓	
Jean Cadet	✓	✓		
Johann Gottfried Böhme	✓	✓	✓	
Johann Casimir Lincke			✓	✓
Carl Morasch			✓	✓
Christian Friedrich Mattstädt			✓	✓
Johann Ritter				✓
Franz Adolph Christlieb				✓
Samuel Fritzsche				✓

Table 2: Bassoonist not in court documents but a member of the Dresden Court Orchestra

Antonio (Anton) Moesser (Möser)	1739 - 1742

The Venetian style concerto was also received with enthusiasm in the Czech lands; this was partly due to the overlapping of Italian and Czech stylistic characteristics. The growing popularity of both the concerto and opera gave an outlet for the intrinsic musical traits of melodic expression, rhythmic drive, and instrumental virtuosity - all traits found in Czech folk music.

The precarious relationship between France and the Habsburgs, due to the rivalry for European political pre-eminence, had ensured that Italian cultural influence had remained stronger than the French in Germany and Bohemia from the end of the Thirty Years' War (1618 - 1648). Prague, with its beautiful opera house, many churches, and palaces, acted as an important stop-off point for musicians traveling from Italy to Central Europe and the performance of Italian music. By the 1720s private *Kapellen* funded by the Bohemian nobility and aristocrats were flourishing because of the easing of taxes to the Crown. In this time of prosperity, opulent lifestyles resulted in the encouragement of the arts.[6] One such *Kapelle* was that of Count Wenzil (or Václav) Morzin (1674 -

[5] Samantha Owens, Barbara Reul & Janice Stockigt, *Music at German Courts: 1715-1760: Changing Artistic Priorities* (Suffolk: Boydell Press, 2015), pp. 44-45.

[6] V. Kapsa, J. Perutkova and J. Spacilova, 'Some Remarks on the Relationship of Bohemian Aristocracy to Italian Music at the Time of Pergolesi', in *Giovanni Battista Pergolesi e la Musica Napolitana in Europa Centrale*,

1737), dedicatee of Antonio Vivaldi's collection *Il cimento dell' armonia e dell' invenzione* op.8 (1725), which contains *Le quattro stagioni,* and a central figure in facilitating the growth of Bohemian instrumental music at the beginning of the eighteenth century.

The dedication Vivaldi wrote to Count Morzin on the score of Op. 8 divulges some interesting information about the relationship between the two men, the history of the collection and the Count's ensemble.

> 'Thinking to myself of the many years during which I have enjoyed the most single honour of serving Your Most Illustrious Lordship as Music Master in Italy, I blushed when I reflected that I have not yet given you a demonstration of the profound veneration that I profess towards you; wherefore I resolved to print the present volume in order humbly to present it at the feet of Your Most Illustrious Lordship. Pray do not be surprised if, amongst these few and feeble concertos, Your Most Illustrious Lordship find the Four Seasons which have so long enjoyed the indulgence of Your Most Illustrious Lordship's kind generosity, but believe that I have considered it fitting to print them because, while they may be the same, I have added to them, besides the sonnets, a very clear statement of all of the things that unfold in them, so that I am sure that they will appear new to you. I will not venture to beseech Your Most Illustrious Lordship to look with a benevolent eye on my weaknesses because I believe that this would be to offend the innate kindness with which Your Most Illustrious Lordship has for so long designed to show them indulgence. The supreme understanding of music which Your Most Illustrious Lordship possesses, and the merit of your most virtuosic orchestra will always allow me to live in the certainty that my humble efforts, having reached your most esteemed hands, will enjoy that eminence that they do not deserve. Therefore, nothing remains for me but to beseech Your Most Illustrious Lordship to continue your most generous patronage and never deprive me of the honour of owning myself to be
>
> Your Most Illustrious Lordship's
> Most Humble, Most Devoted
> Most Obliged Servant
> Antonio Vivaldi'[7]

Perglesi Studies 8, ed. by C. Bacciagaluppi, H. G. Ottenberg and I. Zopelli, No. 8 (Bern: Peter Lang, 2012), pp. 313-341, (p. 318).

[7] Translation adapted from P. Everett, Vivaldi, *The Four Seasons and Other Concertos, Op. 8* (Cambridge: Cambridge University Press, 1996), p. 9.

The Count committed a large part of his resources towards the upkeep of his passion for Italian instrumental music, gathering a high-quality group of musicians to perform at court. By 1714 the orchestra was renowned for its quality and had no rival throughout Bohemia.[8] Whether the maintenance of the orchestra was entirely for his enjoyment, or for the prestige playing this type of music at court might have brought, is unsure.

Wenzil Morzin became administrator of his family's estate on the death of his older brother Maximilian and seemed to have spent the rest of his life dedicated to this task. Amongst the more important projects the Count completed were the major reconstruction of the family palace on Nerudova Street in the Lesser Town of Prague, and the founding of the Augustinian monastery in Vrchlabi, both completed around 1713 - 1714.[9] The first account of Count Morzin's *Kapelle* is in a memorial book of the opening celebrations of the Vrchlabi Augustinian monastery on 28 August 1714; the excerpt recounts a grand feast that was held in the monastery's refectory:

> *'Jucunda tempore mensae resonabat musica Ill[ustrissi]mi Commitis, in cujus excellentia non habuit ullam in Regno Bohemiae parem*.'[10]
>
> 'The feast was accompanied by the pleasant music of the Noble Count, which is in its excellence unequalled in the Czech Kingdom.'

Morzin may have met Vivaldi for the first time in Mantua during a trip to Italy in 1718 while accompanying his sons, Joannes and Carolus, to Rome.[11] At that time Vivaldi was working for that city's governor, Prince Philip of Hesse-Darmstadt, as director of secular music (1718 - 1720), charged with writing operas, cantatas, and instrumental works. The surviving financial records of Morzin's central treasury (*Casa Rechnung*) show a summary of related information which in most cases is accompanied by receipts. One such receipt (17 April 1719, Mantua), found in the Morzin family archives, was written by Vivaldi and suggests the beginning of a business relationship between the two men.[12]

It is possible that the role of '*maestro di musica in Italia'* may also have started during the time of Morzin's Italian tour to Venice where Vivaldi acted as musical director of the Count's ensemble.[13, 14]

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[8] V. Kapsa, 'Account Books, Names and Music: Count Wenzil von Morzin's Virtuosissima Orchestra', *Early Music*, Vol. 6, No. 4 (2012), pp. 605-620, (p. 606).
[9] The Count oversaw the completion of this project started by his brother Maximilian.
[10] Kapsa, Account Books, p. 606.
[11] Kapsa, Account Books, p. 609.
[12] Kapsa, Account Books, p. 609.
[13] *Maestro di musica in Italia* or sometimes referred to as *Kapellmeister von Haus aus* (Kapellmeister from home).

This position entailed not only supplying compositions to the Count but also taking care of some of his affairs in Venice. Receipts from the *Casa Rechnung* suggest the delivery of single instalments of compositions from Vivaldi between 1719 - 1720, but by 1721 the composer was receiving a regular quarterly salary of 30 *ducats* (approx. 135 *fl*).[15]

Further receipts for payments to Vivaldi from the Count (in May 1724 (*dem Giranek eben disen dato einem wechsel per* - 100 *fl*), August 1725 (*dem Giranek einem wechsel nacher Venedig übermacht* - 300 *fl*) and May 1726 (*dem Giranek einem wechsel nacher Venedig* – 222 *fl* | 36)) show a connection between the composer and one of Count Morzin's employees, František Jiránek (Franz Giranek 1698 - 1778), during the young musician's trip to Venice between May 1724 and September 1726.[16, 17] Jiránek was born on the Morzin estate of Lomnice nad Popelkou where his family lived and worked and, before leaving for Italy, František was employed in the Count's household as a page. It is assumed that he was sent to Venice to receive a musical education under Vivaldi's tutelage before returning to perform in the Count's ensemble. This assumption can be supported by the long career Jiránek had as a violinist for both Count Morzin and as a member of the *Kapelle* of Count Brühl in Dresden, and his extensive collection of compositions (including four extant bassoon concertos), all of which were greatly influenced by Vivaldi's compositional style.

The Count employed several composers other than Vivaldi, most notably Johann Friedrich Fasch. Fasch worked in Prague for a short time from late 1721 until 1722 and then continued to supply compositions to Morzin after he had taken up his next position as Court Kapellmeister of Anhalt-Zerbst at the end of September of that year. After Fasch left, Anton (Antonin) Reichenauer (*c.*1694 - 1730, keyboards/composer) and Christian Gottlieb Postel (*c*. 1697 - 1730, violin/composer) became the Count's 'house composers' and members of the *Kapelle*. Of the two, Reichenauer stands out as the more substantial composer as seen by the number of compositions (including three existing bassoon concertos) in his name and that he received a higher salary than Postel.[18] Reichenauer was in the Count's employ from 1722 (and a member of the *Kapelle* from 1723) until he left Prague in

---

[14] R. Rawson. *Bohemian Baroque, Czech Musical Culture and Style, 1600-1750* (Suffolk: The Boydell Press, 2013), p. 200.

[15] Kapsa, Account Books, p. 609.

[16] The name Anton Giranek has been misused in relationship to Antonio Vivaldi from the beginning of the nineteenth century until recently. This misunderstanding has been discussed and corrected in Václac Kapsa's article, 'The Violin Concerto in D major Anh. 8 and Several Other Issues Concerning František Jiránek (1698 – 1778)', *Studi Vivaldiani: Rivista Annual dell'Istituto Italiano Antonio Vivaldi della Fondazione Giorgio Cini* 14 (Firenze: 2014), pp. 15-43, (pp. 15-19).

[17] Kapsa, Account Books, p. 611.

[18] The Morzin account book (1724 - 1729) shows in 1724 Postel receiving an annual salary of 100 *fl* (plus rewards for compositions of 40 *fl*) and Reichenauer an annual salary of 130 *fl* (plus rewards for compositions of 50 *fl*). Kapsa, Account Books, p. 614.

1730 and was also composing for one of the churches in the Lesser Town of Prague. Both Reichenauer and Postel's compositions (notably the concertos) also imitated the Vivaldian model.

Apart from the house composers, the *Kapelle* had amongst the instrumentalist's several other composers, such as the violinist Lorenz Seyche (Vavřinec Seiche), František Jiránek and later Josef Anton Sehling (1710 - 1756). When both Reichenauer and Postel died in 1730, it is possible that Jiránek (together with Sehling) may have taken over their duties.[19] Unfortunately, there is no direct evidence that any of the three composers had their compositions either played by the Count's ensemble or placed in Morzin's music collection, as neither an inventory nor musical source has survived. It is known however that Morzin, lent items from his music collection to other courts. Prince Anton Ulrich of Sachsen-Meiningen, in a journal entry in October 1723, records that Morzin lent him concertos and overtures by 'his' composers – Vivaldi, Fasch, Reichenauer and 'Laurenzo' (possibly Lorenz Seyche).[20] Again in 1732, Tobias Seeman, the *Hofmeister* to Count Franz Anton von Spork, noted that Count Morzin had sent a package containing various compositions *('musikalische Partien als eine Jagtpartie, Hennengeschrei und etliche andere'*).[21]

Schrank II Collection

Despite having little information about the contents of Count Morzin's music collection, a great deal is known about the Dresden *Hofkapelle* music library. The information found in the collection strengthens the idea that both Dresden and Prague were important conduits for and supporters of Vivaldi's music and suggests a strong relationship between not only the two cities but the Dresden *Hofkapelle* and Count Morzin's *Kapelle*. This collection of music of the Dresden *Hofkapelle* at the time of the Saxon-Polish Union (1697 - 1763) encompasses the extant instrumental works from the first half of the eighteenth century which resided in the so-called *Schrank II* (Cabinet II) of the Dresden Court Church.[22]

Within the list of composers found in the *Schrank II* collection are two foreign musicians who were well known in Bohemia for their concertante writing in the early part of the eighteenth century, namely, the famous Italian violinist/composer Giuseppe Tartini (1690 – 1740) and the young German Gottfried Heinrich Stölzel (1690 – 1749). Though Tartini lived for a brief time in Prague (1723 - 1726) after Fasch's tenure at the Morzin court (1721 - 1722), Stölzel lived in the city much earlier between 1715 - 1717, arriving there directly after his journey to Rome, Florence, and Venice.

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[19] Kapsa, Account Books, p. 618.
[20] K. Heller, *Antonio Vivaldi: the Red Priest of Venice* (Portland: Amadeus Press, 1997), pp. 145-8.
[21] *Tobias Anton Seeman, Tagebücher*, The National Archives, Collection of Manuscripts, B 90, p.49.
[22] See, Hofmusik in Dresden <https://hofmusik.slub-dresden.de/themen/schrank-zwei/> [accessed 16 July 2015].

Two notable Czech composers who had compositions in the collection were Jan Josef Ignác Brentner (1689 - 1742) and bass player for the Dresden *Hofkapelle*, Jan Dismas Zelenka (1679 - 1745). Brentner lived in Prague Lesser Town during the 1720s and 30s, and his compositions too were imbued with the new Italian style. Zelenka started composing at the late age of thirty and arrived back in Prague for a short trip in connection with the celebrations for the coronation of Charles VI as King of the Bohemian Lands in 1723. For this he had written the music to the melodrama *Sub olea pacis et palma virtutis* and during his time in the city, also wrote six concertos for multiple instruments. These contain obvious concertante aspects, including, *Concerto G Major à 8* (ZWV 186), *Hipocondrie à 7* (ZWV 187), *Ouverture à 7* (ZWV 188), *Symphonie à 8* (ZWV 189), which are the only four of the six that have survived.

Presumably, Zelenka, Tartini, Brentner, and Stölzel would have been writing music for the local *Kapelle* and churches during their time in Prague, and some of their music would probably have ended up in Morzin's music collection. Certainly, his resident composers (Vivaldi, Fasch, Reichenauer, Postal and Jiránek) are well represented in the *Schrank II* collection.

The Saxon Crown Prince Friedrich August's third visit to Venice (1716 - 1717), for which the court violinist Johann Georg Pisendel (1687 - 1755) was part of the small group of musicians who accompanied him, would be fundamental in reinforcing Italian (and Vivaldi's) musical influence amongst composers and instrumental musicians at the Dresden Court. Whilst in Venice, the brilliant violinist Francesco Maria Veracini (1690 - 1768) was engaged and an entire Italian operatic company was hired for the court under the direction of Antonio Lotti.[23]

In *Lebenslauf Herrn Johann Georg Pisendels* (Johann Georg Pisendel's biography), published in 1767, there is confirmation that Pisendel 'took actual violin lessons' from Vivaldi (and then later in Rome with the 'famous violinist, Montanari').[24] As well as this, a recently rediscovered autograph of Pisendel's violin concerto in A minor composed in Venice, contains corrections in Vivaldi's hand which proves that the lessons included composition.[25] The relationship between Vivaldi and Pisendel was probably more of a friendship between colleagues rather than that of teacher and pupil as demonstrated by the large number of autograph manuscripts (six violin concertos and five violin sonatas) in the Pisendel collection in Dresden that bear the dedication from Vivaldi, '*fatto per Maestro Pisendel*'.[26]

[23] Owens, Reul & Stockigt, p. 23.
[24] Karl Heller, p. 228.
[25] See *Schrank II* collection catalogue, (Mus.2421-O-14).
[26] 'Composed for Maestro Pisendel'.

After his visit to Italy, Pisendel returned to Dresden with a substantial number of original and copied manuscripts and was responsible for starting the Dresden court's Italian repertoire collection.[27] Of one hundred and eighty-four works copied by Pisendel that are in the *Schrank II* collection seventy are works by Vivaldi. Pisendel also copied concertos by Tartini, Tessarini, Mossi, Montanari, Benedetto Marcello and Albinoni. This repertoire assisted with the gradual trend away from French taste at the court. Pisendel took over the Konzertmeister's duties when Volumier died in 1728 (the official title being conferred upon him in 1730) and from this point he became responsible for deciding the *Hofkapelle's* concert repertoire.[28]

The percentage of Vivaldi scores in the *Schrank II* collection gives us some idea of the importance of Vivaldi's compositions within the collection and how highly he was regarded by Pisendel, and therefore, within the Dresden court.

In the context of influence, it is interesting to note of those composers found in the *Schrank II* catalogue (other than Vivaldi), how many wrote bassoon concertos, and the majority in a style that had clearly been affected by the Venetian composer's works.

Table 3: Bassoon concertos of Schrank II catalogue composers (other than Vivaldi).[29]

Composer	**Bassoon concertos**
František Jiránek	F major, KapM Jiranek 18 C major, KapM Jiranek 19 G major, KapM Jiranek 20 G minor, KapM Jiranek 21
Antonín Reichenauer	C major, KapM Reichenauer 12 F major, KapM Reichenauer 13 G minor, KapM Reichenauer 14
Johann Friedrich Fasch	C major, FWV L:C2 Second concerto (mentioned in 1743 catalogue) lost C minor, FWV L:c1 (Basso Concertato)
Johann Gottlieb Graun	C major, GraunWV C:XIII:66 F major, GraunWV Cv:XIII:125; WilG 147

[27] There are one hundred and seventy-two instrumental works by Vivaldi in the *Schrank II* collection and only the Vivaldi collection in Turin is bigger, with approximately three hundred instrumental works. Of the Dresden compositions by Vivaldi, eighteen are sonatas for violin and continuo, sixteen are orchestral works and one hundred and twenty-nine are concertos. Of these concertos twenty-two concertos are in the composer's hand and a further fifteen were copied by Pisendel.

[28] McVeigh & Hirshberg, p. 44.

[29] See *Schrank II* collection catalogue, D-DI (Mus. 2421-O-14).

Franz Horneck	E-flat major

View of Contemporary Literature

Despite Jiránek spending his career in the employ of two prominent personages, and indeed that he was very probably a student of Vivaldi, there is little written about him. Much of the research into the composer and the court ensemble of Count Morzin, where Jiránek worked for the first half of his career, has been done by the Czech academic Václav Kapsa.

Kapsa has written many articles on Bohemian/Czech early eighteenth-century music, but his book *Hudebníci hraběte Morzina: Příspěvek k dějinám šlechtických kapel v Čechách v době baroka* (The Musicians of Count Morzin: An Introduction to the History of Princely Orchestras in the Czech Lands in the Baroque Period) is the most in-depth study into the lives of the musicians of this influential Bohemian court. This case study documents the Count's orchestra using several surviving sources concerning ordinary musicians, as well as music by Morzin's composers, enabling us to view the *Kapelle* from different angles.[30] He includes one of the only biographies of Jiránek (as well as Reichenauer and Postel, these being representative of 'model careers' of musicians in aristocratic service). The analysis of selected compositions focuses on relationships between the recipient of the piece and the composer, between the instrumental forces of the *Kapelle* and the needs of the music, and follows the use of Vivaldian compositional patterns by Morzin's house composers. The book concludes with a catalog of instrumental works by Jiránek, Reichenauer, and Postel.

Despite the lack of information about Jiránek's life, there is, however, a raft of peripheral material that directly relates to Jiránek's surroundings. A good example is *Monuments of Music in Dresden, No1*, edited by Dresden Court Orchestra authority Hans-Gunter Ottenburg.

Edition Monuments of Music in Dresden is an occasional series of works discussing the musical tradition of Dresden from the late Renaissance to the early Romantic era and presents new editions and autographed facsimiles of works. The first volume in the series, 'Bassoon concertos in the repertoire of the Dresdnerhöfischen in the eighteenth century', brings together five bassoon concertos from the Saxon State Library and Dresden University Library by Reichenauer, Graun, and Franz Horneck.[31] They are all part of the *Schrank No II* collection from the Catholic Court Church and made up the chamber music repertoire of the Dresden Court Orchestra dated from the first half of

[30] ASEP Repozitář AV ČR <http://hdl.handle.net/11104/0192481> [accessed 25 August 2015]
[31] Hans-Günter Ottenberg, Lars Klünder and Phillip Schmidt, Musical Treasures from Dresden, *Institute for the Research and Development of Early Music in Dresden* <https://www.musikschaetze-dresden.de/denkmaeler-der-tonkunst-in-dresden/> [accessed 16 July 2015].

the 18th century. This particularly interesting group of compositions shows that there was contact between Morzin's Kapelle and the Dresden Court Orchestra before and after the Kapelle's dissolution due to the Count's death in 1737, as well as presenting early evidence of the reception of the modern Italian concerto form based on a Vivaldian model in Prague.

In their book, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* Simon McVeigh & Jehoash Hirshberg have presented an extensive and detailed study and analysis of first-movement ritornello form.[32] This has been based on a research program of scoring and analysing more than nine hundred concertos, which represents nearly the entire repertory available in early prints and manuscripts over this period. Their approach was to present the form as a rhetorical argument, 'a musical process that dynamically unfolds in time and secondly, to challenge notions of a linear stylistic development from baroque to classical'.[33] Instead, they discovered composers trying out different options, developing ideas against which new experiments could be tried.

The authors suggest that a 'direct listening experience' of this repertoire is an appropriate starting point before a more conceptualized analysis is attempted. This approach builds on Sarah Fuller's concept of performative analysis; 'a process-based approach […] [which] regards tonal structure not as an external property to be assessed rapidly from written notation or a score, but as a perceptual property'.[34] The modern listener can, through extensive and attentive experience, build up sensitivity to subtle variants and compositional strategies. To the authors, this approach 'represents a passionately held conviction that this music does indeed reward close attention, and that each concerto carries out musical arguments both intrinsically and by reference to the surrounding repertoire'.[35]

Bella Brover-Lubovsky's *Tonal Space in the Music of Antonio Vivaldi* explores the composer's compositions in both a methodical and thorough way.[36] Based on a study of the majority of Vivaldi's available works, the author finds that opposed to the widely held view that the composer wrote with a specific formula, in fact there was boundless variety and refinement in his process. The first of four main sections in the book gives a background to Vivaldi's musical language by interestingly juxtaposing concepts from treatise of the time (in particular those of Francesco Gasparini and Johann David Heinichen) with the composer's own music. The three following sections (Key and Mode,

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[32] Simon McVeigh & Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Woodbridge, Suffolk: Boydell & Brewer, 2004).
[33] McVeigh and Hirshberg, p. i.
[34] Sarah Fuller, 'Exploring Tonal Structure in French Polyphonic Song of the Fourteenth Century' in *Tonal Structures in Early Music*, ed. by Cristle Collins Judd (New York: Garland, 1998), pp. 61-86 (p. 62).
[35] McVeigh & Hirshberg, p. 2.
[36] Bella Brover-Lubovsky, *Tonal Space in the Music of Antonio Vivaldi* (Bloomington: Indiana University Press, 2008).

Harmony and Syntax, and Tonal Structure) examines Vivaldi's harmonic practice in detail, leaving little unmentioned. The author describes an inquisitive composer who thought outside the box, exploring every possibility, often defying conventional wisdom, to create his compositions.

The outcome of viewing the baroque concerto expansively, as these two books do to one extent or another, is that similar motives of creation, circulation, reception, and influence can plainly be observed. A prime example is found in McVeigh and Hirshberg's discussion of the cultural history of the Italian concerto. Through the careers of notable violinists both in Italy and abroad, the authors investigate eighteenth-century concepts of virtuosity, relationships with patrons and the promulgation of compositions outside of Italy. This broad examination, with Vivaldi's concertos at its centre, encourages further conversation about musical relationships between various parts of the repertoire.

Regarding both *Tonal Space in the Music of Antonio Vivaldi* and *The Italian Solo Concerto*, Steven Zohn in his review essay, *The Baroque Concerto in Theory and Practice* (which also includes a review of Richard Maunder's book, *The Scoring of Baroque Concertos*), suggests that these books,

> 'diverge sharply in terms of methodology and focus. But each substantially advances our knowledge of the repertory while suggesting multiple directions for further research. Considered together, they provide a résumé of the issues attending on the (Italian) baroque (solo) concerto, including the genre's boundaries, paths of dissemination and influence, analytical approaches to formal and tonal designs, and seventeenth and eighteenth-century performing practices.'[37 & 38]

John White's *Comprehensive Music Analysis* gives the reader a thorough and succinct guide to acquiring the tools for a more complete musical analysis of composition.[39] The author presents an exhaustive investigation into the various contemporary methodologies of analysis and an extensive view of all styles and approaches to compositional process, to view tonal, atonal, and serial music from differing angles.

White acknowledges that this formal, theoretical analysis gives us a great deal of information about a composition, but it is not the entire picture. The author invites us to look at musical style as being a useful area of analysis, not only recognising pitch, but moving into the familiar world for performers (and indeed audience members) of rhythm and timbre. Recognising that the realms of musicology

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[37] Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge, UK.: Boydell, 2004).
[38] Steven Zohn, The Baroque Concerto in Theory and Practice, The Journal of Musicology, Vol. 26, No. 4 (University of California Press, 2009), pp. 569-570
[39] John D. White, Comprehensive Music Analysis (Oxford: Scarecrow Press, 1995)

and theory are becoming increasingly closely acquainted, the author introduces analytical approaches that will be equally useful, such as Schenker's reductive linear analysis and Howard Hanson's set-theoretical analysis.

The analytical method I have decided to use in this dissertation is what White calls the "descriptive analysis", a methodology that allows the investigation of a piece of music, first in fine detail (microanalysis), then in larger dimensions (middle-analysis) and then finally as a complete entity (macro analysis).[40]

The idea of combining of all these musical elements (pitch, rhythm, and timbre) and the techniques appropriate to examine them (dependent on the construction of the composition), is at the centre of White's study of the analytical process. As Gerald Warfield suggests in his Forward to White's book, 'In the combining of these techniques we begin to glimpse a powerful tool which does not exist in any single school of theory or musicology, but which draws upon any and all methodologies as required by the analyst.' 'White invites you to take your cue for analysis from the compositions themselves rather than from dogma.'[41]

No book review on Vivaldi would be complete without acknowledging the tireless research and many publications by Michael Talbot. In particular, *Vivaldi*, which covers at length the life and works of the great composer.[42] The authors' invaluable work in this area creates a solid platform for further research.

Janice Stockigt as co-editor of *Music at German Courts, 1715-1760*, also paints an in-depth picture of the musical life at the Court of Saxony-Dresden through an abundance of primary source material.[43] Along with her co-authors' case studies they investigate common patterns of development, and then decline of fifteen German courts and in so doing shows not only the remarkable diversity but similarity between these noted *Kapellen*.

Both *Vivaldi* and *Music at German Courts, 1715-1760* together create an invaluable resource for the researcher of court music establishments of this era.

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[40] White, Comprehensive Music Analysis, p. 32.
[41] White, Comprehensive Music Analysis, p. 7.
[42] Michael Talbot, Vivaldi (London: J.M. Dent, 1993)
[43] Samantha Owens, Barbara Reul & Janice Stockigt. *Music at German Courts: 1715-1760: Changing Artistic Priorities* (Suffolk: Boydell Press, 2015)

Aims of the study

František Jiránek and the Italian Connection: A study of the influence of Antonio Vivaldi on the bassoon concertos of František Jiránek.

The purpose of this research is to define more fully the influence Vivaldi's concerto writing had on the bassoon concertos of early eighteenth-century Bohemian composers, through the analysis of the concertos of his student František Jiránek. The collected information will inform the editing, publishing, and performing of the two complete Jiránek bassoon concertos in the final recital.

Very little investigation has been made into the relationship between Vivaldi and Count Morzin's court composers and specifically between the master and his student František Jiránek. Jiránek's four carefully crafted bassoon concertos are worthy of analysis and to be recognized as consequential, relevant, and important links between the Vivaldian concerto and the development of the early eighteenth-century Bohemian bassoon concerto.

Methodology

This degree by its very nature has two distinct parts: thesis and performance. It has been clear from the outset that the historical research, to place Vivaldi and Jiránek in time and place, and analytical research of the two composers' compositions would inform the performance aspect of this project.

It was also obvious that, because of my distance from Europe and lack of knowledge of foreign languages, not to mention a worldwide pandemic where international travel was suspended, I would have to use surviving records that could be found online and compile academic research by other scholars. In this regard I am most indebted to the work Vivaldi experts Michael Talbot, Simon McVeigh and Jehoash Hirshberg have done in this field of research, and in particular the musicologist Václav Kapsa for his stellar research on František Jiránek. This collected information could then be used to assist my specific area of investigation.

Both Talbot and Kapsa have accrued a large amount of research on Vivaldi and Jiránek's lives, works and influence, but have not spent a lot of time on the composer's bassoon concertos specifically. Through their work I have been able to create a clear image of both composers' surroundings, influences, and possible motivations to extrapolate my theories regarding the Jiránek bassoon concertos and the composer's relationship with his teacher.

The biggest issue regarding defining Jiránek's individual compositional style has been the influence of the Vivaldian revolution that not only suddenly transformed Venetian and Italian music, but the rest

of Europe as well. The older generation of composers felt the need to integrate at least some of the features of the Vivaldian model into their own works and the younger generation fell completely under the composer's spell. Vivaldi's influence relied on his reputation as a virtuoso performer, Venice's cultural prestige and in particular the rapid dissemination of the composer's publications. Cesare Fertonani suggests that Vivaldi's ritornello form was embraced so widely because it, "is based on a continuous and fruitful dialectic between two contrasting aesthetic premises: simplicity (a category which implies naturalness, spontaneity, and clarity) and complexity (which, on the other hand, refers to elaboration, intellectual control, and technical mediation)".[44] Composers that followed Vivaldi's lead could employ these ideas according to their own personal disposition, developing their own musical preferences within a malleable framework provided by ritornello form. Indeed, Vivaldi's ritornello's show constant exploration and development of ideas in every aspect by the composer, going against any movement towards standardization of the form.

The problem defining Jiránek's individual style is, as Kapsa states, that "Vivaldian influences in Jiránek's oeuvre extend far behind the formal aspect of a movement. It seems that Jiránek also fully adopted Vivaldi's musical vocabulary itself, absorbing compositional parameters such as idiomatic writing for musical instruments, phrasing, and orchestration. Similarly, to Vivaldi, Jiránek's most progressive and elaborate pieces in stylistic terms are his violin concertos, followed by his bassoon concertos".[45]

With this in mind I have used specific historic, analytical and performance methodology that can be used to gather appropriate data to inform my outcome and conclusions. These methodologies are described below.

1. **Historical method: research through surviving documents**
   Scientific music historiography "seeks first to establish an accurate historical record and then, on the basis of that record, to identify patterns of influence and causal relationships".[46] Once this 'surviving historical record' has been examined, and archival research has been investigated, other methodologies can be used.

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[44] McVeigh and Hirshberg, *The Italian Solo Concerto*, p. 305.

[45] V. Kapsa, 'The Violin Concerto in D Major RV ANH. 8 and Several Other Issues Concerning František Jiránek (1698-1778)', *Studi vivaldiani: Rivista annuale dell'Istituto Italiano Antonio Vivaldi della Fondazione Giorgio Cini* 14 (2014), pp. 15-43, (p. 31).

[46] Blair Sullivan, Musicology: Principal Methodologies Musicological Research (science.jrank.org), https://science.jrank.org/pages/10338/Musicology-Principal-Methodologies-Musicological-Research.html#ixzz7X5paapSl , accessed 24/06/2022.

2. **Analytical method: identification of structural characteristics to assess the possibility of stylistic similarities**

This will include a formal analysis focussing specifically on my first movement analysis of each Vivaldi and Jiránek bassoon concerto studied with a view to providing, "the data that allow the scientific historian to assess the possibility of a causal relationship between the works of two composers, given the existence of stylistic similarities".[47]

The use of this methodology will attempt to, "identify the structural characteristics of that piece of music in terms of broadly definable elements such as form (including motivic and harmonic analysis), musical detail (such as dynamics and tone quality). . .".[48] Analysis is the "consideration of the music itself" to find relationships between the two composers at the crux of this study.[49]

McVeigh & Hirshberg suggest that a 'direct listening experience' i.e., listening actively and closely to a body of related repertoire, (in this case high baroque bassoon concertos) is an appropriate starting point before a more conceptualized analysis is attempted. This approach builds on Sarah Fuller's concept of performative analysis; 'a process-based approach […] [which] regards tonal structure not as an external property to be assessed rapidly from written notation or a score, but as a perceptual property'.[50] The modern listener can, through extensive and attentive experience, build up sensitivity to subtle variants and compositional strategies. To McVeigh & Hirshberg, this approach 'represents a passionately held conviction that this music does indeed reward close attention, and that each concerto carries out musical arguments both intrinsically and by reference to the surrounding repertoire'.[51]

"Whether applied to a single work, the total output of a composer, or a certain genre of music, analysis is the basic tool leading to comparisons, distinctions, judgments, and finally to enlightening conclusions about music-its creation, its existence, and its performance".[52] In his book *Comprehensive Musical Analysis*, White describes his 'Descriptive Analysis method' as made up of three levels which are, microanalysis, middle-analysis, and macroanalysis; all three levels make up the first basic steps in the analytical process.[53] Microanalysis the author describes as a "preliminary overview", which involves listening to the piece and reading and playing through the score. This gives the analyst "finely detailed perceptions of melody,

[47] Sullivan, Musicology.
[48] Sullivan, Musicology.
[49] Sullivan, Musicology.
[50] Fuller, p. 62.
[51] McVeigh & Hirshberg, p. 2.
[52] John White, Comprehensive Musical Analysis (Oxford: Scarecrow Press, 1995), p. 3.
[53] White, p. 20.

harmony, and rhythm; form and texture at the smallest level; and small details of orchestration and timbre". Middle-analysis identifies "relationships between phrases and other medium-sized units and anything that falls into neither the very large nor the very small categories". Finally, macroanalysis describes "instrumental or vocal medium and the total time duration" and "the disposition of large events within the total time-span and broad harmonic, textural, and rhythmic considerations".[54]

Broadly using the 'Descriptive Analysis method', the concertos of Vivaldi and Jiránek will be broken down into macro- and micro-level, in the search for quantifiable similarities of style and process between the two composers' bassoon concertos.

3. **Performance method**

A physical score of a piece of music is required for the preservation of the work itself, and for the communication of the data (music pitches and durations etc) to the players. For this project, no published modern editions of the Jiránek concertos were available so this author first needed to create an edition (score and parts) before undertaking the performances associated with this project.

"The greatest performers-the most intelligent artists-approach each piece of music thoughtfully on its own stylistic terms, bringing all of their insights to bear on the problems of interpretation… At a superficial level the fingering of a fugue from The Well-Tempered Clavier may appear to be a technical problem, but at a deeper level it demands not only an understanding of Bach's style, but an understanding of the work's texture, its basic harmonic motion, and how all of this relates to the rhythmic thrust of the composition".[55]

In the preparation of any work for performance, one must be guided by discriminative judgments. A certain choice of articulation, accelerando or ritardando, subtle rhythmic inflection, phrasing choices, ornamentation, a specific reed for a specific technical issue: these are all the kinds of judicial decisions that become obvious during the preparation process. The possible answers to these issues will be worked out through research, lessons and working with colleagues in rehearsals and reviewing various performances leading up to my final recital.

[54] White, p. 21.
[55] White, p. 2-3.

Chapter 2 – Historical background

Bohemian Baroque

Bohemia's music history has always been closely related to its literary history despite the difficulty in discerning a specific national narrative. The idea of national identity in Bohemia has changed over time, particularly if one considers the competing influence of religion, geographical change, and linguistics. Until the end of the devastating Thirty Years' War (1618 - 1648), the common link that created the concept of a Czech nation was language, and up to this point, this identity was characterised differently to a German identity. After the Thirty Years' War, separate identities became more complex in Bohemian cities and courts, particularly in Prague. Despite a greater German dominance after 1648, Czech music, literature and arts were revived in the second half of the century (and the first half of the eighteenth century), keeping an inherent 'Czechness' whilst incorporating the influence of the various schools of thought that crossed its borders.

Village Education

One of the reasons for this cultural resilience generally, and with regards to music, in particular, was the well-designed education system within the Czech lands. Unlike many countries where principal music education institutions were based in large cities, in Bohemia, young musicians came from musically active villages where they were given a thorough musical education, and arrived in Prague at a suitable standard for employment in the cities' many churches, courts and in houses of noble families.

The study of music was a significant part of the curriculum in village schools and often a prerequisite for obtaining an apprenticeship, as shown by this decree issued to the citizens of Bakov nad Jizerou by their lord in 1698:

> 'Through music, the dignity of Our Lord is praised in His Church, and therefore the practice of this art is to be encouraged and trained; and as I have previously decreed that no son of this town shall be authorised to enter the apprenticeship of a trade who would not be acquainted, in part at least, with music, and would not be in a position to assume a place in the choir of the Church of Our Lord' […][56]

This statement made clear that the lord saw this as a way of encouraging the peasantry's participation in the celebration of Mass and maintaining the congregation's Catholic piety.

[56] Rawson, pp. 89-90.

Village choirmasters (*regens chori*) were employed by the lord to supervise students' music education, organise experienced tutors and the arrangement or composition of music for local parish churches. In 1745 a decree in Mladá Boleslav set out duties of the teacher in order of importance: to coach their students "in the sole true Catholic faith, in reading, writing, arithmetic and the talented in all kinds of music".[57] It is evident by the Count of Gallas's ordinance to the schools on his estate in 1743, requiring that two hours each morning was to be set aside for music, that the subject had greater importance than suggested in the Mladá Boleslav decree.[58]

Charles Burney (1726 - 1814) the English music historian, composer, and musician, on his tour through Bohemia in 1772 wrote,

> 'I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music'[…] [In Časlav] 'I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments'[…] ' Many of those who learn music at school go afterwards to the plow and their knowledge of music turns to no other account, than to enable them to sing in their parish-church'.[59]

Just a few years later, Johann Friedrich Reichardt (1752 - 1814), German composer, writer, and music critic, speaking on a similar topic, penned in a letter,

> 'What a fruitful land for the musical observer is Bohemia! Scarcely have I crossed over the border when I stumble upon phenomena that amaze me. I can recover from my astonishment and begin to investigate why the Bohemians are more musical than all their neighbours and I find connections and causes which no one else has suspected… A curious fact which I must mention first is that not only singing is taught in the country schools, but instruments as well'.[60]

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[57] Eva Mikanová, 'Music Institutions in the Mladá Boleslav Region in the 17th-18th Century', *Příspěvky k historii české hudby III* (Prague: Academia, 1978), pp. 41–122, (p. 102).

[58] *'Die Kinder im Singen, Geigen, aufn Clavier und anderen Instrumenten bestens zu informieren befleissen sein solle'*. Quoted in Barbara Ann Renton, *The Musical Culture of Eighteenth-century Bohemia, with Special Emphasis on the Music Inventories of Osek and the Knights of the Cross* (New York: City University of New York, 1990), p. 126.

[59] Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, 3 vols (London: T. Becket and Co., 1773), ii, pp. 4-5 and 11.

[60] Rawson, p. 92.

The rural education system grew during the second half of the seventeenth century, becoming a comprehensive network of elementary schools throughout the Czech lands that was one of the finest in Europe. At this time, approximately two-thirds of elementary school-aged students attended school regularly, which contrasts dramatically with some parts of Austria, where school attendance in 1777 was as low as ten to twenty per cent.[61]

Considering the living conditions of rural families in Bohemia, it is unsurprising that after finishing school, students headed to Prague for employment or to further their education. As a result of the quality of education in village schools and the large numbers of skilled young musicians it produced travelling to Prague, opportunities to find a suitable position in that city were numbered and moving further afield to other significant European centres needed to be considered. One such export was the violinist František Benda who relayed through his memoirs that, by the time he was a *Kapellknabe* in Dresden, he was not only familiar with Vivaldi's violin concertos but knew them by heart.[62] If this was indeed the case, he most likely learned them whilst a student in Bohemia.[63]

The Jesuits

From the middle of the sixteenth century, the Jesuits had been an influence in Bohemia and Moravia. Establishing themselves firmly in Prague and Olomouc, they were supported by local Catholic nobles with the intention of renewing the Catholic faith throughout the Czech lands. By the turn of the century, the order had established its first academy in Prague for the study of the Czech language. As educators, they saw themselves as intercessors between the clerical and secular parts of society and so created a curriculum in their institutions that was not entirely non-secular, allowing the study of Arts to flourish.

In all their schools across the Habsburg territories, the Jesuit teachers insisted on the highest standards, fostering mastery of technique with an undisguised emphasis on rhetorical flourish. The so-called 'Jesuit style', although broadly representative of a Counter-Reformation style in central Europe, also sought to create liveliness and motion within unchanging expression.[64] Musically speaking, the idea of liveliness and motion within unchanging expression, was encapsulated in a popular compositional device of Austro-Bohemian composers such as Biber, Finger and others,

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[61] James van Horn Melton, 'From Image to Word: Cultural Reform and the Rise of Literate Culture in Eighteenth-Century Austria', *The Journal of Modern History*, 58, no. 1, (1986), 95-124, (p. 100).

[62] *Kapellknabe,* translates as chapel boy (choir boy or young trainee or apprentice musician).

[63] J. A Hiller, *Lebensbeschreibungen berümter Musikgelehrten und Tonkünstler neuerer Zeit*, 3 vols. (Leipzig: Im Verlage der Dykischen Buchhandlung, 1784), i, p. 34.

[64] M. Ciavolella and P. Coleman, *Culture and Authority in the Baroque* (Toronto: University of Toronto Press, 2005), p. 4.

whereby a drone bass devoid of counterpoint was used under dramatically virtuosic flourishes, which created a sense of surprise and astonishment. The concepts of this style were used to effect equally in Czech arts and literature with its fondness for strong emotional effects and a heightened sense of drama.

To escape the drudgery and hard work of serf labour (*robota*), Jesuit schools became popular amongst students from country villages as they offered free education and accommodation. Funded by the Crown after the Thirty Years' War, the order was given control of the main educational institutions in the Czech lands, the most important of which was Prague University. The Jesuits at this time already had, or took control of, approximately thirteen seminaries, thirty boarding schools, fifteen gymnasiums, twenty-eight smaller residences, various smaller schools and three academies specifically for the education of children of noble families.[65] By around 1701, the number of students requesting admission into Bohemian Jesuit schools had exceeded the number of places available, according to a letter from the rector of the Jesuit college in Santiago: '[…]with what pleasure I would accept into the novitiate that quantity of youths which in Bohemia present themselves at the religious houses and cannot be accepted for lack of vacancies'.[66] The Jesuits surpassed most other monastic orders regarding maintaining exceptional standards and in so doing produced many of the finest Czech artists of the era, including such composers as Zelenka, Benda, Linek, Seger and Václav and Josef Gurecký.

Italian Influence

By the early eighteenth century, many of the characteristics attributed to the contemporary Italian style had also been inherent components of Czech music. Long before the music of Vivaldi and his contemporaries had arrived in Bohemia, the new prominence of melodic lines (often with contrapuntal bass having less importance), syncopation and anapaestic rhythmic patterns, and the use of parallel keys, all feature prominently in the Italian style, could also be frequently heard in Czech compositions.

From Renaissance times, Czech intellectuals had been keeping up with trends and intellectual movements from Italy. The influence of Italian culture throughout the Czech lands, particularly in the second half of the seventeenth century, continued to be of more importance in courtly life than the French, due to the uneasy relationship with both the Austrian Empire and France after the Thirty

[65] B. Renton, *Musical Culture of Eighteenth Century Bohemia, with Special Emphasis on the Music Inventories of Osek and the Knights of the Cross* (New York: City University of New York, 1990), p. 53.

[66] Andrés Supecio Santiago, to the provincial of Bohemia, December 15, 1701. Quoted in L. Clossey, *Salvation and Globilization in the Early Jesuit Missions* (Cambridge: Cambridge University Press, 2008), p. 206.

Years' War. Despite the Italian cultural dominance in the years after the war, there was an increase in the influence of French music principally driven by the compositions of Italian-born French composer, instrumentalist and dancer, Jean-Baptiste Lully (1632 - 1687). This French style started to be assimilated into the works of local composers such as Gottfried Finger (1660 - 1730) and Johann Casper Fischer (1656 - 1746), by either mixing Italian and French styles (in the case of Finger) or by writing compositions in an entirely French manner as seen in the works of Fischer.

The fundamental structure of the Central-European style that pervades the work of early Czech Baroque composers owes much to Italian influence. This direction was primarily due to the Habsburg attempts at aligning humanist thought with Counter-Reformation doctrine, which brought about an influx of ideas, arts, and culture of the Italian Renaissance into the Czech lands. During this period, much of the prominent architecture in the region was being built based on predominantly earlier Italian models, and so the Habsburg's attitude towards using earlier idioms may have had a bearing on the development of Czech composition as well. The ravaging political and social disarray caused by the Thirty Years' War had left Bohemia in a cultural slump.

One of the first 'concertos' to arrive in the Czech lands (in the 1670s) was a large-scale sonata for two violins and two violas da gamba 'in concerto' by the Italian composer Alessandro Poglietti (died 1683) written for the Prince-Bishop of Olomouc, Karl Liechtenstein-Castelcorno (died 1695). The most prominent of the early Czech composers to venture into this genre was Jan Joseph Brentner (1689 - 1742), who was influenced by the *concerti da camera* of composers such as Pirro Albergati (1663 - 1735) and Giovanni Bononcini (1670 - 1747) as heard in his Op. 4 collection, *Horae pomeridianae seu Concertus cammerales* (Prague, 1720), a graceful and refined set of works with evident Central-European influence.[67, 68]

By the beginning of the eighteenth century, concertos and sinfonias of the new and exciting Italian style were becoming popular in the Czech lands at a time of both institutional and musical change. As seen in instrumental music at the time, Czech composers relished the opportunity of imbuing the different genres of this new style, such as concertos, sonatas, operas, and cantatas, with their own musical traditions. These new genres, and the concerto in particular, created the ideal opportunity for them to use local stylistic elements in their writing, bringing the Czech propensity for melodic expression, rhythmic drive and instrumental virtuosity to the fore.

[67] *concerto da camera* (chamber concerto).
[68] Rawson, p. 198.

Vivaldi's Connections in *Germania*

On Friday the 30th of September 1729, Giovanni Battista Vivaldi entered a request for a year's leave of absence in the minutes book of the *Procuratori de Supra*.[69] Vivaldi senior, who was employed as a violinist in the Ducal Chapel of San Marco, asked his employer for the leave to accompany his son (Antonio) to *Germania*, which at that time encompassed the entirety of the Habsburg domains. Father and son had a close professional relationship, Giovanni being his son's principal violin teacher; he had assisted Antonio to establish his career in Venice and became the composer's trusted copyist and principal assistant until Giovanni's death in 1733.[70]

The reasoning behind this extended trip to *Germania* by the Vivaldis is currently uncertain, as nothing is known of their itinerary and there is no other remaining information regarding their travels. What is clear is that Antonio had associations with, and had already acquired patronage from, several influential individuals in this part of Europe. Chief amongst these is Charles VI, the Habsburg emperor, whom the composer had known since at least 1727 when he had dedicated his Op. 9 (*La cetra*) collection of concertos to him, followed closely by a second set of similarly dedicated manuscripts (also named *La cetra*) in 1728. Other personages of note that Vivaldi had been acquainted with for some time were Prince Philip of Hesse-Darmstadt, governor of Mantua (1729 - 1735) and, of course, Count Wenzil Morzin in Prague.

Vivaldi had found a substantial amount of work in Prague by the time of this trip. Not only was he in the employ of Count Morzin, but he had also been providing music and procuring singers for Antonio Denzio's company who were resident in Count Franz Anton von Spork's (František Antonín hrabě Špork, 1662 - 1738) opera theatre in the city since at least 1724 (until 1738).[71] It has been suggested that Vivaldi may have travelled to Prague for the revival of his opera *Farnace* (RV 711), programmed for the spring of 1730 at the Spork Theatre, or even perhaps for the performance of *Argippo* later in the autumn season. Despite the possibility of Vivaldi being present for both performances it is unlikely, particularly in the case of the latter. From two documents, both written in Venice dated Thursday the 4th of May, 1730 and a letter written to Duke Carl Ludwig Friedrich von Mecklenburg-Strelitz on Saturday the 10th of June, 1730 from Venice, it can be assumed that both

[69] Archivio di Stato di Venzia, Procuratori di S. Marco de Supra, Chiesa, Registro 153, fol. 117v, sited in Micky White, *Antonio Vivaldi, A Life in Documents*, Studi di Musica Veneta, Quaderni Vivaldiani, 17 (Florence: Leo S. Olschki Editore, 2013), p. 189.

[70] Paul Everett, 'Vivaldi's Italian Copyists', *Imformazioni e Studi Vivaldiani, Bollettino dell'Istituto Italiano Antonio Vivaldi*, 11 (1990), pp. 27-88, (pp. 33-7).

[71] Daniel E. Freeman, *The Opera Theatre of Count Franz Anton von Spork*, *Studies in Czech Music*, 2 (Stuyvesant, NY: Pendragon Press, 1992), p. 147

the composer and his father had returned home by this time.[72, 73] If indeed Vivaldi did manage to attend the performance of *Argippo* later that year, he would have had to break his word to the Duke and travel back to Prague in the preceding months. These two works may simply have been *scritture* (commissioned operas) that did not necessarily require the composer to act as the musical director or impresario.[74]

It is clear though, that the Bohemian Count Johann Joseph von Wrtby (Jan Josef z Vrtba, 1669 - 1734), attended both operas and was in contact with Vivaldi. It has been suggested that Wrtby may have even been Vivaldi's patron whilst in Prague because of the existence of three autograph manuscripts (RV 82, RV 85 and RV 93), all with inscriptions to the Count.[75] That the inscriptions were on the composer's own drafts of the scores and not the copies received by the Count, does not imply patronage in conventional terms involving employment, but more probably that Wrtby was a client on a temporary basis.

What is also interesting about these three pieces is that they belong to a larger group of fourteen instrumental works, all found to have been written on non-Italian paper.[76] It is clear from investigation of the large collections of autograph scores in Turin that Vivaldi normally used high quality, pre-ruled music paper sourced from either Venice (the highest quality) or various places in northern Italy. In contrast, the fourteen non-Italian paper manuscripts are of two differing types of lesser grade (denser) stock, with stave lines drawn on by handheld *rastra*, of a smaller size, different orientation and are presumed to be of Bohemian origin.[77, 78 & 79]

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[72] The first document was a deed of property for the building owned by Alvise Foscarini in Calle di Saint' Antonio rented by Vivaldi. This register calculated the *Redecima* (periodic tithing) and was essentially a complete census of the citizens of Venice.
Archivio di Stato di Venezia, Procuratori di S. Marco de Supra, Chiesa, Registro 153, fol. 117v, cited in Micky White, *Antonio Vivaldi, A Life in Documents*, Studi di Musica Veneta, Quaderni Vivaldiani, 17 (Florence: Leo S. Olschki Editore, 2013), p. 191.

[73] A letter to Duke Carl Ludwig Friedrich von Mecklenburg-Strelitz affirming the composer's intent to remain permanently in Venice.
Landeshauptarchiv Schwerin, Mecklenburg-Strelitz Briefsammlung, Nr. 1019., sited in Micky White, *Antonio Vivaldi, A Life in Documents*, Studi di Musica Veneta, Quaderni Vivaldiani, 17 (Florence: Leo S. Olschki Editore, 2013), pp. 93-94.

[74] Michael Talbot, 'The Fortunes of Vivaldi from Pincherle to the Present', *Vivaldi*, ed. by Talbot, (UK: Routledge, 2016), 113-135, (p. 126).

[75] Trio in C major, for lute, violin and basso continuo, RV 82, Trio in G minor, for lute, violin and basso continuo and Concerto in D major, for lute, two violins and basso continuo, RV 93.

[76] The group consists of a further eleven works: RV 155, 163, 186, 278, 282, 288, 330, 380, 473, 500 and 768. All fourteen pieces are instrumental works (RV 473 and 500 being bassoon concertos).

[77] *Rastrum*, Latin for 'a rake', were handheld devices used to draw stave lines on to manuscript paper.

[78] Upright rather than the Italian oblong quarto format Vivaldi was used to using.

[79] Paul Everett, 'Vivaldi's Bohemian Manuscripts', *Journal of the Society for Musicology in Ireland*, 8 (2012-13) pp. 41-50, (p. 46).

It is not possible to determine whether the entire set of works were intended for Count Wrtby, but it is certainly plausible that the pieces were all written at a similar time, from a stock of paper purchased on the composer's travels. It also suggests that Vivaldi was predominantly engaged in producing instrumental music, and therefore, the purpose for being in Prague was not necessarily for the overseeing of his operatic productions at all. It is interesting to note that there is no mention of the composer in the Spork Opera Theatre records over this period.[80]

The fact that the soprano Anna Girò and her sister were absent from the Vivaldis' retinue on this trip and that Antonio had decided to travel with his father, an experienced violinist, brings up the possibility that this may have been more of a concert tour, similar to the tours made by virtuosi such as Veracini and Tartini.[81] A tour of this nature would have also assisted the sales of Vivaldi's compositions and to have an experienced copyist of the quality of his father travelling with him would have been advantageous. Certainly, the inclusion of the two bassoon concertos (RV 473 and RV 500) in the group of works hints at the possibility that these works could have been commissioned, or at least written as a follow up to RV 496 (dedicated to Count Morzin) and once again with the outstanding bassoonist, Anton Möser, in mind as the soloist.

It is still unclear where Vivaldi decided to go on this tour, and other than Wrtby, who his patrons may have been, but Vivaldi's meeting with emperor Charles VI in Lipica and Trieste in September 1728, and his consequent visit to *Germania* in late 1729 may not have been unrelated. In a letter dated the 16th of November 1737, the composer wrote, that at some point in the past he had been 'called' to Vienna, making it appear that he had received an invitation from the imperial court.[82, 83] It seems more likely that if he indeed did travel to Vienna it was probably related to production of his opera *Argippo* in the *Kärntnertortheater* in Vienna during carnival 1730. He had already established a relationship with the heir to the house of Lorraine, Duke Francis Stephen, whom he had met in Trieste in 1728 and sent a number of compositions to in May, 1729. Vivaldi also became his titular *maestro di cappella* during this time, a position he held until his death in 1741. It is entirely possible that Vivaldi also entered the employment of the Prince of Liechtenstein, Joseph Johann Adam (1690 - 1732) during this suspected trip to Vienna, as seen by the title page of the libretto of the 1731 Pavia production of *Farnace* (RV 711, 1727), where the composer is named as *maestro di cappella* of the

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[80] Daniel Freeman, *The Opera Theatre of Count Franz Anton von Spork*, Studies in Czech Music (Stuyvesant, NY: Pendragon Press, 1992), p.232.

[81] Talbot, The Fortunes of Vivaldi, p. 126.

[82] Jóhannes Ágústsson, '"Zu lippiza den venetian: Ersten Musico eine Medalie": Vivaldi meets Emperor Charles VI, 9 September 1728', *Studi Vivaldiani*, 14, (2014), pp. 3-14, (p. 7).

[83] This letter is the sixth and last of those transcribed by Stefani in his publication of 1871. It has remained in unknown private hands since that time, but has been auctioned at Sotheby's, London (1991), and Stargardt, Berlin (2001). Michael Talbot was able to view the letter briefly in 1991 and annotate most of the discrepancies from Stefani's original published text.

prince. There is a distinct possibility that some of the works Vivaldi copied on Bohemian paper during this visit were composed and performed for one of these noblemen. For example, the concerto for two horns, RV 538, a work Michael Talbot also believes to be written on a rare paper type for Vivaldi (which Paul Everett calls '#2') and estimated by Ryom to date from c. 1730 - 1731.[84, 85]

If the Vivaldis' tour itinerary did include both Vienna and Prague and their time was spent networking to find appropriate patronage, a short trip to Dresden would have been eminently possible, and probably extremely useful. By this time Johann Georg Pisendel, the ex-student and good friend of the composer, had taken up the duties of Volumier after the *Konzertmeister's* death in 1728.

Morzin's *Virtuosissima* Orchestra[86]

Information regarding the performance of music in the Czech lands, music culture of the Czech aristocracy and particularly the lives of professional musicians is sparse. The majority of information gathered regarding Count Wenzil Morzin's court orchestra in particular has been collected by the Czech musicologist Václav Kapsa and is found in his book, *Hudebníci hraběte Morzina: Příspěvek k dějinám šlechtických kapel v Čechách v době baroka* (The Musicians of Count Morzin: An Introduction to the History of Princely Orchestras in the Czech Lands in the Baroque Period).[87] This information has been pieced together from various sources such as local merchants' account books, period dictionary entries and parish registers of the Malá Strana quarter in Prague and Count Morzin's other domains.

From at least 1704 there had been references to musicians being employed by the Morzin court, but it was not until after the completion of the reconstruction of Morzin's Prague palace in 1713 - 14, that the court's orchestra underwent more intensive development. From the ensemble's establishment in 1714, the account books show an increasing number of musicians being employed until the *Kapelle* stabilised its numbers in the 1720s. This was an entirely instrumental ensemble

[84] Jóhannes Ágústsson, 'Joseph Johann Adam of Liechtenstein, Patron of Vivaldi', *Studi Vivaldiani*, 17, (2017), 3–78, (p. 43).

[85] *Ryom Verzeichnis* or Ryom Catalogue, refers to the catalogue of Antonio Vivaldi's compositions created by the Danish musicologist Peter Ryom. The *Ryom Verzeichnis* is typically designated by the letters RV before the composition number.

[86] From Vivaldi's Op. 8 dedication to Count Morzin, 'The supreme understanding of music which Your Most Illustrious Lordship possesses, and the merit of your most virtuosic orchestra will always allow me to live in the certainty that my humble efforts, having reached your most esteemed hands, will enjoy that eminence that they do not deserve'.

[87] Václav Kapsa, *Hudebníci Hraběte Morzina: Příspěvek k Dějinám Šlechtických Kapel v Čechách v Době Baroka* [The Musicians of Count Morzin: An Introduction to the History of Princely Orchestras in the Czech Lands in the Baroque Period] (Prague: Etnologicky ustav Akademie ved Ceske republiky, 2010).

which, during this time, had Antonio Vivaldi as its *'Maestro di Musica in Italia'*. The composer not only provided music to the Count but also gave his name and star status to the Court. From approximately 1718, the everyday job of leading the ensemble probably fell to the ex-Innsbruck court orchestra violinist František Forstmeyer, and then in the 1720s, Melchior Hlava took over as orchestra leader.

By 1724, the orchestra numbered approximately fifteen musicians, most of whom were Prague citizens. These players can be characterised into two groups: professional *Hofmusici* who were relatively well paid by the Count himself, on the one hand, and those musicians who were poorly paid servants of the Court and under the management of the court steward.[88]

Two principal sources are available to allow us to reconstruct the members of the Count's *Kapelle*. The first is a list of castle officials and servants which is complete up to 1724, and the other is the Count's account book for 1724 - 1729:[89]

Table 4: Members of the Morzin Court Kapelle 1724 - 1729[90]

Name	**Instrument**	**Annual salary**
Antonio Vivaldi	*Maestro di musica in Italia*	120 *ongari* (*c*.528 *fl*)
Melchior Hlava (Hlawa)	Concertmaster/violin	400 *fl*
Johann (Jan) Pelikán	Violin	300 *fl*
Lorenz (Vavřinec) Joseph Seyche	Violin	200 *fl*
Christian (Jan) Postel	Violin/composer	200 *fl* and 40 *fl* for compositions in 1724
(Joseph Anton?) Komárek	Violincello [sic]	250 *fl*
Carl Bassist (lackey Karel Motejl?)	Violone	*c*.56 *fl* as a lackey and 50 *fl* from 1725
Anton (Antonin) Möser	Bassoon	300 *fl*
Franz (František) Fridrich	Bassoon	100 *fl*
Tobias Arloth (Lackey)	Bassoon	25 *fl*
Frantz Waldhornist (Franz Karl Mayrhoffer)	Waldhorn	160 *fl* and 190 *fl* from 1726
Antonin Fiala (Lackey)	Waldhorn	25 *fl*
Antonin Kraus (Lackey)	Waldhorn	25 *fl*

[88] These musicians had the rank of footman (lackey).
[89] V. Kapsa, Account Books, p. 614.
[90] V. Kapsa, Account Books, p. 614.

Antonin (Anton) Reichenauer	Keyboards/composer	130 *fl* and 50 *fl* for compositions in 1724
Anton (Antonin) Kugler	Instrument unknown	100 *fl*
František Jiránek	Violin (in Venice)	120 *fl* in 1728

Amongst the *Hofmusici* of the Morzin orchestra there was a sizable group of virtuoso instrumentalists who would have greatly influenced the Kapelle's repertoire. This talented group consisted of the violinists Forstmeyer, Hlava, Pelikán and Vavřinec Seyche, the horn player Franz Mayrhoffer, cellist Komárek and bassoonist Anton Möser.

Anton Möser

The relatively large salary that the *Kapelle's* bassoonist Anton Möser (1693 - 1742) received clearly shows his prominent position in the Count's ensemble.[91] The only musicians who obtained a similar or greater salary in 1724 are, the *Maestro di musica*, Vivaldi (c. five hundred and twenty-eight fl), the Concertmaster, Hlava (four hundred fl) and the experienced violinist, Pelikán (three hundred fl). There is no doubt that Möser was an exceptional musician and probably a virtuoso instrumentalist. I believe his strong influence in the *Kapelle* is obvious when the large number of solo compositions for bassoon, written by Morzin's court composers is considered. It is known that Vivaldi wrote at least one dedicated bassoon concerto for the Count (RV 496) and that Fasch, Reichenauer and Jiránek also wrote extensively for the instrument.[92]

Möser was born in the North Bohemian town of Žandov near Česká Lípa and was the son of a schoolmaster (Jan Frantisek). The bassoonist joined Morzin's ensemble in 1719 and in 1721 married the daughter of František Götz, Anna Maria. The ceremony was led by Morzin's court chaplain Ignatius Crocin and was witnessed by a court official Ambrosius Hantke and the Lesser Town burgher Johannes Böhm. Möser became a citizen of the Lesser Town where the couple lived close to the court, and between 1721 - 1735 they had eleven children.[93] From an entry in the court account books documents that the Count also contributed towards the rent of musicians who did not have accommodation in Prague and did not live in one of the Count's houses. On his return from Venice,

[91] A member of the Morzin *Kapelle* from 1719 until the ensemble was disbanded in 1737.

[92] Antonio Vivaldi (thirty-nine bassoon concertos and one for oboe and bassoon), Fasch (two bassoon concertos and one for two oboes & bassoon), Reichenauer (four bassoon concertos and two for oboe and bassoon) and Jiránek (four bassoon concertos).

[93] Kapsa, *Hudebníci hraběte Morzinap*. p. 106.

František Jiránek lodged with Möser and his family for some time, and the bassoonist was accordingly paid nine gold coins by the Count, to cover the young violinist's rent in October 1726.[94]

In 1734 Möser joined the St. Vitus' Cathedral orchestra; whether he was still a member of Morzin's orchestra at the same time is unknown. He stayed in this position until he was admitted into the Dresden court orchestra in 1739.[95] Unfortunately, there is little known about Möser's life in Dresden either except that he did not have long in this new position as he died on February the 25th, 1742, and was buried two days later.[96]

House Composers

Even though none of Count Morzin's music collection or library inventory has survived, we do have some idea of the composers that enjoyed the Count's patronage. In a journal entry of Prince Anton Ulrich from Sachen-Meiningen dated October 1723, Count Morzin is seen to have sent the prince two packages of scores written by 'his' composers. In total there were seven concertos by Vivaldi, four overtures by Fasch, two overtures and a concerto by Reichenauer and a concerto by 'Laurenzo' (perhaps this was the violinist Lorenz (Vavřinec) Joseph Seyche).[97] It would seem likely that these composers, who were all employed by the Count created the bulk of the *Kapelle's* repertoire.

The employment of Antonio Vivaldi by the Morzin court can be seen as the high point of the *Kapelle's* development and demonstrated the commitment of the Count to build the orchestra's repertoire, with high quality compositions from a *maestro* consistent with his aspirations. Vivaldi's relationship with the Count will have started before the receipt was written and signed by the composer in Mantua on the 19th of April, 1719. It is unclear whether the two men met whilst the Count was on a pleasure visit to Venice or Mantua, which after its capture from Spain by the Austrian Empire in 1707 became a popular destination within Italy for foreign travellers coming from Vienna. Certainly, this first receipt strengthens the composer's statement, in his dedicatory letter of his Op.8 (published 1725), that he had already been acting for a long time as the Count's *'Maestro di Musica in Italia'*, providing the Count with compositions whilst residing in Venice. Distinct from both Fasch (1721 - 22) and Reichenauer (from 1723), Vivaldi was never a resident *Kapellmeister* of the Morzin orchestra.

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[94] Kapsa, *Hudebníci hraběte Morzinap*, p. 91.
[95] Kapsa, Account Books, p. 615.
[96] Kapsa, *Hudebníci hraběte Morzina*, p. 110.
[97] K. Heller, *Antonio Vivaldi: The Red Priest of Venice* (Portland: Amadeus Press, 1997), pp.145–8.

It does seem plausible that Vivaldi may have visited the Czech lands prior to 1725, as it is suggested indirectly in the Op. 8 dedication, and that the composer was personally familiar with the Count's *'Virtuosissima* Orchestra'. He may have had a chance to hear the ensemble whilst visiting one of the Morzin estates or in Prague, but more than likely not in Mantua or Venice.

Morzin court records (Cassa Rechnungen) show that between 1719 and 1720 the Count received at least two single shipments of scores (*un Pachetto con Carte Musicali*) from Vivaldi, but from 1721 onwards receipts show the composer had secured a regular quarterly salary of thirty ducats.[98] Unfortunately, Morzin's itemized entries in his personal account book end in April 1729 and so there is no information about when and how his employment with the Count ended. Despite the regular salary he received from the Count being relatively small, that it was a permanent income for at least ten years would have been of consequence to the composer. Certainly, Count Morzin benefitted from the relationship equally. Not only would the *Kapelle* have been supplied with a large volume of music by Vivaldi, but the Count would have had a direct and personal link with Venice.

The violinist, organist and composer, Johann Friedrich Fasch's (1688 - 1758) brief period of service with Count Morzin (sometime between 1721 - 1722) came between his post as Court secretary and organist in Greiz and his musical directorship in Zerbst. Early sources describe his position at court as one of '*Komponist*' as opposed to '*Kapellmeister*'.[99] These two terms may have simply described differing aspects of the same post and it is more than likely that Fasch did indeed act as *Kapellmeister*, directing the court orchestra along with contributing compositions to the ensemble's repertoire. The importance of the position within the court is suggested in Fasch's statement, relayed by F. W. Marpurg, that the composer enjoyed free board and lodging, an allowance of wood and lamp oil, and an annual stipend of three hundred florins (gulden).[100]

The significance of Fasch and Vivaldi's common relationship with the Count, and the influence that may have had on the composer, is hard to tell. But due to the composer's early adoption of the Vivaldian ritornello in the fast movements of his concertos, Fasch could have been considered a 'Vivaldian' even before joining the Morzin court. More accurately, perhaps he could be termed a 'German Vivaldian', bearing in mind the general compositional traits that link composers such as J. S. Bach, Graupner, Telemann, along with Fasch, and how their concertos are differentiated from the

[98] '*Un Pachetto con Carte Musicali*', recorded in account book for 1719 - 1723.
[99] Friederich Wilhelm Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, 5 vols., (Berlin: Lange, 1754 – 78), iii, p. 128.
[100] Marpurg, iii, p.128.

Venetian original.[101] Certainly, the large number of new Vivaldi scores in Morzin's library would have been enlightening.

It is interesting to note that Fasch, Vivaldi and Reichenauer are all heavily represented in the inventory of the '*Hochfürstliche Concert-Stube*' created as part of the general manuscript inventory of the Zerbst *Schloss* in 1743, a year after the death of Johann August von Anhalt-Zerbst. The number of compositions in the collection from composers based in Dresden, Vienna, London, as well as many other centres in northern Europe clearly shows that the Zerbst *Hofkapelle* was a prominent participant in the manuscript loan and exchange system which was common amongst German courts. It can be assumed that some of the works in the collection by Vivaldi and Reichenauer (as well as his own) came from Fasch's working collection during his time at the Morzin court, and sometime later became part of the Zerbst repertory.[102]

Fasch's successors to the position of 'house composer' to the Morzin court were Antonín (Anton) Reichenauer (c.1694 - 1730) and Christian Gottlieb Postel (c.1697 - 1730). Unfortunately, little is known about Postel except that his name is seen occasionally in the Prague Lesser Town parish registers in the late 1720s. On the occasion of his marriage, it is stated that the musician came from Wroclaw (Breslau).[103] The only surviving compositions by Postel are two oboe concertos and a trio, all of which are in the *Schrank II* collection in Dresden. Postel is also mentioned in the Breitkopf catalogue with a trio attributed to him which continued to be listed for some time after his death in 1730.[104]

The exact date and birthplace of the composer and organist Antonín Reichenauer is unknown, as is any information of his early life or indeed his musical education. The first records relating to him are of the baptism of his children in the registries of several Prague churches. The first is from January the first, 1722, and relates to the baptism of his son Jan Dominik in the parish registry office at the Maltese Church of the Virgin Mary under the Chain in Prague's Lesser Town. In another from 1723, regarding the baptism of another son, Václav, the composer is described as a 'musician of the Morzin court'. It is clear from this reference that Reichenauer was employed at the court from at least 1723, and according to Morzin's ledger between 1724 - 29, he was regularly paid by the Count for his compositions. Taking into account that Reichenauer received a higher salary, and that a much larger

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[101] Michael Talbot, 'Wenzil von Morzin as Patron to Antonio Vivaldi', *Vivaldi*, ed. M. Talbot, (London: Routledge, 2016), pp. 125-134 (p.125).

[102] Michael Talbot, 'Wenzil von Morzin as Patron to Antonio Vivaldi', pp. 131-132.

[103] Gottfried Johann Dlabacž, *'Allegemeines historisches Künstler-lexikon für Böhmen und zum Theil auch für Mähren und Schlesien'*, (Prague: Haase, 1815), ii, p. 493. Internet Archive <https://archive.org/details/allgemeineshisto01dlabuoft> [accessed 4 April 2018].

[104] All extant sources of Postel's works are available online; see RISM Online.

number of scores of his compositions have survived, it would seem clear that the composer was not only more prolific than his colleague Postel, but also had a higher standing within the Kapelle. It is more than likely that he was also organist for the choir of the Lesser Town Dominican Church of St. Mary Magdalene, as one of Reichenauer's Masses is dedicated to the little-known Dominican saint St. Ludvík Bertrand. During his service with Morzin, Reichenauer may have also worked for Count František Josef Černín; whether this was as a composer or musician is unknown. After the death of his son Václav in March of 1730, Reichenauer left Prague for Jindřichův Hradec, where he was to hold the position of organist. However, this was not to last as the composer died shortly after taking up his new post.

Reichenauer's work is relatively extensive, containing both church and secular compositions. They have been preserved in Czech collections as well as in Dresden, Weisentheid and Darmstadt. Unfortunately, none of the twenty surviving scores can be linked to the Morzin court, but it is likely that they would have been composed during the time that he was employed by the Count.[105] Considering the close relationship to the Morzin court, it is not at all surprising that both Postel and Reichenauer's concertos follow the characteristics of the Vivaldian model in both style and form. This is made clear in Reichenauer's idiomatic writing for bassoon in the three concertos he composed for the instrument. He, like Vivaldi, had a strong understanding of the technical possibilities of the instrument which is particularly evident in their solo concertos. Reichenauer also wrote two concertos for oboe and bassoon, as well as obligato bassoon parts for several of his sacred works.

Apart from the house composers, the Kapelle had amongst the instrumentalists several other composers, such as the violinist Lorenz Seyche (Vavřinec Seiche), František Jiránek and later Josef Anton Sehling (1710 - 1756). When both Reichenauer and Postel died in 1730, it is possible that Jiránek (together with Sehling) may have taken over their duties.[106] Unfortunately, there is no direct evidence that any of the three composers had their compositions either played by the Count's ensemble or placed in Morzin's music collection as neither an inventory nor musical source has survived. We do know, however, that Morzin, lent items from his music collection to other courts, such as to Prince Anton Ulrich of Sachsen-Meiningen in 1723 and, in 1732 Tobias Seeman, the Hofmeister to Count Franz Anton von Spork, noted that Count Morzin had sent a package containing various compositions (*'musikalische Partien als eine Jagtpartie, Hennengeschrei und etliche andere'*).[107] It would not be at all surprising if there was a strong link between the courts in Dresden

[105] Kapsa, Account Books, p. 617.
[106] Kapsa, Account Books, p. 618.
[107] Seeman, p. 49.

and Prague, considering that the *Schrank II* collection is such a large repository for all of the Morzin court's major composers' compositions, namely, Vivaldi, Fasch, Reichenauer, Postel and Jiránek.

The strong links between the members of Morzin's *Kapelle* and other courts is made clear with the arrival of the violinists František Forstmeyer and Johann (Jan) Pelikán from the dissolved orchestra of the Innsbruck court in 1718, and with the composer Johann Friedrich Fasch from his position in Griez in 1721. On leaving the Morzin court to take up his musical directorship in Zerbst, Fasch continued to be of service to the Count on an occasional basis, undoubtedly with his new employer's permission. This type of employment was reasonably common at the time, as can be seen from Vivaldi's example after the suspension of entertainments at the Mantuan Court because of the death of the dowager empress in 1720. Vivaldi kept his title of '*Maestro di capella da camera*' to Prince Philip of Hesse-Darmstadt after this time, continuing to supply him with scores in later years.

There is also a clear link between the Morzin *Kapelle* and Dresden. In 1720, the Count sent his young oboist, Pavel Vančura to receive lessons from Heinrich Schultze, who was *Premier Musicus* of the *Kleine Pohlnische Capelle*.[108] With the death of the Count and the closure of the Morzin Court, at least two of his musicians found employment in the Dresden Court Orchestra (one of them being the bassoonist Anton Möser). The music library of the same orchestra also held a large collection of scores of music composed by all the prominent composers of the Morzin court.[109] Presumably, at least some of this music was acquired before the dissolution of the orchestra. The *Kapelle's* cellist Komárek (between 1724 - 26), is very possibly Josef Antonín Komárek, who went on to work for Count Schönborn in Würzburg and Wiesentheid. Before and after the Morzin orchestra was disbanded, many of the court's members were employed by either Prague churches or other members of the Prague nobility.[110]

The Dresden *Hofkapelle*, Pisendel and the *Schrank II* Collection

The period during the Saxon-Polish union (1697 - 1763) is renowned for being the high point of Dresden's musical history and the apotheosis of Saxon culture. This period began with the inauguration of August the Strong as King of Poland, and ended with the completion of the Seven Years' War. The Dresden *Hofkapelle* was the centre of musical life during this time, which under the directorship of its *Kapellmeister* Johann Adolf Hasse (1699 - 1783) and concertmaster Johann Georg Pisendel (1687 - 1755) became renowned throughout Europe.

[108] Kapsa, *Hudebníci hraběte Morzina*, p. 159.
[109] Vivaldi, Fasch, Reichenauer, Postel and Jiránek.
[110] Kapsa, *Hudebníci hraběte Morzina*, p. 160.

After August II's *Kavaliersreise* in France (between 1687 and 1688), where he spent his time attending opera, concerts and plays, court music in Dresden started to mirror the French taste. In 1694 August became Elector of Saxony, and shortly after this he employed a *Band Hautboisten oder Kammerpfeifer* (oboe band), (a product of the contemporary development of the French court orchestra), and from 1708, a group of French musicians, dancers and actors were engaged at court.

As a consequence of Electoral Prince Friederich August's own *Kavaliersreise* and visits in 1712 - 13 and between 1716 - 17 to Venice, Heinichen was appointed as his new *Kapellmeister*. The renowned violinist Francesco Maria Veracini (1690 - 1769) was also engaged and a local operatic company, directed by Antonio Lotti, was hired. These changes heralded not only the cultural coming of age of the young prince but a much stronger Italian influence at the Dresden court.

Lists of Dresden *Hofkapelle* musicians between 1711 and 1717 show an orchestra at least 30 strong, and short biographies of the group from 1717 and early 1718 indicate they consisted of an interestingly diverse cultural mix of mainly German, French, Italian musicians, with others from Bohemia, Poland, Spain, Brabant and Luxembourg.[111]

The Spanish-born and French-court educated violinist Jean-Baptiste Volumier (Woulmier or Woulmyer, 1670 - 1728) was concertmaster of the Dresden *Hofkapelle* between 1708 and 1728, bringing with him and introducing French performance techniques to the ensemble. His string section in 1717 included six violins, six or seven violas, four violoncellos and one bass (the 'Contre bass' player Zelenka). The wind section in the same year was comprised of two or three flutes, four oboes, three or four bassoons and two horns. Although the term *Kamermusicus* was used before this time to describe some musicians in the ensemble, the definition changed over time to describe an elite group and higher rank of musician which included the *Kapellmeister*, concertmaster, composers and the highest calibre of instrumentalists who made up the core of the *Hofkapelle*.

From 1717, the orchestra continued to evolve and flourish under the direction of *Kapellmeisters* Schmidt and Heinichen, with Volumier as concertmaster until the passing of both Schmidt and Volumier in 1728, and the death of Heinichen in 1729. Although Pisendel was not officially appointed to the position of concertmaster until the beginning of 1730, his strong leadership was becoming clear (as seen by his initials on violin parts of the time). With the appointment of Hasse as *Kapellmeister* in 1734 a very fruitful collaboration began.

Johann Georg Pisendel was born on December the 26th, 1687, in the small town of Cadolzburg, near the city of Nuremberg where his father, Simon Pisendel, served as cantor and organist in the

[111] Janice Stockigt, The Court of Saxony-Dresden, in *Music at German Courts: 1715-1760: Changing Artistic Priorities*, ed. S. Owens, B. Reul and J. Stockigt (Suffolk: Boydell Press, 2015), p. 19.

Lutheran Church of Cadolzburg. By the time Pisendel was nine, he had become a chorister in the court chapel of Ansbach. Here he was influenced by the singer and institution's Musical Director, Francesco Antonio Pistocchi (1659 - 1726) and the violinist, composer and concertmaster, Giuseppe Torelli (1658-1709). Torelli gave the young student his initial violin training after Pisendel's voice changed during puberty.[112] Pisendel then served as a violinist in the court orchestra of Ansbach (from 1703 - 1709) until leaving for further studies in law and music in Leipzig in 1709.

While travelling to Leipzig, Pisendel visited Weimar where he was introduced to both Johann Sebastian Bach (1685 - 1750) and Georg Philipp Telemann (1681 - 1767).[113] It can be presumed that this meeting greatly influenced the young student as soon after this meeting; Pisendel became a student in Telemann's *Collegium Musicum* in Leipzig, and the two musicians became close friends. A very entertaining account of a performance of a Torelli violin concerto by Pisendel at the *Collegium Musicum* in 1710 is recounted in Johann Adam Hiller's (1728 - 1804) Pisendel biography.[114]

> 'When Pisendel, shortly after his arrival in Leipzig, wanted to be heard for the first time in the *collegio musico* there, a current member of the Collegium, Götze, who later became his faithful friend, looked at him askance, for Pisendel, both in his appearance and garb, seemed to promise nothing extraordinary. "What does this young lad want?" Götze asked with his usual vivacity: "Yes, yes, he will give us a fine show of fiddling". Meanwhile Pisendel laid his concert music on the stand, a piece by his master Torelli, and he had scarce begun to play the first solo when Götze laid aside his violoncello, which he was accustomed to play at all times, and gazed at the new student in amazement.'

Following a 1711 Darmstadt performance of the Christoph Graupner (1683 - 1760) opera *Telemach*, Pisendel was offered a position in its court orchestra but decided against it to pursue other options he had in Dresden.[115] Thankfully, in 1712 Pisendel was offered a position in the Dresden *Hofkapelle*, which this time he accepted.

Pisendel first arrived in Venice in April 1716 as a member of a group of four *Kamermusicus* sent from the Dresden court to join the Prince-Elector of Saxony (from 1733 Frederick Augustus II of Saxony and Augustus III of Poland). Because this small, select group of musicians stayed in Venice until the

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[112] Kai Köpp, 'Pisendel, Johann Georg ', *Musik in Geschichte und Gegenwart Online*. (Kassel, Stuttgart, New York: 2016 (first published in 2005, published online 2016)), <https://www.mgg-online.com/article?id=mgg10184&v=1.0&rs=mgg10184> [accessed 27 September 2017].

[113] Jerrie Cadek Lucktenberg, *Unaccompanied Violin Music of the 17th and 18th Centuries: Precursors of Bach's Works for Violin Solo*, DMA diss. (Carolina: University of South Carolina, 1984), p. 25.

[114] Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (Oxford: Oxford University Press, 2015), p. 145.

[115] Köpp, Pisendel, Johann Georg, p. 7.

end of that year, it quickly became integrated into Venetian musical life. Pisendel returned once again to Venice in 1717 becoming not only a colleague, but a close friend and pupil of Vivaldi.

Pisendel used his time in Venice productively, not only getting lessons in violin and composition but collecting a large number of scores of contemporary works by the city's eminent composers. Apart from the scores that were dedicated explicitly to him, for example, the autograph scores of five sonatas and six concertos by Vivaldi, written for '*Monsieur Pisendel'*, and three sonatas by Albinoni (one with a formal dedication), the vast majority of the compositions were copied out by Pisendel himself. Twenty-two concertos and seven violin sonatas by Vivaldi, complete sets of parts of fifteen further concertos and copies of concertos by Albinoni and B. Marcello remain from the musician's sojourn. All these scores, other than one violin sonata (RV 19 dedicated to Pisendel by Vivaldi) which has found its way to the collection of the Paris Conservatoire (Rés. ms. 2225) are now kept in the *Schrank II* collection of the Sächsische Landesbibliothek in Dresden.

Pisendel returned to Dresden in 1717. After the death of Jean-Baptiste Volumier in 1728, Pisendel became acting *Konzertmeister*, officially taking up the position in 1730 and remaining in that position until his death on November 25th, 1755. As a result of Pisendel's influence, Vivaldi's compositions became essential additions to the orchestra's repertoire, making Dresden one of the most influential centres of the Vivaldian cult in Germany.[116]

As part of his position as *Konzertmeister,* Pisendel oversaw the instrumental music of the court (*Repertoire der Instrumentalmusik*) and was tasked with gathering scores, composing for the ensemble, and arranging music. He was in the custom of subjecting these original scores to, on occasion, substantial alteration, whether this was by annotating manuscripts or by editing music while making copies. The reasons for the alterations were various: to show his abilities as a composer; perhaps to give his virtuosity on the violin more opportunity; to adjust 'inappropriate' phrasing or harmony, but most importantly to have the scoring be useful and appropriate for performance by the Dresden court orchestra. An adjustment of instrumentation was often needed in scores for an orchestra where the recorders, oboes and bassoons were becoming prominent in both solo and *ripieno* roles. These alterations by Pisendel could simply be the writing out, or addition, of embellishments or expression marks, or the more obvious rewriting of solo passages, cadenzas or on occasion, entire movements.

The number of original compositions attributed to Pisendel is small, but the manuscripts that survive are of high quality and uncommon in their blending of German, French and Italian styles. Pisendel's surviving manuscripts include ten violin concertos, four concertos for orchestra, two violin sonatas, a

[116] Michael Talbot, *Vivaldi*, (London: J.M. Dent, 1993), p. 46.

sinfonia, and one trio sonata. The autograph scores of these compositions can also be found in the *Schrank II* collection of the *Sächsische Landesbibliothek* in Dresden.

As a result of Prussian artillery fire in 1760, the Dresden court music library burned, and much of the music perished. The only music scores remaining were ones that had been stored in other places or were in use at the time. Thankfully, this included a large number of instrumental music manuscripts with performance markings by Pisendel and the scores he had copied himself (including some from his visit to Italy in 1716 - 17). Approximately ten years after Pisendel's death, the remaining scores were transferred to the cellars of the *Katholischen Hofkirche* in Dresden and stored in *Schrank No II* (cabinet no. 2), in alphabetical order and carefully labelled.

About one hundred years later, the collection was rediscovered by court *Kapellmeister* Julius Rietz (1812 - 1877). Following this Moritz Fürstenau, custodian of the Royal Private Music Collection and flautist with the *Hofkapelle,* created new call numbers for the scores and rehomed them in the Royal Private Music Collection. In 1896 the music was incorporated into the Music Department of the Royal Public Library (forerunner to *Die Sächsische Landesbibliothek Staats und Universitätsbibliothek Dresden* (SLUB)) and with the subsequent addition of the no longer used music of the court chapel and court opera, was developed into one of the most important historical music collections in Germany.

Antonín Möser and the Morzin Composers of Virtuoso Bassoon Compositions

It is not by chance that many of the outstanding examples of early Czech concertos were linked in some way to Vivaldi, especially considering the composer's first dealings in Prague were with Count Wenzil von Morzin and the exceptional musicians of his court ensemble. The keen observer does not need to look very far under the surface of the compositions of Vivaldi's Morzin court colleagues to notice the composer's influence on their work. Vivaldi's relationship with the Count presumably started with the Count's tour to Italy and Venetian visit as early as 1718. It is interesting to note that some of Vivaldi's Op. 8 concertos (including the 'Four Seasons' which was later dedicated to the Count) could very well have been composed at approximately this time, and the score was presumably included in *'un pachetto con carte musicale'* sent to the Count the year after in 1719.[117] The inclusion of two solo oboe concertos in the Op. 8 collection could also be related to the Morzin ensemble as Vivaldi was regularly supplying the Count with concertos for this instrument from

[117] R. Rasch, 'La famosa mano di Monsieur Roger: Antonio Vivaldi and his Dutch publishers', *Informazioni e studi vivaldiani*, 17 (1996), pp. 89-137, (p. 99).

1722.[118] The programmatic nature of Op. 8 is not surprising considering the Bohemian interest in art of this nature, but it is unique amongst Vivaldi's published works, with six of the concertos within the group having a title. The only other set of the composer's published compositions with named works is his Op. 10 (1729) with three. The second of the concertos in Op. 10 is the '*La Notte'* concerto for flute (RV 439), a reworked version of the chamber concerto (for flute, two violins and bassoon, RV 104), was later re-worked once more for solo bassoon (RV 501) and all three were titled '*La Notte'*. The bassoon concerto is highly inventive, highly technical, and along with its programmatic nature, may have made this work of interest and possibly related in some way to the Count and his bassoonist, Antonín Möser.

Not only Vivaldi but all the composers of Morzin's court took full advantage of the high calibre of musicians in the Count's ensemble. Most notably Melchior Hlava, Vavřinec Seyche and Jan Pelikán on violin, the bassoonist Antonín Möser, Franz Karl Mayrhoffer on horn, and the cellist Joseph Komárek all played major roles in the ensemble. Interestingly the oboist Pavel Vančura was on a considerably smaller salary than this group of virtuoso instrumentalists which is curious considering the number of works that feature *concertante* writing for the trio of violin, oboe and bassoon, a combination the Morzin ensemble became strongly associated with.[119, 120] Reichenauer, for instance, includes *concertante* parts for this group of instruments in his Marian motet, *Quae est ista* written for bass voice and obbligato violin, oboe and bassoon, composed in 1723. Similarly to his concertos, he allows the soloists freedom to play separately in their interplay with the voice, rather than being restricted to simply *tutti* or *ritornello* material, with the bassoon swapping between doubling the continuo line and a solo obbligato role.

When looking at the existing concertos by Morzin court composers, it is interesting to note the large number and quality of compositions, presumably written for the bassoonist Antonín Möser. It has already been noted that this performer, held a prominent position in the Count's ensemble and by the virtuosic concertante writing in the compositions of the court composers that Möser must have been a highly skilled performer and probably one of the best bassoonists of his generation. Because of this, it is unsurprising that there is such an unprecedented number of solo concertos for bassoon, some of the earliest of their kind, written by the composers of the Morzin court (Vivaldi, Fasch,

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[118] The oboe is not specifically named on the published scores, but Talbot suggests that study of earlier library inventories, manuscript copies and the idiomatic writing for the instrument points to both nos. 9 and 12 being intended for the instrument.
Talbot, 'Wenzil von Morzin as Patron of Antonio Vivaldi', p. 75.

[119] Kapsa, *Hudebnici hraběte Morzina,* pp. 64-65 and pp. 88-91.

[120] Rawson, p. 204.

Reichenauer and Jiránek). The exception is Postel, from whom virtually no compositions have been preserved.[121]

Of Vivaldi's known solo concerto output, thirty-nine are for bassoon, making it the most frequently written for instrument other than his own. Despite the extensive number of works, none have been known to be copied, and all were preserved in the composer's personal archive and are now found in the Foà and Giordano collections at the National Library in Turin. The compositions' virtuosic nature, extremely demanding parts, and the fact that the composer felt it necessary to keep the scores in his personal possession suggest that the concertos were intended for a particular player rather than wider consumption. This supposition is strengthened by the fact that four of Vivaldi's bassoon concertos were later (Kapsa suggests, in the pursuit of reapplication) reworked for oboe.[122, 123] Kapsa's belief that the finding of a virtuoso bassoonist at Morzin's court along with the dedication to the Count on RV 496, supports the probability that RV 473 and RV 500 (both written on Bohemian paper) could have been written for the Count. This makes the hypothesis that more of Vivaldi's thirty nine concertos were also meant for the Count (and/or indeed Möser) both valid and probable.[124] Of course, without more confirmed sources, all of this remains a supposition.

Vivaldi writes for the bassoon with exceptional facility and a certain familiarity, composing for the instrument with greater ease than other wind instruments and more akin to how he wrote for his own instrument. Features of the instruments' similar idioms consist of rapid scale passages, arpeggios, expansive leaps traversing nearly the complete range of the instrument (for the bassoon C – g′), and Alberti figurations.

At this point, none of the three Fasch bassoon concertos can be associated with his short tenure at the Morzin court. The composition of his concerto in C minor (FWV L: c 1) has been dated to before 1720, FWV L: C 2 in C major (preserved in Darmstadt) from around 1740 and the third was probably also written at a later period.[125]

Apart from Anton Reichenauer's extensive oeuvre of religious works, his many concertos (unsurprisingly) for violin, oboe, bassoon, and cello affirm the virtuosity of the soloists that he was writing for. This is underlined in all the composer's preserved bassoon concertos, where it is clear by

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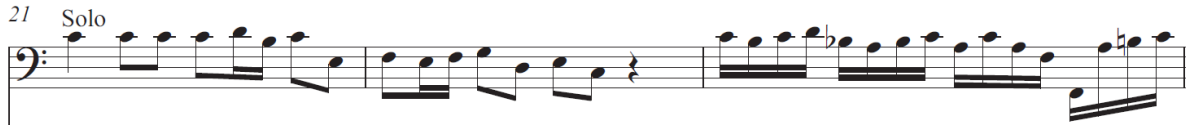
[121] F. M. El-Shami, *Studien zum Fagottkonzert in der ersten Hälfte des 18. Jahrhunderts*, diss. (Marburg: Marburg University, 1988), p. 166.
[122] Kapsa, *Hudebníci hraběte Morzina,* p. 137.
[123] Paul Everett, Vivaldi's Paraphrased Oboe Concertos of the 1730s, *Chigiana Rassegna Annuale di Studi Musicologici* 41, Nuova Serie 21 (1989), pp. 197–216, (p. 201).
[124] Kapsa, *Hudebníci hraběte Morzina,* p. 138.
[125] G. Küntzel, *Die Instrumental Concert by Johann Friedrich Fasch (1688-1758)*, PhD. diss. (Frankfurt am Main: Johann Wolfgang Goethe-Universität, 1965)

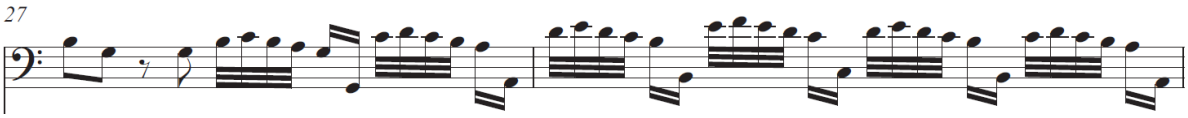
the extreme virtuosity of the solo lines that he was writing for an exceptionally proficient player that he seemed to know well, and wrote for sympathetically. This is no more evident than in the first allegro movement of his concerto for bassoon in C Major. The movement is in ritornello form, and the first solo takes the motto of the first ritornello (Ex. 1a).

Example 1: KapM Reichenauer 12 in C Major, bassoon solo bars a) 21-23 & b) 27-28[126]

a)

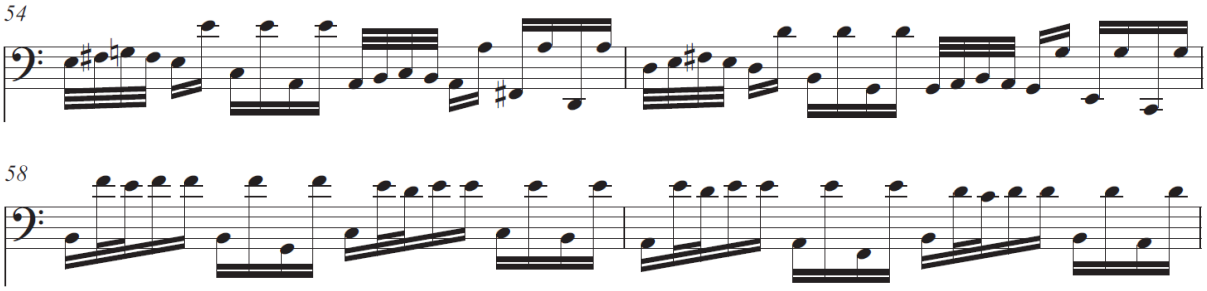


b)



The simple theme is slowly reshaped into a) semiquaver and then b) demi-semiquaver figurations and extrapolated on further with extended passages of characteristic bassoon-like leaps (much like Vivaldi's bassoon writing) in the second solo section (Ex. 2).

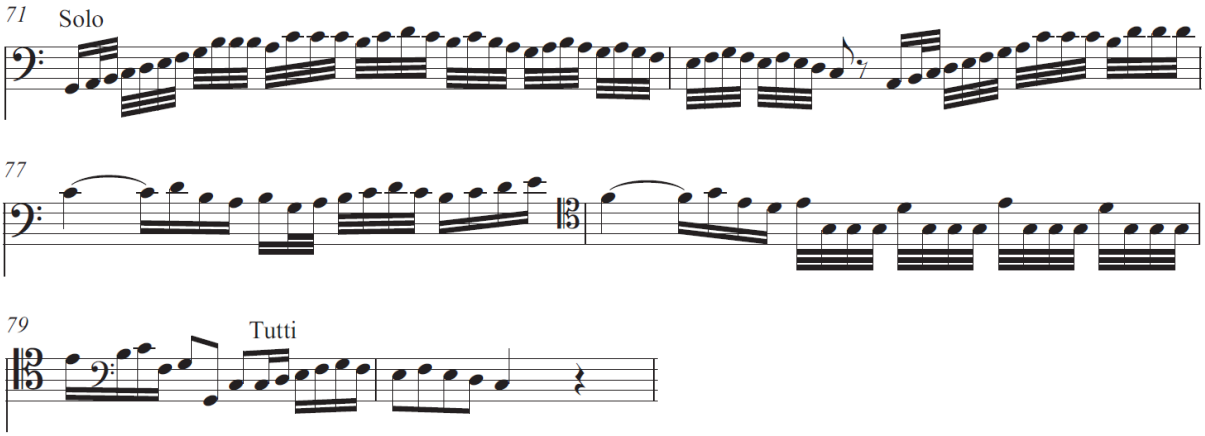
Example 2: KapM Reichenauer 12 in C major, bassoon solo bars 54-55 & 58-59



The intensity of the solo line is progressively increased throughout the movement until the extreme technical bravura peaks in the third and last solo section (Ex. 3).

[126] All excerpts from KapM Reichenauer 12 were sourced from scores obtained from the *Institut zur Erforschung und Erschließung der Alten Musik in Dresden* <www.musikschaetze-dresden.de> [accessed 7 July 2019].

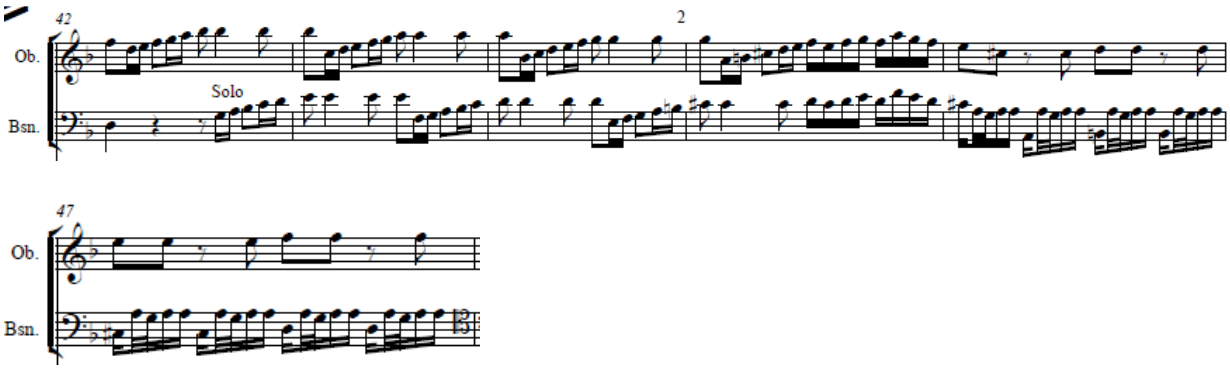
Example 3: KapM Reichenauer 12 in C major, bassoon solo bars 71-72 & 77-80



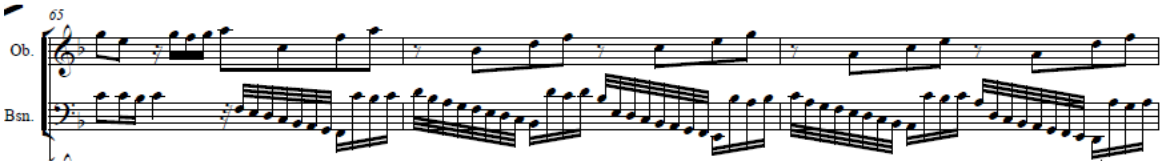
The gradual increase of technical intensity throughout the movement is a tool used often in bassoon parts by Reichenauer but the extraordinary technical demands he places on the performer are rare in bassoon writing of this era, except perhaps for Vivaldi. In the two Reichenauer concertos for oboe and bassoon, this extent of technical demand is not found in the solo oboe lines but remains in the bassoon writing (Ex. 4).

Example 4: Reichenauer Concerto in F major for oboe, bassoon, strings & b.c., oboe and bassoon solo a) bars 42-47 & b) 65-67[127]

a)



b)



[127] All excerpts from J. A. Reichenauer Concerto in F major for oboe, bassoon, strings & b.c. were sourced from a score obtained from the *Sächsische Landesbibliothek-Staats- und Universitätsbibliothek Dresden* (Musica 2494 - O - 7a) <https://katalog.slub-dresden.de/en?tx_find_find%5Bq%5D%5Bdefault%5D=Reichenauer+Concerto> [accessed 20 April 2018].

Not only is the focus firmly on the solo bassoon in these examples (a & b), but the moving bass line is also entrusted to the bass soloist. Reichenauer, like Vivaldi in his bassoon concertos, had a superior understanding of the instrument's particular abilities and a sensitivity towards its best practice. One aspect of the composer's bassoon writing that is noticeably absent compared to either Vivaldi or his younger colleague Jiránek, is the use of notable lyricism or the moments of fanciful imagination that we find particularly (but not exclusively) in Vivaldi's works.

Chapter 3 – Jiránek

The Master's Student - František Jiránek (Giranek) (1698 - 1778)

From church records, we can ascertain that Jiránek was born on the 24th of July 1698 in *Lomnice nad Popelkou* in Northern Bohemia, the third child of Václav and Ludmila. His parents were at least second-generation servants of the Counts of Morzin, whose family palace was situated in Prague's Lesser Town. Václav Jiránek seems to have had a close connection with the administrators of the Lomnice estate or may possibly have been one of them himself.[128]

There is no information regarding František Jiránek's education, but there is a possibility he may have studied at the Jesuit grammar school in Prague's Lesser Town. This supposition is supported by his membership of the Latin-speaking student fraternity of The Nativity of Mary (*Sodalitas B. Virginis Nascentis*). In 1719 he is recorded as "aulae praefectus apud Illustriss. Comitem Morzin" in the jubilee publication for the centenary of that fraternity.[129, 130]

The first evidence of Jiránek's presence at Morzin's court is in 1718. In that year the Count had his page's shoes resoled ("Page Gyranek"), and in January 1721 a new pair of trousers was bought for the same "page Giranek".[131] The titles of "page" and "aulae praefectus" indicate that František belonged to the group of servants closest to the Count, as were some of the other musicians.

The Count sent the young musician to Venice between 1724 and mid-1726 to improve his musical abilities, probably under the tutelage of Antonio Vivaldi (who was Morzin's *maestro di musica in Italia* at the time). A record of the beginning of this relationship was made in May 1724, with an entry by the Count in his private account book for a payment of 400 florins to Vivaldi, directly followed by one to Jiránek on the same day (both via bills of exchange).[132] Evidence of further payments "to Jiránek in Venice" are seen in August 1725 and again in May, 1726.[133]

By September 1726, Jiránek had returned to Prague to work as a violinist in Count Morzin's court orchestra, and had started a family. Registry records document that he lived in the Lesser Town in the Wenceslas/Nicholas and St Thomas parishes. Playing in the Count's ensemble, he would have

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[128] V. Kapsa, 'The Violin Concerto in D Major RV ANH. 8 and Several Other Issues Concerning František Jiránek (1698-1778)', *Studi Vivaldiani: Rivista Annuale Dell'Istituto Italiano Antonio Vivaldi della Fondazione Giorgio Cini* 14 (Firenze, Italy: 2014), pp. 15-43, (p. 19).
[129] "aulae praefectus apud Illustriss. Comitem Morzin", translates as, prefect of the court of the illustrious Count of Morzin.
[130] Kapsa, The Violin Concerto, p. 20.
[131] Kapsa, The Violin Concerto, p. 20.
[132] A bill of exchange is a written order used in international trade that binds one party to pay a fixed sum of money to another party on demand or at a predetermined date.
[133] Kapsa, The Violin Concerto, p. 20.

worked alongside Antonín Reichenauer and Christian Gottlieb Postel (1697 - 1730) and may have started composing for the court after they both died in 1730. Jiránek's oeuvre, made up of entirely instrumental works, indicates he was a creative musician (instrumentalist-cum-composer) rather than a professional composer like his colleague Reichenauer. Thirty sources of Jiránek's compositions have been preserved, mainly designated by the composer's surname Giránek (old spelling), with a small handful also with his Italianized first name Francesco. The collection includes violin sonatas and trios, sinfonias and most importantly, solo concertos.

Like many composers of his generation, he took as a model for his concertos the works of Vivaldi. At the same time, his concertos are also imbued with elements of the new *Galant* style: a good example of this is how the composer frequently entrusts the entire orchestra to the soli accompaniment. We do not know whether Jiránek (or for that matter Vivaldi) wrote some or all his bassoon concertos for the court's bassoonist Anton Möser. Still, it is sure that he makes full use of the specific possibilities afforded by the instrument and exhibits perfect mastery of idiomatic writing for the bassoon. Despite his style being similar to Vivaldi's, the authorship seems to be indisputable. The manuscript scores are written in the same hand, with one of them having strokes and corrections acknowledging an ongoing compositional process.

The last known information regarding the Jiránek family in Prague, was the notification of Jiránek's wife's death, aged thirty-five, on the fifth of March 1738. Whether František was still in Prague at that time or seeking employment elsewhere, similarly to other members of the Morzin court ensemble after the Count's death in the previous year (1737), is unknown.

From 1742 onwards, Jiránek is mentioned often in records in Dresden as a member of the orchestra of the Prime Minister of the Saxony-Polish Union, Heinrich von Brühl. As a violinist in the ensemble, he was one of von Brühl's highest paid musicians (five hundred thalers according to the salary list of the court's '*musici*' in 1763).[134] Jiránek's high standing and calibre as an instrumentalist certainly reflects in his salary, and despite Christian Friedrich Horn being the *Kapelle's Musikdirektor*, it is entirely probable that the two violinists may have shared the position. After the death of Heinrich Brühl in 1763, Jiránek retired and died in Dresden at the age of eighty in 1778.

[134] V. Kapsa, 'The Violin Concerto in D Major RV ANH. 8 and Several Other Issues Concerning František Jiránek (1698-1778)', *Studi Vivaldiani: Rivista Annuale Dell'Istituto Italiano Antonio Vivaldi della Fondazione Giorgio Cini 14* (Firenze, Italy: 2014), pp. 15-43, (p. 22).

Jiránek the 'Instrumentalist-Composer'

It is known that Jiránek had, what must have been, a close relationship with the bassoonist Anton Möser. Not only would the young student musician have known the senior member of the Morzin ensemble for several years before leaving for his studies In Venice, but the Count also thought it prudent to have the young man placed in the care of Möser and his family for some time on his return to Prague in 1726. It was the Count's practice to pay or contribute towards rent for musicians who did not have accommodation in Prague and did not live in one of the Count's houses. Therefore, nine gold coins were paid to Möser in October of that year for Jiránek's rent.[135]

Unfortunately, we have no information regarding if or when Jiránek may have composed for the Morzin court. Certainly, there is no mention of payment for compositions to the composer in the existing court ledgers. It can be presumed that both Jiránek and Anton Sehling would not have had an opportunity to contribute compositions or take over any of the previous composer's duties at court until after the death of both Reichenauer and Postel in 1730.[136] Considering that Sehling became a prolific composer of sacred music and Jiránek's output is made up entirely of solo instrumental music, it is conceivable and would have been convenient, to have the two composers share compositional duties through the 1730s until the Count's death. Of course, because of the lack of information, this is simply conjecture.

Kapsa suggests that Jiránek's catalogue of preserved compositions analysed by either approximate date of composition or form and style, can be roughly placed into two periods, either early or late.[137] The early works, consisting of the composer's concertos for violin (five), bassoon (four), oboe (four), and flute (three), show the unmistakable influence of his teacher and experience gained at the Morzin court. The later works, a list including symphonies (five), trio (five) and solo (two) sonatas, unreservedly show more distinctive, pre-classical attributes and a strong galant manner, all probably written in Dresden whilst working at the court of Count Brühl.

Concertos by Vivaldi served as archetypes for many composers and therefore his personal features and characteristics were used widely. This in turn makes it difficult to consequently consider them idiosyncratic. Despite this, Vivaldi's influence in all four of Jiránek's bassoon concertos is clear in not

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[135] As seen in the account book of Count Morzin, Ledger f. 16r: *'dem Möser für der Giranek haußzinß bezahlt… 9 (fl.).'*

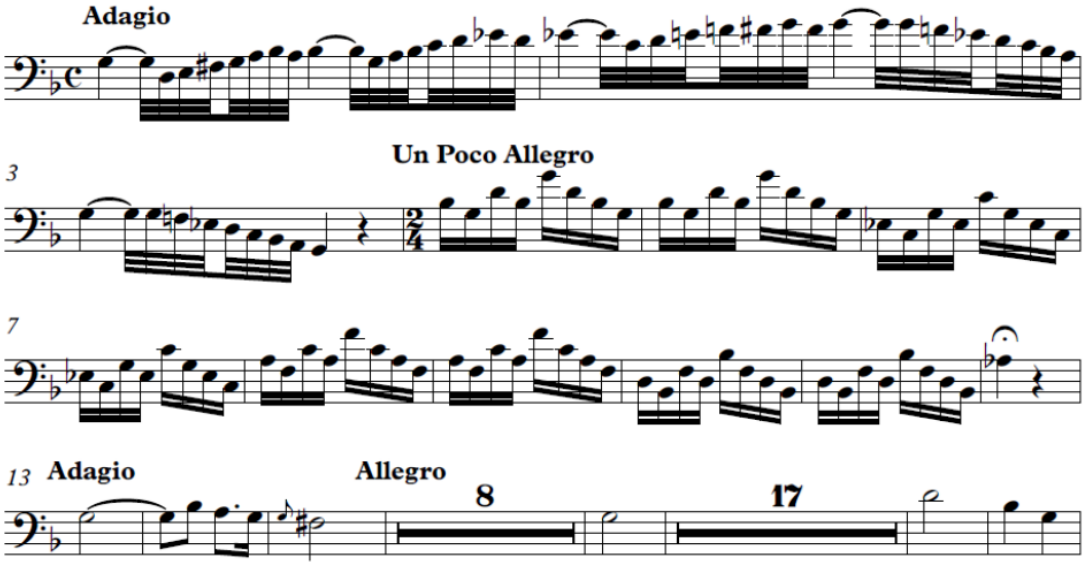
[136] Josef Antonín Sehling was born in Toužim (1710) and died in Prague (1756). Sehling studied in both Prague and Vienna with Christoph Willibald Gluck (1714 - 1787) before settling back in Prague. After the disbanding of the Morzin court he became second violinist in the Orchestra of St. Vitus Cathedral, and in 1740 became choir director at the Church of Our Lady beneath the Chain in the Malá Strana district of Prague. He was a prolific composer of sacred music, and his existing scores can be found in collections in the Monastery of the Elizabethans, St. Vitus Cathedral and libraries in Roudnice nad Labem, Nymburk, and Broumov.

[137] Kapsa, *Hudebníci hraběte Morzina,* p. 118.

only their form but in the use of similar types of figures and the quality of the melodic writing in the solo voice. Pre-classical and galant features are already becoming noticeable in the composers' writing, particularly with the use of full ensemble accompaniment in many of the solo passages. This differs from Reichenauer who used this device infrequently. Jiránek also uses full ensemble accompaniment more often in the slow movements of his concertos (bassoon concertos in F major, C major and G major) compared to Reichenauer, in whose work we see the predominance of the use of just basso continuo accompaniment. Jiránek's bassoon writing also shows the composer's astute use of contrast. The first movement of his bassoon concerto in G minor (Ex. 5) is a prime example of the use of sharp changes in momentum, which we do not see in Reichenauer's concerto writing. These types of features can be seen as part of a stylistic move and an investigation into the *Empfindsamer Stil* (emotional style) similar to composers such as, Georg Benda, C. H. Graun, G. A. Homilius and J. J. Quantz.

The first movement of Jiránek's Concerto in G minor is unique and intriguing in several ways. The concerto begins with an unusual multi-sectioned introduction consisting of an introductory cadenza-like Adagio with bass line accompaniment (Ex. 5), followed by a nine-bar Poco allegro which has the bassoon playing continual semiquaver figures over a simple crotchet accompaniment in the strings. This short introductory section is concluded with another short adagio once again with solo bassoon accompanied by the bassline before the ritornello proper begins at the Allegro. The proceeding ritornello is a fugue that has been carefully crafted into the traditional model of ritornello form. The underlying feel of 'Prelude and fugue' known more from its use with keyboard compositions, is clear. Such an unusual approach is all the more surprising because of the multiple sections being used in the relatively standardized concerto form of the time. This sense of playful expressiveness, of stretching shape and form is often seen in Vivaldi's compositions (RV 501 *La Notte* is a fine example) as well.

Example 5: KapM Jiranek 21 in G min, solo bassoon bars 1-43



František Jiránek - catalogue of works[138]

The following catalogue of František Jiránek's known oeuvre consists entirely of instrumental music. It is important to note that all scores bear either the name František, the Italianised form Francesco or (in most cases) only the composer's last name. The lack of any mention of the Christian name Antonín on any of these scores, leads researchers to believe that the problem of the composer's identity arising from biographical data in historic encyclopaedia is incorrect. Kapsa believes that 'all of the compositions referred to by the composer's surname can be attributed to one person, namely the composer discussed here František Jiránek, unless the source situation speaks against this attribution, as is the case in individual cases of unpreserved compositions included', here under Incerta and preserved compositions.

The Breitkopf catalogue of 1762 offered for sale two concertos by Antonio Vivaldi falsely under Jiránek's name (see Incerta and unpreserved compositions, 30 and 42). As a member of Morzin's ensembles and as a supposed student of the composer, Jiránek would have had direct access to Vivaldi's compositions. Whether the inclusion of these mislabelled compositions was due to Jiránek, Breitkopf or some other party, is uncertain without further sources.

More research also needs to be done to determine Jiránek's music writing style, as the collections of scores in both the Dresden and Darmstadt libraries consist of mainly period copies. Whether any of

[138] Kapsa, *Hudebnici hraběte Morzina,* pp. 195-196

these are in the composer's hand is unknown but certainly there are several various unidentified writing styles amongst the compositions.

Orchestral compositions

1. Symphony in C major (vl 1, 2, 3, vla, bc, ob 1, 2, 3)
2. Sinfonia D major (vl 1, 2, vla, bc)
3. Symphony in D major (vl 1, 2, vla, bc)
4. Symphony in F major (vl 1, 2, vla, bc)
5. Symphony B major (vl 1, 2, vla, bc)

Concertos

Violin:

6. Concerto in D major
7. Concerto in D minor
8. Concerto in E flat major
9. Concerto in F major
10. Concerto in A major

Flute:

11. Concerto in D major
12. Concerto in D major
13. Concerto in G major

Oboe:

14. Concerto in C major
15. Concerto in F major
16. Concerto in B flat major
17. Concerto in B flat major

Bassoon:

18. Concerto in C major
19. Concerto in F major
20. Concerto in G major
21. Concerto in G minor

Flute, violin, and viola d'amore:

22. Concerto in A major

Chamber compositions

Trio sonatas:

23. Trio Sonata in F major (vl 1, 2, bc)
24. Trio Sonata in G major (vl 1, 2, bc)
25. Trio Sonata in A major (vl 1, 2, bc)
26. Trio Sonata in A major (vl 1, 2, bc)
27. Trio Sonata in B flat major (vl 1, 2, bc)

Solo sonatas:

28. Sonata in C major (vl, bc)
29. Sonata in F major (vl, bc)

Incerta and unpreserved compositions

30. Concerto in D major (vl)
31. Concerto in D major (fl)
32. Concerto in C major (vl)
33. Concerto in D major (vl)
34. Concerto in D major (vl)
35. Concerto in E flat major (vl)
36. Concerto in E flat major (vl)
37. Concerto in F major (vl)
38. Concerto in F major (vl)
39. Concerto in A major (vl)
40. Concerto in A major (vl)
41. Concerto in B flat major (vl)
42. Concerto in B flat major (vl)
43. Concerto in B flat major (vl)
44. Concerto in G major (vla)
45. Concerto in G major (fl)
46. Concerto in D major (fl)
47. Partita D dur (fl 1, 2, hrn 1, 2, vl 1, 2, vla, b)
48. Partita F dur (ob 1, 2, bsn 1, 2, vl 1, 2, vla, b)
49. Partita F dur (fl 1, 2, ob 1, 2, vl 1, 2, vla, b)

Chapter 4 – Court Conventions

In this study, I felt that it is essential to have a clear understanding of the relevant conventions and sensibilities of the society in which both Vivaldi and Jiránek lived and worked to realise a considered performance of a composition of this period. In the two following sections, I will give a brief overview of the rhetorical considerations given to composing and performing music at court and the galant sensibilities that would have controlled a courtier's social conduct amongst their peers within court society.

Because it is no longer possible to glean relevant information via a direct tradition of instruction, the best recourse has been to study contemporary writing by early authorities and historical witnesses. This information 'builds a cumulative picture', says Donington, 'of our predecessors in their music rooms and auditoriums, not as stiff historical figures but as very human beings with all our own human diversity of tastes and abilities. Behind all this diversity, however, we see also what is still more illuminating: a certain common denominator of tacit assumptions and habitual attitudes, which may give us our first and most general indications of such an 'early' style of interpretation'.[139]

Rhetorical Considerations

In the Baroque era, when the composer and performer were not, as they frequently were, the same person, the performer was nonetheless expected to make the music their own with much less consideration for the written notation and much more dependence on improvisation and spontaneous expression. Musicians of the time set a higher value on freshness and immediacy, and finding this confident sense of spontaneity is one of the most important factors in the search for a convincing performance. Consideration of notation, tempo, dynamics, conventions of rhythm and instrumentation, etc. are all important contributions to style. However, without an understanding of the social norms of the educated and cultured composer, performer, and audience member (for whom the composition was both composed for and performed to), we do not have a complete picture.

Rhetoric Performance

Between the fifteenth and early nineteenth centuries, the comparison between oratory and musical performance was often made regardless of the specific style or type of composition. Quantz referred

[139] Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963), p. 29.

to both the voice and the expertise of the orator as appropriate models for good instrumental performance practice and encouraged orator and performer to understand their similar intent of becoming 'masters of the hearts of their listeners'.[140]

The art of rhetoric aims to inform, motivate, and persuade an audience by discourse. This style of discourse uses various techniques derived from the teachings of *rhetors* (rhetoricians) of the Classical period of ancient Greece (approximately the fifth century BC) to teach the art of public speaking to their fellow citizens, where public performance was regarded highly. Rhetoric was an essential element of education in Western Europe for approximately two thousand years with *Institutio Oratoria* ('The Training of an Orator', written before AD 96) by the Roman rhetorician Quintilian, the cornerstone text. With the rediscovery and consequent publication of rhetorical texts in the mid-fifteenth century, a new expressiveness spread throughout all the arts. The dissemination of these ideas was assisted by the invention of the commercial printing press in 1440 and the publication of Cicero's *De Oratore* (the first book to be printed in Italy) in 1465, and Quintilian's *Institutio Oratoria* in 1470.

By the time J S Bach was fourteen and in the Prima class at his school in Lüneberg, rhetorical studies were an essential part of his education. The school syllabus included: the study of Cicero's letters, New Testament Greek, Terence comedies, Roman history, Hutterite theology, a German book of rhetoric published in Göttingen in 1680, basics of Aristotelian rhetoric, the books of Roman authors such as Virgil and Cicero as well as geography and physics.[141] After leaving school it was common for young men from prominent families, as well as musicians, to be trained as lawyers. This training was not necessarily to prepare them specifically for the profession, but to give them a social advantage through their skills in writing and oration. Two of Bach's sons, Carl Philipp Emanuel and Wilhelm Friedemann, were sent by their father to be trained as lawyers.

Despite the main aim of classical rhetorical education being to give the students of law, politics and those involved in public speaking, the ability to effectively persuade the audience to the orator's point of view, there is a great deal of information that one can glean from both classical and Renaissance texts on the subject that can be applied to contemporary music performance. This application was underscored, and musicians were persuaded towards a rhetorical style of performance practice by authors in both the Renaissance and Baroque periods. In the sixteenth century, the theorist Gioseffo Zarlino shared that musicians of his time raised and lowered their

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[140] Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752), tr. by Edward R Reilly as, *On Playing the Flute* (London: Faber & Faber, 1966), p. 119.

[141] Christoff Wolf, *Johann Sebastian Bach, The Learned Musician* (Oxford: Oxford University Press, 2001), p. 57.

voices 'as orators do' and that both used accent and rhythm as part of their art.[142] The composer Johann Mattheson (1681 - 1764), in his treatise *Der vollkommene Capellmeister* (1739) describes rhetorical principles of both performance and composition based on concepts from classical sources.

The audience-centric rhetorical performance style aims to convince emotionally and intellectually, but its principal purpose is to entertain. Every performance should be natural, unconstrained, instinctive, and full of the performer's imagination. Each performance should not be a repeat of the last but endeavour to 'implant new ideas and uproot the old', to assist in engaging the audience's interest and allow them to positively respond to what they are listening to rather than a memory of a performance from the past.[143] To be convincing and gain the approval of the audience, the performer should adjust their manner of delivery to the situation and communicate in such a way that is appropriate to the make-up of the audience as much as to the subject matter.

The desired outcome of a persuasive performance is to successfully portray emotions and feelings, collectively known between the sixteenth and eighteenth centuries as 'the passions'. In 1678 Francois Duc De La Rochefoucauld wrote, 'The passions are the only orators that always persuade; they are, as it were, a natural art, the rules of which are infallible; and the simplest man with passion, is more persuasive than the most eloquent, without it'.[144] Cicero speaks of 'calming or kindling' the emotions of the audience, who should be so charmed and affected that 'they may be swayed this way or that according to his whim: first roused to anger, hatred or indignation and then recalled to mildness and mercy'.[145] Regarding the 'simulation' of the passions in performance, Quantz suggests to the musician that, 'he who strives all his life to master his passions as fully as possible will not find it difficult to counterfeit in himself the passion required in the piece to be performed. Only then will he play well as though from the soul. Whoever does not understand this commendable art of simulation is no musician in the true sense, and is no better than a common labourer, even if he is thoroughly acquainted with all the counterpoint in the world and can perform every possible technical feat upon his instrument'.[146]

The accepted premise common to the Baroque composer was that there was a connection between music and affects. That music could awaken and calm emotions was not a new belief but went back to antiquity. This concept of 'affect' (or affections), derived from the Latin *affectus* (or *pathos* in

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[142] Oliver Strunk, 'Istitutioni harmoniche (1558)', *Source Readings in Music History*, 5 vols. (London: Faber & Faber, 1952), iii, pp. 436-457, (p. 453).
[143] Quintilian, *Institutio Oratoria*, tr. by H. E. Butler (Cambridge MA: Harvard University Press, 1920), p.16.
[144] Judy Tarling, *The Weapons of Rhetoric, A Guide for Musicians and Audiences* (St. Albans: Corda Music, 2004), p. 69.
[145] *Roger North on Music*, ed. by J. Wilson (London: Novello, 1959), p. 110.
[146] Quantz, p. 17.

Greek), was synonymous with passion (*Leidenschaft*) and became a theory that remained in use until the end of the eighteenth century. The term 'affect' originates from the sense of the physical effect that occurs when a performance moves the listener, whether that may be shown as excitement, tears, laughter, etc. This affecting process is created by the reactions and counter-reactions between performer and audience, and its success in performance, Quintilian suggests, is dependent on the power of the performer to represent or imitate the passions or emotions.[147]

The first attempt to explain the connection between music and its affect more scientifically, rather than simply the theological speculation of Lutheran and Catholic tradition, was in Part One of Mattheson's, *Der vollkommene Capellmeister* (1739). His theory of affections (*Affektenlehre*) specifies that the relationship between music and affect is based on the comparable aspects between musical motion (*Bewegung*) and 'motion of the soul' (*Gemüthsbewegung*) or emotion.

> '[Opera is the best medium of all for expressing] each and every *Affectus* [since] there the composer has the grand opportunity to give rein to his invention. With many surprises and with as much grace he there can, most naturally and diversely, portray love, jealousy, hatred, gentleness, impatience, lust, indifference, fear, vengeance, fortitude, timidity, magnanimity, horror, dignity, baseness, splendour, indigence, pride, humility, joy, laughter, weeping, mirth, pain, happiness, despair, storm, tranquillity, even heaven and earth, sea and hell, together with all the actions in which men participate […]'
>
> 'Through the skill of composer and singer each and every *Affectus* can be expressed beautifully and naturally better than in an Oratorio, better than in painting or sculpture, for not only are Operas expressed in words but they are helped along by appropriate actions and above all interpreted by heart-moving music'.[148]

In his book, *The Rhetoric of Arts, 1550-1650*, Gerard LeCoat gives us a list from the French mathematician Marin Mersenne of five pairs of opposites that help to define the expressive worth of intervals in music: ascending or descending intervals, diatonic or chromatic intervals, major or minor keys, consonant, or dissonant harmony and high or low tessitura.[149] The use of these opposites, both by themselves or in combination will produce an assortment of diverse affects that can be employed effectively by the performer and passed on to the listener.

Tempo and dynamics can also be used as tools of affect, to cool or excite the emotions. Performers in the Renaissance understood that the tempo of a composition was defined by the *tactus*

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[147] Quintilian, p. 156.
[148] B. C. Cannon, *Johann Mattheson*, *Spectator in Music* (London: Oxford University Press, 1947), p. 129.
[149] Tarling, p.74.

(approximately the rate of a human heartbeat) and that the mensural time signature indicated which note value corresponded to the tactus, thereby giving the pulse. By the Baroque period, compositions were typically given either a tempo marking (Allegro, Andante, etc.) or a more descriptive indication of both tempo and metre (Sarabande, Minuet, etc.). Both Renaissance and Baroque descriptors would also imply a particular affection as well as their given tempo. Each affect could be emphasised further by the addition of such practices as well-balanced rubato and naturally raising and lowering dynamics with the phrase as it rises and falls to assist the audience to better understand the structure of the composition and to hold the listener's attention.

> 'And sometimes one uses a certain way of proceeding in the composition that cannot be written down – such as to sing piano and forte, and to sing presto and tardo, moving the measure according to the words to demonstrate the effects of the passions of the words and of the harmony [….] It will be found that such procedure will please the hearers more than when the measure continues always unvaried […]
>
> [As in oration] the same should occur in music; for if the orator moves his auditors with the aforesaid manners, how much would music, recited in the same manner, accompanied by harmony, and well united, make a greater effect.'[150]

The performance of music is similar to oration in that they both have articulation, emphasis and inflection as natural attributes. All these characteristics should be employed in the music of this period, which did not include the kind of detailed instructions that contemporary performers have become accustomed to.[151]

So as not to become inhibited by the effect of rules and regulations learned on the way to gathering experience in eloquent composition and delivery, advanced students of oration were encouraged to develop their own style by modifying or even forgetting the rules of rhetoric altogether. Rules derived from learned treatise are an appropriate starting point for the young performer, but when expediency demands it, these need to be laid aside to allow eloquence to thrive. As N. G. Wilson suggests, 'rules were made first by wise men, and not wise men made by rules'.[152] Quintilian advises that rules 'are liable to be altered by the nature of the case', allowing the performer's good taste and

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[150] Nicola Vicentino, 'L'antica musica ridotta alla moderna prattica (1555)', *Readings in the History of Music in Performance,* ed. and tr. by Carol MacClintock (Bloomington: Indiana University Press, 1979), pp. 76-78 (p. 78).

[151] To reference a general selection of combinations of tools for affect see, *The Weapons of Rhetoric* by Judy Tarling, pp. 84-87.

[152] L. D. Reynolds, & N. G. Wilson, *Scribes and Scholars, A Guide to the Transmission of Greek and Latin Literature*, 3rd edn (Oxford: Oxford University Press, 1991), p. 321.

experience to be the judge of whether a particular rule is appropriate for a particular instance or not.[153]

Galant Sensibilities

Courtiers in Vivaldi or Jiránek's time would have carefully controlled or modified their social conduct amongst their peers. As Gjerdingen writes, every inflection, gesture, word, or posture was judged to enhance their chances of success with all their interactions within polite society.[154]

> 'Court etiquette which, by the values of bourgeois-industrial societies, may well seem something quite unimportant, something merely 'external' and perhaps even ridiculous, proves, if one respects the autonomy of the structure of court society, an extremely sensitive and reliable instrument for measuring the prestige value of an individual within the social network…. Court people develop an extraordinarily sensitive feeling for the status and importance that should be attributed to a person in society on the basis of his bearing, speech, manner or appearance…. These people experience many things that we would be inclined to dismiss as trivial or superficial with an intensity that we have largely lost.'[155]

The definition of *converser* in the first published dictionary of the Académie Française (1694) reads: 'to be with someone in an ordinary fashion and speak casually with them' in 'civil conversation'. This type of civil conversation was based on the ideas from three Italian Renaissance treatises, *Civil Conversation* (Stefano Guazzo, 1574), *Book of the Courtier* (Baldassare Castiglione, 1528) and *Galateo* (Giovanni della Casa, 1558). All three books had been translated into French within the sixteenth century, but it took until the mid-1600s before the idea of cultured civility was evolved further in France and then quickly taken up by other European courts. This steady refining of conduct in Europe had started in the 1530s and continued until the middle of the eighteenth century, a period art historians defined as the 'Baroque'.

France played an important role in the development of the idea of worldly politeness (*politesse mondaine*) and the emergence and defining of the *honnête homme* (honest man) between 1630 and 1660. Many treatises of the time taught the mastery of *savoir-vivre* (knowing how to live), which suggested a total awareness of the role one should play in society. Chevalier de Méré observes that he is 'convinced that on many occasions it wouldn't be without its uses to regard what one does as a

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[153] Quintilian, p. 14.
[154] Robert O. Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007), p. 3.
[155] Norbert Elias, *The Court Society*, trans. by Edmund Jephcott (New York: Pantheon Books, 1983), p. 8 and p. 55.

play and to imagine that one acts a part in the theatre'.[156] This social acting was not necessarily a response to a baroque sentiment based on a susceptibility towards pageantry and display, or extravagant presentations of political or social values, but more a necessity to reflect the self within conversation. This self-representation was at the centre of the idea of politeness.

The courtier Claude Favre de Vaugelas suggests that 'When we speak and when we write, we must try as much as possible […] not only to be understood but also to ensure that we cannot not be understood'.[157] This quality of clarity was based on classical rhetorical teachings and conveyed a certain respect for others and the institution of this type of *sociable* language within society reflected the gentility of good manners. Mannered conversation then became the criterion against which the qualities of the *honnête homme* were judged.

> 'All aspects of *savoir-vivre* converged toward, and were diffracted out of, conversation: respect for the rules of propriety implied that each must find their place in function of each situation and each interlocutor - it was a question of *aptum*, of decorum. A great deal of skill was necessary to be pleasant without falling into fawning and sycophancy; wit - that is, a sense of what is appropriate to the occasion and a source of good cheer - had to prevail; pleasant mockery (*la belle raillerie*) contributed to it, as long as other participants were spared its bite - a bite characteristic of the persiflage of the following century. If there was such a thing as a rhetoric of conversation, at a time when the know-how associated with techniques of persuasion was no longer reserved only to the courts of law and to preaching but extended to all areas of public speech, conversation had nonetheless dismissed eloquence, incompatible as it was with the freedom and affability of casual exchanges among *honnêtes gens*.'[158]

Madeleine de Scudéry was the first author to give the French public a definition of how to conduct civil conversation in the 'History of Sapho', in the last volume (of ten) of *Artamenes or the Grand Cyrus* (1649 - 1653). Throughout this work, the term *galanterie* replaces the word *honnête* which was observed by its readers at the time, and confused many. Vaugelas helps to rectify the situation by offering us a definition in his *Remarques*,

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[156] *"Suite du Commerce du Monde", CEuvres Complètes*, ed. by Ch.-H. Boudhors, 3 vols (Paris: Les Belles Lettres, 1930), iii, pp. 148-160 (pp. 157-158).

[157] Delphine Denis, 'Conversation and Civility', in *The Oxford handbook of the Baroque*, ed. by J. D. Lyons (Oxford: Oxford University Press, 2019), pp. 471-486, (p. 474).

[158] Denis, p. 474.

> ‘Gallant, gallantly (*galant, galamment*).
>
> *Gallant* has several meanings, both as a noun and as an adjective… At the Court, they say that *a man is gallant, that he says and does all things gallantly, that he dresses gallantly*, and a thousand other similar things. One asks what is *a gallant man, or a gallant woman of this sort, who does and says things with a gallant air, and in a gallant manner*. I have seen this question debated among courtiers, indeed by the most gallant of either sex, who were hard-pressed to define it. Some maintained that it is *ce je ne sçay quai*, that differs little from *la bonne grâce*, others argued that neither *ce je ne sçay quai* nor *la bonne grâce* sufficed. Both, they said, are purely natural things, which must nonetheless be augmented by a certain air, that one assumes at the Court, and which can only be acquired by keeping company with the Greats and with the ladies. Others still said that these external elements were not sufficient, and that the scope of this word *gallant* was far greater, that it embraced several qualities at once. In short, that it was *a composite notion which involved a measure of ce je ne sçay quai, or of bonne grâce, of courtly air, of wit, of judgment, of civility, of courtesy and gaiety, and all without constraint, affectation or vice*. With that there is enough to make an *honnête homme* in the fashion of the Court.’[159]

In summarizing the contemporary view of gallantry in 1692, author and member of the *Académie Française*, Charles Perrault wrote: ‘it comprises all the fine and delicate ways in which one speaks of all things with a free and pleasant playfulness; what Greek elegance and Roman urbanity had begun, and that the politeness of recent times has brought to a higher degree of perfection.’[160]

Galant referred to a group of characteristics, norms and attitudes that defined cultured nobility. By the beginning of the eighteenth century, these courtly traits were not only to be found at Versailles but were taken up by refined society across Europe. Baldassare Castiglione described a courtier, in *Il libro del Cortegiano* (1529), as having a certain natural grace and that he should ‘use in everything a certain *sprezzatura* (studied carelessness or rehearsed spontaneity) that conceals its art and demonstrates what he does and says, to be done effortlessly, and, as it were, without concern.’[161] The courtier’s female equivalent, according to Gjerdingen, would have a sophisticated dress sense, a complete knowledge of appropriate etiquette, be a skilled hostess with impeccable manners and be educated in one or more of the ‘accomplishments’ (literature, modern languages, natural sciences, art and music). Often these women became highly skilled musicians and as arbiters of good taste,

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[159] Claude Favre de Vaugelas, the italics used are from the original publication, tr. by Delphine Denis. Denis, p. 475-6.
[160] Denis, p. 480.
[161] Gjerdingen, p. 5.

played a large part in fashioning the type of music and musicians that flourished in galant society. 'Galant music, then, was music commissioned by galant men and women to entertain themselves as listeners, to educate and amuse themselves as amateur performers, and to bring glory to themselves as patrons of the wittiest, most charming, most sophisticated and fashionable music that money could buy.'[162]

As an employee of the court, the galant composer *(maestro di capella*, *Kapellmeister* or musician/composer) would have to be in the moment, composing both secular and sacred music for court events on demand. The composer and imperial court *Kapellmeister* J. J. Fux (1660 - 1741), relayed that the court's 'eagerness for novelty' resulted in musical tastes changing 'every five years or so' and that 'music too must be accommodated to the times'.[163] The court composer endeavoured to create music to reflect their patron's cultural and social aspirations whilst keeping abreast of contemporary fashion.

As the Earl of Chesterfield astutely commented, 'every ear can and does judge […] style'.[164] Each style of music has stock patterns or motifs that help to define it and knowledge of the appropriate execution of these musical figures are the responsibility of the composer to write and the performer to interpret, and how their compositions are eventually judged by an audience. This was no different during the Baroque period and it was more than likely, as it is with contemporary music today, that galant audiences, from their collective experience, knew of, and had a sensitive listening for these musical patterns.

Central to the instruction of a composition student at this time was the *zibaldone* (miscellany) or musical notebook which would be filled by the teacher with stock figures, phrases, cadences, exercises, and rules. They would show the student the correct implementation of *partimenti* (figured and unfigured basslines) and *solfeggi* (melodies paired with unfigured basslines) and were collectively called, *disposizioni* (directions or instructions). These exercises were not only essential prerequisites for learning the rudiments of counterpoint and thoroughbass, but after the completion of the student's musical apprenticeship, they became a prime source of musical ideas that the young composer could continue to draw on for later service at galant courts, theatres, and chapels. The musical patterns, or *schemata*, that filled their *zibaldone* were the galant musician's 'well-learned

[162] Gjerdingen, p. 5.
[163] Enrico Fubini, *Music and Culture in Eighteenth Century Europe* (Chicago: University of Chicago Press, 1994), p. 34.
[164] Gjerdingen, p. 8.

repertory of musical business, and […] in the social setting of a galant court, these schemata formed an aural medium of exchange between aristocratic patrons and their musical artisans.'[165]

It is intriguing to contemplate that Jiránek may indeed have travelled back to Prague with a similar notebook filled with *partimenti, solfeggio* and *disposizioni* collected during his study with Vivaldi, and that he may have used this information as a starting point for his own compositions. I will look forward to further research into *zibaldone* being done in the future.

[165] Gjerdingen, p. 15.

Chapter 5 – Vivaldi v Jiránek: First movement analysis

Stylistic Overview

The definition of the term 'style' is broad and therefore ambiguous. Dannenberg suggests that "because music is not objectively descriptive or representational, the subjective qualities of music seem to be most important. Style is one of the most salient qualities of music, and in fact most descriptions of music refer to some aspect of musical style. Style in music can refer to historical periods, composers, performers, sonic texture, emotion, and genre". He goes on to say that "essentially every aspect of the melody that communicates something to the listener is an aspect of style". If this is indeed the case, then style can be said to be made up of all aspects of music. This, of course, is too vague for this stylistic overview and so more specific concepts will be discussed.

In this overview I have defined and investigated those traits that are specific and common to both Vivaldi and Jiránek. More specifically I have looked at the form, harmonic structure, orchestration and writing for bassoon in the first movements of both composers' bassoon concertos. Most of the analytical data can be viewed in tables in the appendices. What follows is a summary of stylistic features for each of the selected concerti. For this stylistic overview I have chosen the first movements of eight concertos (four composed by Vivaldi and the four extant concertos written by Jiránek) to examine and analyze. All of these compositions have been performed as part of my recital repertoire.

The four Vivaldi concertos selected I believe to be related to the Morzin court in some way, either directly or indirectly. The concerto that is directly related is RV 496 which is dedicated to Count Morzin, obviously written for his court ensemble and most likely with Anton Möser in mind. The two bassoon concertos (RV 473 and RV 500) that were written on paper stock proposed to be of Bohemian origin, and therefore possibly composed at a similar time to the composer's probable trip to Prague in 1730, are similarly included.

Finally, RV 501 "*La Notte*" is intriguing in its programmatic nature and arguably one of the most complex and technical of the composer's thirty-nine bassoon concertos. Presumably the score was written after the second iteration of his "*La Notte*" flute concerto, RV 439 (the second concerto of his Op. 10), was published in 1729. This timing suggests the possibility that RV 501 may have been rearranged for bassoon at a similar time to the composer's 1730 trip, for a player of exceptional ability (Möser?) and for a patron that had a penchant for programmatic art (Morzin?).

Walter Kolneder suggests that Vivaldi's ritornello form can be encapsulated into these major and minor tonal models,

Major: I-V-vi-I

Minor: i-III-v-i[166]

With only forty-seven of two hundred and thirty-two of Vivaldi's major key concertos and ten out of one hundred and five of the minor keyed concertos fitting these tonal progressions, Kolneder's schemes can hardly be seen as being useful as textbook Vivaldian ritornello forms. In fact, McVeigh and Hirshberg suggest that the total number of different tonal schemes that Vivaldi used for concertos in major keys was fifty-seven, and in minor keys, forty-one. These figures support Talbot's view that, 'Vivaldi is a deviant Vivaldian' and opposed to Kolneder's inflexible model, goes further to define the diversity of the composer's richly varied and inventive composition. As McVeigh and Hirshberg point out, 'central to Vivaldi's achievement in the concerto was his constantly imaginative exploration and expansion of options in every parameter, defying any tendency towards standardization of ritornello form'. The astonishing variety of choices and approaches inherent in the ritornello concept makes the definition of an obvious model impossible, but it is why so many composers found that they could easily develop their own ideas and varying directions within this malleable form.

Vivaldi Bassoon Concerto in A minor, RV 500

This concerto in A minor is one of four bassoon concertos the composer produced that have a version for oboe (in this case, RV 463).[167] The addition *'per fagotto ridotto'* or *'accomodato per hautboy'* on the parts of these concertos indicates that the bassoon versions came first. In this case, the oboe concerto is almost the same except that the soloist is omitted in the tuttis.

First movement: A minor, 4/4, Allegro

Ritornello/solo structure

This concerto is constructed with four ritornello sections and three solo sections. Of the nine Vivaldi bassoon concertos in minor keys, six have this structure in their first movements, making this ratio Vivaldi's preferred. Of the remaining minor key concertos, two have five ritornellos and four solos, and one has six ritornellos and five solos. This movement has the fourth shortest ritornello length (thirteen plus bars) of the nine minor concertos, and its overall length is third shortest at ninety bars.

[166] Walter Kolneder, *Antonio Vivaldi: His Life and Work* (California: University of California Press, 1970), p. 55.

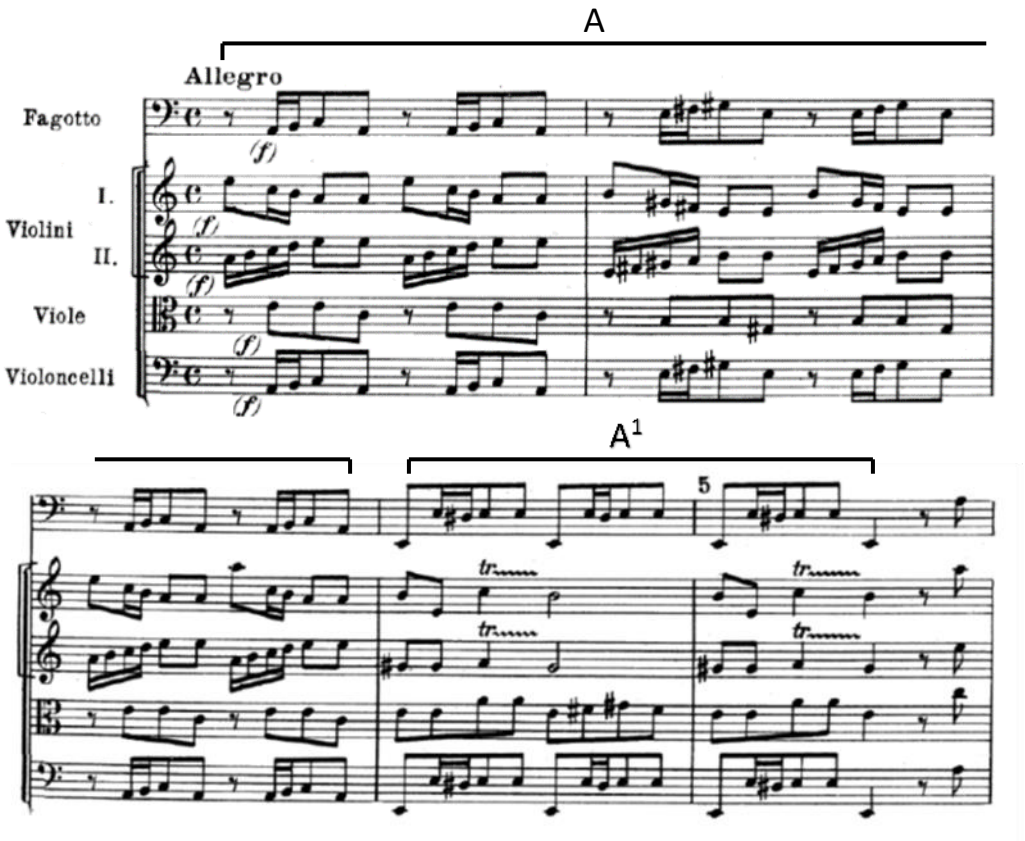
[167] RV 463, 470, 471 and 485.

Description of the ritornello motives

The thirteen plus bar ritornello of this concerto consists of four main motives, labelled here A (A^1) B C D, with an overall form for the movement of ritornello 1 - Solo 1 - R2 - S2 - R3 - S3 - R4.

The movement starts and finishes with contrary motion between the first and second violins and diatonic movement of motives A (bars 1(1) - 3(4)) and A^1 (bars 4(1) - 5(3)).[168] A^1 is essentially an extension of A but has been labelled this way so that its omission in R1 and R3 can be seen clearly (Ex.6).[169]

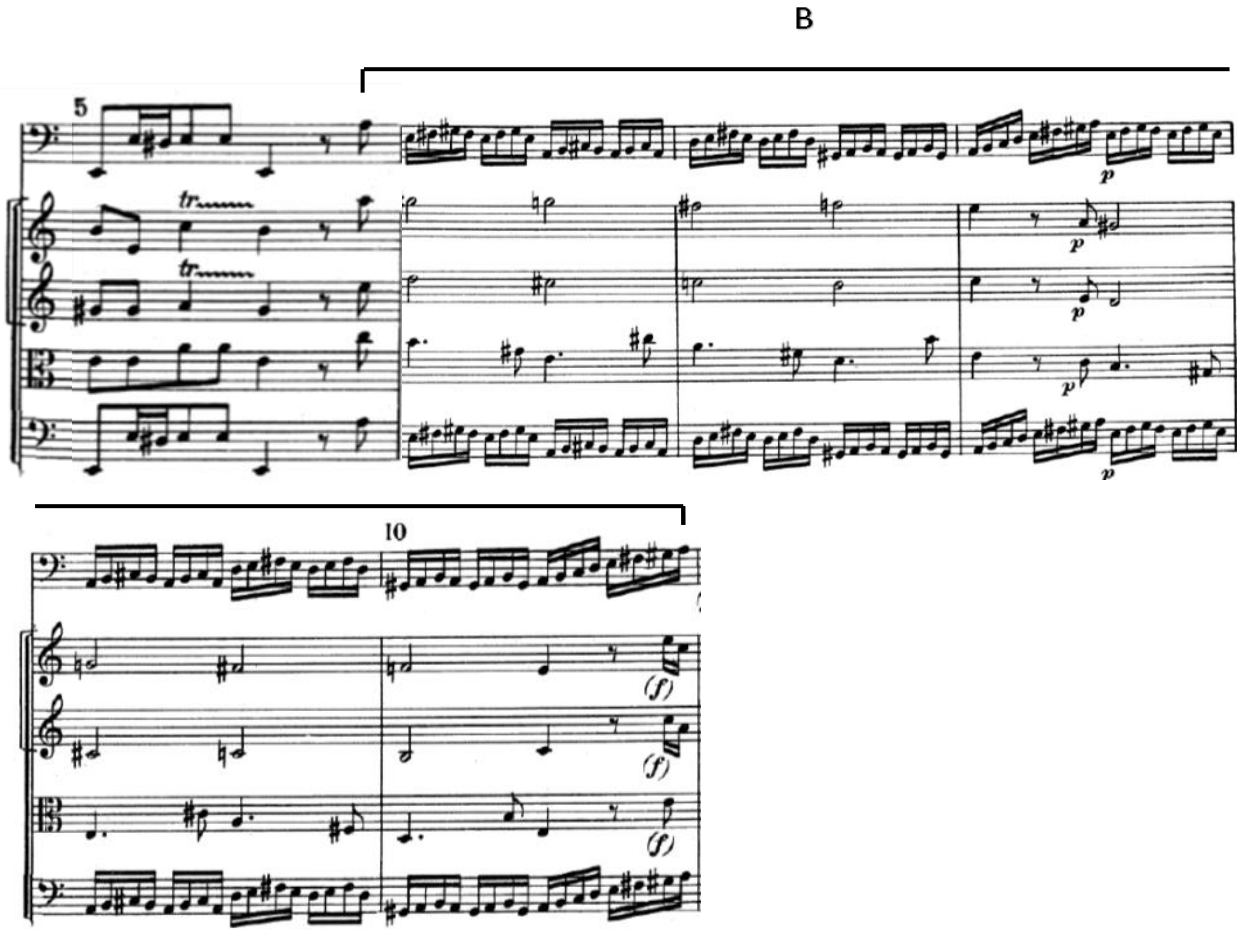
Example 6: RV 500, bars 1-5



This is balanced by the longer note values and chromatic lines seen in the upper strings in motive B. Each time motive B returns throughout the movement the chromatic line remains in the upper strings (Ex. 7). Contrast is created within the motive by the inclusion of a piano dynamic as the chromatic line moves down the octave.

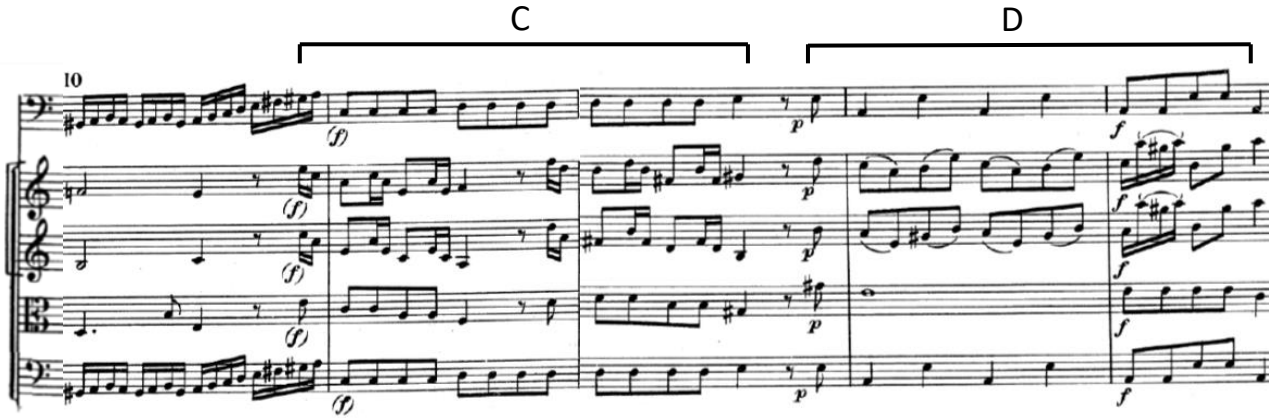
[168] Bracketed numbers refer to the beat in the bar, therefore motive A (bars 1-3) starts on the first beat of bar one and ends on the fourth beat of bar three.
[169] All excerpts from Vivaldi bassoon concertos RV 501, RV 500, RV 496 & RV 473 were sourced from Edizioni Ricordi scores obtained from G. Ricordi & Co., Milan, Italy.

Example 7: RV 500, bars 5-10



Motive C (bars 10(4)-12(3)) is a cascade of falling arpeggios derived from the rhythm of A**.** The motive has a regular quaver beat accompaniment and diatonic movement with a (presumably) forte dynamic as a piano marking is once again seen in the introduction of motive D beginning in bar 13. Motive D concludes with a simple cadential gesture and rhythm similar to A1 (Ex. 8).

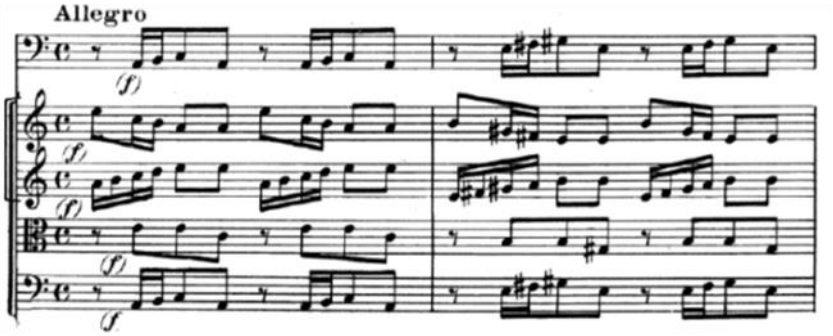
Example 8: RV 500, bars 10-14



Use of/adaptation of motives in solo episodes

Motives in the solo sections of this concerto are sometimes difficult to align to motivic material identified in the ritornello. In S1 however, there are two instances where the solo line mirrors the rise and fall related to motive A. Compare below bars 1-2 (Ex. 9) and the solo bassoon in bars 15-16 (Ex. 10)

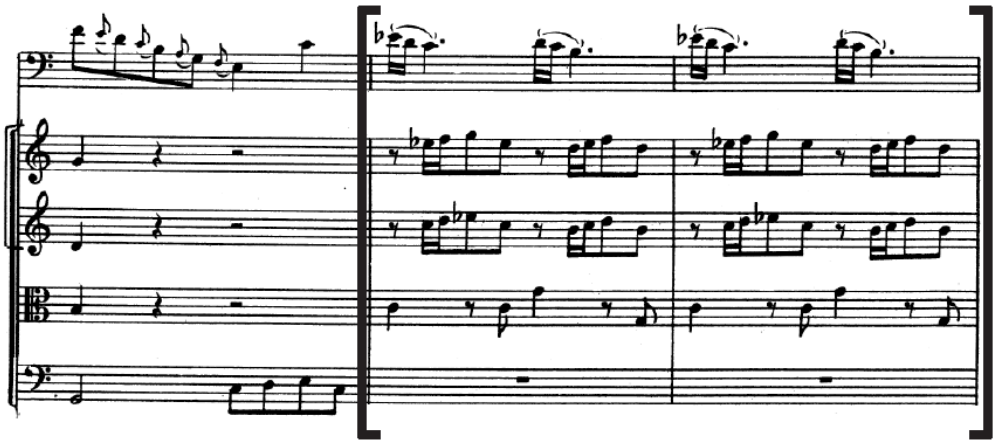
Example 9: RV 500, bars 1-2



Example 10: RV 500, bars 15-16 (bassoon)

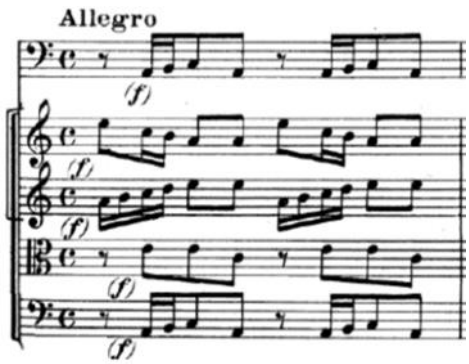
The second example is found in the ritornello at bars 28-29 (Ex. 11). Note that the violins are now playing the original cello line.

Example 11: RV 500, bars 28-29



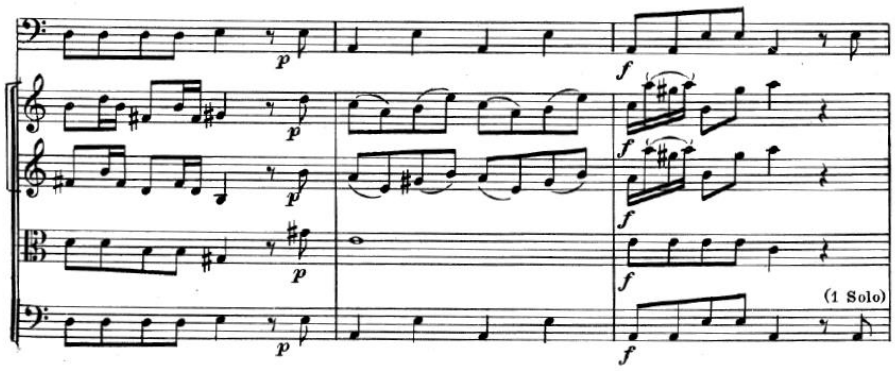
S2 starts with material based on the violin 2 part of motive A (Ex. 12).

Example 12:RV 500, bar 1 Motive A

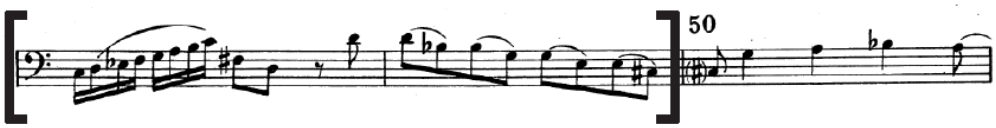


Further into this solo, the rhythm and articulation of motive D can be heard in the solo of the bassoon in bar 49 (Ex. 14).

Example 13: RV 500, bars 12-14 Motive D

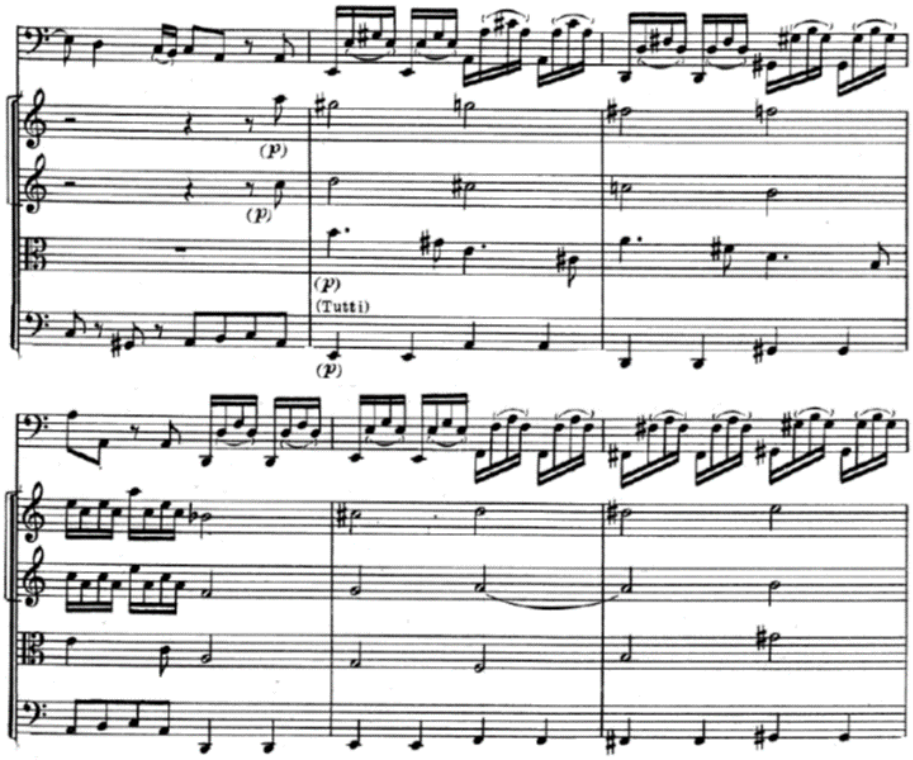


Example 14: RV 500, bars 48-49 (bassoon)



S3 is based on an arpeggiated figure in the solo bassoon which is accompanied by motive B. The motive is stated the same as the first time it is heard but when it is repeated (bar 69), the chromatic line is inverted (Ex. 15).

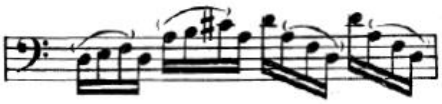
Example 15: RV 500, bars 66-71



In bars 62 and 74 (Ex. 16a & 16b) the solo line can be seen following the same four semiquaver grouping as the cello line of motive B (Ex. 17).

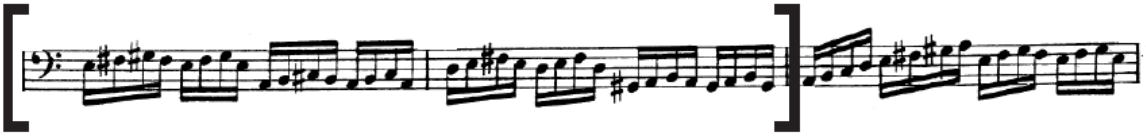
Example 16: RV 500

a) Bar 62 (bassoon)



b) Bar 74 (bassoon)

Example 17: RV 500, bars 6-7 (cello)



Key Structure

The harmonic progression of RV 500 is i-III-iv-i. This progression is seen in three of the minor key concertos and as so is the most prominent progression used by the composer in his minor key bassoon concertos. i-III is the most used first modulation in five of the nine concertos; the only other first modulation used is i-v (four of nine).

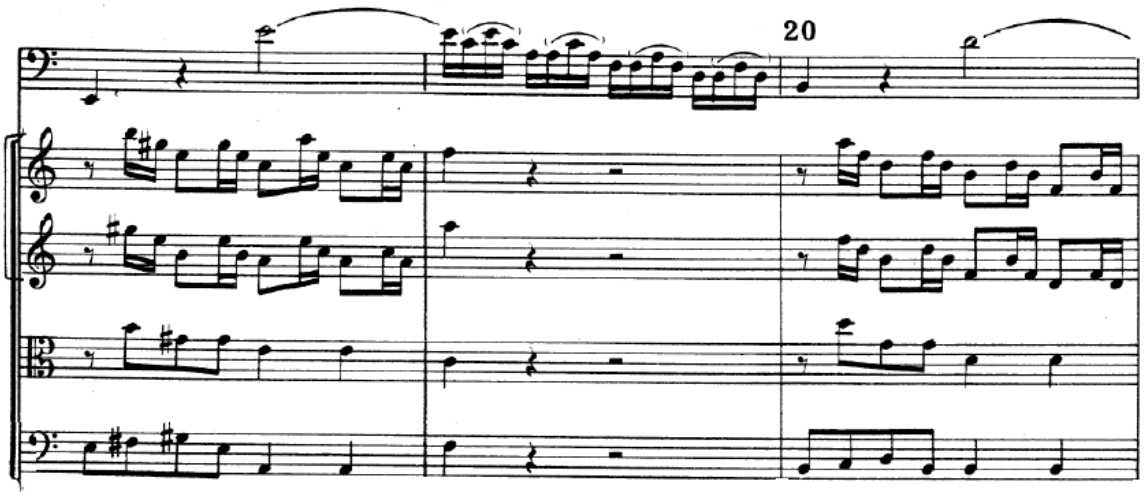
Instrumentation

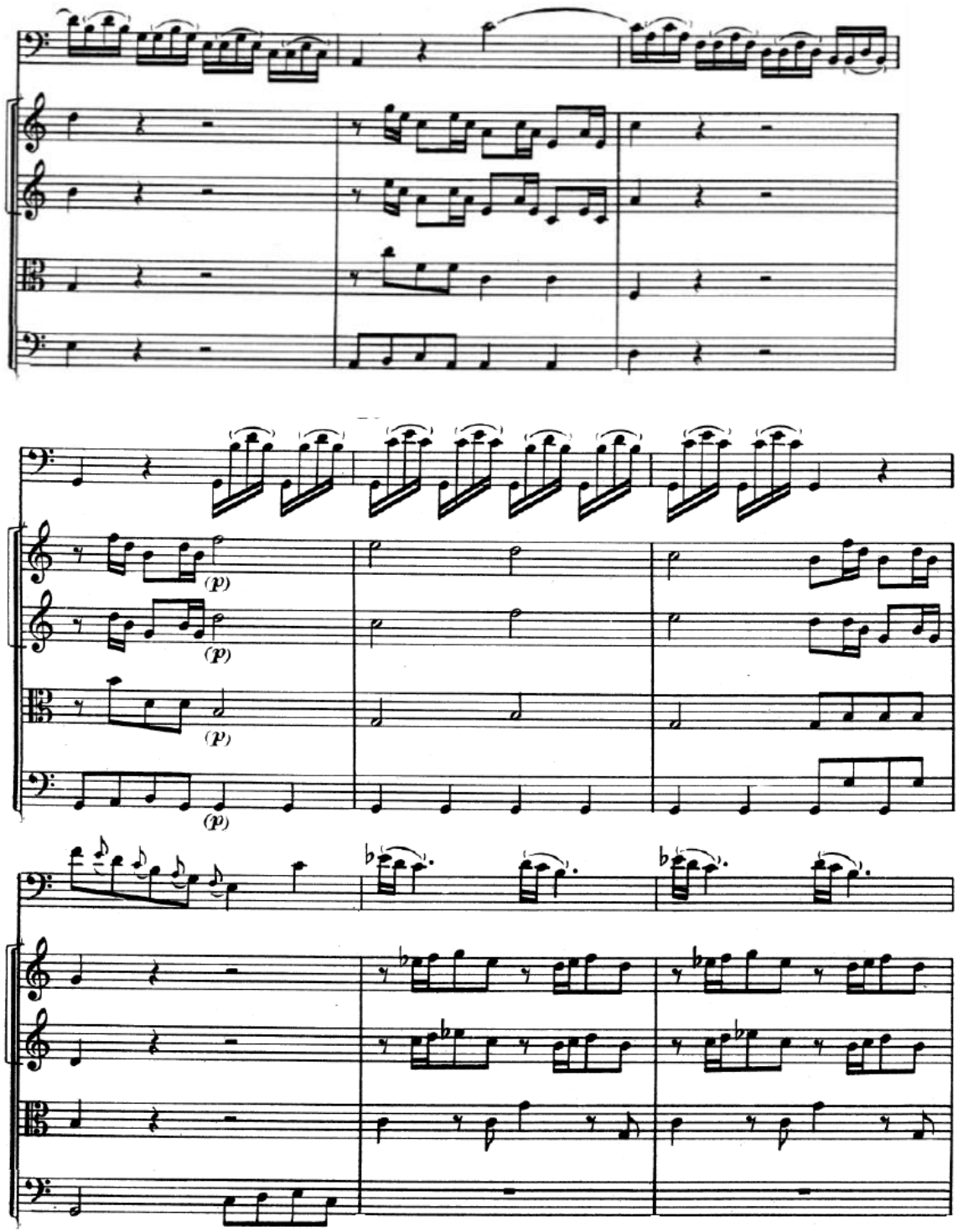
In this movement there are four varieties of accompanimental texture:

- a tutti when all the instruments are playing with the soloist;
- basso continuo accompaniment;
- a lighter timbre when the basso continuo is silent;
- the soloist playing completely unaccompanied.

Tutti accompaniment (ie with all the instruments playing) is a feature of this movement as all the motivic references occur within it and amounts to sixteen bars as opposed to twenty-three bars of basso continuo accompaniment. Between bars 18-29 (Ex. 18), motives C, B and A can be heard in reverse order from the first time they were stated. The composer uses motive C as a series/sequence of links between a solo line to assist rhythmic movement.

Example 18: RV500 bars 18-29





Bars 28-29 sees Vivaldi using the rare technique within his bassoon concertos of having the violas and violins lightly accompanying the 'sighing' solo line, with the basso continuo silent. There is also a relatively high number of bars with simply no accompaniment (three plus bars) compared to the other Vivaldi bassoon concertos being analysed.

Unique Features

There are several characteristics of interest that are linked to Vivaldi's writing style to be found within this movement. Anapaestic rhythms i.e., (or), where two notes on the strong division of the bar (or beat) are followed by one on the weak division. This was a rhythmic pattern that the composer enjoyed using particularly at the beginning of phrases.[170] This rhythm makes up the accompaniment to motive A. The suggestion of syncopation i.e., (another of Vivaldi's favourite rhythmic patterns), can be found in the viola line at bars 28-29.[171] Both the anapaestic and syncope rhythms are strong traits of Slavic (and particularly Czech) folk music which may have inspired the composer.

We can also see the composer creating a specific role for the viola line, which is in keeping with Vivaldi's innovative use of the instrument. Lockey suggests that "the viola was quite often used to highlight and complement aspects of the other ensemble voices. In fact, the viola part is an important ingredient in Vivaldi's use of texture and sonority for expressive and structural purposes".[172] This can be seen in how the composer uses the viola to strengthen and enhance the surrounding voices within the instrument's accompaniment role throughout this movement.

This movement uses a very modest range for the soloist (D2 - F4) and makes few technical demands (except for the occasional large leap), has no trills written but despite this uses every pitch available on the bassoon of the day, with the omission of Eb.[173] This movement has no opportunity for a cadenza, but an appropriate use of rubato in bar 74 before returning to tempo to introduce the return of A at R4 could be considered.

Vivaldi Bassoon Concerto in G minor, RV 496

RV 496 is the only bassoon concerto bearing a dedication, and that is to Count Wenzil von Morzin. The rhythm in this movement is particularly uniform with nearly continuous semiquavers in the solo line and a regular basso continuo accompaniment.

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[170] Talbot, *Vivaldi*, p. 75.
[171] Talbot, *Vivaldi*, p. 75.
[172] Nicholas Lockey, The Viola as a Secret Weapon in Antonio Vivaldi's Orchestral Revolution: Sonority and Texture in Late Baroque Italian Music, PhD. Diss. (Princeton, NJ: Princeton University, 2013), p. 294.
[173] Vivaldi had a fondness for the use of unusually wide intervals where we "often find either that two-part writing is being simulated in a single line (the lower 'part' may be a pedal-note) or that an expected simple interval has been displaced upwards or downwards by one or two octaves". Talbot, *Vivaldi*, p. 74.

First movement: G minor, 4/4, Allegro

Ritornello/solo structure

This concerto is constructed with six ritornello sections and five solo sections, which is the largest number of ritornello sections of the nine Vivaldi bassoon concertos based in minor keys. Of the remaining minor key concertos, only two have five ritornellos and four solos, and the rest have four ritornellos and three solos. This movement has the second shortest ritornello length (twelve bars. The shortest is RV499 with nine plus bars) and has an overall length of ninety-three bars.

Description of the ritornello motives

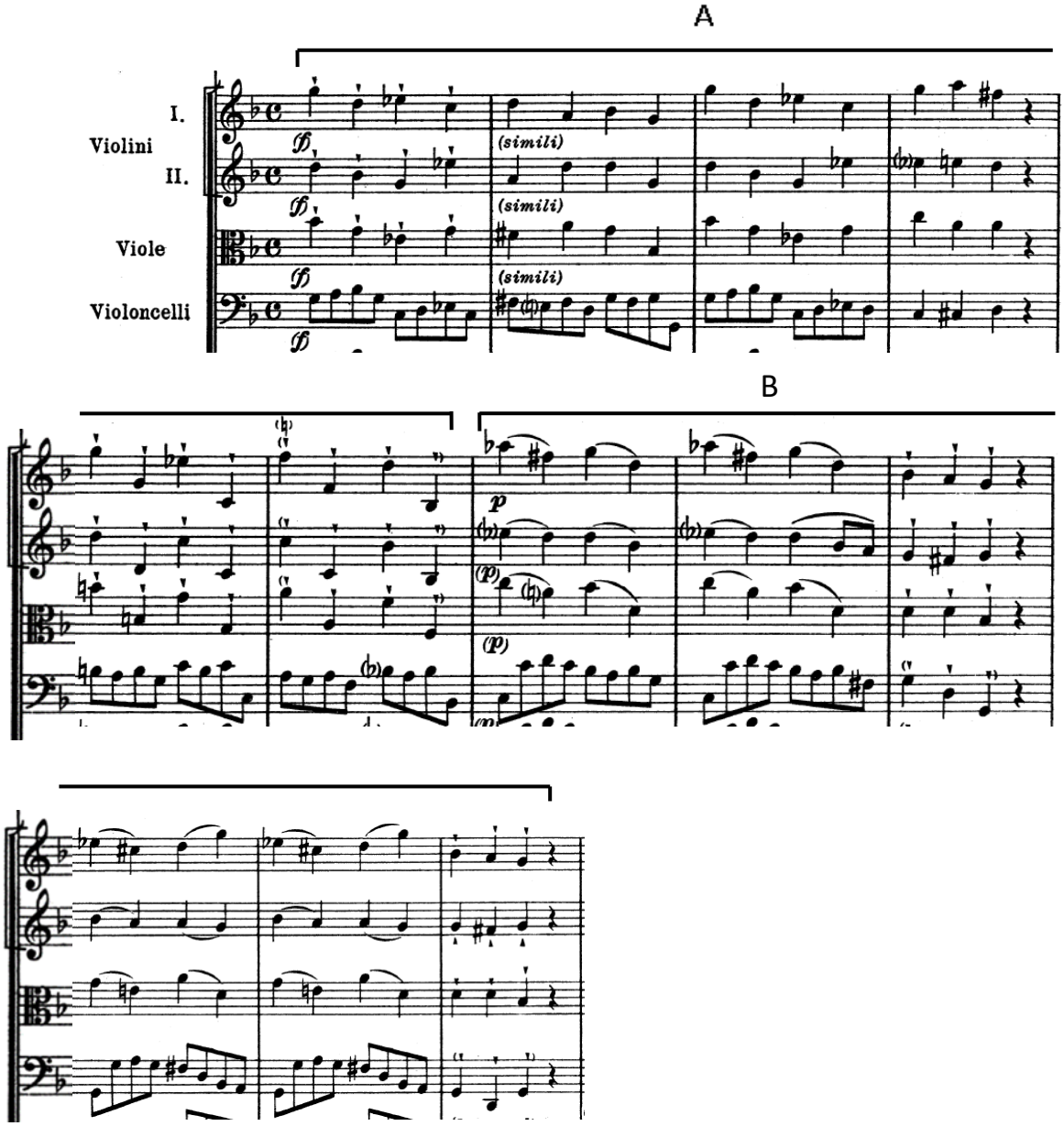
The twelve-bar ritornello in this concerto is much more compact than RV 500 and can be broken down into A and B motives, with a variation of the A (A^1) that appears only in the 2nd and 4th ritornellos. It has an overall form for the movement of Ritornello 1 - Solo 1 - R2 - S2 - R3 - S3 - R4 - S4 - R5 - S6 - R6.

Table 5: RV 496 - Motivic Usage

Motives	**A - B**	**A - A^1**	**A**
Ritornello	1		
		2	
			3
		4	
			5
	6		

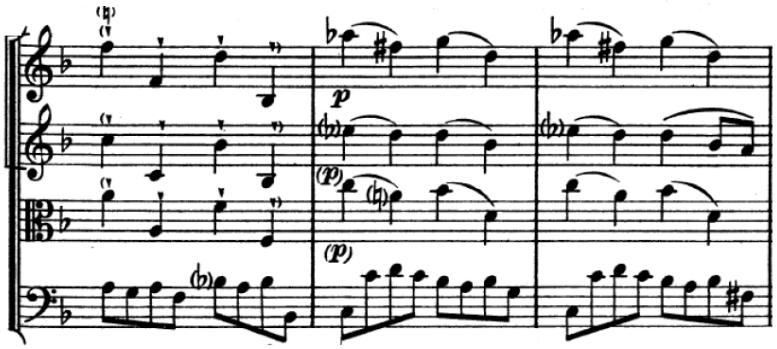
It can be plainly seen from table 5 that the movement is based around motive A (bars 1-6). Motive A also starts the other five ritornellos and in two of them (2 and 4) does not use any other motive. The composer's orderly framing of the movement is created with a strong A - B (bars 7-12(3)) statement (Ex. 19) at the beginning and end of the movement, with regular alternation of new combinations of material in between.

Example 19: RV 496, bars 1-12



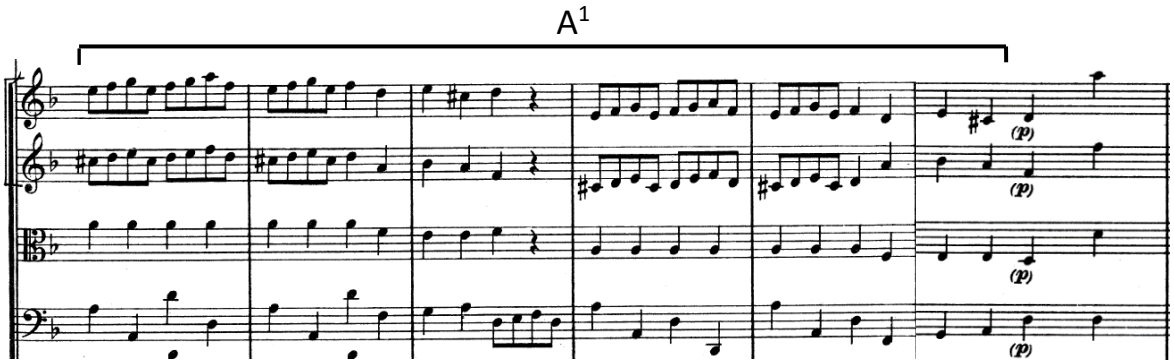
Of note in the first tutti (bars 6-8) is the use of Neapolitan harmony in violin 1 where the progression requires a diminished second (Ex. 20).

Example 20: RV 496, bars 6-8



A^1 (Ex. 21, bars 30-35(2)) is introduced in R2 directly after a restatement of A (bars 26-29).

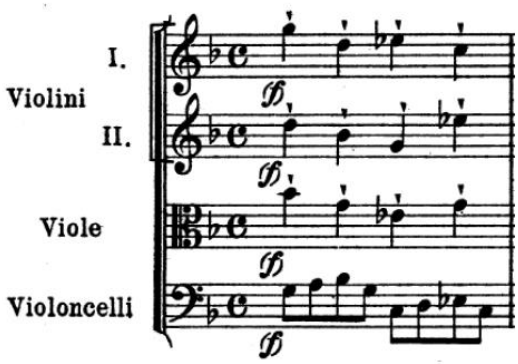
Example 21: RV 496, bars 30-35



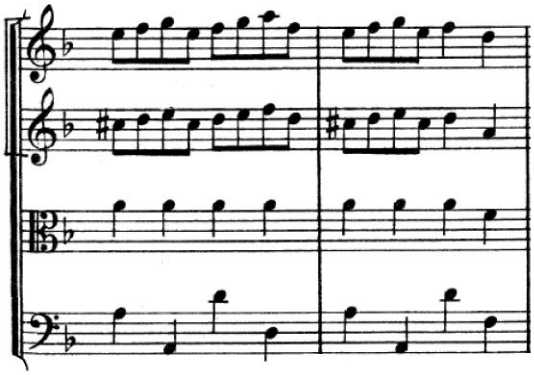
The interesting connection between motives A and A^1 is the reversal of parts between the violins and bass line. In A^1 the violins play a figure originally given the cellos and reversely the cellos in motive A are given a crotchet figure originally scored for violins and viola (Ex. 22 a and b).

Example 22: RV 496

a) Bar 1



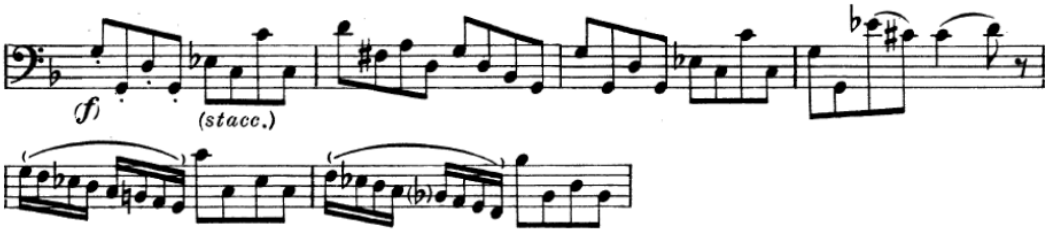
b) bars 30-31



Use of/adaptation of motives in solo episodes

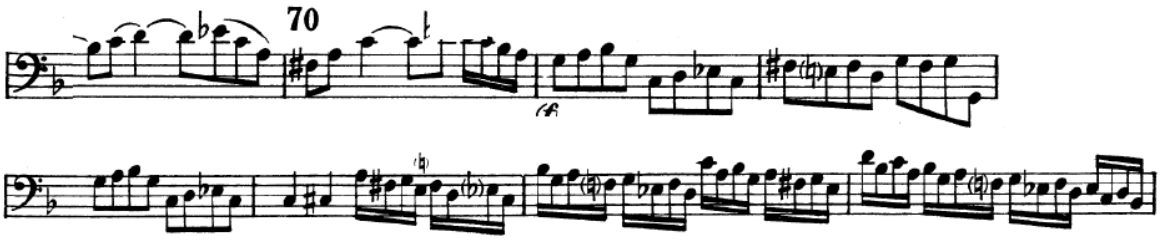
S1 starts with the bassoon (bars 13-18) quoting the violin 1 line of motive A (Ex. 23). Interestingly a diminished second is used in bar 16 referencing the interval use (Ex. 20) in motive B. S3's bassoon line is based around the bass line of motive A^1 which closes with a cadential scheme which is similar to the violin line of the same motive. A quote from the violin's melodic shape in motive A can be found in the first note of each group of four semiquavers in S2 (Ex. 24). A similar treatment can be found in S5 (Ex. 25).

Example 23: RV 496, bars 13-18 (bassoon Solo 1)



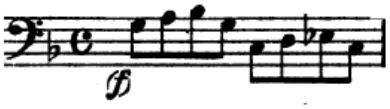
Example 24: RV 496, bars 38-40 (bassoon Solo 2)

Example 25: RV 496, bars 69-76 (bassoon Solo 5)

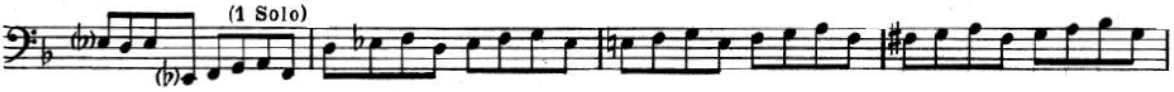


S3's accompaniment starts with sequential treatment of the bass line of motive A^1 in the cello (Ex. 26) and continuo (Ex. 27). Imitation of the solo line is used by the cello and continuo in bars 61-62 (Ex. 28) of S4. The accompaniment in S5 also uses motive A^1 with the addition of a small melodic figure (Ex. 29).

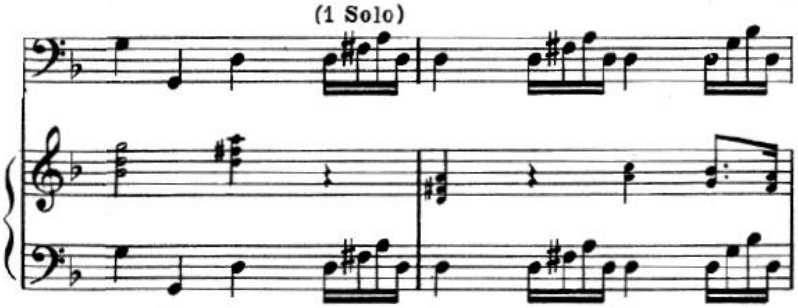
Example 26: RV 496, bar 1 (cello)



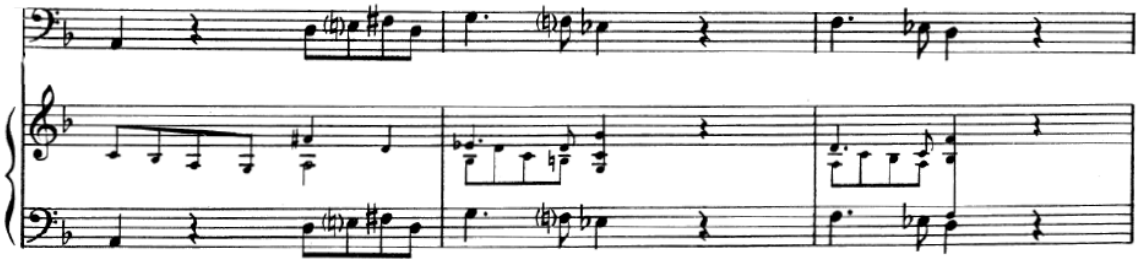
Example 27: RV 496, bars 48-51 (cello)



Example 28: RV 496, bars 61-62 (basso continuo)



Example 29: RV 496, bars 77-79 (basso continuo)



Key Structure

The harmonic progression of RV 496 is i-v-III-iv-i. This progression is not used by the composer in any of his other minor key bassoon concertos. Of the four first movement progressions that begin with i-v, two (RV 481 & RV 497) modulate to VI, one (RV 484) leaves out VI and III altogether and goes straight to iv and only RV 496 has the pattern i-v-III-iv. Of note in this progression is the interesting move Vivaldi makes from iv in the fourth ritornello to i in the next solo. One would expect a ritornello that starts in iv would continue to the proceeding solo before changing key as he did in RV 500. Instead, the composer returns early and emphatically to the tonic with R5, S5 and R6 also all in the home key. Most of Vivaldi's bassoon concertos in minor keys (seven out of nine) end in some iteration of iv-i. RV 499 and RV 500 end as would be expected with iv-iv-i, two (RV 480 and RV 498) modulate within the ritornello, iv(i)-i-i and only RV 484 has a similar progression as this concerto, iv-i-i.

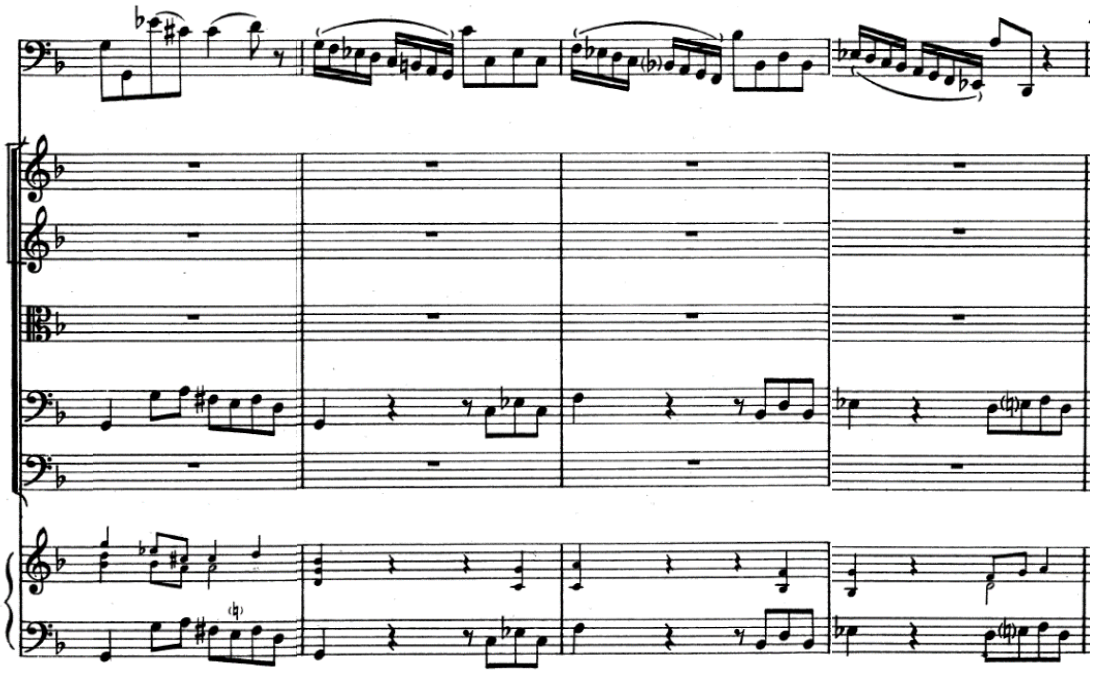
Instrumentation

The texture of the accompaniment of the solos in this movement changes from solo to solo. S1 has the standard basso continuo accompaniment. S2 has tutti accompaniment except for the last three bars which return to basso continuo alone. S3 has basso continuo accompaniment predominantly except for a tutti interjection of repeated quavers in the second half of bar 52. S4 starts with a bar of continuo but then finishes the solo with only violins. S5 returns to the standard basso continuo accompaniment.

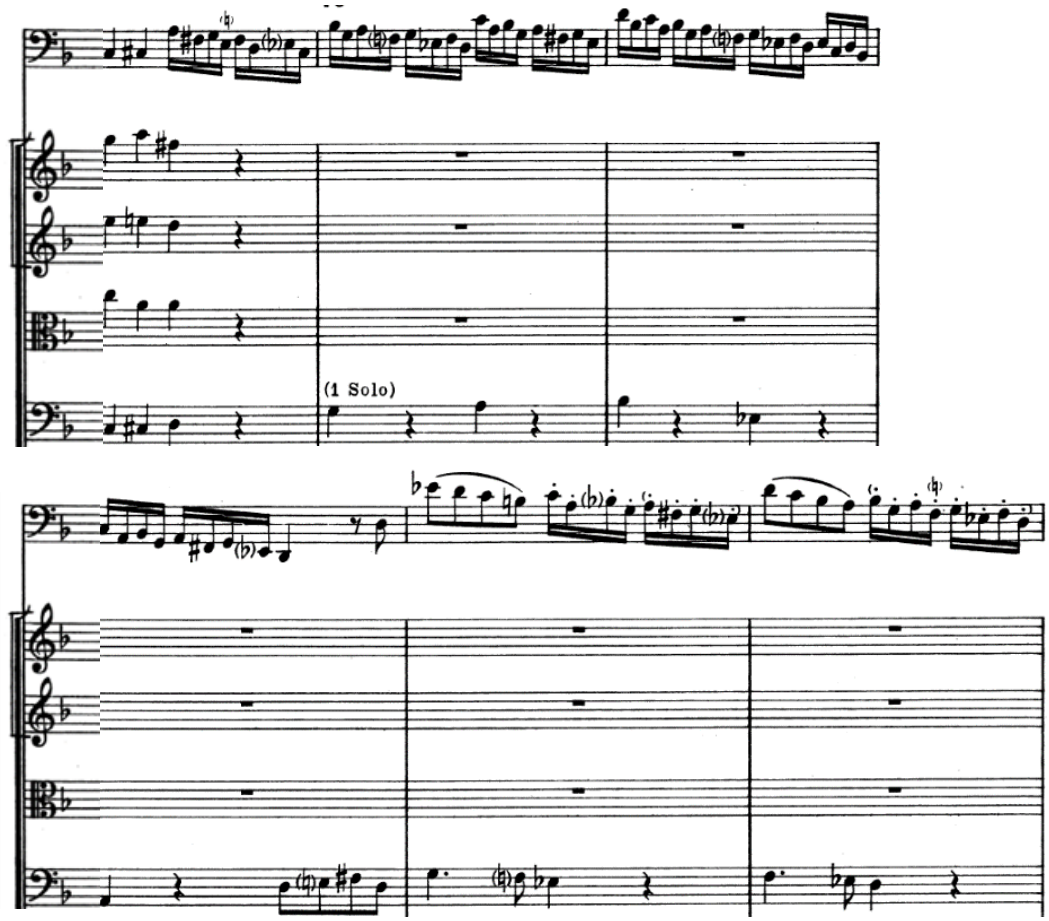
Passages of no accompaniment are used to effect in S1 and S5. In both cases the lack of accompaniment alters the rhythmic effect and accentuate the solo line (Ex. 30 a and b).

Example 30: RV 496

a) Solo 1, bars 16-19



b) Solo 5, bars 74-79



Unique Features

Despite the accompaniment being chordal rather than melodic with most of the interest being in the solo line, characteristics of Vivaldi's writing style can still be found within this movement. The rhythm is predominantly on the beat except for a couple of notable syncopated sections in the solo line. The first is an extended bassoon semiquaver passage that takes up the entirety of S2 (bars 35(3)-45) with the movement being on the offbeat. The second is a strong syncopated bassoon figure accompanied by steady quavers in the upper strings that comes at bars 68-69.

What is noticeable from the beginning of the movement is the use of large intervals. We see them used first in the bass line in ritornello 1 before the soloist takes over, leaping through the first section (bars 13-19) of S1. The rest of the solo writing of this movement also uses large intervals. The viola in this movement is either strengthening the upper strings or the basso continuo and is used to effect for structural purposes.

This movement is quite straight forward to play, with a small range (D2 - E4), and a small number of trills added.

Vivaldi Bassoon Concerto in C Major, RV 473[174]

This concerto, other than the fact that it was written on Bohemian paper stock, stands out for its last movement being a minuet with variations, a rarity in the composer's oeuvre.

First movement: C Major, common time, Allegro

Ritornello/solo structure

This concerto is constructed with four ritornello sections and three solo sections. Of the twenty-nine Vivaldi bassoon concertos in major keys, sixteen have four ritornellos and three solo sections that make up their first movements, making this ratio Vivaldi's preferred. Of the remaining major key concertos, nine have five ritornellos and four solos, three have six ritornellos and five solos and one has six ritornellos and six solos. This movement has an average ritornello length at twelve plus bars. Five of the major key concertos have a twelve (or twelve plus) bar ritornello length which is the longest bar length, with the majority of ritornellos falling between nine and twelve bars in length (thirteen of twenty-eight major key concertos). This movements overall length is seventy-three bars,

[174] Paul Everett, 'Towards a Chronology of Vivaldi Manuscripts', *Imformaziono e studi vivaldiani*, 8, (1987), pp. 90-106, (p. 97).

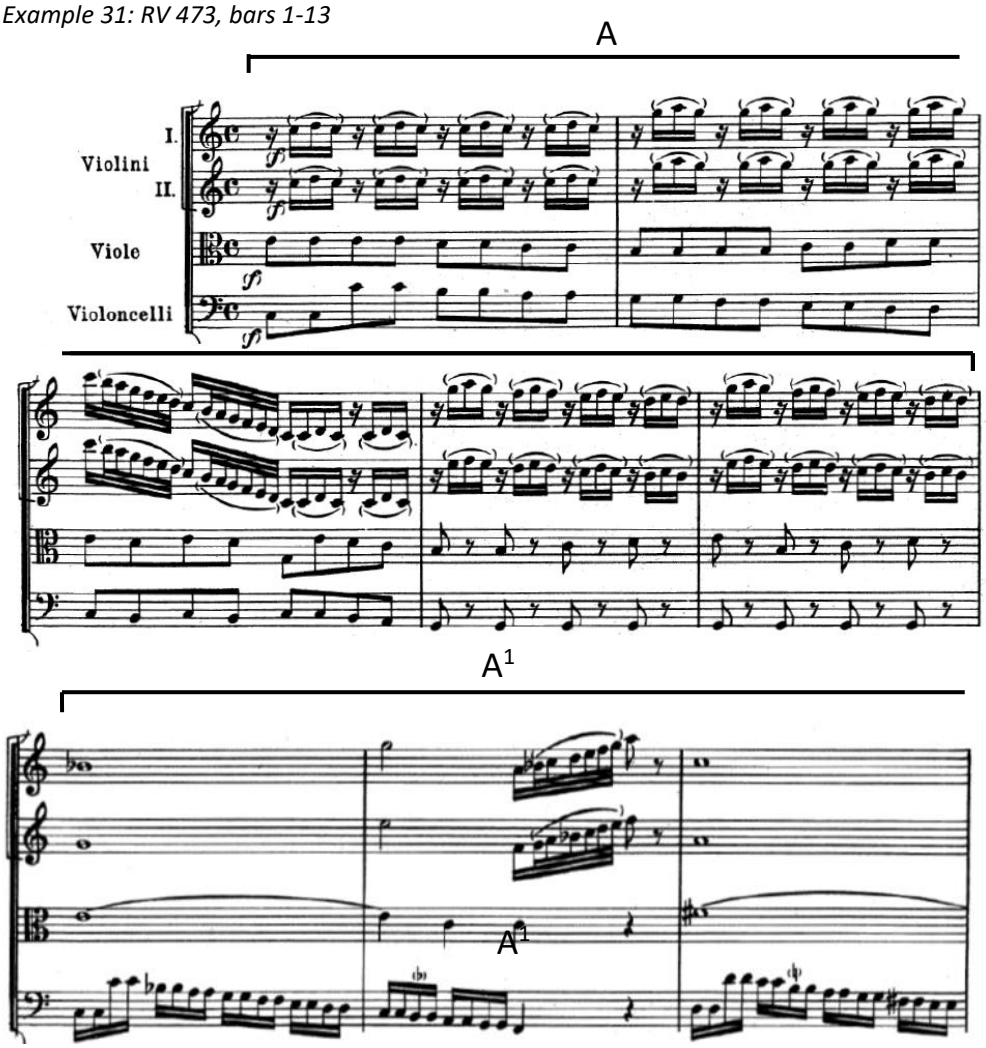
slightly shorter than the average (eighty-four bars) of major concertos, which fall between seventy and one hundred bars in total length (sixteen concertos

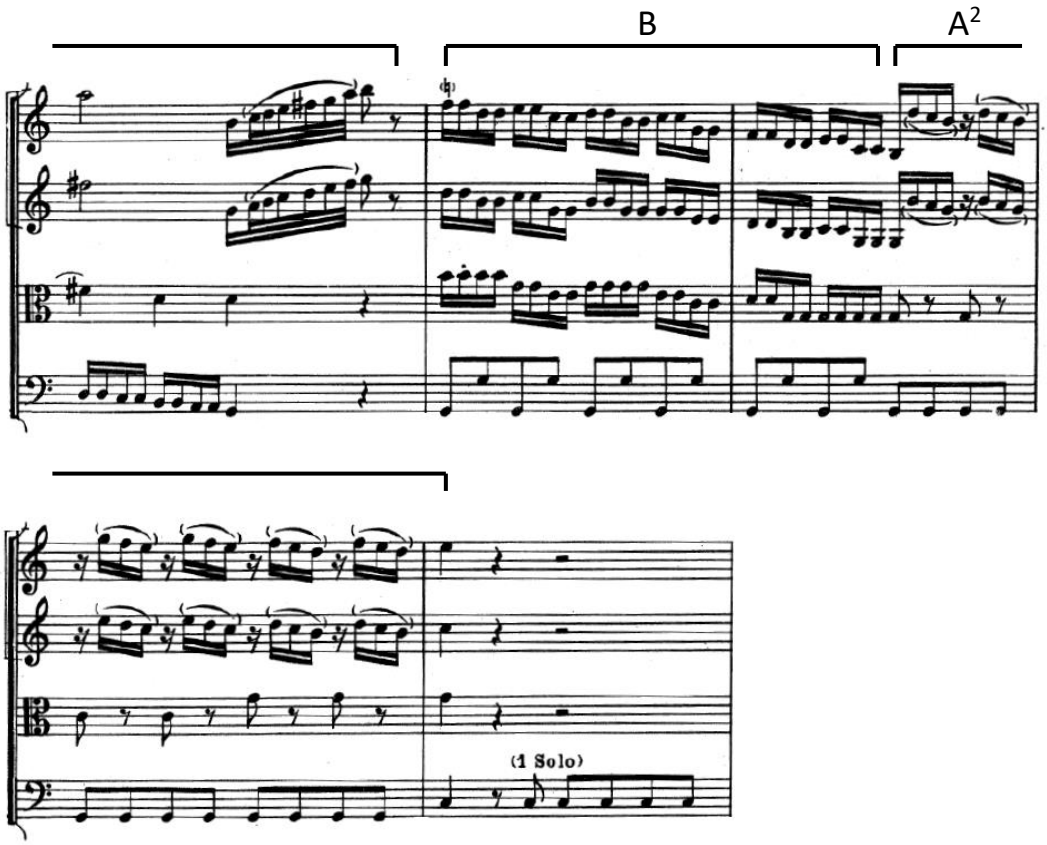
Description of the ritornello motives

The twelve plus bar ritornello of this concerto consists of four main motives, labelled here A A^1 B A^2, with an overall form for the movement of Ritornello 1 - Solo 1 - R2 - S2 - R3 - S3 - R4.

The three A motives are clearly related: A^1 (bars 6-10) by way of the long-held notes and fast ascending scales in the upper strings, and its continuo line being a diminution of A (bars 1-5); and A^2 (bars 11(3)-13) having the identical rhythm to A in the motive's violin lines (Ex.31). Vivaldi uses motive B (bars 10-11(2)) as a contrast in all the tutti sections which strengthens the structure of the movement (Ex.31).

Example 31: RV 473, bars 1-13

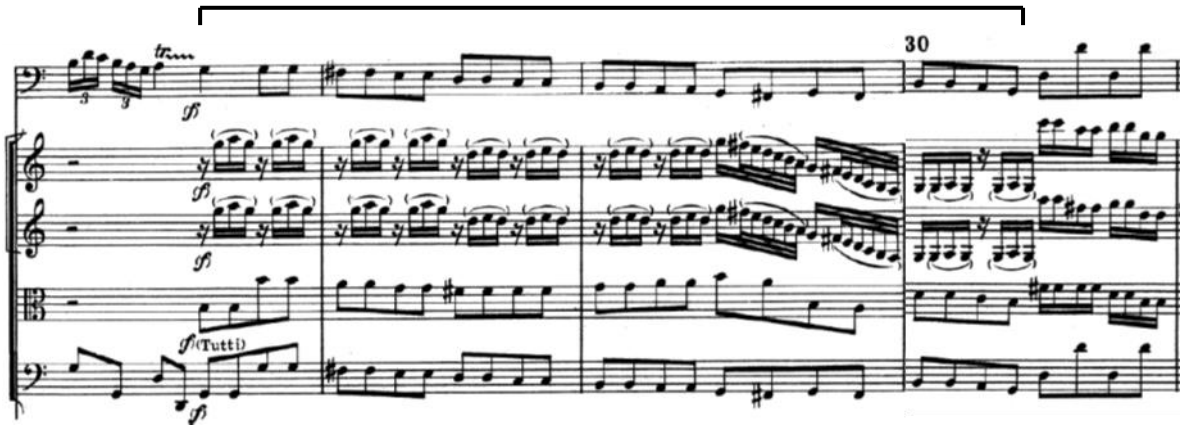




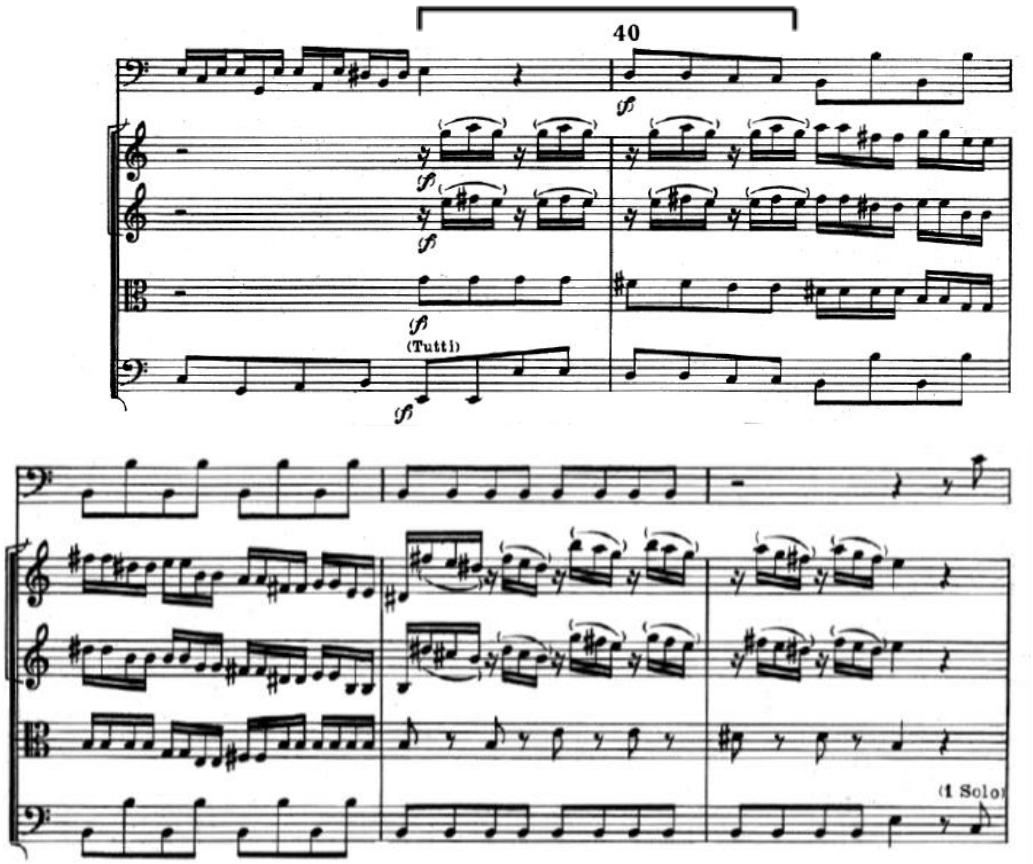
The composer shows his strong grasp of form with the symmetrical use of the tuttis in this movement. The outer tuttis are kept the same with the abbreviated inner two tuttis acting as a contrast. The inner two ritornellos are changed in two ways: progressively shortening motive A from its original five bars to three in R2 and 1 bar in R3, and by leaving motive B out entirely in R3 (Ex. 32).

Example 32: RV 473 Ritornello 2

a) bars 27-30



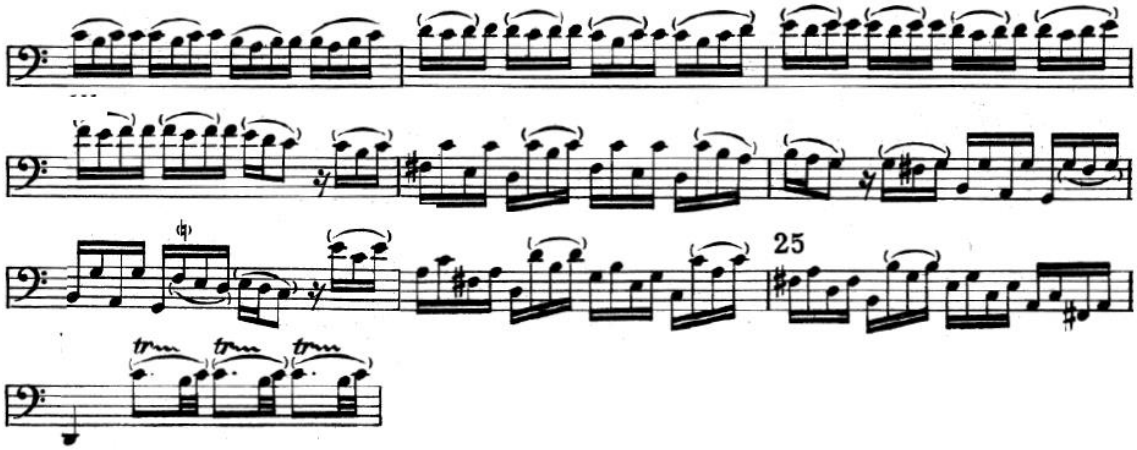
b) bars 39-43 Ritornello 3

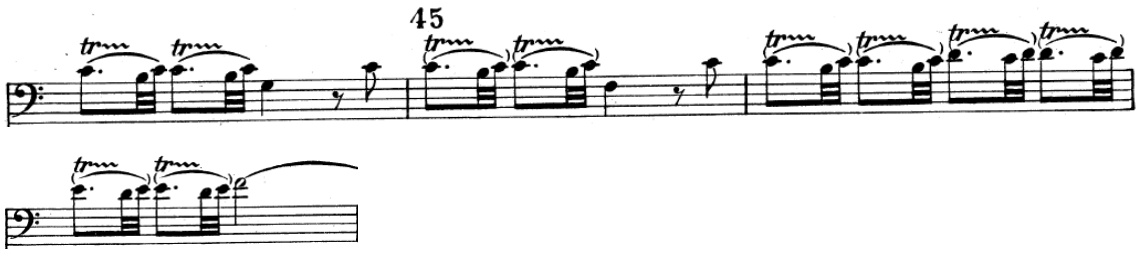


Use of/adaptation of motives in solo episodes

There seem to be sketchy links between the tuttis and solos in this movement. The solo bassoon line of S1 (from bar 17-20(2)) appears to be based around an inverted three note motive from the violin lines of motive A (from bar 1). This same figure can be seen in the anacrusis to the sequence beginning in bar 21 and rhythmically changed and embellished in bar 26 (2-4) and later in S3, bars 44-47 (Ex. 33).

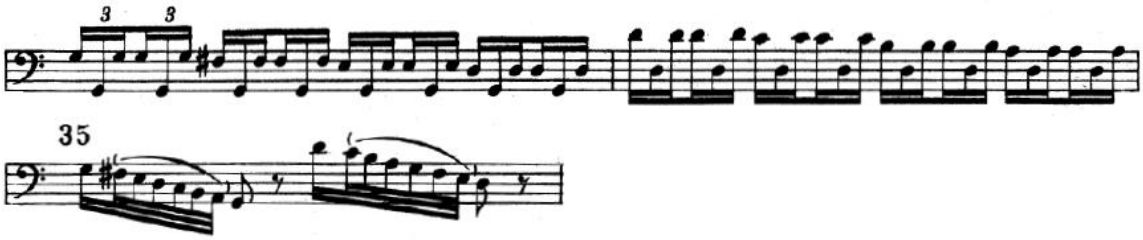
Example 33: RV 473, bars 17-26 Solo 1 & 44-47 Solo 3





The descending semiquaver sextuplet figures in bar 33 (Ex. 34) are a further embellishment of the four-note descending figure seen in motive A (bar 4) and in motive B (bar 10), and the following demisemiquaver runs (bar 34) in the bassoon line of S2 are clearly derived from motive A (bar 3).

Example 34: RV 473, bars 33-35 (bassoon Solo 2)



Both S1 and S3 are not only more melodic in nature than S2 but S3 uses the trills first heard in S1 (Ex. 33, bars 26 and 44 etc).

Key Structure

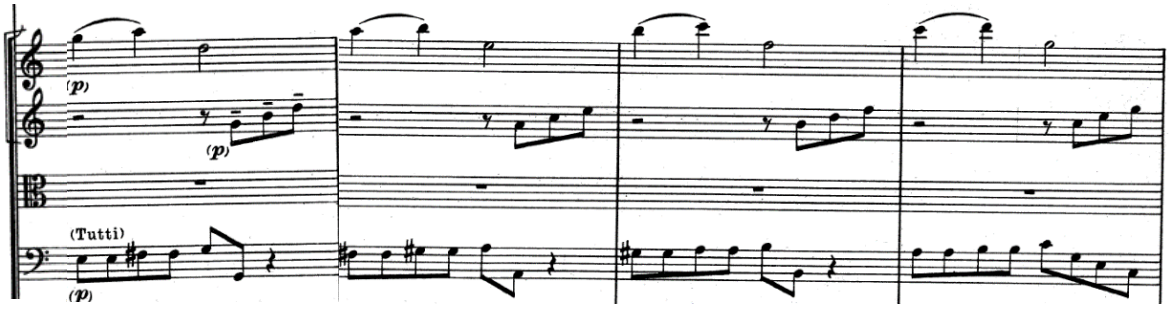
The harmonic progression of RV 473 is I-V-iii-I. This progression is used by the composer in three of his other major key bassoon concertos (RV 475, his incomplete C major concerto and RV 494). Of the first movement progressions that begin with I-V (20), six modulate to iii, one (RV 489) goes to vi before ending on I and RV 502 similarly goes to vi then ii before ending on I.

Instrumentation

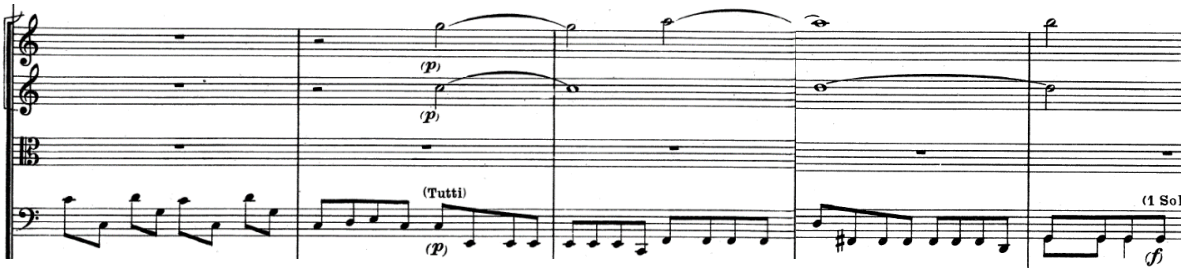
Most of the accompaniment in this movement is basso continuo only, and in only two places has the composer altered the orchestration by adding the violins. Both times are in sections that include the use of harmonic sequence (Ex. 35).

Example 35: RV 473

a) bars 17-20



b) bars 50-54



Unique Features

Characteristics of Vivaldi's writing style found from the beginning of the movement include syncopated semiquavers in the upper strings in the accompaniment of motive A and again in A^2. The bassoon carries on offbeat rhythm with syncopated triplets in bars 15-16 of S1. Triplets are a large feature in the solo line of this movement, making up almost the entirety of S2 and returning once more in solo 3 (bars 57-60).

The use of large intervals can be seen once again in the bass line in motive B and then again notably in the bassoon triplets of S2 and again in S3. The viola in this movement is either strengthening the upper strings or the basso continuo although it does have its own part when accompanying both A^1 and A^2.

The bassoon range is C2 - F4, the tessitura is low, and the solo part contains a relatively high number of trills compared to the other concertos analysed.

Vivaldi Bassoon Concerto in Bb Major, RV 501

RV 501 is the last of the series of three *La Notte* concertos. At some point between 1710 and 1722 Vivaldi composed RV 104 in G minor for flute, two violins, bassoon and continuo which was unusual because of its programmatic nature.[175] The composer returned to it as a basis for a reworked version, again in G minor, for the second concerto (RV 439) of his Op. 10, and published with the same title. The composer wrote one further concerto titled *La Notte* (RV 501), for bassoon, this time choosing to place it in the major key of Bb. This concerto takes the successfully tested characteristics from the two previous concertos as its model but, despite some evident similarities, presents quite different musical content.

First movement (subtitled *La Notte*, The Night): Bb major, 4/4 Largo, Andante molto, Presto (subtitled *I Fantasmi*, The Ghosts), 3/8 Presto, 4/4 Adagio

Ritornello/solo structure

This movement is quite different to all of Vivaldi's other bassoon concertos because of its programmatic nature and individual structure.[176] Therefore, the usual planning of the ritornello sections has been changed to deal with the composer's more complex musical ideas. Although the chart shows that there is the regular alternating of ritornellos and solos, what is distinct is that the first and last ritornellos are unrelated. The large number of changes in tempo and meter clearly show three main sections divided into nine subsections; this differs markedly from the composer's favoured structure of four ritornello and three solo sections form in the majority of his other bassoon concertos.

Table 6: RV 501 - Section ritornello/solo configuration

Section No.	**Tempo Marking**		**R** bars 1-8	**S**	**R** bars 20-26	**S**	**R** bars 30-31	**S**	**R** bars 41-46	**S**	**R** bars 55-81
1.	Largo	4/4	R1	S1							
	Andante molto	4/4		S1							
2.	Presto	4/4			R2	S2	R3	S3	R4	S4	
3.	Presto	3/8									R5
	Adagio	4/4									R5

[175] Michael Talbot, *Vivaldi's Music for Flute and Recorder* (London: Taylor & Francis, 2017), pg. 110.

[176] 'Although 28 of Vivaldi's works have individual titles… That six of these works appear in Op. VIII (published in 1725) and three in Op. X (published in 1729) - thus printed works whose appearance occurred within a short time of each other – perhaps points to a certain tendency of the time, which Vivaldi subscribed to by adding his titles.'
Walter Kolneder, *Antonio Vivaldi: His Life and Work* (California: University of California Press, 1970), p. 87.

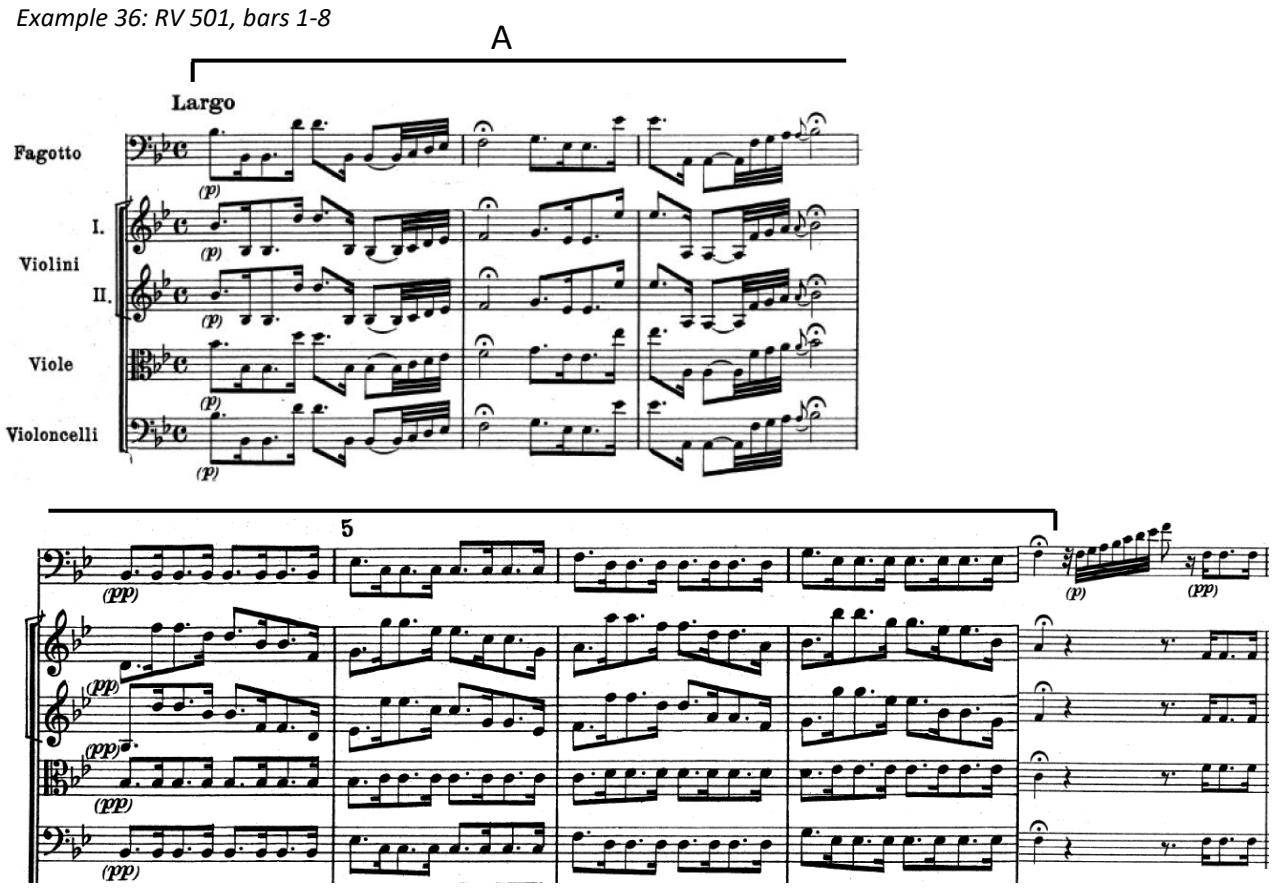
This concerto is constructed with five tutti sections and four solo sections. Of the twenty-nine Vivaldi bassoon concertos based in major keys, only nine have this structure of sections that make up their first movements. This movement's overall length is just over average at eighty-nine bars compared to the other twenty-eight major key concertos.

Description of the ritornello motives

The seven plus bar Ritornello of this concerto consists of 4 main motives, labelled here A B C D, with an overall form for the movement of Ritornello 1 - Solo 1 - R2 - S2 - R3 - S3 - R4 - S4 - R5.

The first tutti begins with the dotted quaver/semiquaver rhythm of motive A (1-8) This is suggestive of a French overture with the dramatic use of unison octaves and pauses to heighten the drama, thus painting a clear picture of *La Notte* (Ex. 36).

Example 36: RV 501, bars 1-8

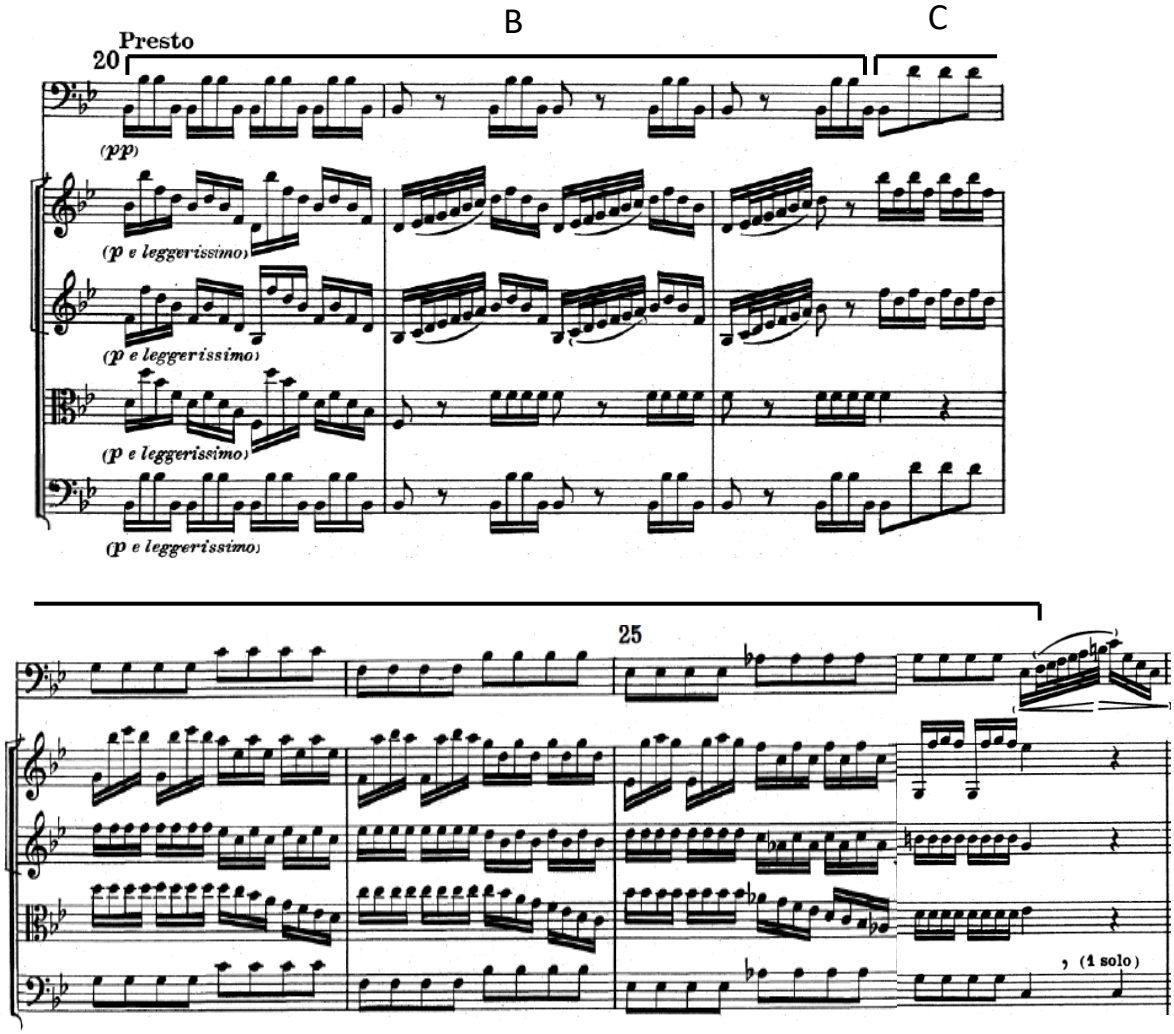


The following section titled, *I Fantasmi*, Kolneder suggests as being the 'portrayal of ghosts, or rather in reproducing the spiritual unrest caused by the appearance of phantoms'.[177] This substantial section starting at R2 and finishing with S4, is in a faster tempo and introduces completely different

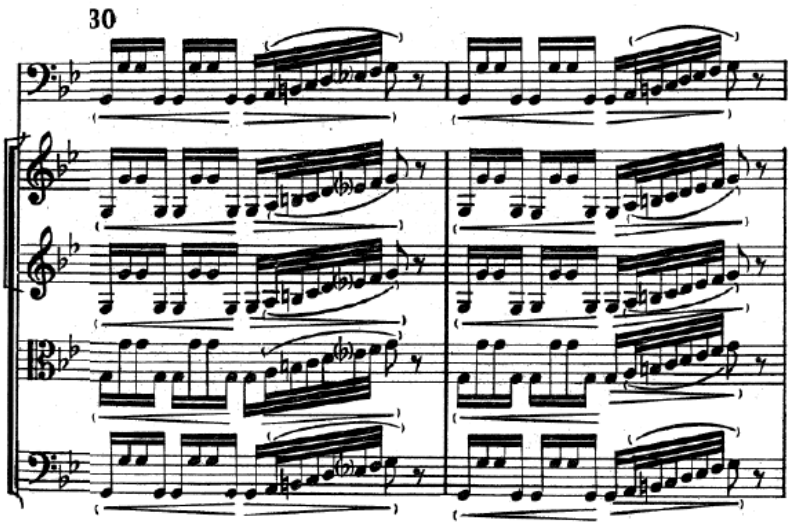
[177] Kolneder, p. 89.

tutti material made up of motives B (20-22(3)) and C (22(3)-26(3)) (Ex. 37). R3, for instance has the *Fantasmi* idea in the minor and portrays it well with the use of octave and unison strings with the violins voiced in a low register on Motive B's return (Ex. 38).

Example 37: RV 501, bars 20-26

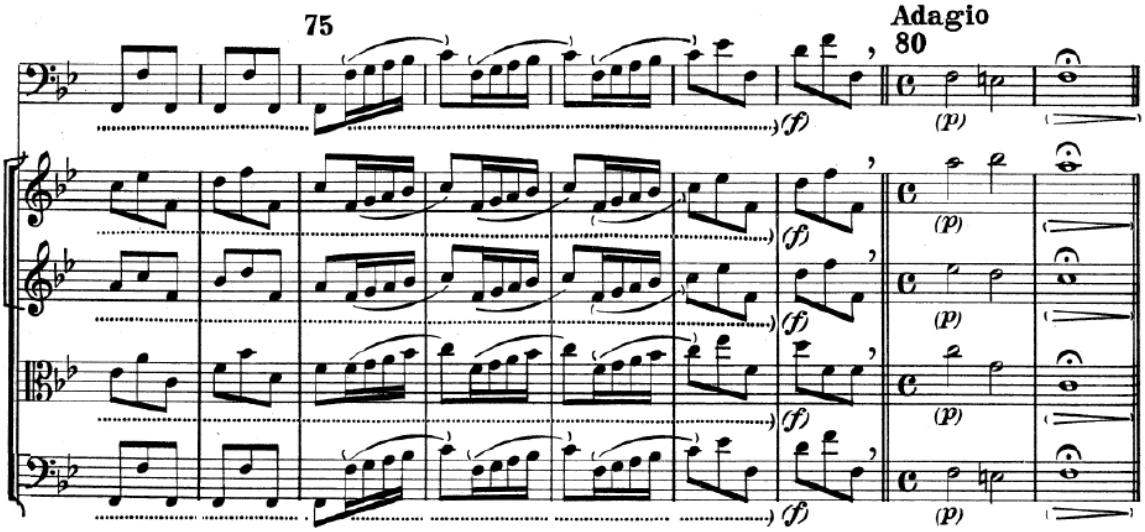


Example 38: RV 501, bars 30-31



The third and final section (motive D, bars 55-81) starts at the fifth ritornello with a return to the tonic (Bb major) and a change of meter from 4/4 to 3/8. The orchestra begins at pace but is finally slowed with a two bar Adagio that completes the movement on an imperfect cadence. This type of ending is unique within his bassoon concertos (Ex. 39) and is possibly due to the programmatic nature of the work that the music needs to flow directly from one section to the next.

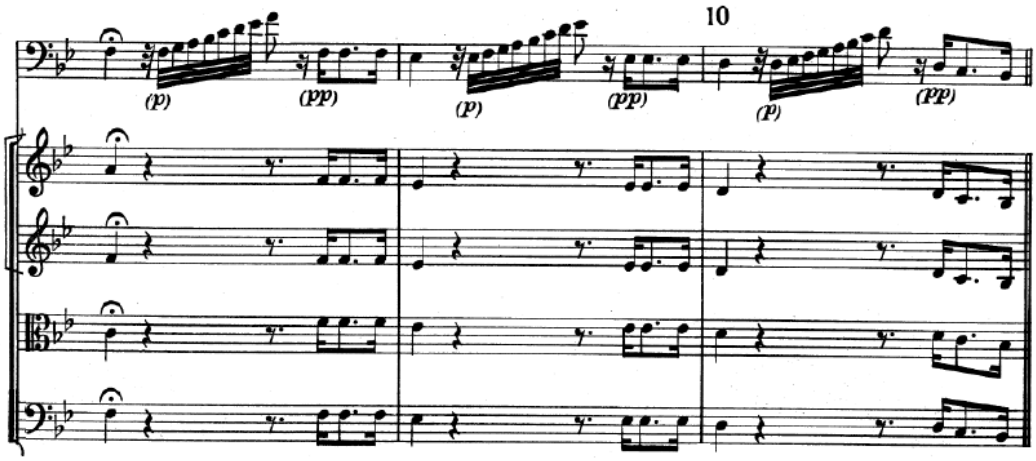
Example 39: RV 501, bars 74-81



Use of/adaptation of motives in solo episodes

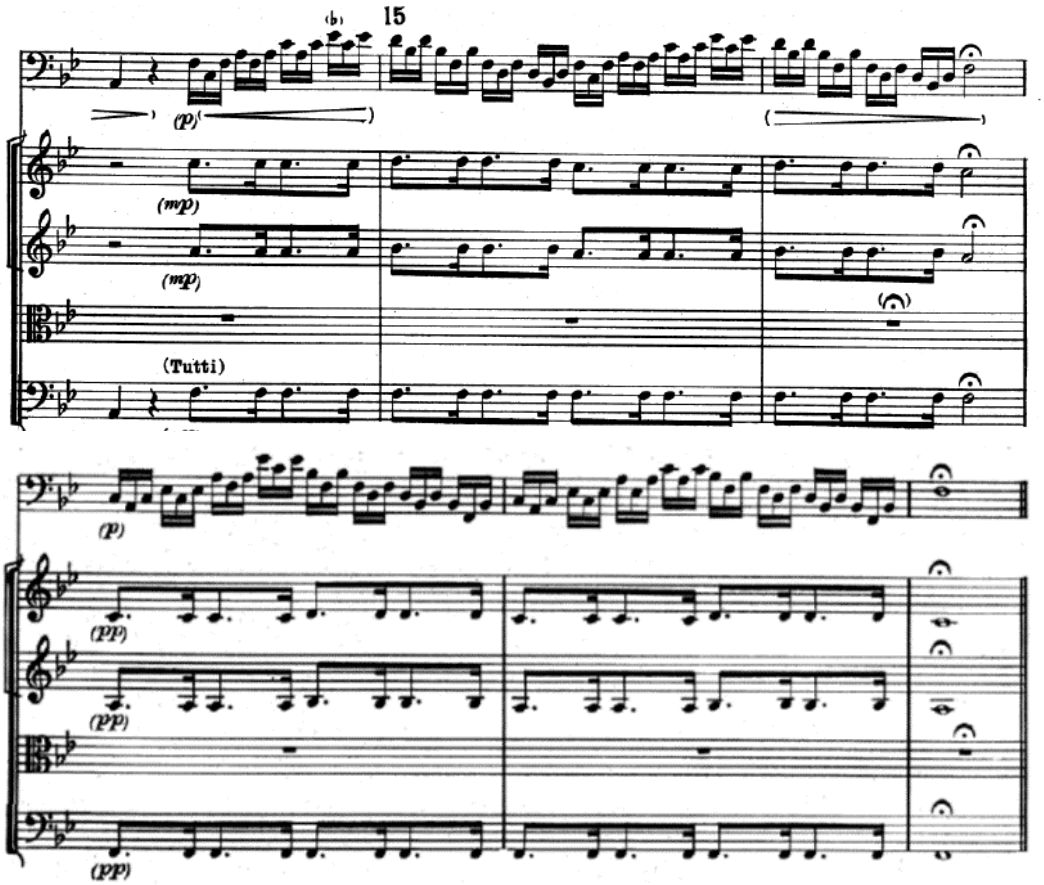
Following his dynamic and descriptive programmatic writing, Vivaldi also uses unusual ideas in the accompaniment of the solo episodes. The dramatic use of soloist with no accompaniment alternating with a full ensemble unison tutti is found in the early stages of S1 (Ex. 40).

Example 40: RV 501, bars 8-10



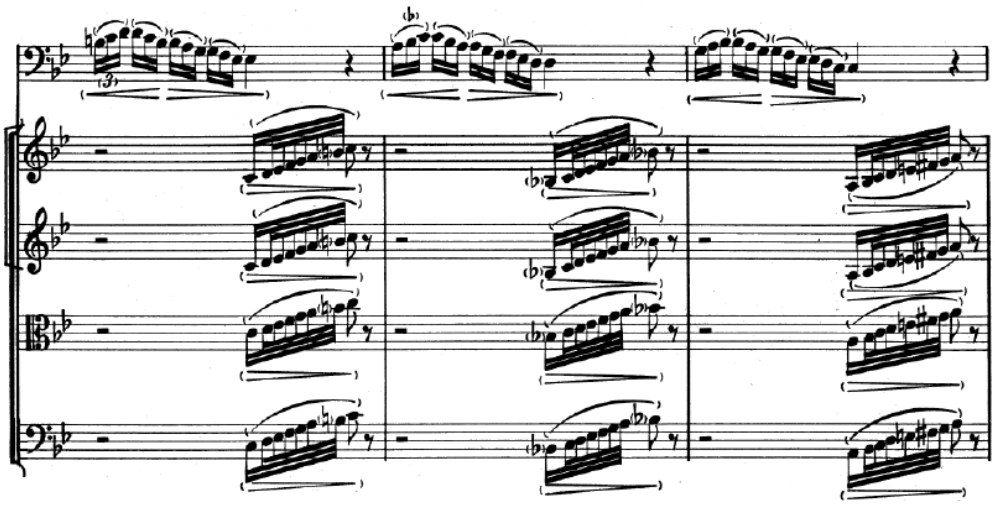
This section continues with sparser accompaniment. The soloist's short statements, followed by tutti dotted quaver/semiquaver interjections, lead strongly on to the first beat of the following bar. The accompaniment for the remainder of this section is based on the dotted rhythm from motive A to contrast the triplet movement in the solo line (Ex. 41).

Example 41: RV 501, bars 14-19

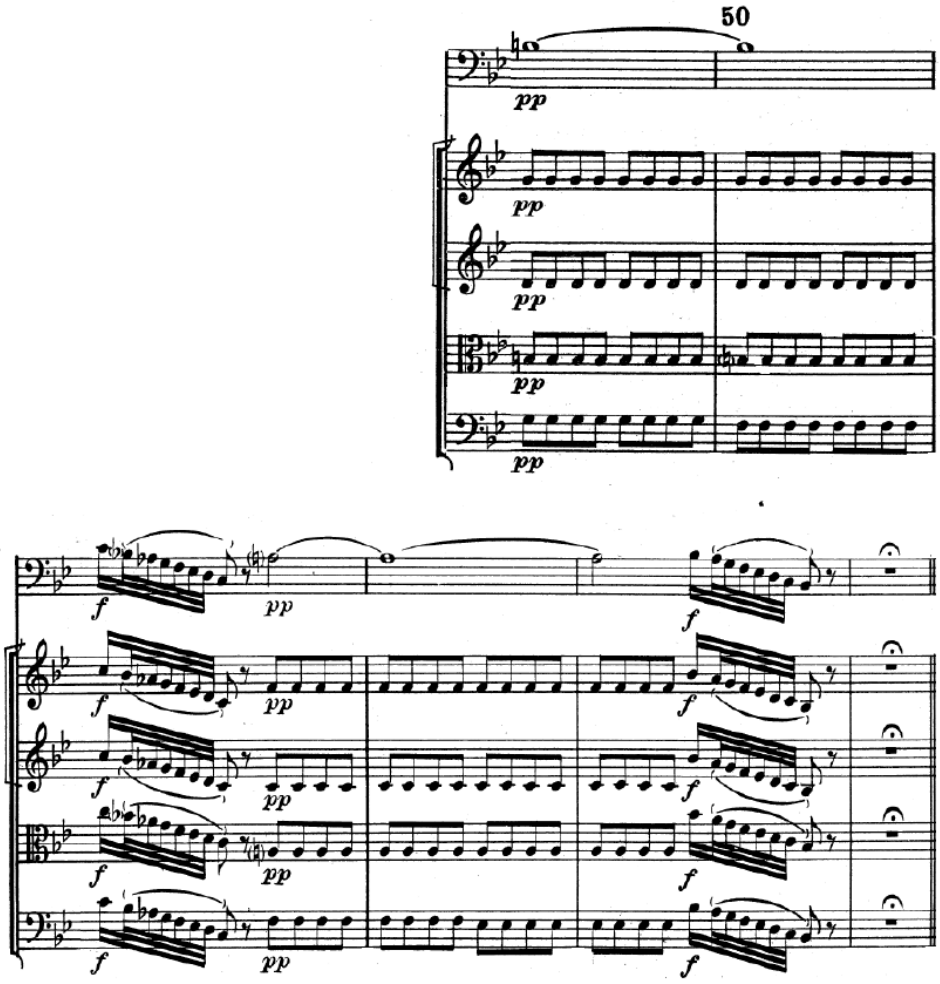


A similar rhythmic contrast between solo and tutti can also be seen in S3 where the string figure is based on motive B (Ex. 42), again in unison. These same characteristics are also present in S4 (Ex. 43).

Example 42: RV 501, bars 32-34

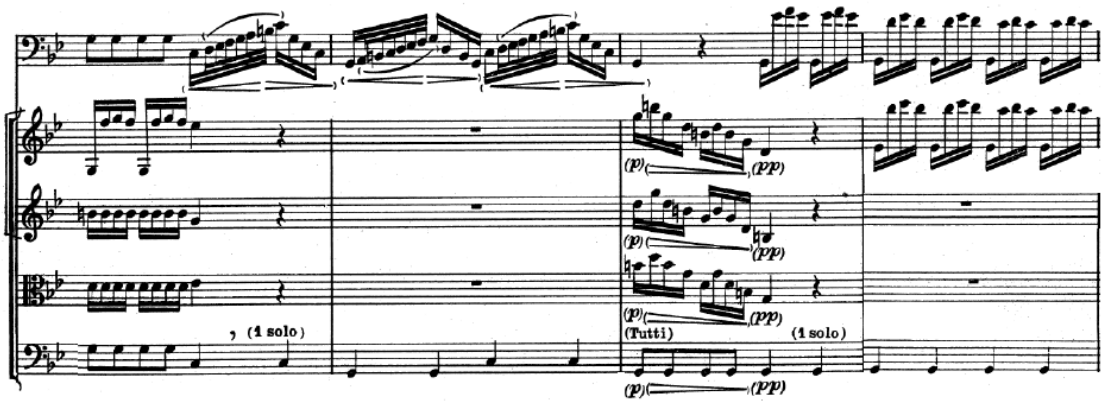


Example 43: RV 501, bars 49-53

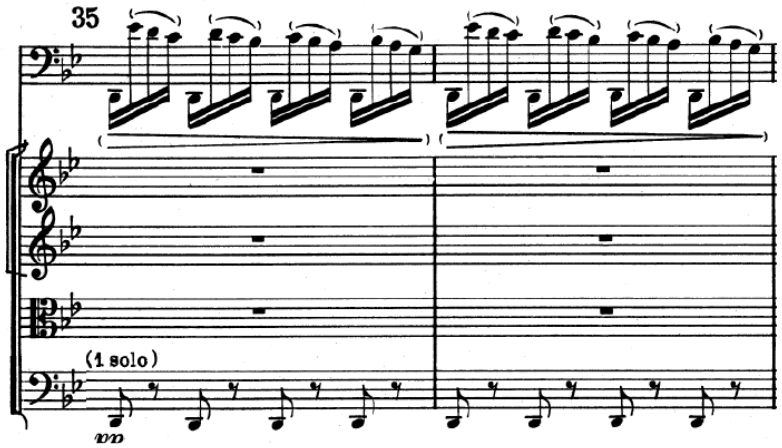


The solo line material in S2 (*Fantasmi* section) relates closely to that of the tutti, which includes the scale work of motive B and broken figures of motive C (Ex. 44). Although there is no direct quote of the motive, it is still possible to see the influence of motive C in S3's broken figures (Ex. 45).

Example 44: RV 501, bars 26-29 Solo 2



Example 45: RV 501, bars 35-36 Solo 3



Key Structure

The harmonic progression of RV 501 is I-ii-vi-ii-vi-iii-I. This progression is not used by the composer in any other major key bassoon concerto. Particularly interesting is Vivaldi's use of ii to travel between I and vi. The progression I-vi is used in three other bassoon concertos (RV 467, RV 471 and RV 474) and I-V-vi (or I-V-IV-vi, RV 491) on seven occasions amongst the major bassoon concertos, but only in RV 501 does he use I-ii-vi. The ending vi-iii-I, on the other hand, is used by the composer in four other major concertos (RV 467, RV 469, RV 477 and RV 491).

Instrumentation

The beginning of the movement (S1) where the soloist stands alone from the strings is obviously a simple introductory recitative. The depiction of ghostly imagery is created when the soloist joins the strings more fully, alternating ideas in S2 and S3. The alternating solo/tutti accompaniment continues in S4 with simple tonic-dominant arpeggios in D minor and concludes in a more programmatic way with the soloist sustaining its note over the accompaniment until a movement finishes with a descending passage together based on motive B.

Unique Features

Characteristics of Vivaldi's writing style can be found from the very first bar of the movement with octave jumps in all parts. The presto R2 continues with large leaps, this time in semiquavers in all parts, and R5 then returns back to quavers. Triplets are a large feature in the solo line of this movement making up almost the entirety of the andante molto section (bars 11-19) and returning at the beginning of S3 (bars 32-40). Syncopation only appears on a couple of occasions, firstly at the beginning of S1 with an offbeat Lombardic figure (an inverted dotted group, either or it's variation) in all parts, and then an offbeat semiquaver figure played by all the accompaniment in bars 47-48.[178] The viola in this movement is either strengthening the upper strings or the basso continuo and is used to effect for structural purposes. It does have its own part on several occasions but only involves small simplifications of rhythm to strengthen either the harmony or help to knit the upper parts and bassline together.

In this concerto the composer's emphasis was on following the programmatic nature of the composition by using the interaction between the solo and tutti lines dynamically but writing for the soloist subtly and not necessarily in a virtuosic way.[179] This can be seen in the soloist's moderate range (D2-F4) and the lack of any written-out trills.

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[178] Quantz suggested that Vivaldi was one of the originators of 'Lombardic' rhythm but admitted sometime later that this rhythm had in fact been a characteristic of the Scottish style (i.e. 'Scotch snap'). Vivaldi however did popularize the rhythm particularly in the operatic idiom. Talbot, Vivaldi, pp. 75-76.

[179] 'In the Flute Concerto in G minor, Op. 10, no. 2 (P 342) *La Notte* (Night), two movements bear special titles: The Presto section which links on to the Largo introduction is headed by the programmatic title *Fantasmi* (Spectres, phantoms), and proceeding the final movement there is a Largo *Il Sonno* (Sleep). In the portrayal of ghosts, or rather in reproducing the spiritual unrest caused by the appearance of phantoms, scales in thirds with canonic concentration, compressed alternation of short-breathed motifs and a syncopated dactyl figure, enhanced by complementary rhythms, are used. […] The *Sonno* movement is naturally again scored *'Senza Cembalo'* and *'Tutti gli stromenti sordini'*. It is a small masterpiece of highly romantic

Jiránek Bassoon Concerto in F Major, KapM Jiranek 18

This concerto's first movement is dance like in character with an almost continual use of syncopation throughout its seventy bars. The movement starts and finishes in the tonic with each tutti section getting progressively shorter by three bars each time (eleven, eight, five and two).

First movement: F Major, 4/4, Allegro

Ritornello/solo structure

This concerto is similar to RV 500, RV 473 and KapM Jiranek 19 in that it is constructed with four ritornello sections and three solo sections. Of the three Jiránek bassoon concertos based in major keys, two have four ritornellos and three solo sections that make up their first movements, making this ratio Jiránek's preferred. The remaining major key concerto (KapM Jiranek 20 in G Maj) has five ritornellos and four solos. This movement has the shortest ritornello length (eleven plus bars) and its overall length is also shortest at seventy-one bars compared to the other two major concertos.

Description of the ritornello motives

The eleven plus bar ritornello of this concerto consists of three main motives, labelled here A (A^1) B (B^1) C, with an overall form for the movement of Ritornello 1 - Solo 1 - R2 - S2 - R3 - S3 - R4.

Motive A is based on a four demi-semi quaver and quaver motif on the first beat of bar one, then repeated on the second beat down the octave followed by a quaver-crotchet-quaver syncopation in the second half of the bar (Ex. 46). This bar is repeated before motive B is introduced. Motive B starts with the quaver-crotchet-quaver figure of A with the first quaver changed to a semiquaver triplet. The semiquaver triplets are used in the second half of the bar in an ascending then descending line (Ex. 47). B^1 takes the first half bar of motive B and repeats it over a continual semiquaver accompaniment first in the bass line and then violin 2/viola (Ex. 48) before the two-bar long motive C concludes the ritornello section (Ex. 49). All following ritornello sections are constructed using differing motives in isolation (R2: B and B1, R3: A1 and R4: C). All conclude with the return of motive C.

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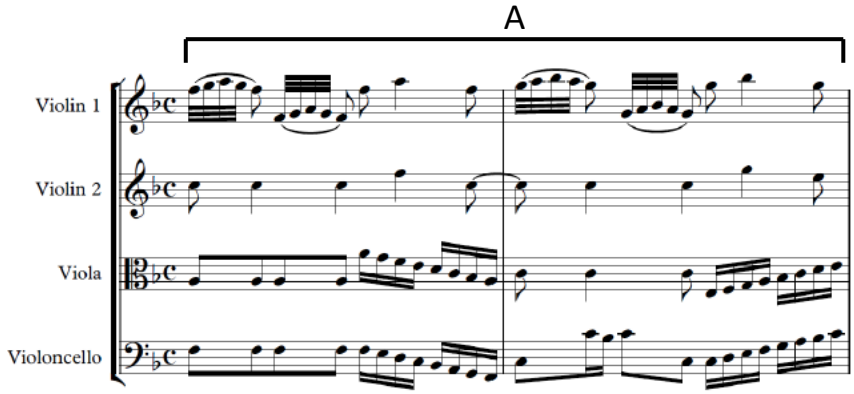
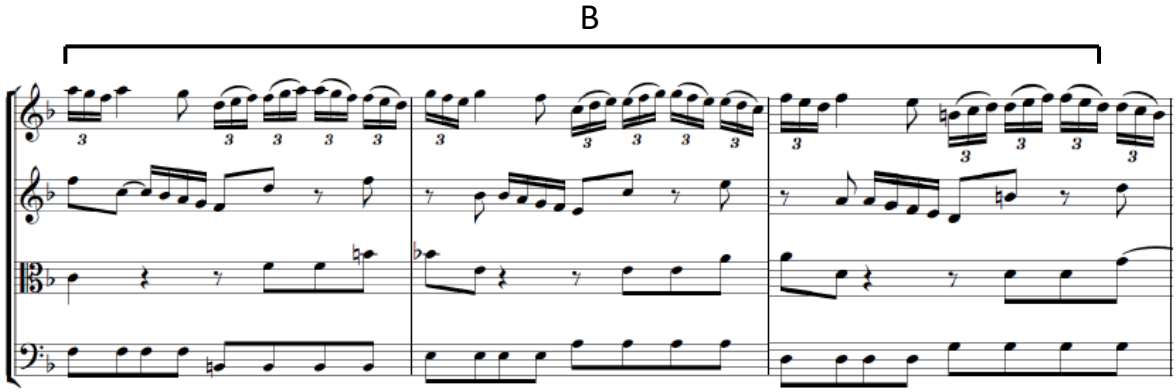
tensions: from the bold unprepared suspension in bar 3 on, one dissonance leads straight to the next and in this way the tension is preserved over 27 bars […] The bassoon concerto in Bb major *La Notte* […] is laid out similarly, though its last movement, with the title *Sorge L'Aurora* (Russet Dawn Rises) does not bear a very characteristic imprint.' Kolneder, p. 89.

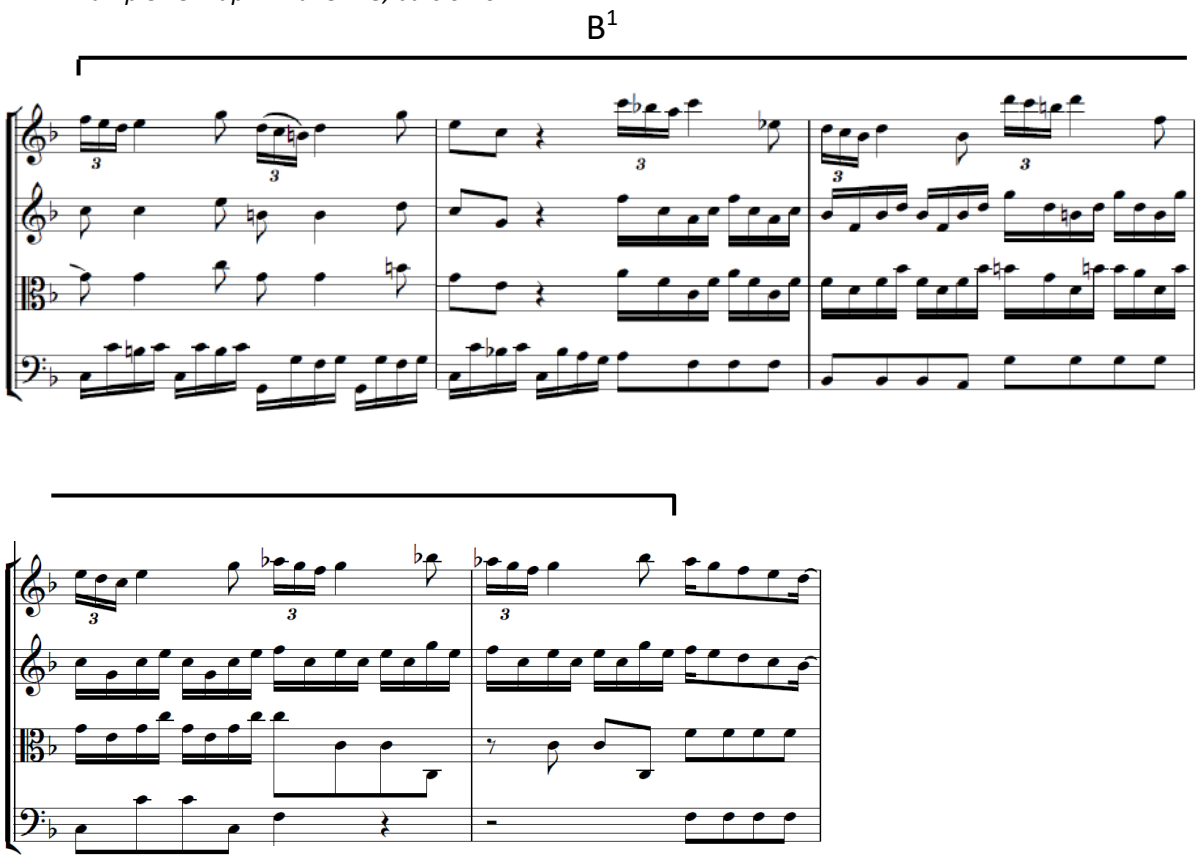
Example 46: KapM Jiranek 18, bars 1-2



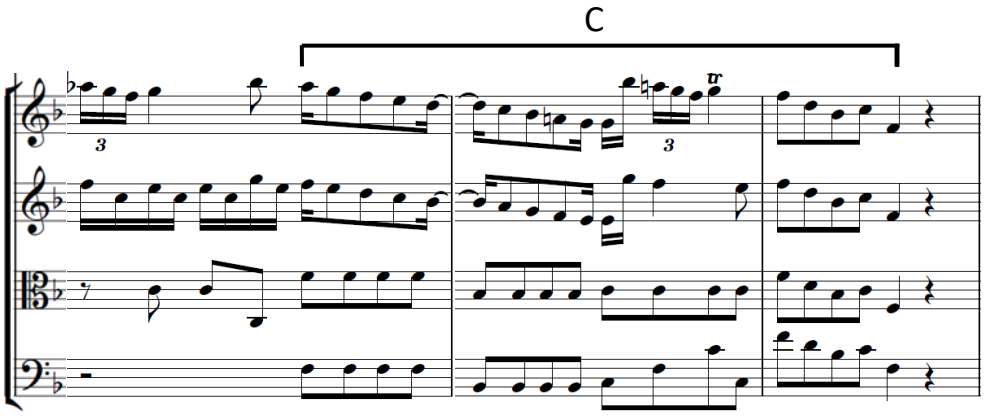
Example 47: KapM Jiranek 18, bars 3-5



Example 48: KapM Jiranek 18, bars 6-10



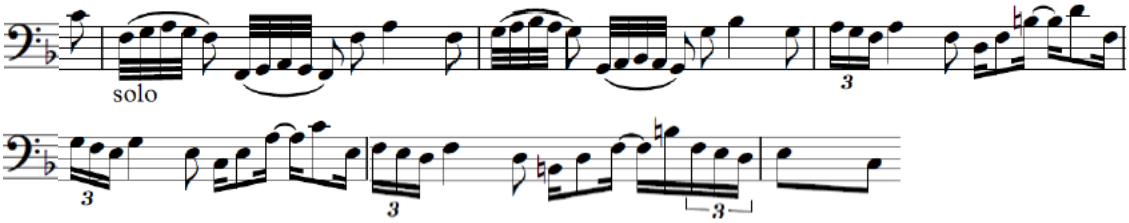
Example 49: KapM Jiranek 18, bars 10-12



Use of/adaptation of motives in solo episodes

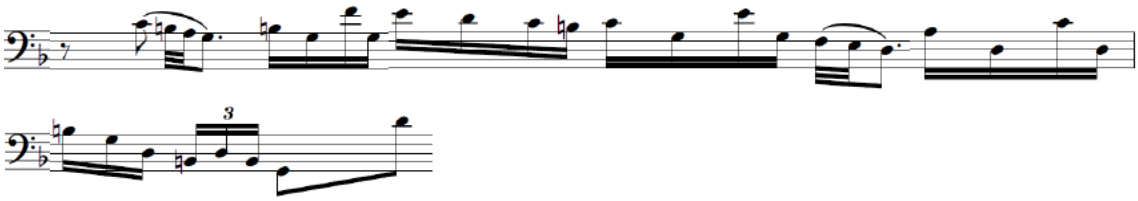
S1 starts with the bassoon repeating motives A and B (Ex. 50) before three separate variations of A material (Ex. 51 a, b & c).

Example 50: KapM Jiranek 18, bars12-18 solo 1

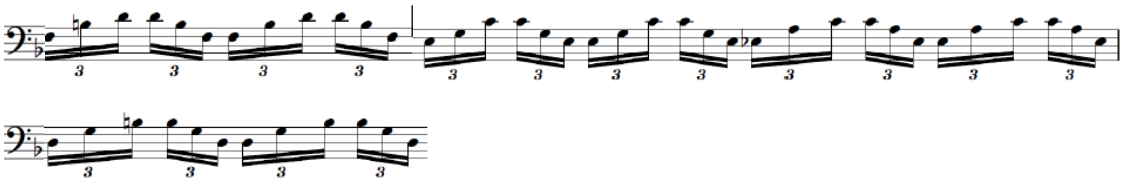


Example 51: KapM Jiranek 18

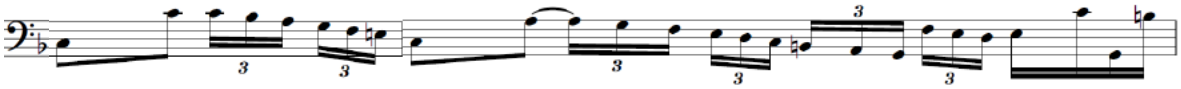
a) bars 18(2)-20(2) Variation 1



b) bars 20(3) – 22(2) Variation 2

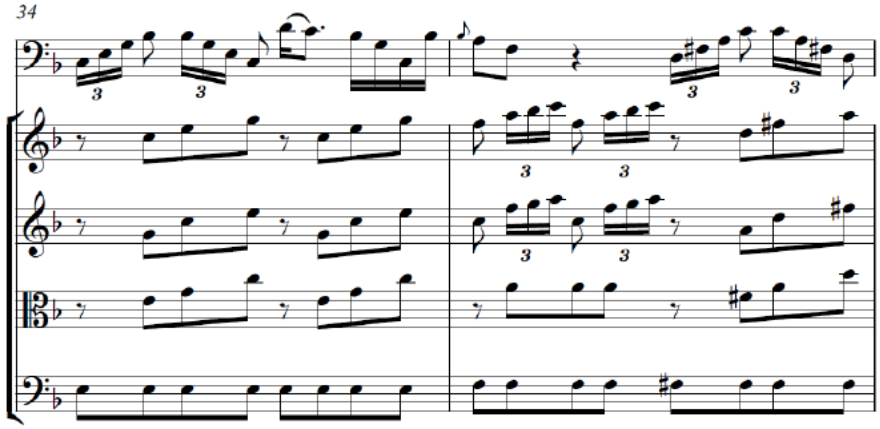


c) bars 23(3) - 24 Variation 3



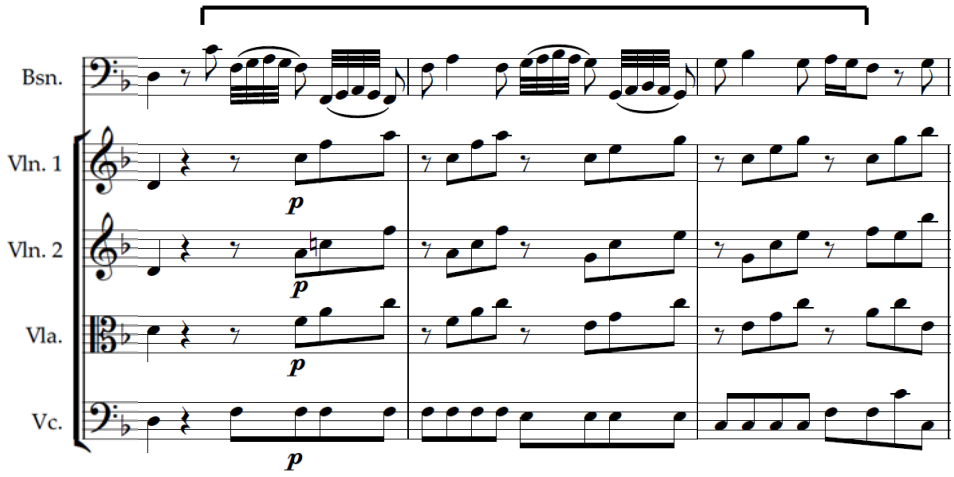
S2 is based on variations of motive B using the arpeggiated semiquaver triplets in the solo line. After a two-bar syncopated introduction the accompaniment continues with a simple repeated three quaver figure (Ex. 52).

Example 52: KapM Jiranek 18, bars 34-35 solo 2



S3 begins with a restatement of motive A in the solo line, but with a new accompaniment of an offbeat, rising triad figure in quavers (first heard in S2, bar 34), repeated every two beats in the upper three string parts. This figure helps to lessen the impact of the down beats and emphasise the syncopation so prevalent in the movement. (Ex. 53).

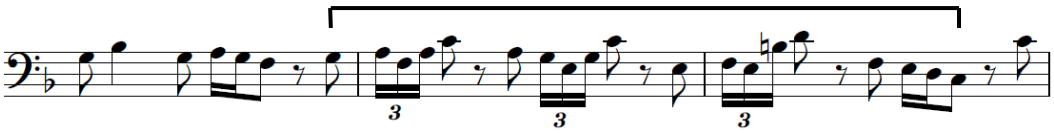
Example 53: KapM Jiranek 18, bars 53-55 solo 3



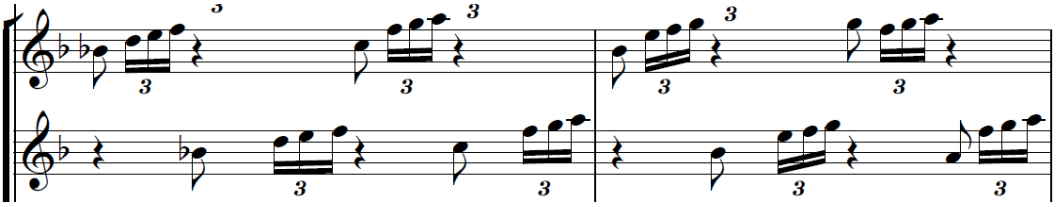
This accompaniment continues for two more bars while the solo bassoon states a variation of the semiquaver triplet idea of B^1 (Ex. 54a). This B^1 semiquaver triplet figure is taken over by the first and second violins as an accompaniment for the rest of S3 and has four distinct variations (Ex. 54b, c, d & e) before the short R4 finishes the movement.

Example 54: KapM Jiranek 18

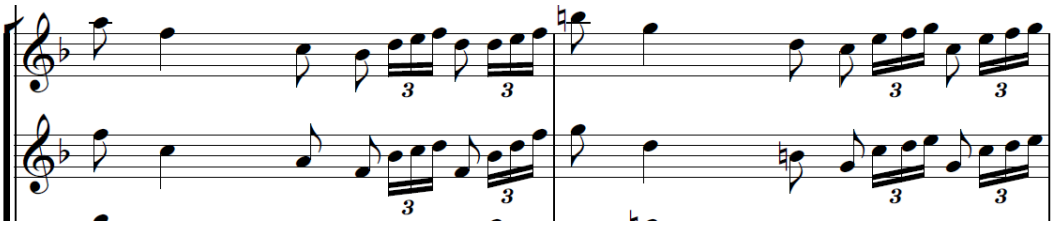
a) Bars 55-57 (bassoon)



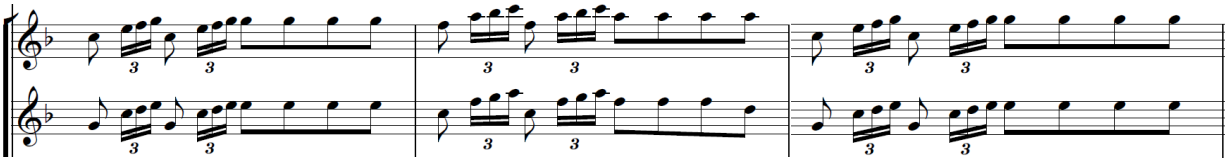
b) Bars 58-59 (vln 1 & vln 2)



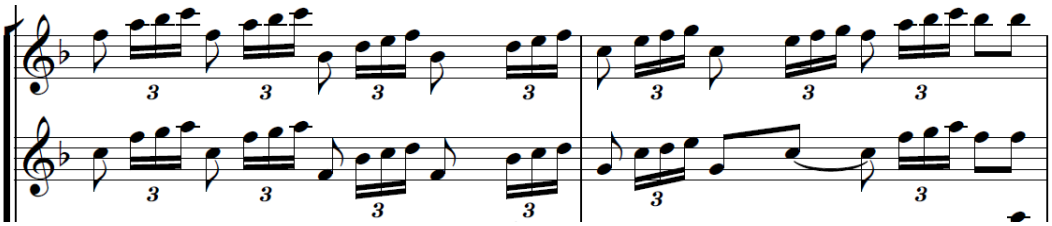
c) Bars 60-61 (vln 1 & vln 2)



d) Bars 62-64 (vln 1 & vln 2)



e) Bars 66-67 (vln 1 & vln 2)



Key Structure

The harmonic progression of KapM Jiranek 18 is I-I(V)-V-V-vi-I-I. Interestingly the beginning of this progression (I-I(V)-V) is used by the composer in all three of his major key bassoon concertos. Like the other two major concertos Jiránek then uses an iteration of vi to travel to I. KapM Jiranek 19 uses vi-VI-I and KapM Jiranek 20, IV-vi-I, making KapM Jiranek 18 the only one using V-vi to travel back to I.

Instrumentation

Unlike all the other Jiránek first movements studied this movement has almost continual tutti accompaniment except for the very brief three beat breath of basso continuo at bar 46(4).

Unique Features

Jiránek has taken on many of the characteristics of Vivaldi's writing style within this movement which can be seen from the very beginning. Motive A (bars 1-2) is constructed with syncopated crotchets in violin 2 accompanying violins octave jumps (repeated in the second bar of the viola). Violin 1 triplets are then introduced in motive B (bars 3-5) and continued in B^1 which is accompanied by syncopation in both violin 2 and the viola lines, with large intervals in the bassline. Triplets remain a feature of both the solo line and upper string parts throughout the movement. Syncopation similarly is used throughout the movement and even in diminution in the first two bars of S2. In bars 36-37 of the same solo a Lombardic figure can be heard in the solo line.

The viola writing in this movement seems to predominantly strengthen either the violin 2 or bassline but on notable occasions it has its own ideas. Firstly, accompanying motive B and then in the first three and a half bars of R3.

This movement is relatively comfortable, technically. The addition of *p* markings at the beginning of each solo section assists balance because of the continual tutti accompaniment. In S3 the dynamic marking is only shown in violin 1 but presumed in the other three string parts. The instruments range in the solo part is small F2-G4 and only descends to F2 on the repeat of the first A motif. The number of pitches used is low and there is only one trill written.

Jiránek Bassoon Concerto in G minor, KapM Jiranek 21

KapM Jiranek 21 is longer and relatively more complex when compared to the simplicity of the concerto in F major. In this composition Jiránek demonstrates a great understanding of the instruments innate possibilities, and shows a perfect grasp of idiomatic writing for the bassoon. This quirky movement is imbued with a sense of wit and fun which is manifested in its unusual form.

First movement: G minor, 4/4, Adagio, 2/4 un poco Allegro, Adagio, Allegro

Ritornello/solo structure

KapM Jiranek 21 is constructed with five solo sections and five ritornello sections. It is the only one of Jiránek's extant bassoon concertos in a minor key and is the concerto with the largest number of solo and ritornello sections. This movement has the longest ritornello length (twenty-six bars) and its overall length (two hundred and twenty-six bars) is over twice as long as the longest major keyed concerto first movement (one hundred and five bars). Although these bar lengths seem relatively large, if we consider Vivaldi's two G minor bassoon concerto's first movements, RV 495 has a ritornello length of fifty-four plus bars and its overall bar length is two hundred and ninety-five bars, well over twice as long. This is the only movement, from either composer, to have an equal number of solo and ritornello sections.

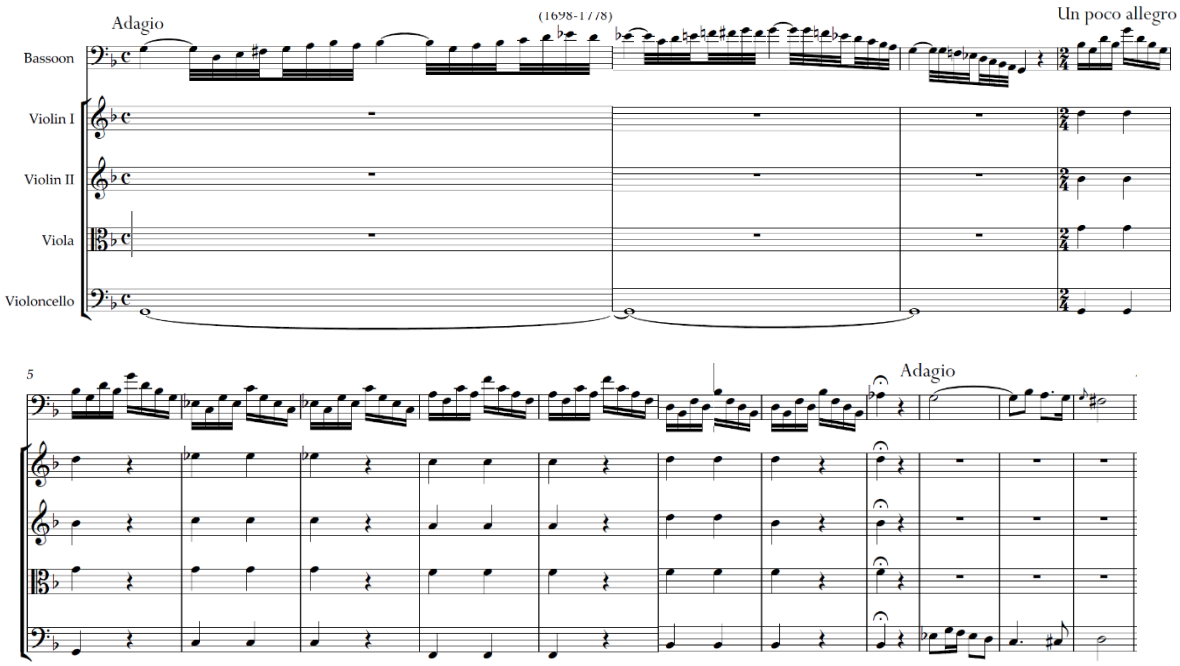
Descriptions of the ritornello motives

The twenty-six bar ritornello of this concerto consists of one main motive but has been labelled here A and its extension A^1. This has been done so that A^1's omission in R4 can be seen clearly. The movement has an overall form for the movement of Solo 1 - Ritornello 1 - S2 - R2 - S3 - R3 - S4 - R4 - S5 - R5.

The movement starts with a three-bar bassoon cadenza-like introduction that utilizes most of the bassoon range over a bass pedal point. This introduces a nine-bar Un Poco Allegro section that has the bassoon playing continual semiquavers over a simple crotchet accompaniment in the strings. The section is concluded by a three-bar Adagio, once again played by the solo and bass lines alone before the ritornello proper, which begins at the start of the Allegro in bar 16 (Ex. 55). This fifteen bar 'prelude' is similar in length and feel to RV 501's (*La Notte*) first section, both divided into three ideas, except that this section is entirely solo. If the prelude is disregarded, however, the ritornello/solo plan does not differ markedly from Vivaldi's prevalent five ritornello and four solo

section form that was used in twelve of his thirty-nine (three minor and nine major) bassoon concertos.

Example 55: KapM Jiranek 21, bars 1-15

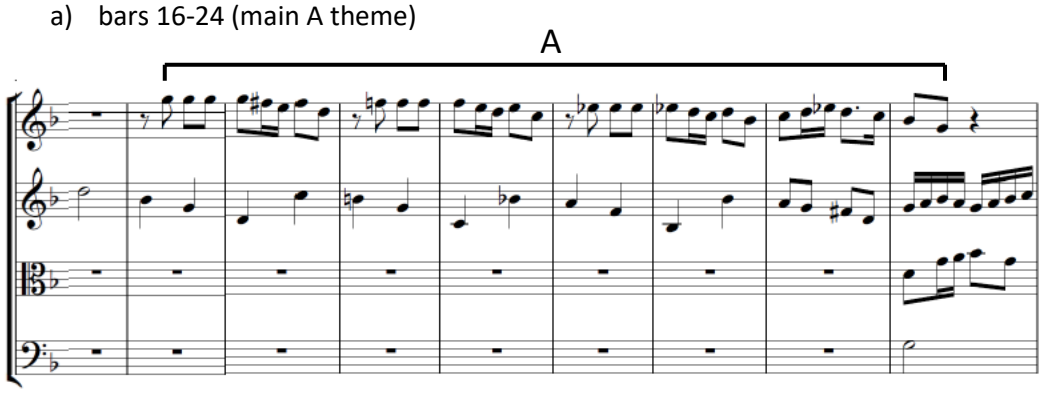


The unique beginning is not the only thing that takes the listener by surprise; the form of the ritornello, which starts after the second Adagio is also unusual. The ritornello is a fugal exposition with the whole movement being an original blend of both fugue and standard ritornello form; this creates an overall feel for the movement as one of being a Prelude and Fugue.

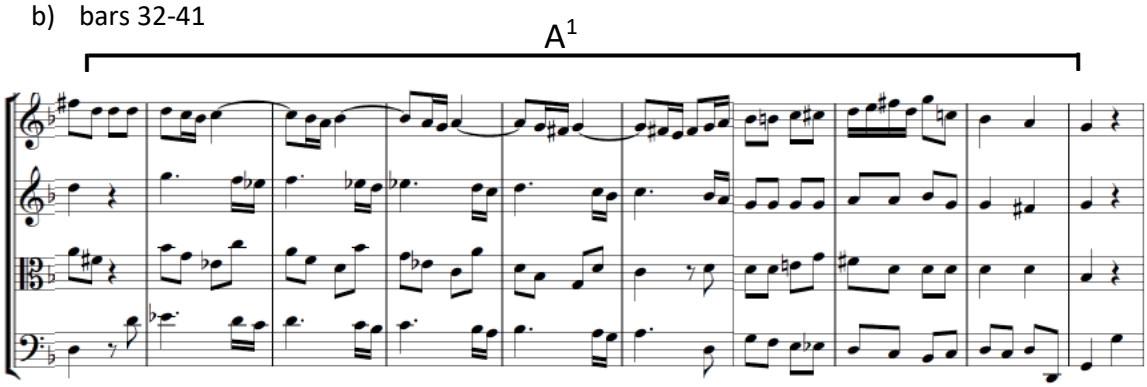
This ritornello starts and finishes with the straightforward rhythms and diatonic movement of motives A (Ex. 56a) and A^1 (Ex. 56b). There is a predominant use of harmonic sequence in both A (bars 16-32) and A^1 (bars 32-41(2)).

Example 56: KapM Jiranek 21

a) bars 16-24 (main A theme)



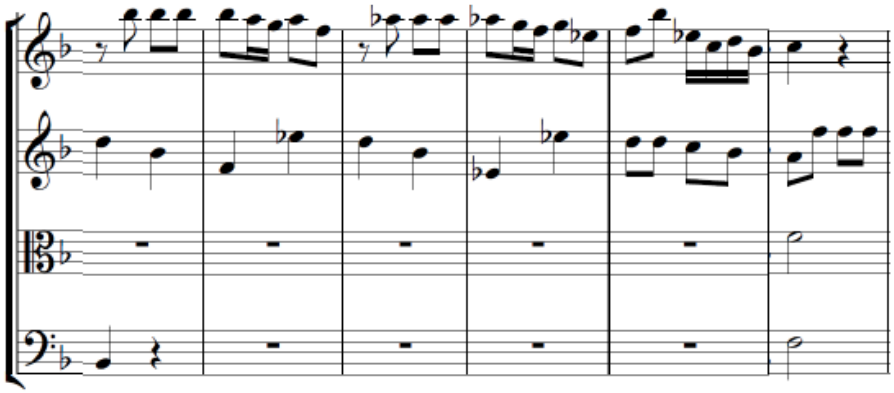
b) bars 32-41



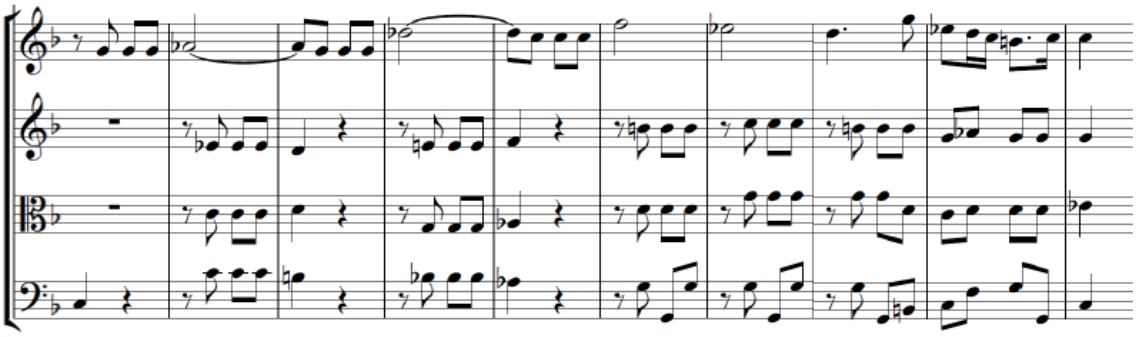
Motive A is begun by violin 2 playing a descending circle of fifths crotchet motif (bars 18-22) which is then joined a bar later by violin 1 playing a counter melody, also with a chromatically descending two bar figure which includes a suspension that accents the first beat of every second bar. A is then repeated transposed up a fifth with the cello taking the crotchet figure, the two-bar motif still with violin 1 and the two inner parts accompany with variations on the two-bar quaver figure. A^1 starts with the previous two-bar figure stated by violin 1 once before using a descending repetition of the second bar, displaced half a bar in both the violin 2 and bass lines, before finishing the tutti with a four-bar figure that heralds the upcoming solo section. This figure is reused again at the end of R2, R3 and R5.

R3 and R4 become progressively shorter before R1 is reiterated. R3 has motive A halved and two of the four bars replaced with two bars of an A^1 figure (Ex. 57). R4 is comprised entirely of a short variation on motive A (Ex. 58).

Example 57: KapM Jiranek 21, bars 132-137 solo 2



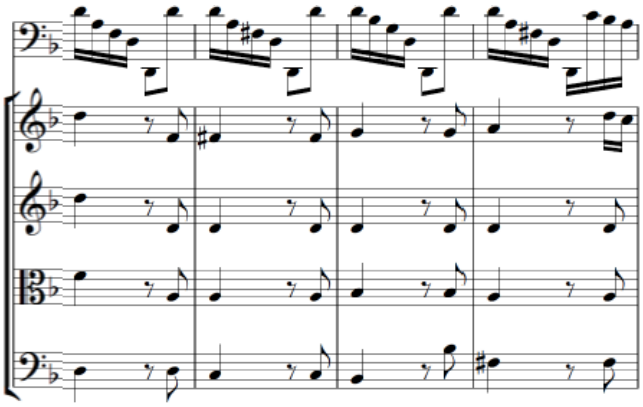
Example 58: KapM Jiranek 21, bars 167-176



Use/adaptation of motives in solo episodes

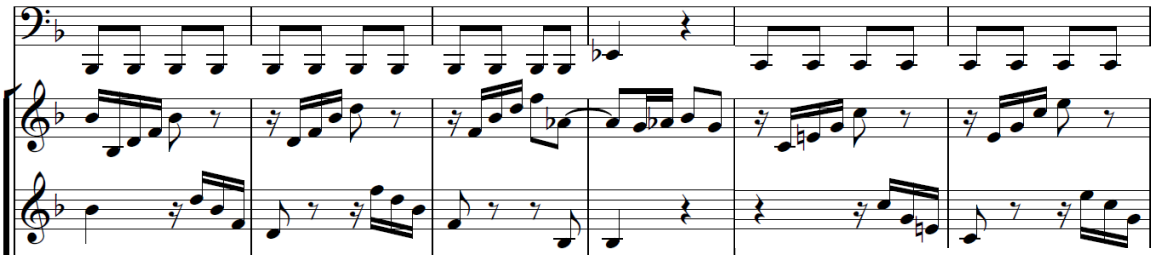
The solo section material is based entirely on motives A and A[1]. There are a few occasions though where solo material returns in variation that is worthy of note. S3 for instance begins with a reversed variation of a S2 theme (Ex. 59) accompanied by the same tutti quaver crotchet figure.

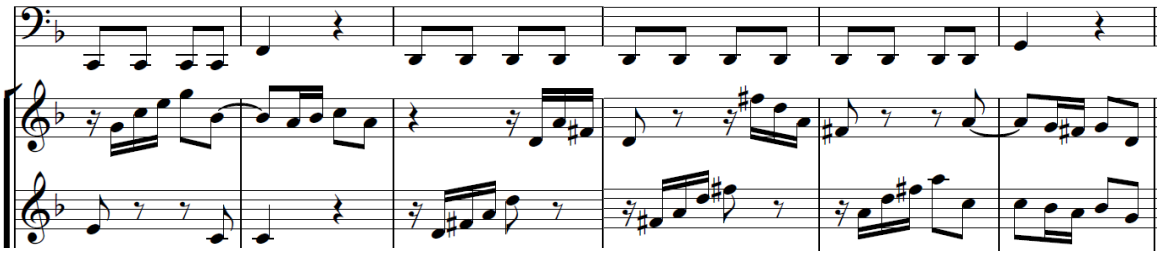
Example 59: KapM Jiranek 21, bars 108-111



Once again at the beginning of S4 the same arpeggio idea is broken up and used as accompaniment, first ascending in violin 1 and then descending in violin 2 under a striking repeated quaver bass note sequence in the bassoon (Ex. 60).

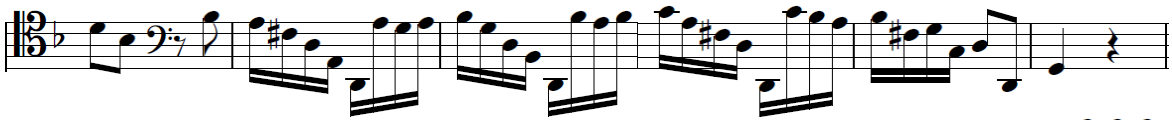
Example 60: KapM Jiranek 21, bars146-157





The idea returns a final time in S5 with the bar 58 theme repeated (bar 189(2)) directly followed by a further iteration of the S3 variation (Ex. 61).

Example 61: KapM Jiranek 21, bars 197-202 (bassoon)



Key Structure

The harmonic progression of KapM Jiranek 21 is i-i-i-v-v(i)-III-III-iv-iv-i. Interestingly this progression is used by Vivaldi his g min bassoon concerto, RV 496 (i-i-v-v-III-III-iv-i-i-i-i) that was dedicated to Count Morzin, and would have been in the court library that Jiránek would likely have seen. This was the only minor keyed bassoon concerto where Vivaldi used this progression as he seems to have much preferred to begin the progression moving from I to III (in six of the ten minor concertos). When Jiránek did use i-v (four of ten) he then went to either VI (RV 481 and RV 497) or iv (RV 484).

Instrumentation

The accompaniment in this movement is equally shared between tutti and basso continuo or basso continuo plus either viola or violin 2. There is a notably strong use of viola in both tutti and solo sections with its own individual part writing.

This movement is moderately difficult for the soloist to play, because of the rapid large semiquaver leaps. There are no dynamic markings written but the fugal scoring makes dynamic and varied use of tutti and basso continuo accompaniment. The bassoon's range is made full use of (Bb1-G4) and there are no trills written out.

Unique Features

Jiránek has carefully crafted many of Vivaldi's characteristic traits into his own writing style within this movement. In motive A's (bars 16-32) two bar motif the composer has an offbeat, four-quaver repeated note lead into an anapaestic pattern. The offbeat quaver is used continuously in the accompaniment of A^1 before octave leaps are heard played by the bassoon in the small four bridge section leading into R2. The feature of S3 is two octave leaps in the solo line with a full ensemble syncopated accompaniment. An offbeat line continues in the upper strings in R3 over minim pedal notes in the viola and bassline (bars 137-142). The pedal notes return four bars later at the beginning of S4 entertainingly taken over by the soloist with repeated quavers (146-157). S4 ends with more large semiquaver leaps.

The viola writing in this movement is particularly interesting from the outset of the allegro section. It is given its own line between bars 24-41 and then accompanies the soloist until bar 55 with only a simple crotchet continuo accompaniment for the last six and a half bars. In R2 it becomes the lone accompaniment to violin 2 from bar 82 until the continuo joins them at bar 89.

Jiránek Bassoon Concerto in G major, KapM Jiranek 20

The main issue pertaining to the score of KapM Jiranek 20 is that it is incomplete, missing the third movements final solo and the concluding ritornello. The first movement Allegro however is entirely complete.

First movement: G Major, 4/4, Allegro

Ritornello/solo structure

KapM Jiranek 20 is constructed with five ritornello sections and four solo sections. Of the group of major keyed concertos, this movement has the longest ritornello length (fifteen bars) and longest overall length (one hundred and five bars).

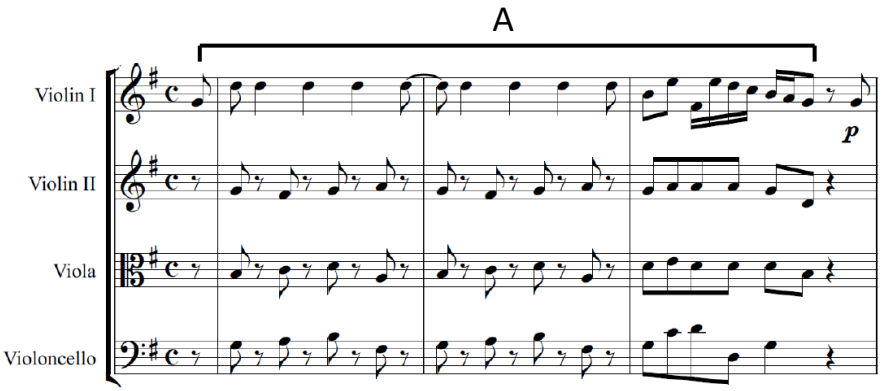
Despite having the same form of five ritornellos and four solo sections as the first movement of RV 501, this movements bar length is longer, at one hundred and five bars compared to eighty-one bars in RV 501. Of the other concertos studied, it is more akin in bar length to RV 496 at ninety-three bars (despite its six ritornello and five solo section form) and KapM Jiranek 19 at ninety-one bars (four ritornellos and three solo sections).

Description of the ritornello motives

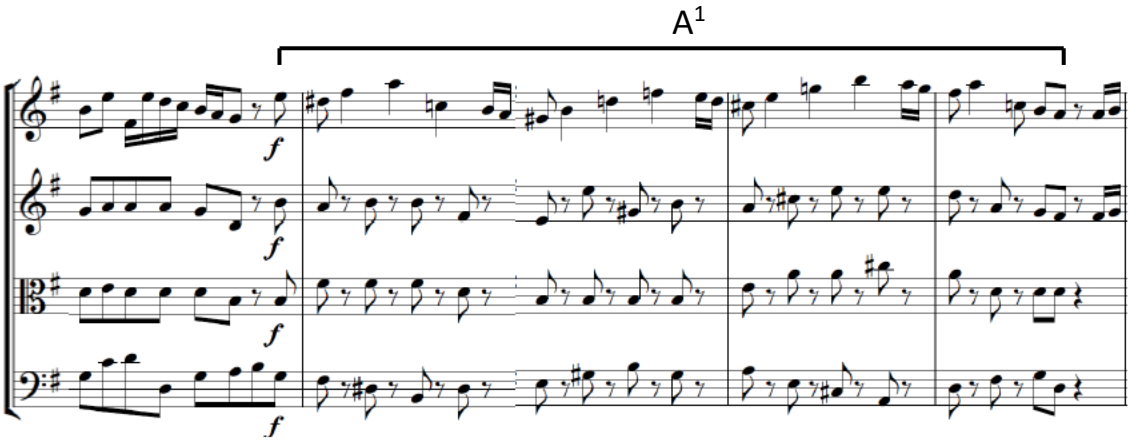
The fifteen-bar ritornello of this concerto consists of two main motives, with each motive having two variations, labelled here A A^1 A^2 B B^1 B^2. The movement has an overall form of Ritornello 1 - Solo 1 - R2 - S2 - R3 - S3 - R4 - S4 – R5.

As with the previous concerto, there is a strong syncopated feel throughout this movement with the regular return of A (Ex. 62) and A^1 (Ex. 63). This is strengthened by incessant quaver (or two semiquavers in the case of A^1 and B (Ex. 64)) upbeats introducing each new or returning motive.

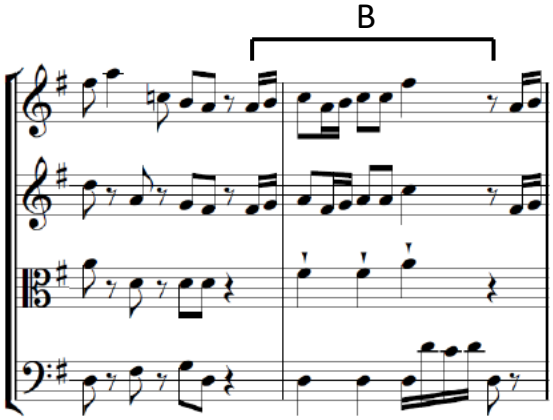
Example 62: KapM Jiranek 20, bars 1-3



Example 63: KapM JIranek 20, bars 6-10



Example 64: KapM Jiranek 20, bars 10-11

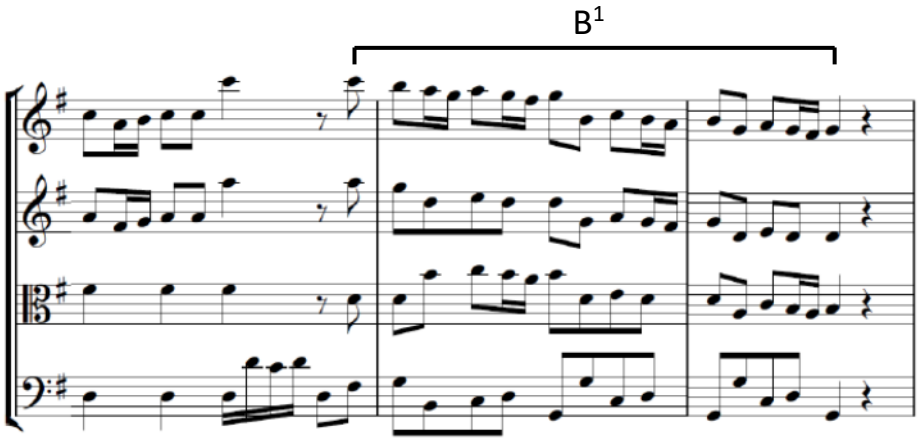


Motive A starts the movement with a singular quaver upbeat in violin 1 followed by two bars of the strong, dance-like, syncopated crotchet rhythm that pervades the entire movement. This initial three bar cell is repeated before the introduction of A^1.

A^1 starts in the same way as A with an upbeat quaver, this time played by the whole ensemble, and is built around the same syncopated rhythm as A. It is contrasted to A by the initial rhythm being given a melody and the introduction of upbeat semiquavers at the end of each bar.

Motive B continues using the semiquaver upbeats of A^1 but is strongly on the beat and is stronger in character than A and $A^{1'}$s dance-like feel. Lightness is kept up by the more rhythmic movement in violin 1 and 2, added picquet markings on the crotchets in the viola line (which is one of the few times this marking is seen in Jiránek's bassoon concertos) and the introduction of the four-semiquaver figure in the bass. B^1 (Ex. 65) returns to finish off the B motive idea and remains on the beat until the conclusion of the ritornello.

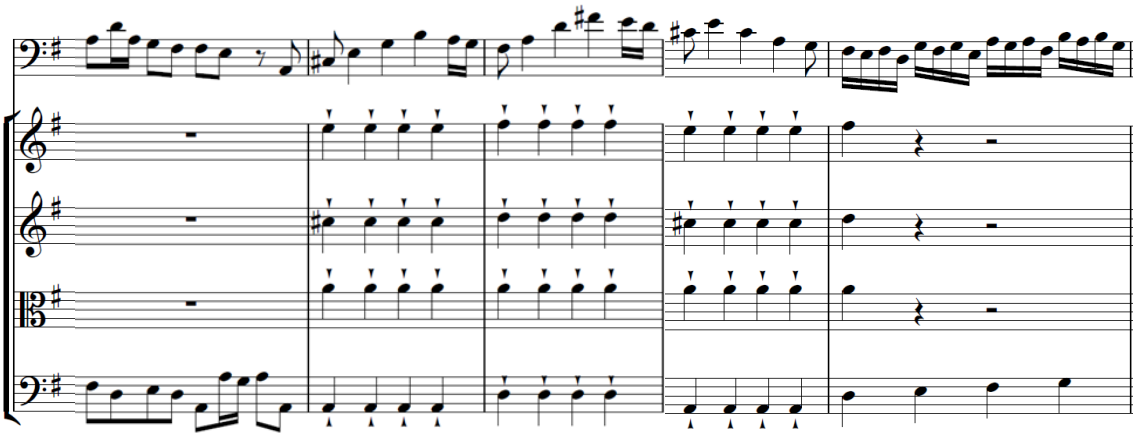
Example 65: KapM Jiranek 20, bars 13-15



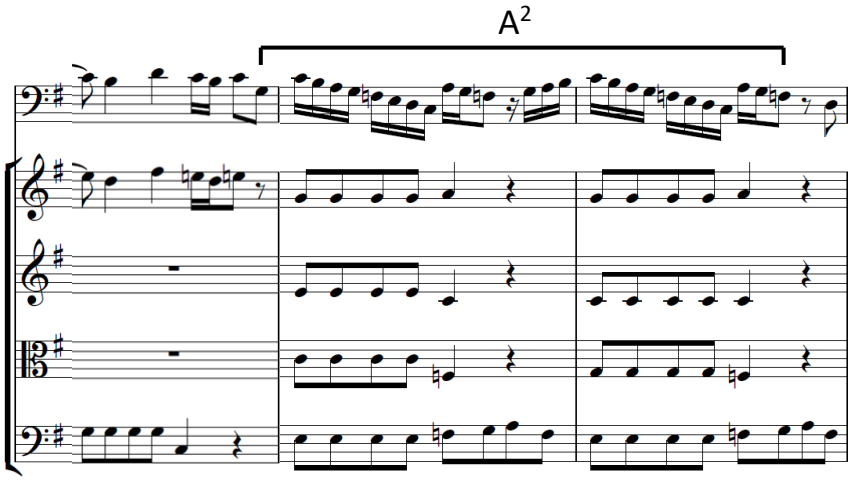
Use of/adaptation of motives in solo episodes

The melodic line in the solo sections is lightly accompanied with onbeat quavers and repeated crotchets are used, often shortened with a *piquet* marking (Ex. 66). An extended version of A (A^2, Ex. 67) is introduced in solo 1 after A and A^1 are heard. This is characterised by a descending semiquaver passage in the solo line accompanied by a four quaver, crotchet figure in the inner string parts with repeated quavers in the bass. A^2 in some iteration is heard in all four solo sections.

Example 66: KapM Jiranek 20, bars 27-31

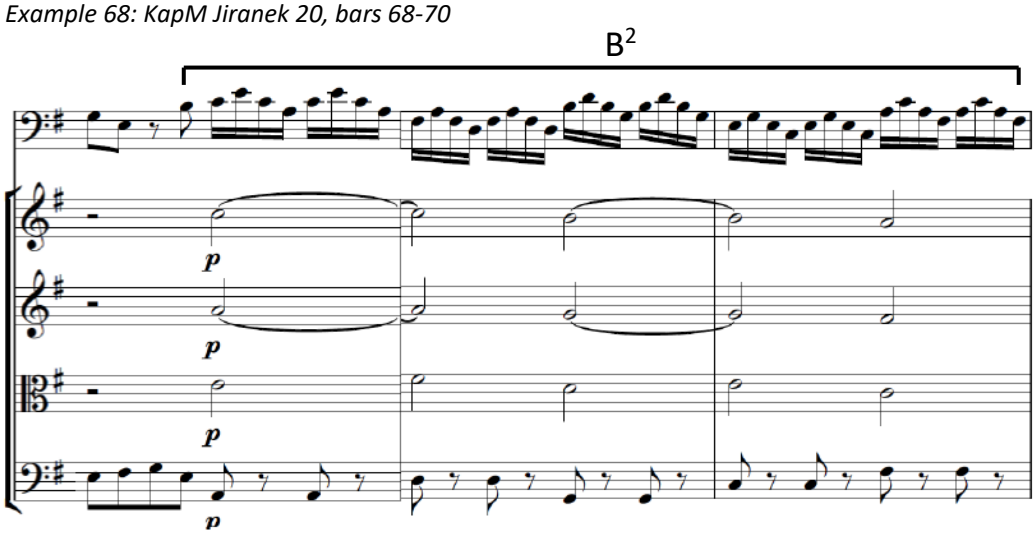


Example 67: KapM Jiranek 20, bars 22-24



This is contrasted with the introduction of a reversed and extrapolated version of the last group of semiquavers of motive B (B^2, Ex. 68) in S3 and S4. This is not syncopated (as with A^2 and B^1) and accompanied by violin 1 and 2 with the viola playing held chords. We hear B^2 three times in this movement, the first with the bass line continuing with quavers on the beat, but in the last two repeats of the motive the bass line quavers are left out.

Example 68: KapM Jiranek 20, bars 68-70



B^2 (as with A^2 material), is only heard in the solo sections and is introduced in the S3 instead of B^1 and then alongside B^1 in S4. In S3, B^2 arrives after a short two bar motive A introduction and with a quite different feel than anything heard before. Even though the continuo has the familiar on the beat quaver accompaniment and the solo line uses a repeated four semiquaver figure, the inner voices for the first time in the movement use repeated minims to thicken the texture. B^2 is repeated, the only difference being that the semiquaver pattern in the solo line is reversed, and the bass accompaniment is omitted. The motive is similar when it returns in S4.

Key Structure

The harmonic progression of KapM Jiranek 20 is I-I(V)-V-IV(vi)-vi-vi-vi-I-I, which is remarkably similar to Vivaldi's G major bassoon concerto RV 493. It also has the same five tuttis and four solo sections, (yet almost exactly half the length at fifty-one bars) and a similar harmonic progression of I-I-V-V-vi-vi-I-I-I. Vivaldi only used the progression I-V-IV-vi once in his thirty-nine bassoon concertos in the F major RV 491, where he returned to I via iii.

Instrumentation

There is a slight predominance of tutti over basso continuo accompaniment in this movement's solo sections, with a small addition of the first violin to the basso continuo which adds interest (in S1, bars 16-18 and 21-22, and then again in S4, bars 88-90).

Unique Features

Jiránek has used many of Vivaldi's characteristic traits within this movement as well. Motive A and A^1 have an offbeat melody line accompanied by a strong onbeat feel in the lower parts which continues throughout the movement. Motive B introduces an anapaestic figure in the upper two string parts. When A1 returns in S1 the bassoon is heard playing a syncope rhythm (bars 19-20). S1 ends with an entertainingly crafted grouping of demisemiquavers on beats one and two (which would require double tonguing if not slurred) and rising sets of semiquaver triplets on beats three and four of bar 32. Octave leaps are used to effect on a couple of occasions, in the bassline of motive B and in the solo line of S2.

The viola within this movement is used for rhythmic purposes, with the composer specifically writing piquet marked crotchets for the part on several occasions (and for tutti strings only once in bars 28-30). In S3 (bars 74-76) and S4 (bars 92-94) the viola takes over the cello role when the upper three string parts accompany the solo line alone. These sections are interesting in that while the viola and violin 1 play moving minims the second violin holds a pedal note. The use of pedal notes and especially pedal notes, in the upper voices, is a favourite Vivaldian trait.[180]

This movement is moderately difficult for the soloist to play because of the repeated groups of semiquavers and two bars, that if not slurred, require double-tonguing (bars 32 and 98). There is regular use of dynamic markings (*p* and *f*) particularly within the first two tutti sections. The composer thoughtfully makes dynamic use of tutti and continuo accompaniment- adding contrast and colour to the scoring. The range of the bassoon line stays predominantly within the mid and upper registers (G2-G4), and only once ventures below the staff to a low E2 and F2 (bar 56). There is only one trill written.

Jiránek Bassoon Concerto in C major, KapM Jiranek 19

The manuscript of KapM Jiranek 19, like that of KapM Jiranek 20, is incomplete with only the first movement being totally whole. What is left of the second Largo movement is interestingly written and worthy of note. Of all the concertos studied here this slow movement is the only one with a substantial ten-bar string introduction ending on a pause and a double bar. The soloist is then given a one bar solo introduction before the first main section of the movement begins. This section continues for eleven bars before the end of the page arrives and the writing abruptly stops halfway through a bar. This suggest that the score of the rest of the movement has either been lost or was

[180] Talbot, *Vivaldi*, p. 90. and, Michael Talbot, *Vivaldi Compendium* (Boydell & Brewer, 2011), p. 139.

never completed. The Largo also seems to have been written with a slightly darker ink (with edits added in black ink) which may further suggest that this movement was either written at a different time than the first, or does not in fact belong with the previous Allegro non molto movement. Of course, this is just supposition.

First movement: C Major, 4/4, Allegro non molto

Ritornello/solo structure

This concerto is constructed with four ritornello sections and three solo sections. This makes the structure of KapM Jiranek 19 first movement similar to that of KapM Jiranek 18, RV 500 and RV 473's sectional makeup. This movement has a ritornello length of twelve plus bars and its overall length at ninety-one bars is similar in bar length to RV 496 at ninety-three bars (despite a different sectional structure).

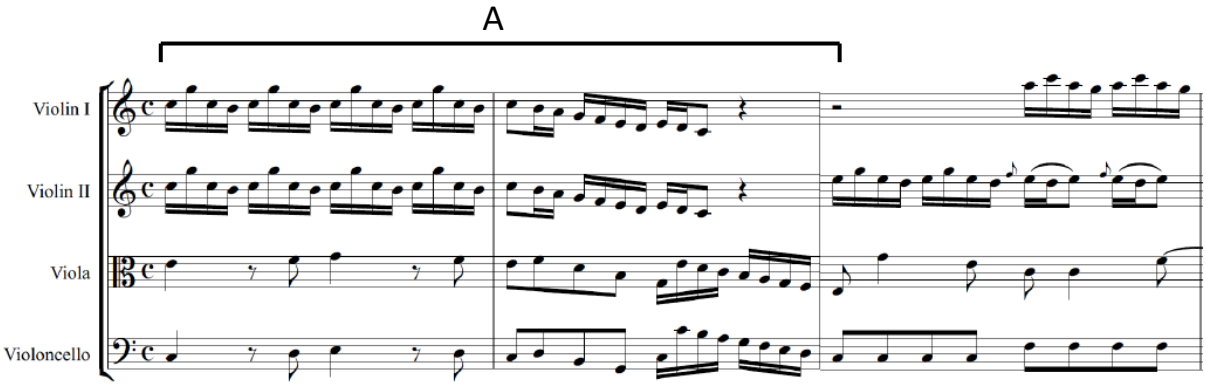
Description of the ritornello motives

The twelve plus bar ritornello of this concerto consists of one main motive (A) and four variations, labelled here A A^1 A^2 A^3 A^4, with an overall form for the movement of ritornello 1 - Solo 1 - R2- S2 - R3 - S3 - R4.

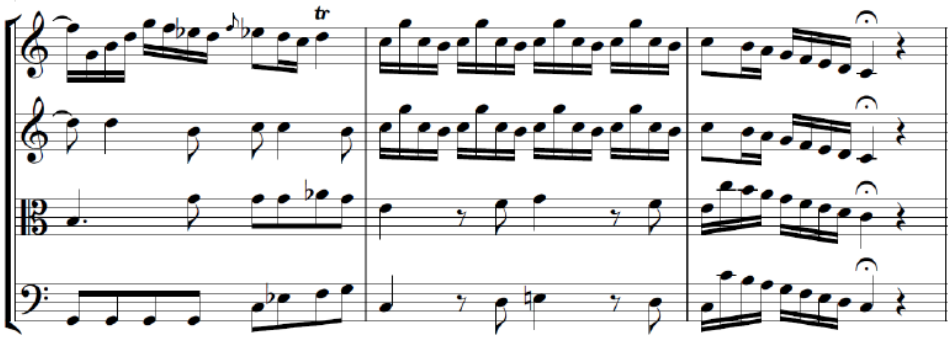
This movement is entirely constructed from motive A and its variants. The movement starts with a two-bar introduction of motive A (Ex. 69a) which finishes on the first beat of motive A^1. A starts and finishes both this first tutti section and the movement, with the second and last times it is heard being shortened by two beats, to end on the third beat of the bar each time (Ex. 69b).

Example 69: KapM Jiranek 19

a) bars 1-3

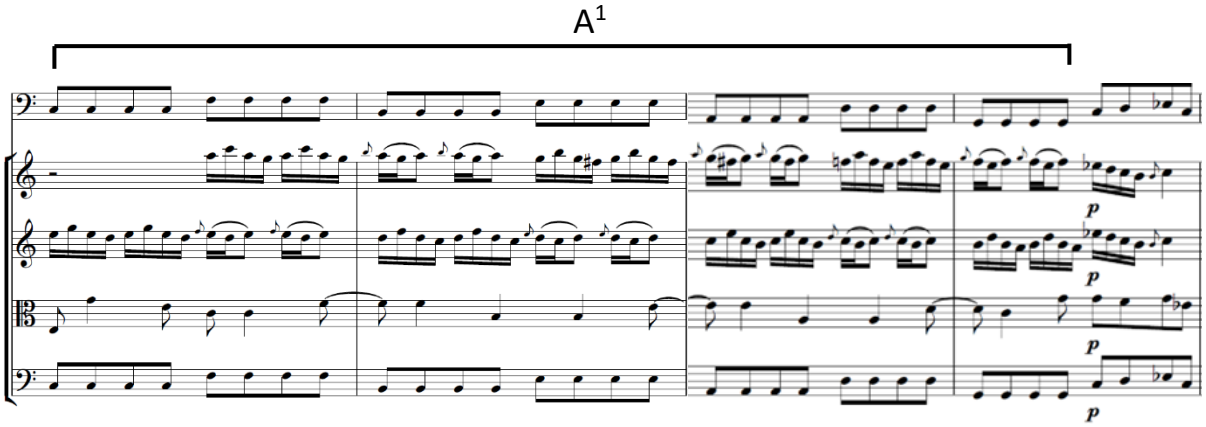


b) bars 11-13(3)



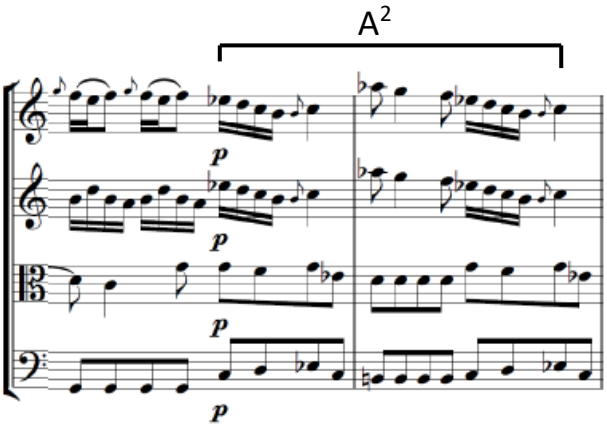
Motive A^1 (Ex. 70) is started by the second violins with repeated semiquaver groupings on beat one and two followed by an appoggiatura on beat three and four. Violin one overlaps this pattern starting on beat three up a fourth and both parts repeat this pattern three times, each time descending by step. This is accompanied in the viola with a simple offbeat crotchet rhythm and in the bassline with continual repeated quavers.

Example 70: KapM Jiranek 19, bars 3-6



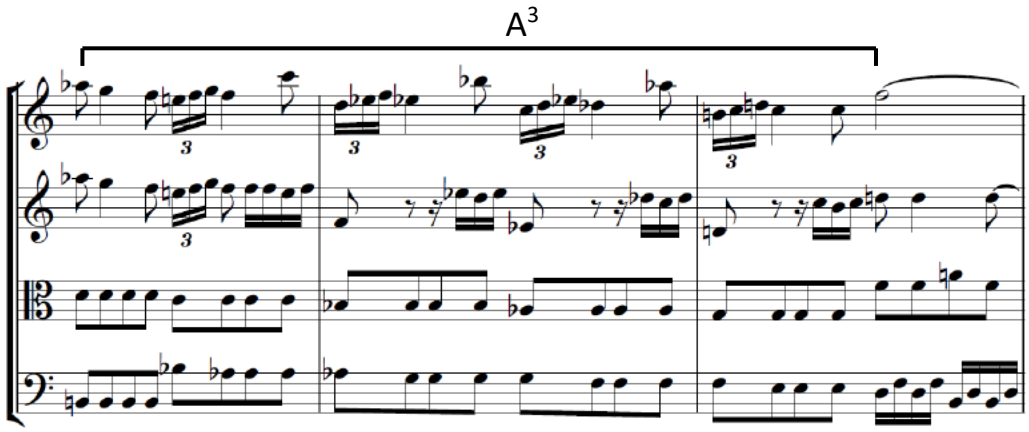
A^2 (Ex. 71) overlaps A^1 by two beats and begins in the viola and bassline, despite a change of dynamic on the third beat of the motive, before the top string parts take up the melody in unison. The short one bar figure is repeated only once.

Example 71: KapM Jiranek 19, bars 6-7



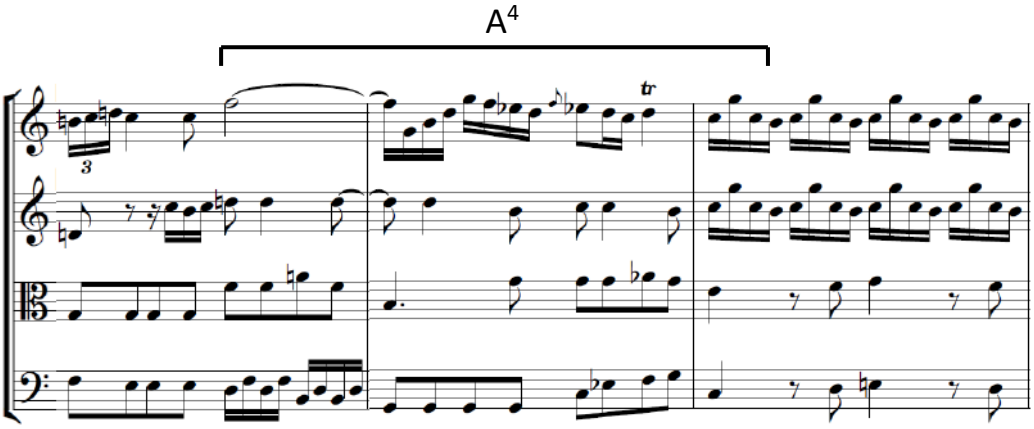
Motive A^3 (Ex. 72) starts with violins 1 and 2 unison for the first three beats carrying over the syncopated rhythm of A^2 then introducing a semiquaver triplet pattern. Violin 1 continues the semiquaver triplet pattern on the first and third beats, overlapped by violin 2 playing three straight semiquavers on beats two and four. This pattern is repeated in both Violin 1 and 2 four times.

Example 72: KapM Jiranek 19, bars 8-10



A^4 (Ex. 73), like A^2, is just over a bar long and defined by continual semiquavers, starting in the bassline, and continued by violin 1, finishing on a trilled crotchet. A shortened version of A completes R1.

Example 73: KapM Jiranek 19, bars 10-12

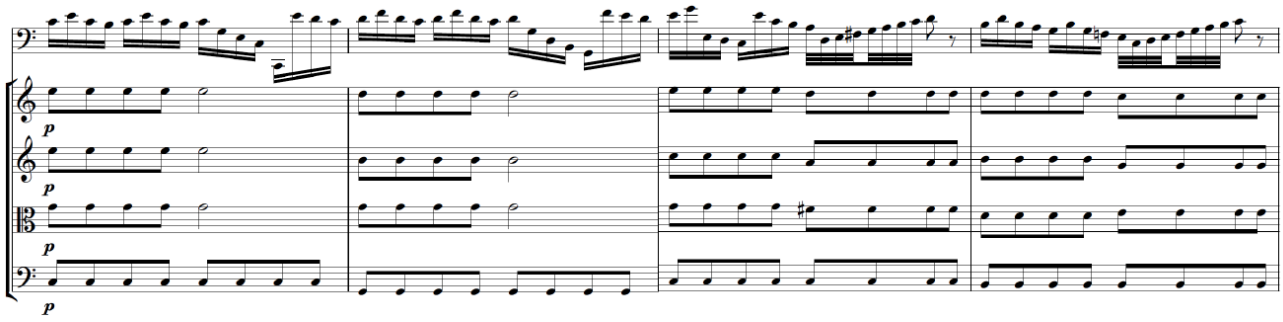


Use of/adaptation of motives in solo episodes

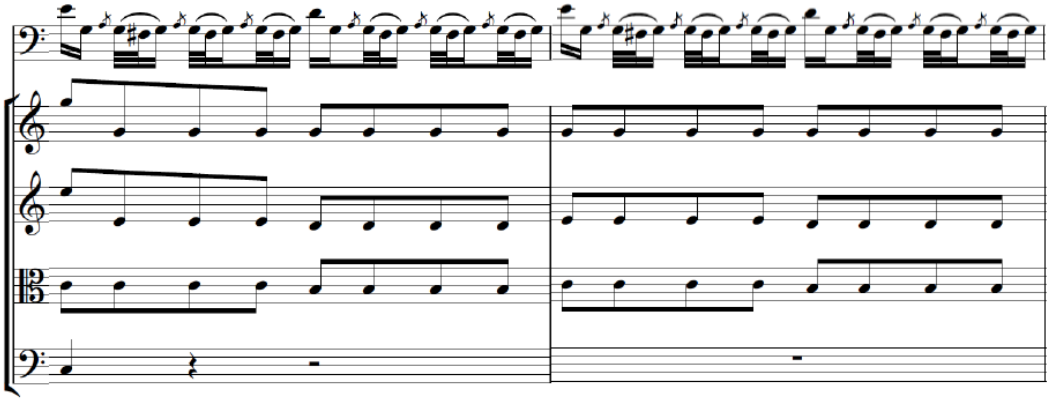
Unlike the other concertos studied with a similar ritornello/solo section structure (where solo bar lengths is reasonably similar within each concerto), this movement's solo sections are notable in that the third solo is exactly twice the bar length of the first two (thirteen plus, fourteen plus and twenty-seven plus bars).

S1 uses variations of motive A^1 material predominantly throughout this section. The solo starts off with the composer using two different iterations of the first two beats of the motive (Ex. 74) and then later returns to use the third and fourth beats of A^1 doubled in tempo (Ex. 75). The only other material used in this section are two variations of A^3 (Ex. 76).

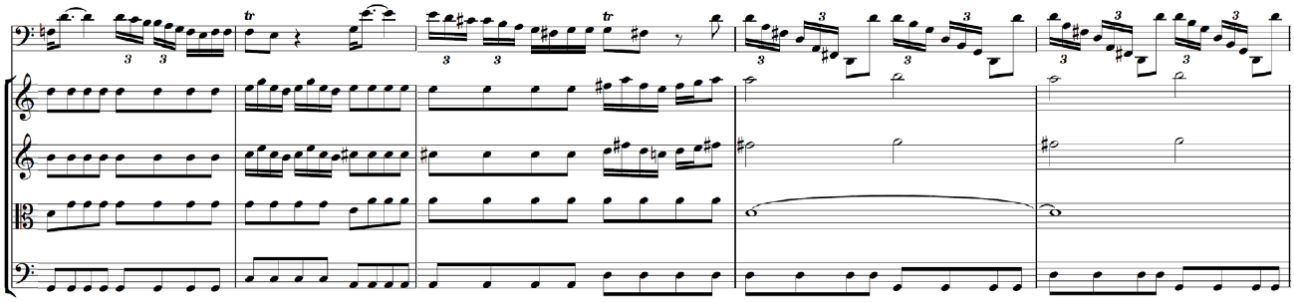
Example 74: KapM Jiranek 19, bars 14-17



Example 75: KapM Jiranek 10, bars 24-25



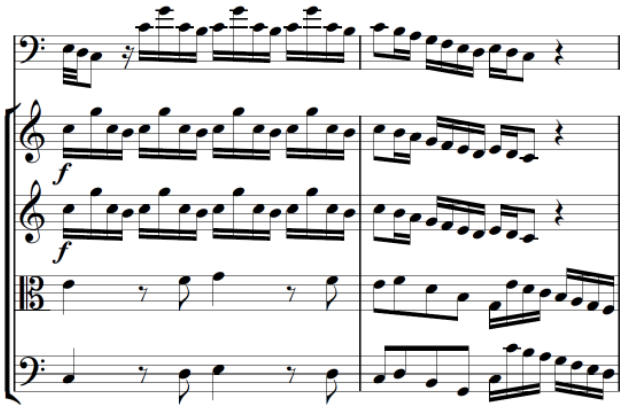
Example 76: KapM Jiranek 19, bars 19-23



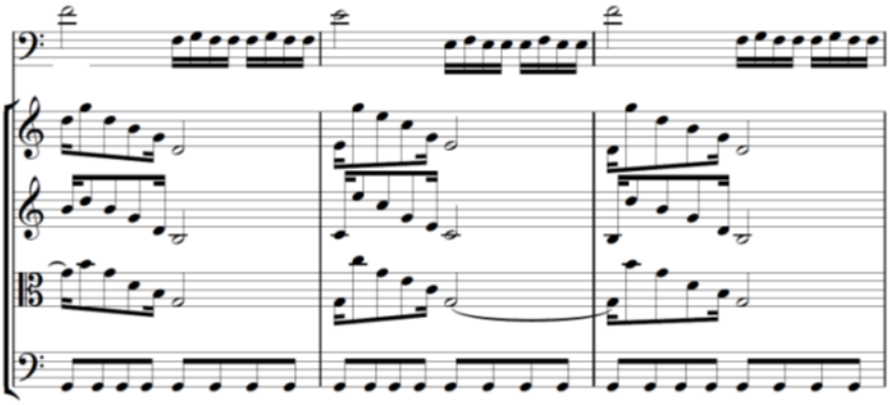
The use of triplets follows on into S2, with the use of the accompaniment first heard in the second A^3 variation in S1. This is contrasted and interspersed with the two-beat bassline semiquaver figure of A^4.

S3 uses variations of motive A^1 and all its variants except for A^2. Variations of note that have not been seen so far before are, the use of A in its complete form within a solo section (Ex. 77), a new variation of A^3 (Ex. 78) and an iteration of three semiquaver pattern the second violin in A^3 (Ex. 79).

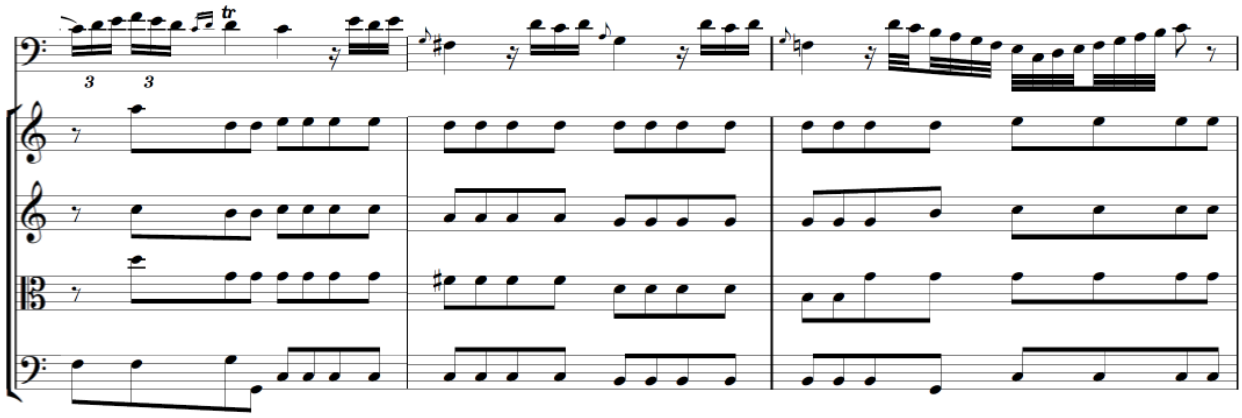
Example 77: KapM Jiranek 19, bars 60-61



Example 78: KapM Jiranek 19, bars 73-75



Example 79: KapM Jiranek 19, bars 77-79



Key Structure

The harmonic progression of KapM Jiranek 19 is I-I(V)-V-V-vi-vi(I)-I. The progression I-V-vi-I is used twice by Vivaldi in his fourteen C major bassoon concertos (RV 466 and 470, and in RV 493 in G major) and I-V-vi-iii-I twice (RV 469 and 477). The composer uses vi-I a total of six times within his major key bassoon concertos.

Instrumentation

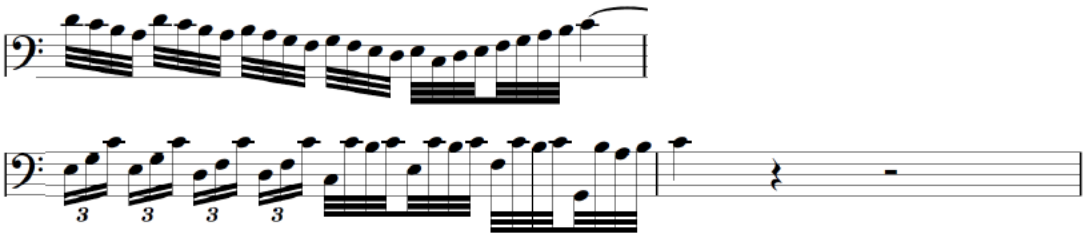
The accompaniment in this movement is entirely tutti except for almost two bars of violins and violas with no continuo.

Unique Features

Jiránek has used many of Vivaldi's characteristic traits within this movement. The movement starts with a syncopated bassline which is followed by a syncopated pattern in the viola line. The syncopated figure is then taken over by violin 1 and 2 from bar 7. S1 bassoon line is notable for its large leaps (two octaves on occasion), demisemiquaver runs, introduction of triplets and pedal note in the viola line. S2 sees the solo line composed predominantly of triplets with the inclusion of Lombardic rhythm figures in bars 34 and 37. R3 starts with a notable orchestration where all the instrumental roles are inverted (bars 45-48). The bassline is constructed of both violin 1 and 2 lines from motive A joined together, the viola has an extended syncopated rhythm, and the two upper string parts have semibreves (violin 2 on the weak beat and violin 1 on the beat) as an upper voice pedal point. S3 starts with pedal point in the viola and bassline and the Lombardic figure can be heard in the upper strings in bars 57 and 59.

This movement is moderately difficult for the soloist to play because of the large triplet jumps and repeated groups of demisemiquavers (Ex. 80). There is regular use of dynamic markings to delineate between tutti accompaniment (*f*) and solo accompaniment (*p*) except in R1 and R3 with the change to *p* to introduce A^2. The solo line has a reasonably large range from C2 to G4. There are seven trills written.

Example 80: KapM Jiranek 19, bars 76 and 80-81 (bassoon)



Chapter 6 – Discussion of findings and conclusions

Final recital preparation

Preparation for this recital has been an ongoing process over the duration of the degree. The programme for this concert had been set from the submission of my proposal to portray a clear conclusion to my thesis. The programme consisted of the two complete Jiránek bassoon concertos (KapM Jiranek 18 in F major and 21 in G minor) and Vivaldi's bassoon concertos, RV 496, and RV 501. The set objectives of my preparation process were to:

1. Create a performance-standard edition of the two complete Jiránek concertos from the composer's manuscripts.
2. Overcome any inherent technical difficulties within the works performed.
3. To perform a convincing interpretation of each piece.

Creating a performance-standard score for the Jiránek bassoon concertos has been a long process, particularly with regards to KapM Jiranek 18, because of the condition of the score and obvious mistakes in both scores. KapM Jiranek 21 also, despite having two complete identical original scores, had many errors which were corrected through both analysis and performance: all edits are recorded in the Revisionsbericht.[181]

My understanding of appropriate performance on the baroque bassoon has grown with study of rhetorical performance practices and the galant sensibilities of the time. I have kept abreast of contemporary thought on performance practice by listening to respected baroque performers such as, Sergio Azollini, Peter Whelan, and Alberto Grazzi. These ideas and principles have been reinforced with lessons from Alberto Grazzi (Ensemble Zefiro) and Lyndon Watts (Australian National Academy of Music) on baroque bassoon technique and performance practice, and Christopher Suckling and Oliver Webber (Guildhall School of Music & Drama, London) on style and ornamentation.

Coming from a modern bassoon background, one of the principal outcomes of this degree was to learn baroque bassoon to a high standard. In 2017 I acquired a copy of a Johann Poerschman (c. 1680-1757) bassoon (A = 415Hz) from Mathew Dart Bassoons, London and started lessons. It became obvious very quickly that there were several stark differences between the modern and baroque instrument's production, which included, the baroque reed being twice as big as the modern version, finger placement on the baroque instrument being quite a bit wider than the modern ergonomic setup, and a new set of fingerings and articulations to learn. I am most grateful to the master reed maker Ivan Calestani (Calestani Bassoon Reeds, Vienna) for giving me advice on baroque reed

[181] see Jiránek bassoon concertos edited scores Revisionsbericht in Appendix 1

adjustment, and to my teachers for working through appropriate fingerings for my specific instrument, and other technical matters.

Final conclusions

According to Kapsa, Jiránek was influenced predominantly by the compositions of Vivaldi's 'late' period and,

> 'Whereas most of Vivaldi's imitators and students from German-speaking countries drew inspiration from *L'estro armonico* or from his concertos of the 1710s and (broadly speaking) made their priority the mastery of 'Vivaldian' ritornello form, in the 1720s Vivaldi himself responded to external impulses, particularly from Neapolitan composers. His newest compositions therefore no longer provided such pristine models worthy of imitation, or else their impact took different forms'.[182]

It is obvious to see Vivaldi's influence in the scheme of the first movement of Jiránek's KapM Jiranek 21 concerto in G minor, where he blends a fugato texture with ritornello form which mirrors "Vivaldi's revival of interest in imitative counterpoint in the 1720s'.[183]

Over this period Vivaldi moved away from the earlier 'classic' concerto form of the 1710s he helped to design, to a more flexible and inventive model. Unlike many of Vivaldi's followers who were influenced by the earlier model, it is clear by the information gathered in this research, that Jiránek followed his master's lead and composed in a similarly flexible way.

It is likely that the large majority of Vivaldi's thirty-nine bassoon concertos were compositions of this later period (mainly composed during mid-1720s to late 1730s) and the composer's constant inventiveness in these works leaves the researcher at pains to find any common form or model.[184] However, the collected information has shown up some traits common to both Vivaldi and Jiránek. To gather this information, I have used White's 'Descriptive Analysis method' on the first movements of the selected concertos of Vivaldi and Jiránek to break them down into macro and micro levels, in the search for quantifiable similarities of style and process.[185] To find these, I have looked at form and texture (i.e. melody, harmony, rhythm, orchestration and timbre), and the character and arrangement of the medium and larger sized events within the total duration of the movements studied to make considered judgements and these final conclusions.

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[182] Kapsa, *The Violin Concerto*, p 32.
[183] Kapsa, *The Violin Concerto*, p 32.
[184] Talbot, *Vivaldi Compendium*, p. 32.
[185] White, *Comprehensive Musical Analysis*, p. 20.

1. **All the Jiránek concertos end with a minor key episode approaching the tonic** (vi-I, iv-I or iii-I). Even the major key concertos have a minor last solo episode.

Table 7: Jiránek bassoon concerto first movements: instances of minor key episodes approaching the tonic

Concerto no.	Key	Progression
KapM Jiranek 18	F Maj	i-I
KapM Jiranek 19	C Maj	vi-VI(I)-I
KapM Jiranek 20	G Maj	vi-I
KapM Jiranek 21	g min	iv-i

Table 8: Vivaldi bassoon concerto first movements from this study: instances of minor key episodes approaching the tonic conclusion

Concerto no.	Key	Progression
RV 473	C Maj	iii-I
RV 501	Bb Maj	iii-I
RV 500	a min	iv-i
RV 496	g min	iv-i

Even though one may think that a minor first movement would naturally end with the last episodes in the minor, Vivaldi sometimes surprises in his minor keyed bassoon concerti. The majority end in iv-I; four of the ten minor concertos don't.

Table 9: Vivaldi bassoon concerto minor key first movements that differ in their final progression

Concerto no.	Key	Progression
RV 481	d min	VI-i
Incomplete concerto	d min	IV-i
RV 495	g min	i-I
RV 497	a min	iv-I(i)

Twenty-two of Vivaldi's twenty-nine major key bassoon concertos end with a minor key solo episode approaching the tonic conclusion.

Table 10: Number of Vivaldi major key bassoon concertos ending with various minor key solo episodes approaching the tonic conclusion

Progression	Total number
iii-I	11
vi-I	6
ii-I	3
i-I	2

Despite the small number of inconsistencies, both Vivaldi and Jiránek preferred to end their bassoon concertos first movements with a minor key episode approaching the concluding tonic.

2. **The length of the ritornelli decreases as the movement progresses, until the final statement, in both Vivaldi and Jiránek**. If we consider those concertos with standard first movement forms and leave out RV 501 (*La Notte*) and the KapM Jiranek 21 as they are constructed differently, the information from the bassoon concertos studied is as follows.

Table 11: Vivaldi bassoon concerto first movement ritornelli total bar length

Concerto	Ritornello bar lengths
RV 500	13+, 9+, 7+, 14
RV 496	12, 9+, 3+, 5+, 3+, 12
RV 473	12+, 5+, 4+, 13

Table 12: Jiranek bassoon concerto first movement ritornelli total bar length

Concerto	Ritornello bar lengths
KapM Jiranek 18	11+, 8, 5+, 2
KapM Jiranek 19	12+, 4, 9, 10+
KapM Jiranek 20	15, 14+, 8, 3+, 7

Other than KapM Jiranek 19, in all the other concertos studied, ritornelli length decreases as the movements progress.

3. **Jiránek uses a large amount of tutti accompaniment.** Tutti accompaniment is predominant in KapM Jiranek 18 and KapM Jiranek 19 and is approximately equal to basso continuo accompaniment in KapM Jiranek 20 and KapM Jiranek 21. Perhaps this is a move towards less reliance on predominantly basso continuo accompaniment.

Table 13: Vivaldi and Jiránek bassoon concertos (studied), first movement solo sections, tutti versus basso continuo total bar numbers

Concerto	First movement solo sections: tutti accompaniment total bar no.	First movement solo sections: basso continuo accompaniment total bar no.
RV 500	15.1	18.3
RV 496	7.3	28.2
RV 473	No tutti accompaniment	8.2 (5.1 other instrumentation)
RV 501	8.3	8.2
Total Vivaldi	**31.3**	**62.9**
KapM Jiranek 18	40.3	.3
KapM Jiranek 21	64.3	42
KapM Jiranek 20	26.2	15.1
KapM Jiranek 19	19	18.1
Total Jiránek	**151**	**76.1**

From the data collected from the bassoon concertos studied we can see that Vivaldi used almost exactly half as much tutti accompaniment as basso continuo accompaniment. Jiránek, on the other hand, embraced the idea of predominantly orchestral accompaniment in the solo sections of his first movements. Jiránek used almost exactly half as much basso continuo accompaniment as tutti accompaniment. The large amount of tutti accompaniment in Jiránek bassoon concertos certainly shows less reliance on the basso continuo.

4. a) **In a number of the concertos studied, there is a clear rest between when one section ends and the next starts** (e.g., in KapM Jiranek 18 and RV 473)**, each section cadences, has a rest and then the new section begins**. These are the two concertos that look, from the charts above, like the ritornello has modulated, but in fact, they end in the key they started, then there is a rest before the next solo starts in the tonic key. This functions almost like a

recapitulation in these two works, although the solo comes before the ritornello, and is given more prominence.

Table 14: Other instances of breaks between sections in Vivaldi and Jiránek bassoon concertos studied

Concerto	Bar number
RV 500	bar 14 & 62
RV 496	bar 12
KapM Jiranek 21	bar 12
KapM Jiranek 19	bar 13
KapM Jiranek 20	bar 15

b) **In other concertos, particularly KapM Jiranek 21 and RV 500, the solo will start before the ritornello has finished, sometimes adding an additional cadence to instantly change the key**. This seems to create a more flowing movement, than the straight alternation of solo and ritornello in some of the other concerti.

Table 15: Instances of where the solo section starts before the ritornello has finished in Vivaldi and Jiranek bassoon concertos studies

RV 496	Bars 35, 61 & 74
RV 473	Bar 33
KapM Jiranek 20	Bars 48, 66 & 80-81
KapM Jiranek 19	Bar 31

c) **In the first movements of the bassoon concertos, the tonic returns abruptly at the opening of the last solo episode; this is another feature typical for both Vivaldi and Jiránek**.[186] This abrupt return to the tonic in the last solo episode happens twelve times in Vivaldi's major bassoon concerto first movements and only twice in his minor concertos. In Jiránek's compositions it doesn't happen in the minor concerto but twice in the major concertos (KapM Jiranek 18 and KapM Jiranek 20).

5. **Within the Vivaldi first movements, the modulation only occurs in the ritornello sections and in the Jiránek concertos it is only in the solo sections.**

[186] Kapsa, *The Violin Concerto*, p 30.

Table 16: Jiránek bassoon concerto modulation

Concerto	Modulation
KapM Jiranek 18	S1: I-V
KapM Jiranek 19	S1: I-V & S3: VI-I
KapM Jiranek 20	S1: I-V & S2: IV-vi
KapM Jiranek 21	S3: v-i

Table 17: Vivaldi bassoon concerto modulation: minor key concertos

Concerto	Modulation
RV 480	R3: iv-i
RV 497	R4: I-i
RV 498	R3: iv-i

Table 18: Vivaldi bassoon concerto modulation: major key concertos

Concerto	Modulation
RV 485	R3: V-I
RV 486	R4: IV-I
RV 488	R2: V-vi & R3: I-IV
RV 490	R3: vi-I
RV 504	R3: ii-I

Eight out of thirty-nine of Vivaldi's bassoon concerto first movements modulate within the ritornello.

6. **A common feature of both composers is the imaginative treatment of the viola line**. Vivaldi was a pioneer in the use of the viola as an important tool to enrich the rhythmical (especially its rhythmic independence) or timbral texture of his compositions. Jiránek also used the viola to great advantage, as can be seen in the first movement fugue of KapM Jiranek 21.

Table 19: Incidences of independent viola writing in the Vivaldi bassoon concertos studied

Concerto	Independent viola writing
RV 500	✓
RV 501	
RV 496	
RV 473	✓

Table 20: Incidences of independent viola writing in the JIránek bassoon concertos studied

Concerto	Independent viola writing
KapM Jiranek 18	✓
KapM Jiranek 19	✓
KapM Jiranek 20	
KapM Jiranek 21	✓

7. a) **The use of triplets and syncopation are rhythmic devices both composers were fond of using**. Jiránek uses them both in all his bassoon concertos except for KapM Jiranek 21 where only extended syncopation is found. Of the Vivaldi bassoon concertos studied, in RV 473 and RV 501 the composer makes full use of both triplets and syncopation, but RV 496 and RV 500 only use syncopation.

c) **Anapaestic rhythm, syncopation, Lombardic rhythm, pedal point and the use of large intervals are more common Vivaldi traits which are also found in Jiránek's bassoon concertos**.

Table 21: Common Vivaldian traits found in Jiránek bassoon concertos

Concerto	Anapaestic rhythm	Syncopation	Lombardic rhythm	Pedal point	Large intervals
KapM Jiranek 18		✓	✓		✓
KapM Jiranek 19		✓	✓	✓	✓
KapM Jiranek 20	✓	✓		✓	✓
KapM Jiranek 21	✓			✓	✓

A relative style analysis of this nature is always going to be challenging but is made more difficult by the wide dissemination of Vivaldi's concerto compositions. Vivaldi's concerto model was taken on quickly and widely used by many composers, and the composer's personal style soon became 'common property'. In so doing it becomes hard to discern his musical ideas as being unmistakably unique.

Jiránek too would have been surrounded by Vivaldi's compositions as a young student, working as he did in a court lead by a Count who was fond of Italian music in general, and Vivaldi's works in particular. Unlike many of his peers, Jiránek's concertos look past a literal translation of the 'Vivaldian' ritornello and expose a detailed understanding of his master's musical vocabulary. The young composer had an impressive working knowledge of the instruments he was writing for and, similarly to Vivaldi, wrote for these instruments in a very idiomatic way.

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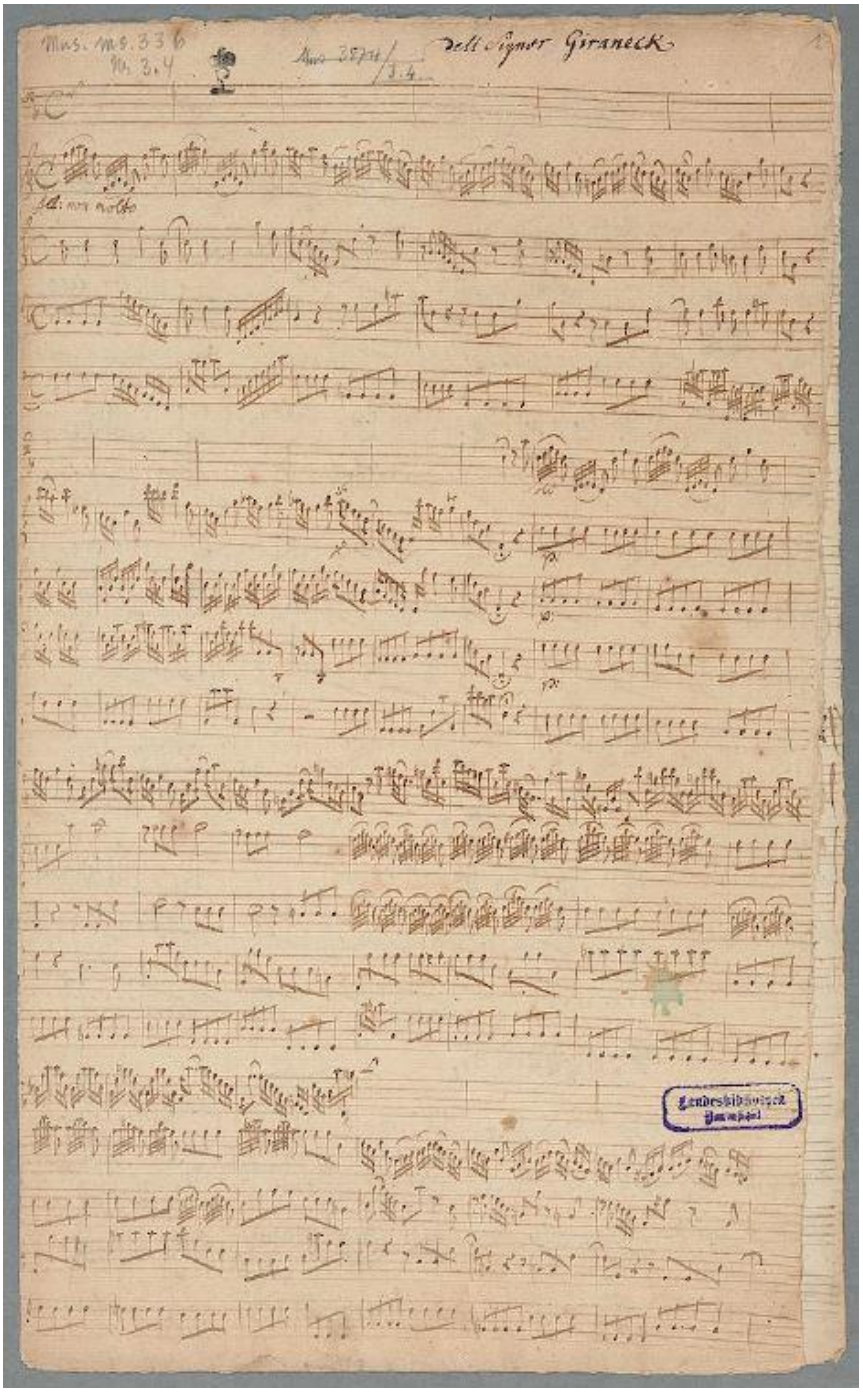
Appendices

Appendix 1: Edited scores

Jiránek Bassoon Concerto in F major, KapM Jiranek 18



Jiránek Bassoon Concerto in F major, KapM Jiranek 18 (original score), first page[187]

[187] F. Jiránek's bassoon concerto composer's scores, *Technische Universitat Darmstadt, Universitats und Landesbibliothek Darmstadt* (Mus Ms 336-1-8) <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-336-1-8/0005> [accessed 1 December 2016].

František Jiránek

Concerto for Bassoon

KapM Jiranek 18, F major

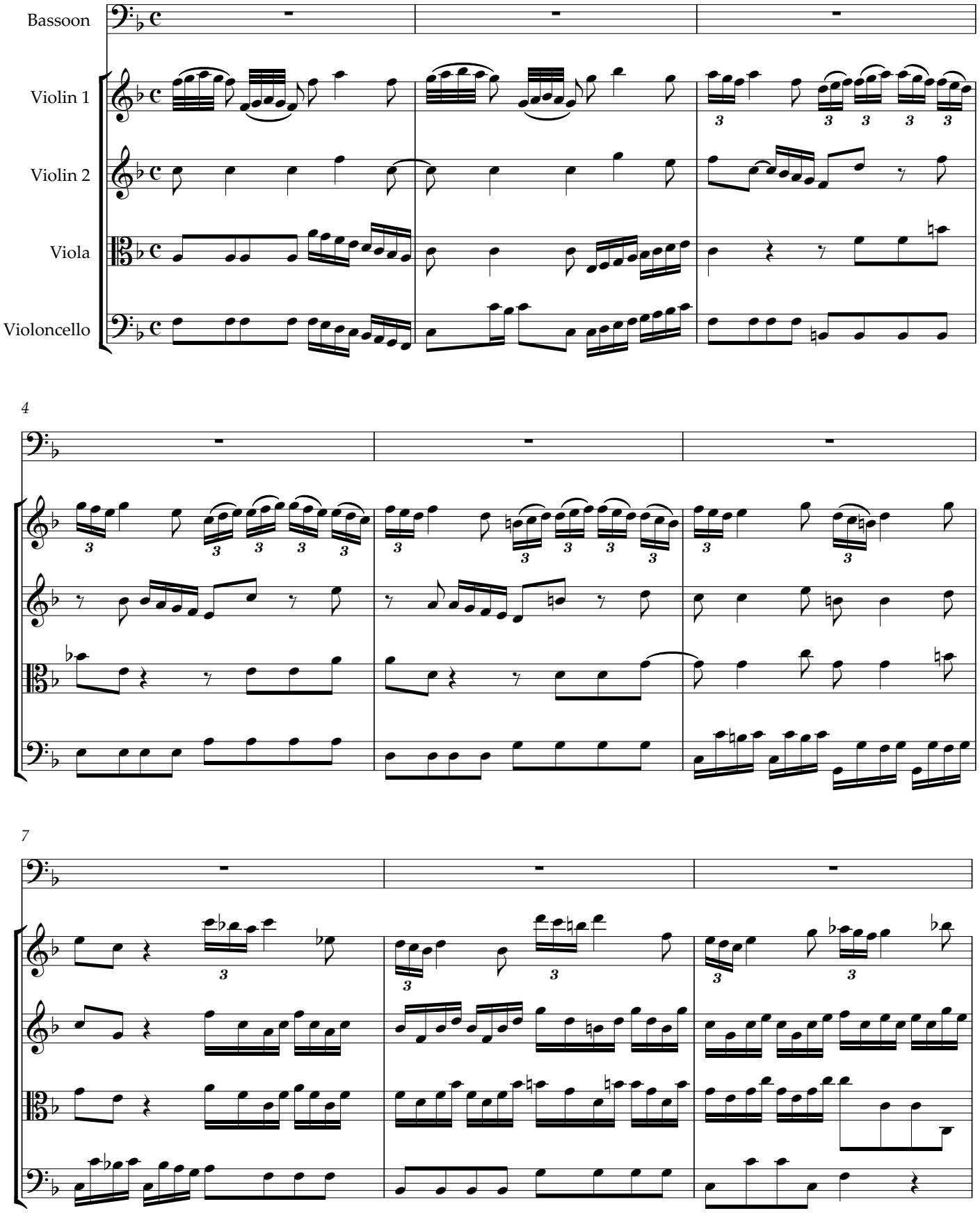
Edited by
Craig Bradfield

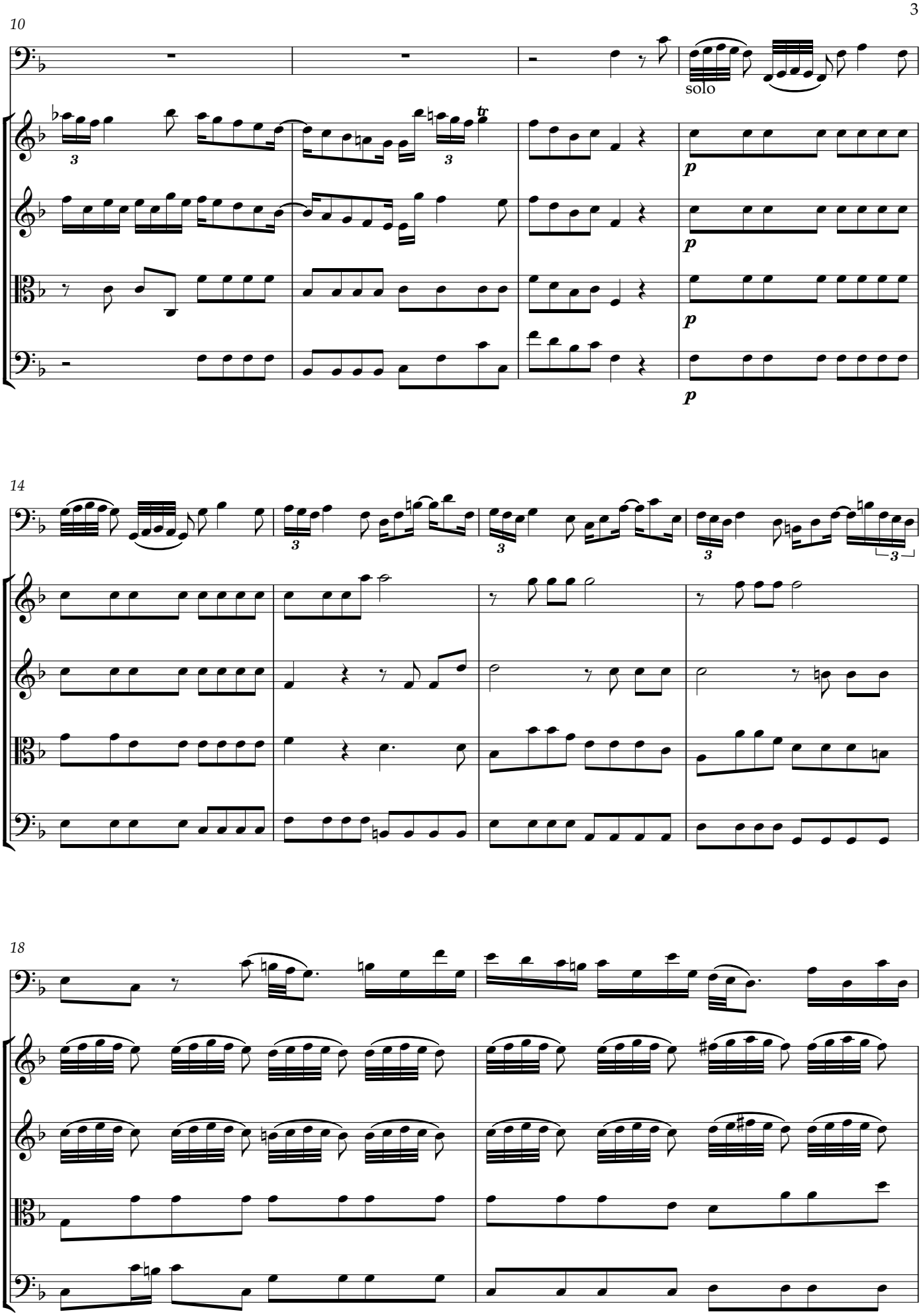
CONCERTO FOR BASSOON

KapM Jiranek 18, F major

František Jiránek
(1698-1778)

Allegro non Molto

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solo
p
14
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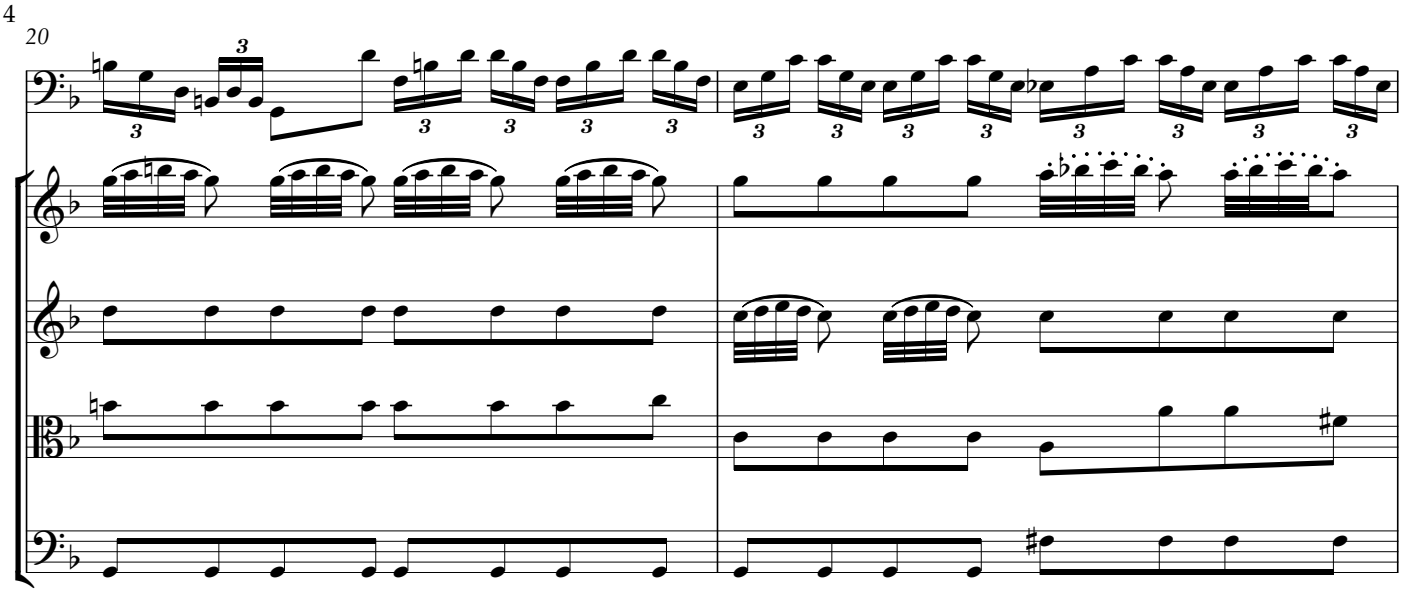
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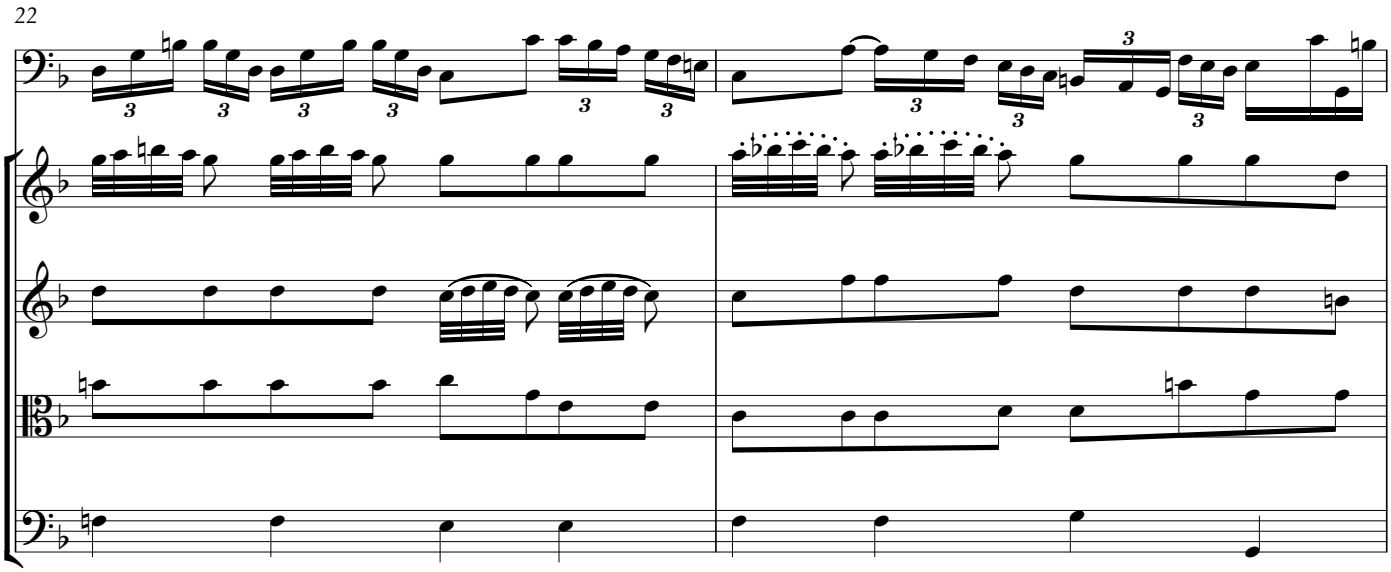
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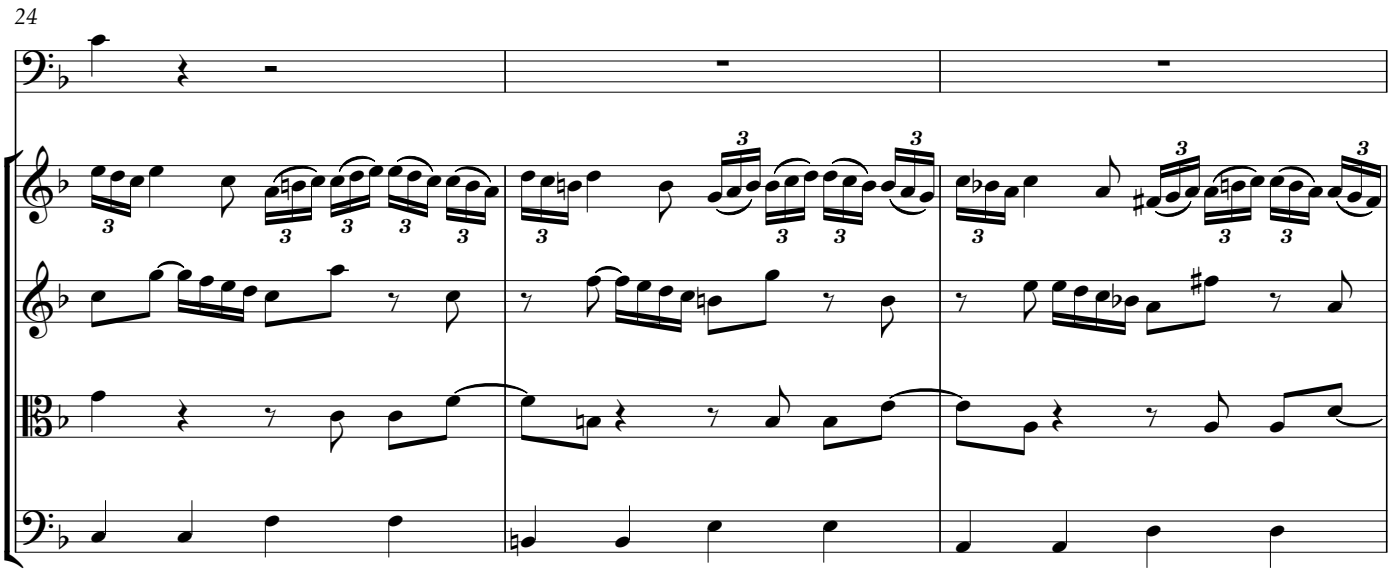
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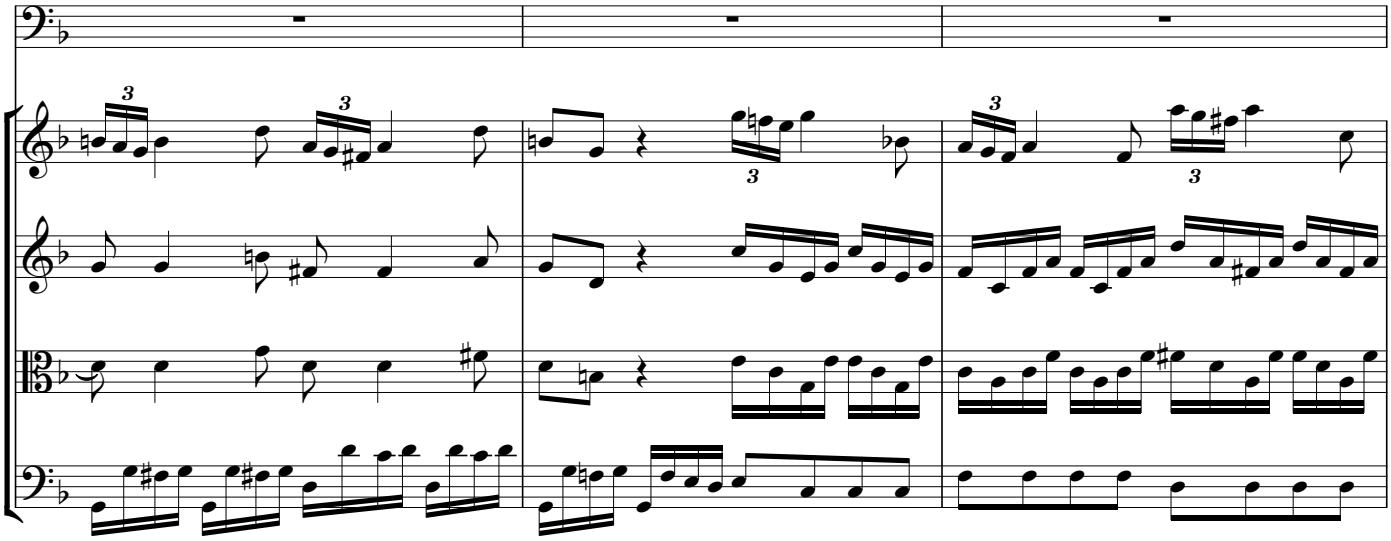

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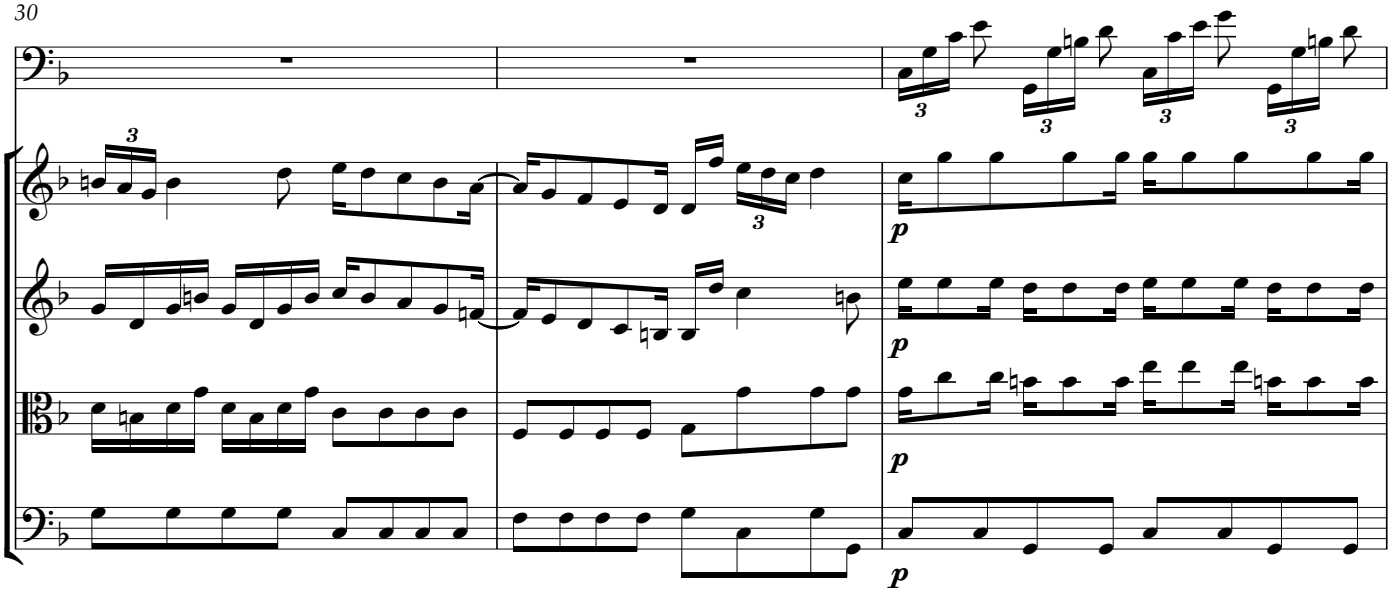

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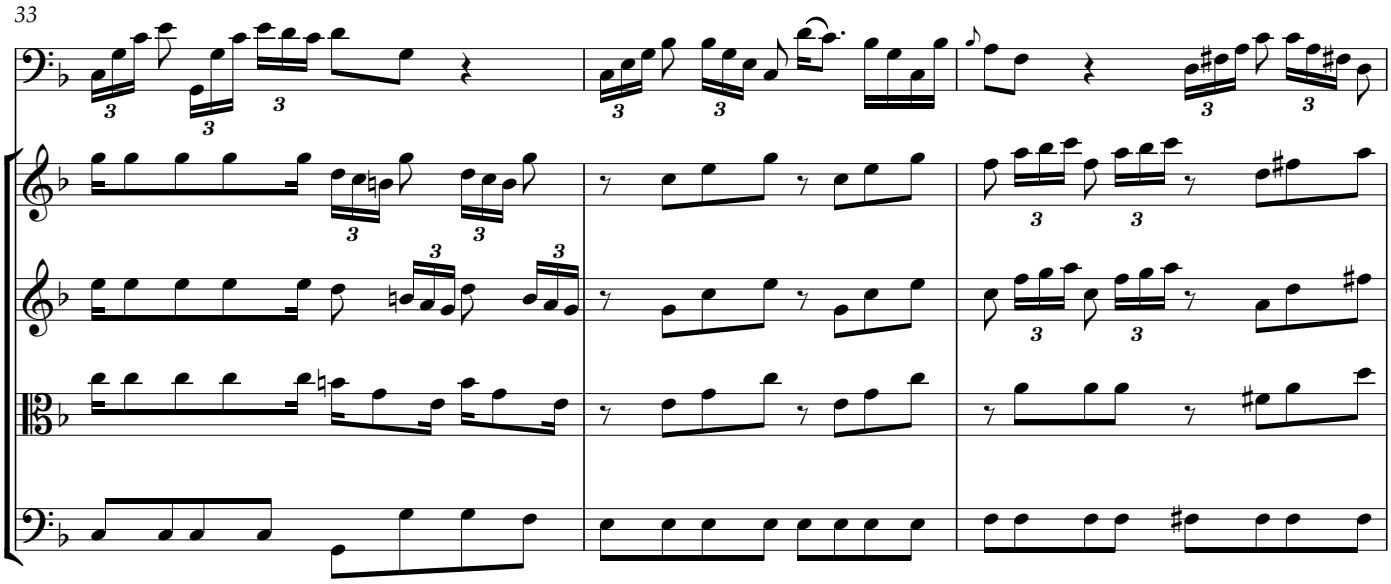

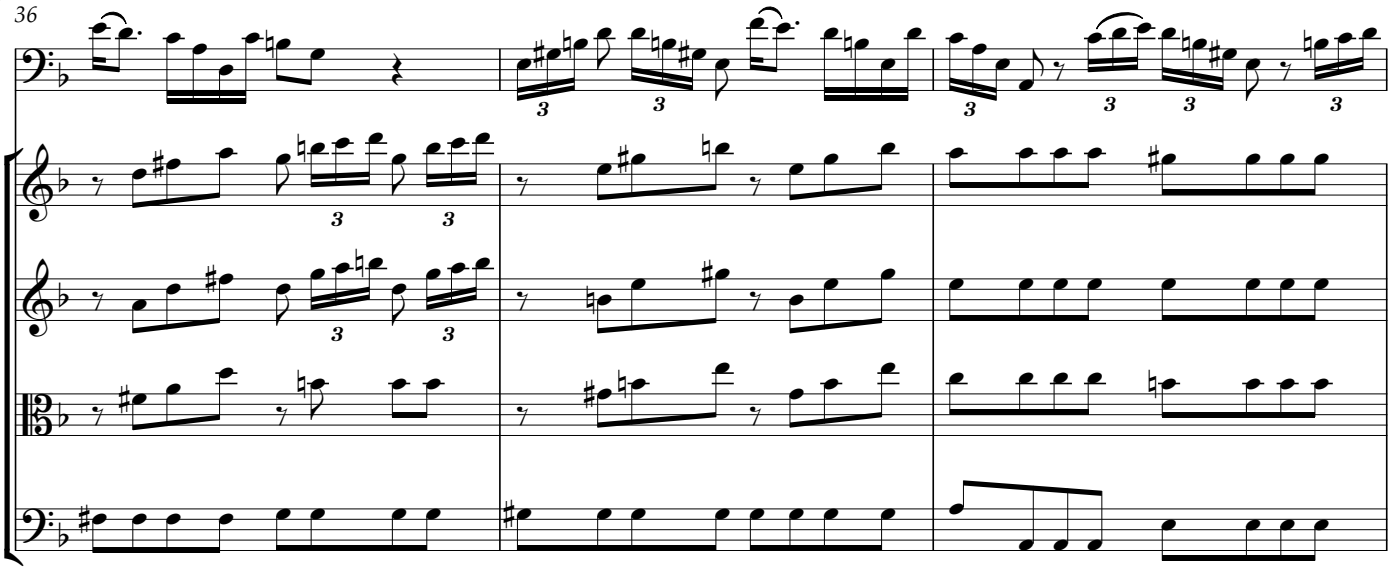
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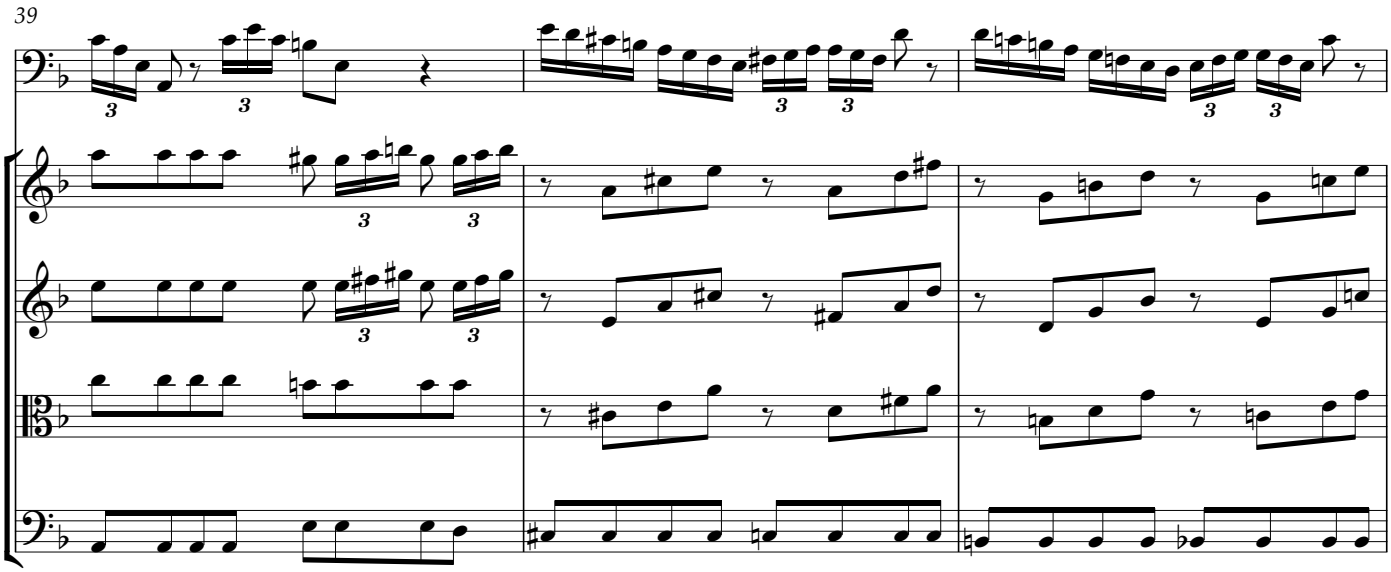
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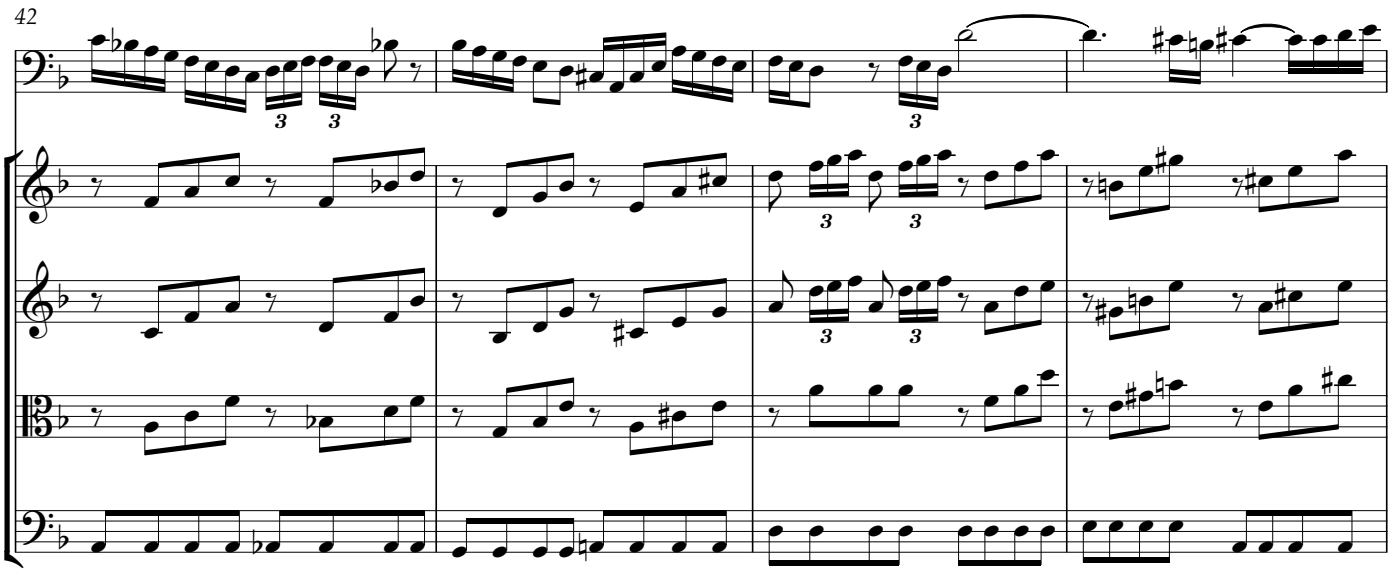
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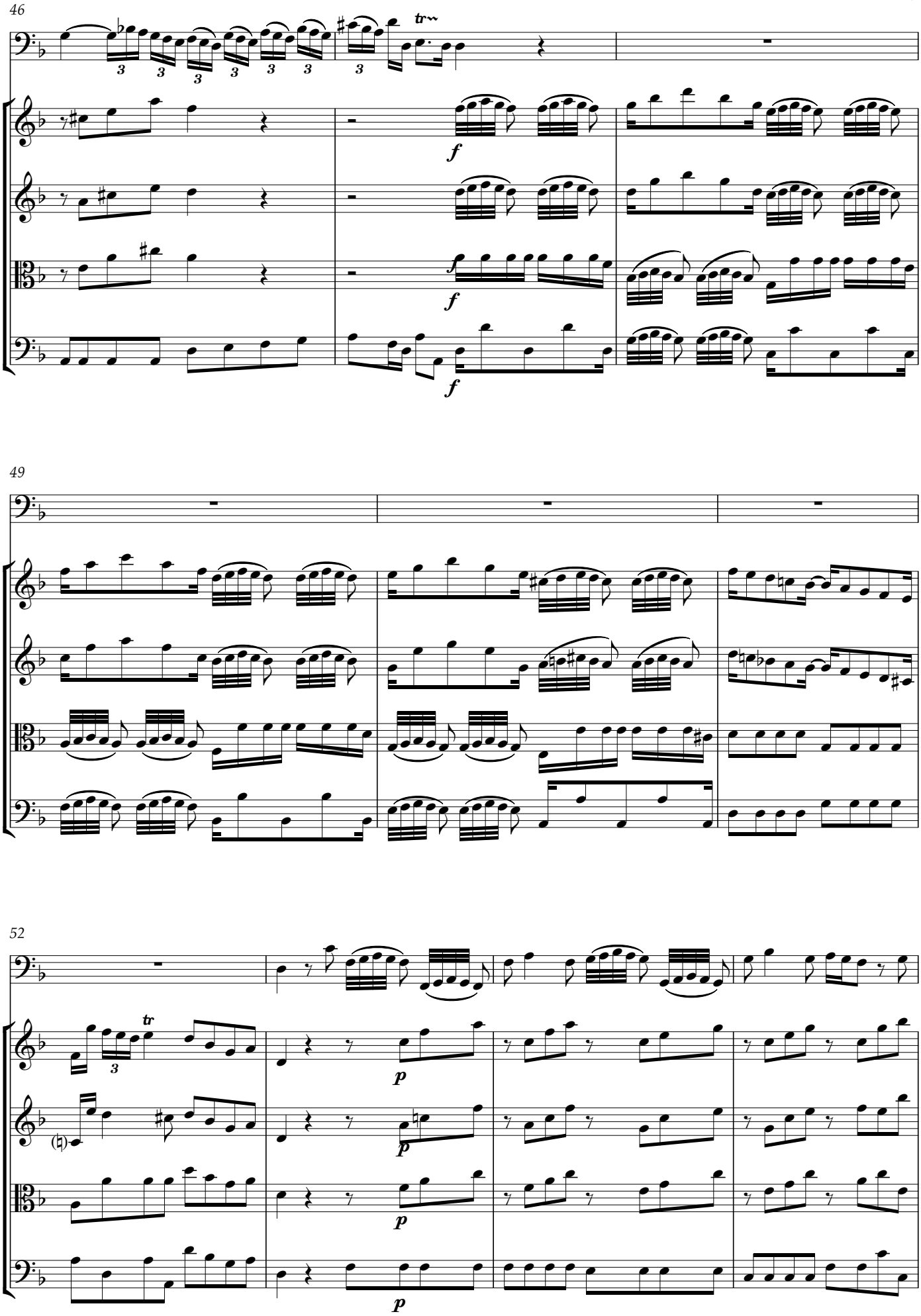
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f
f
49
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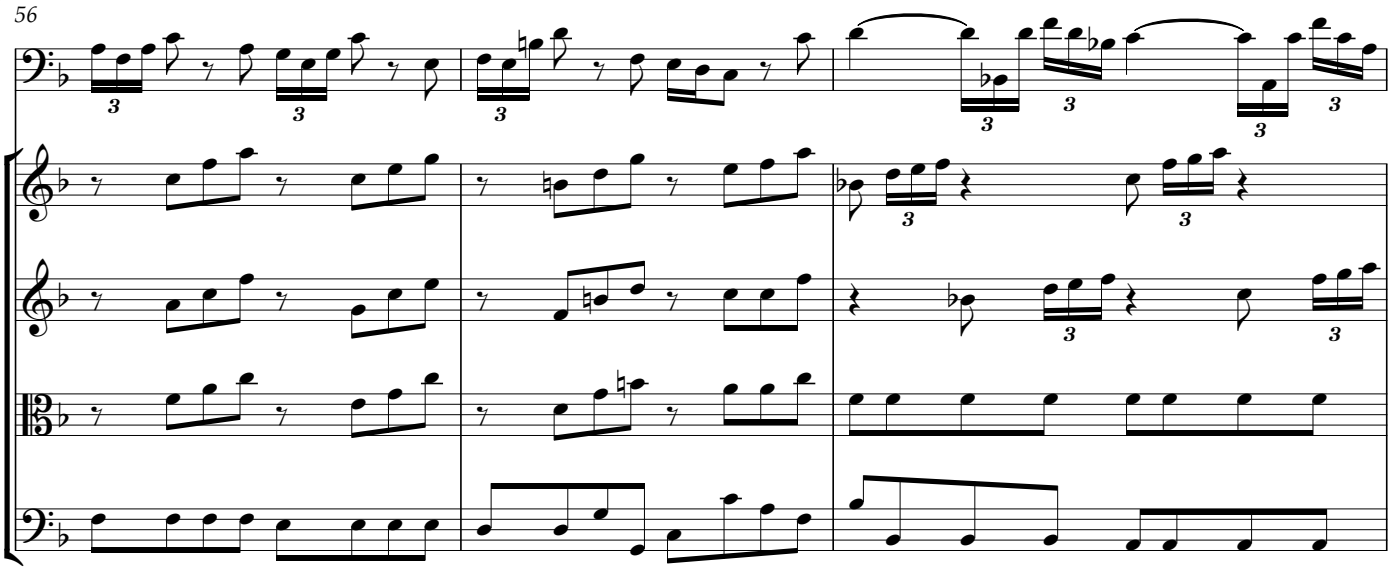
tr
p
p
p
p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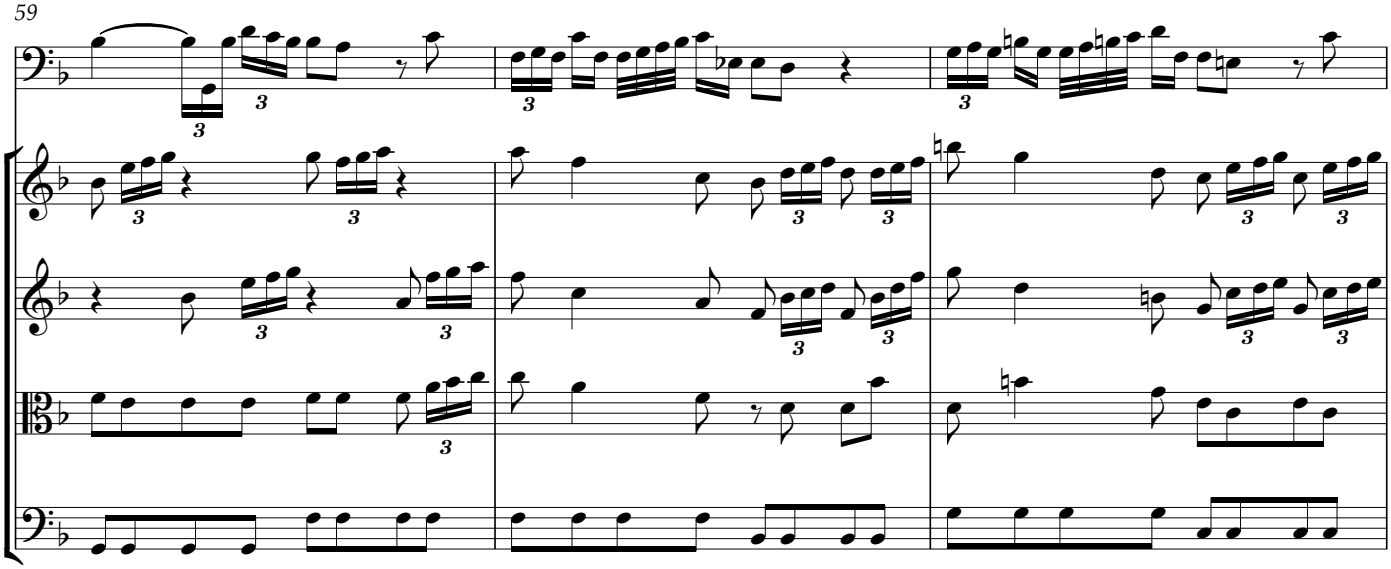
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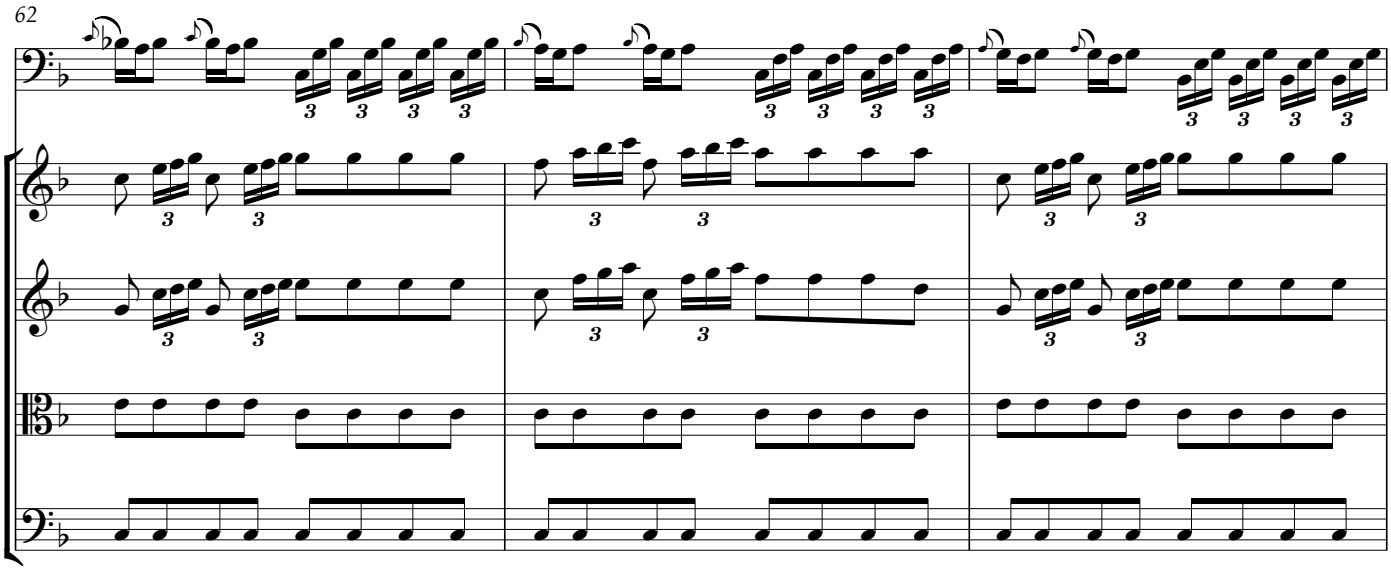
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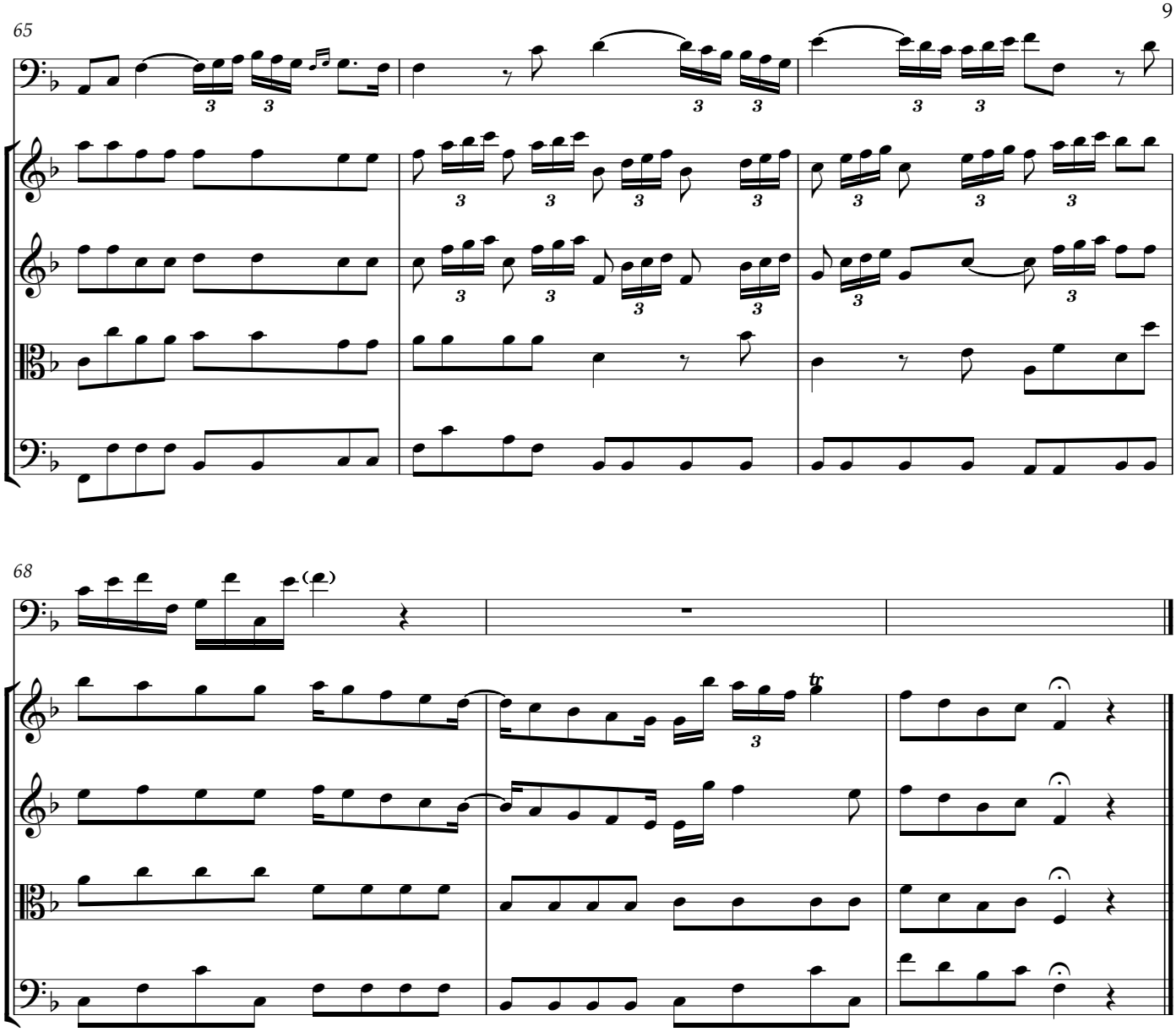
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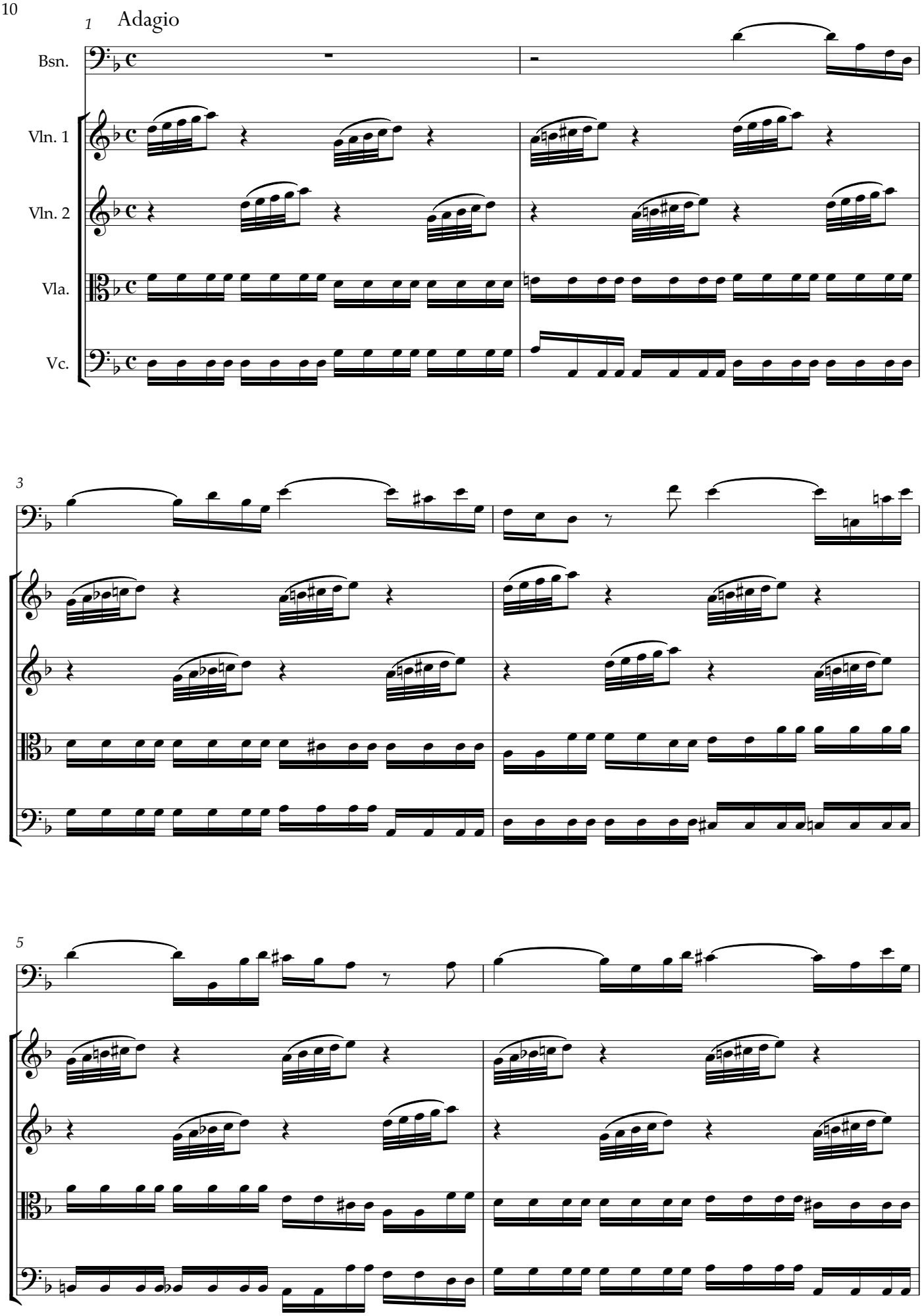
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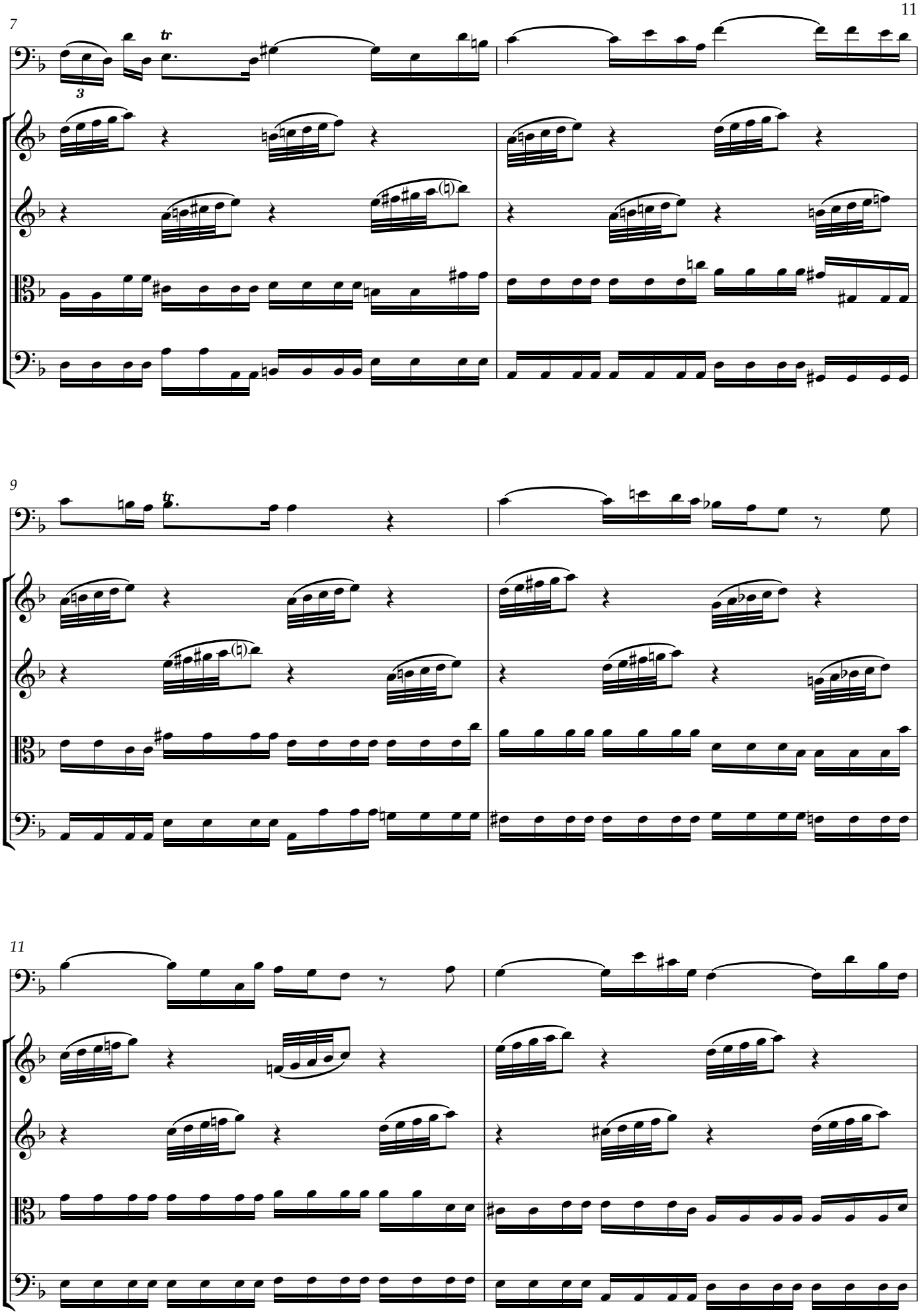
Adagio
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
3
5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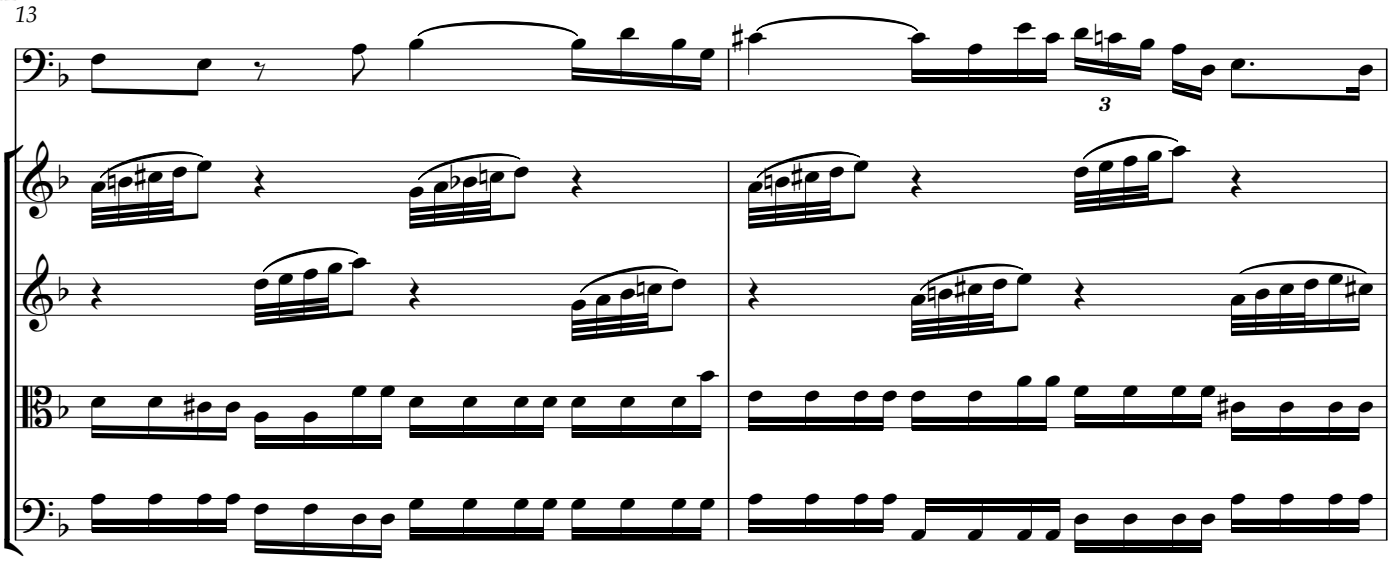
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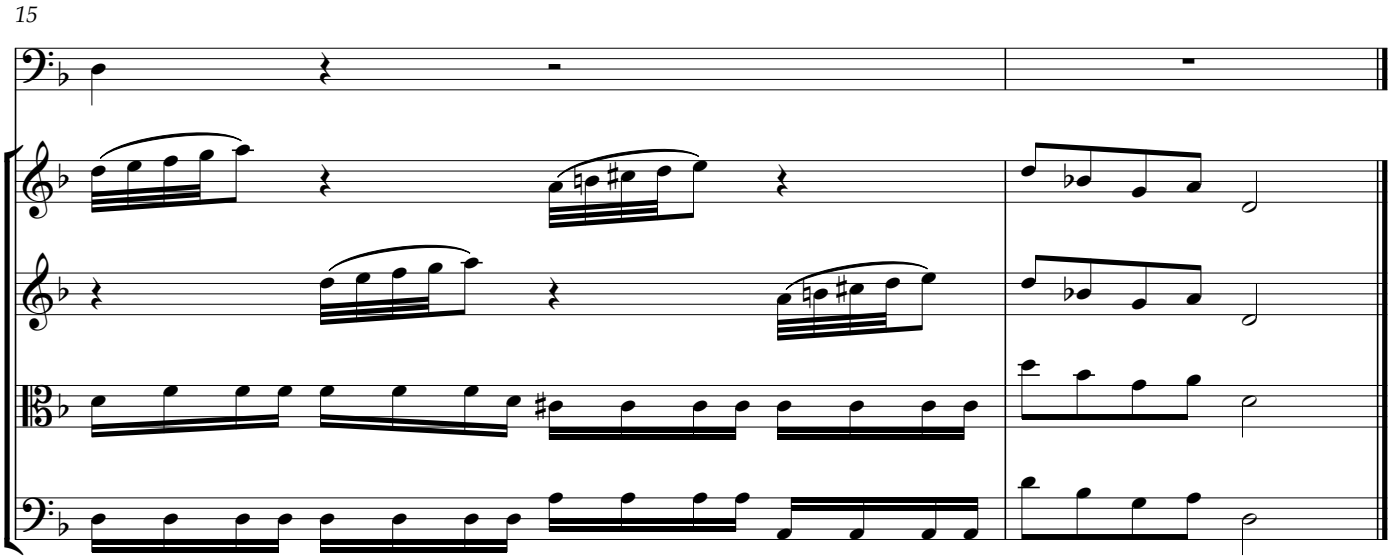
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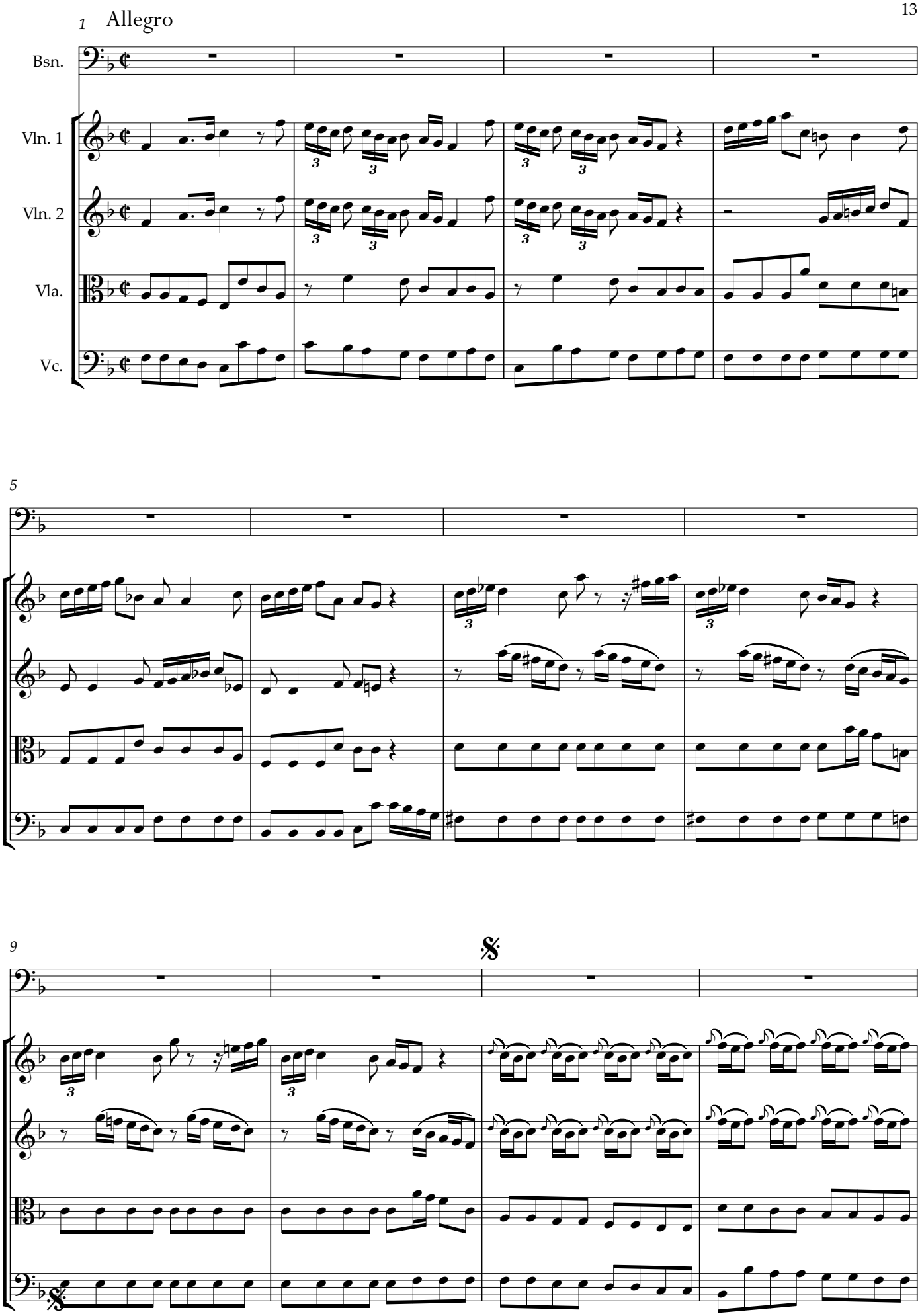
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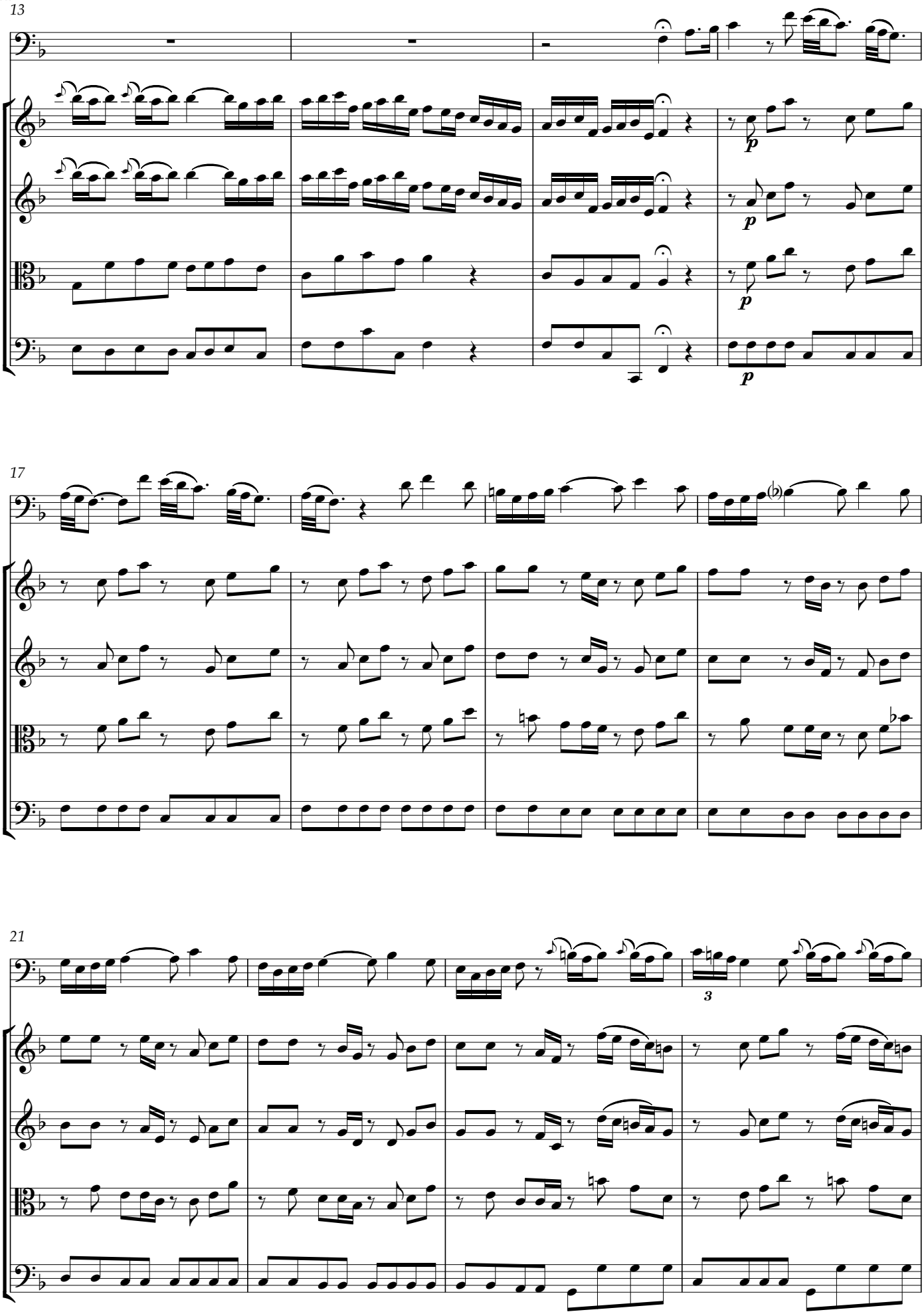
Allegro
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
5
9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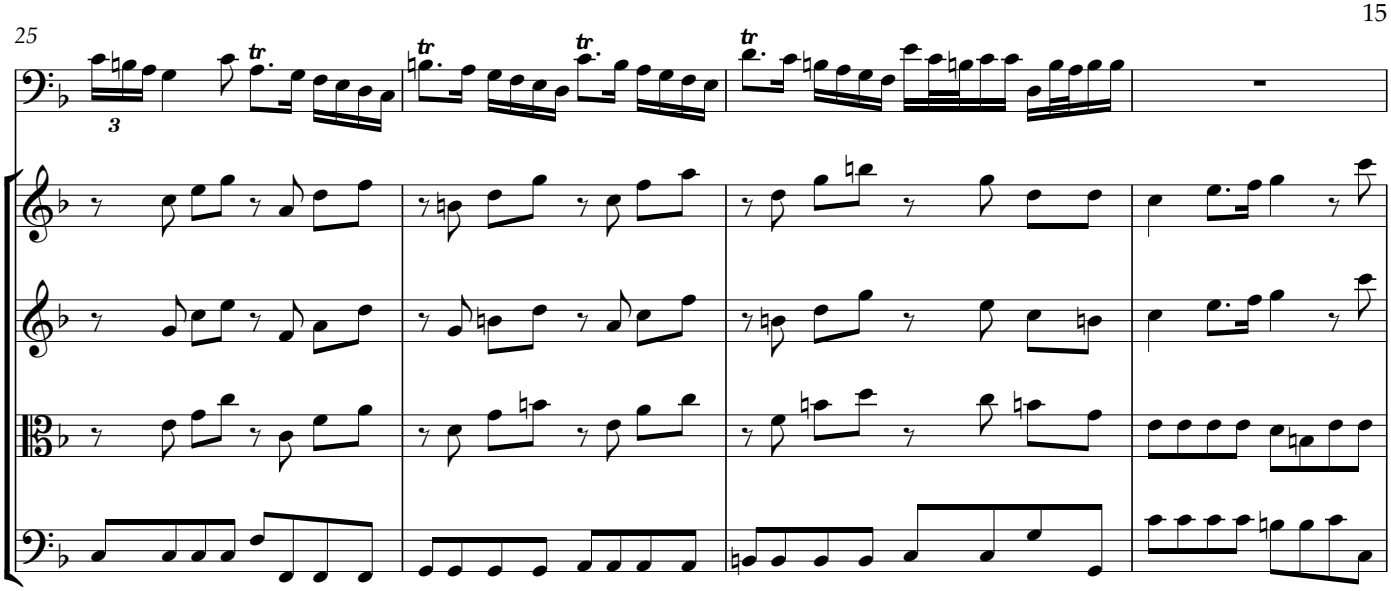
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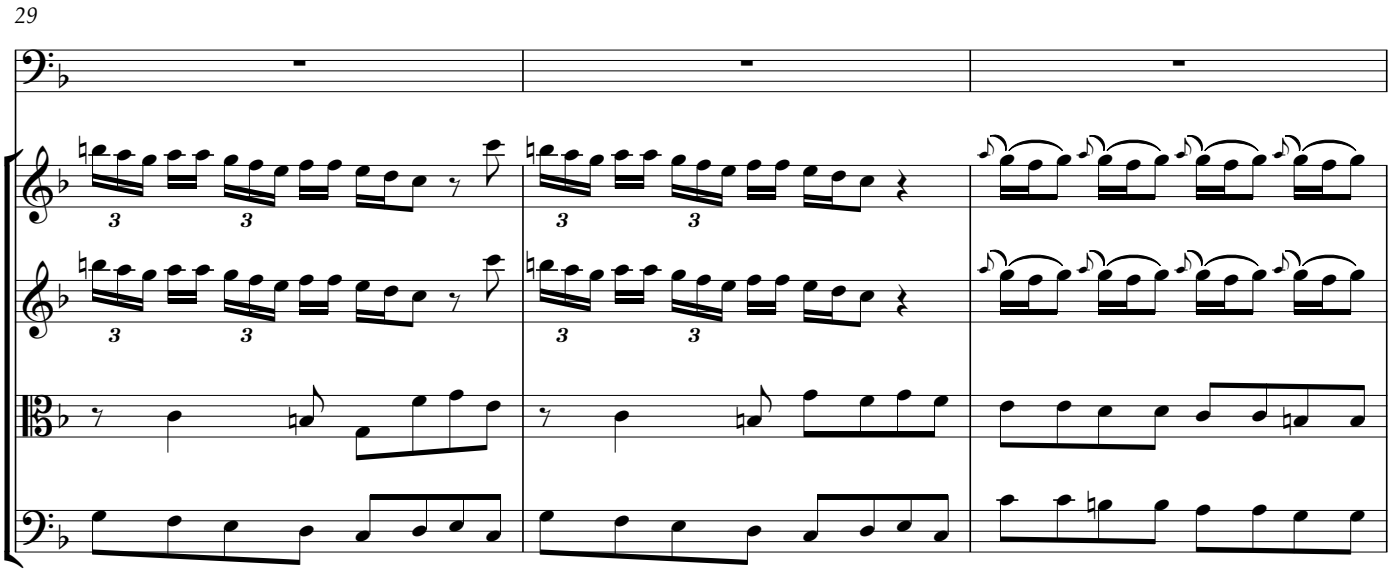
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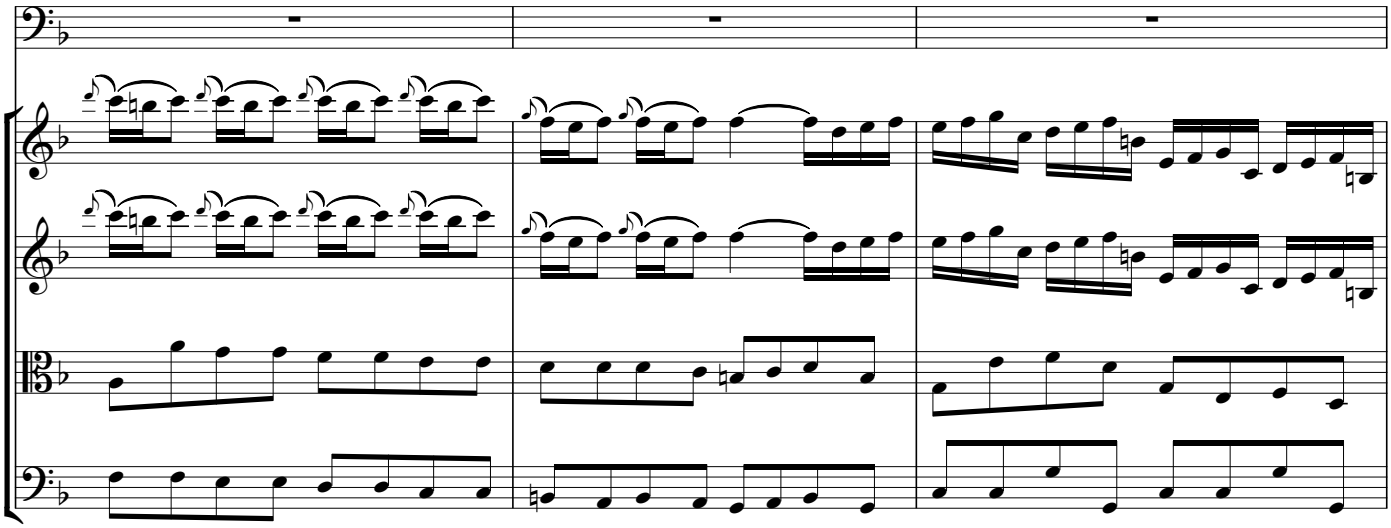
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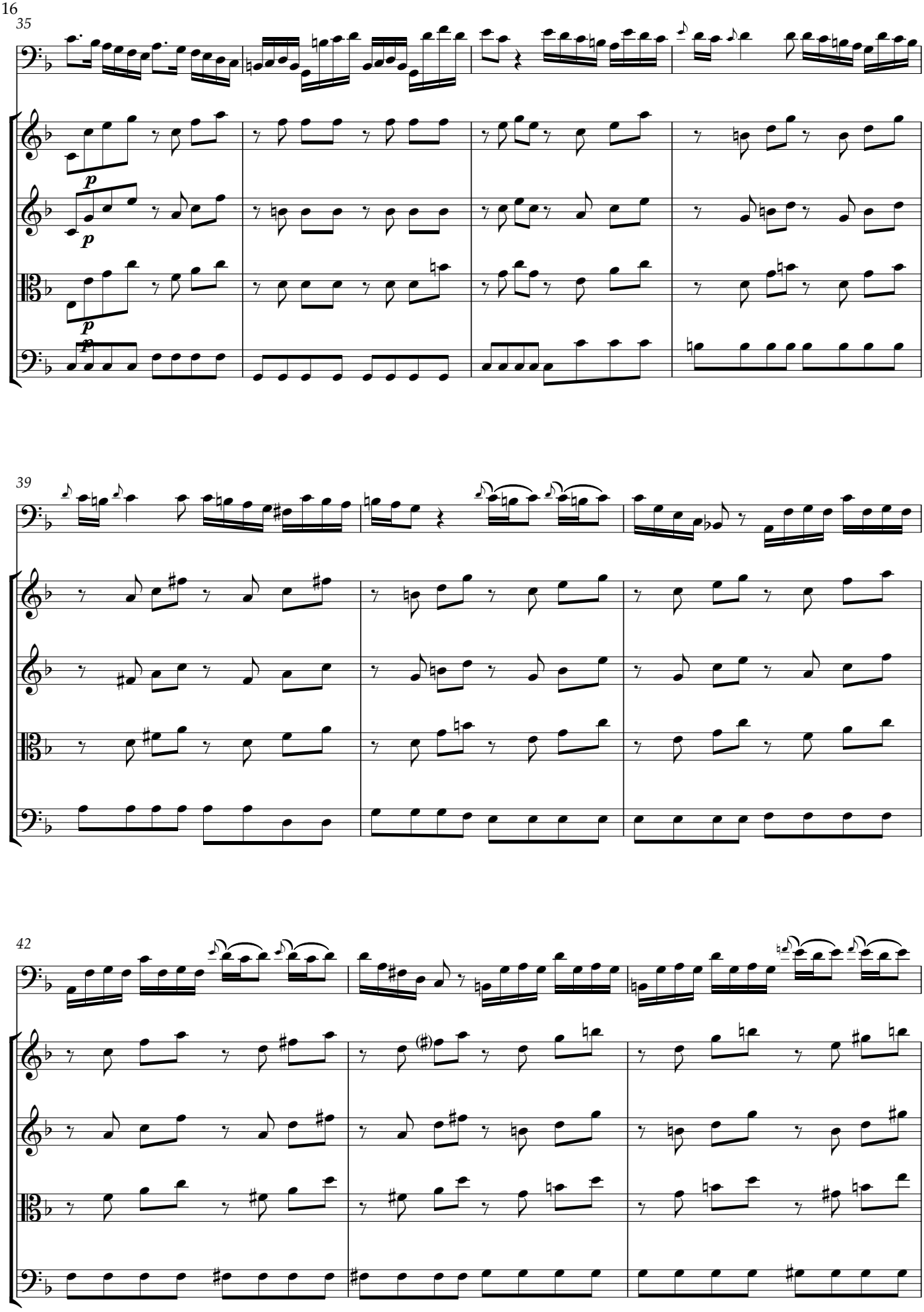
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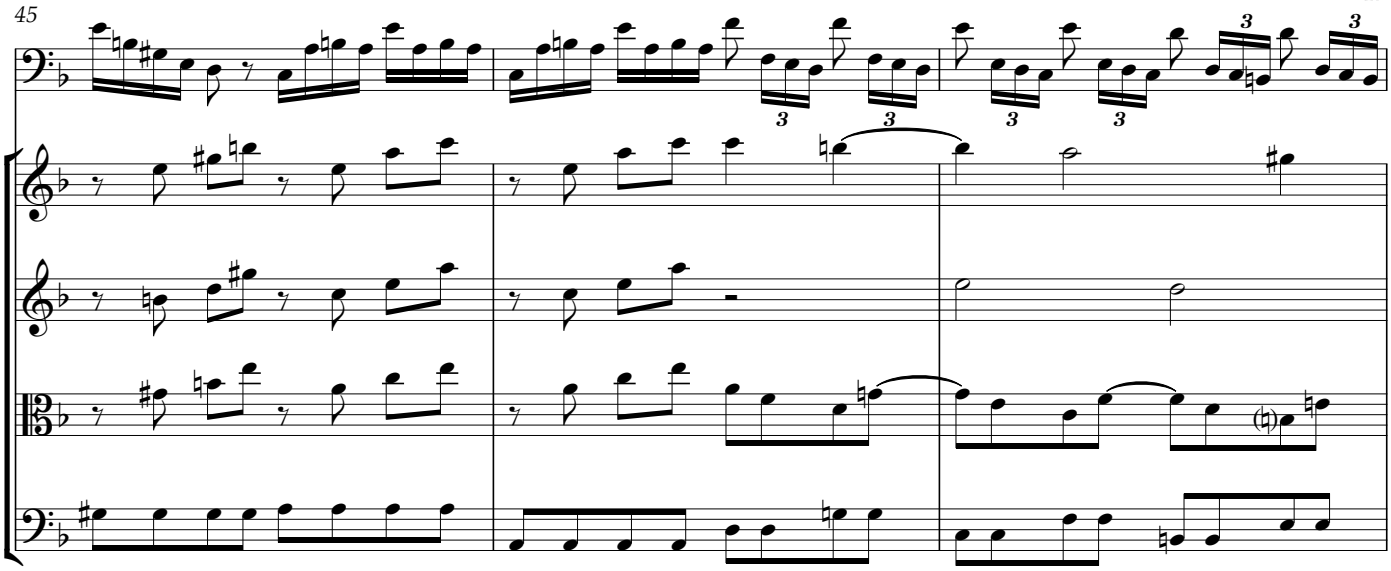
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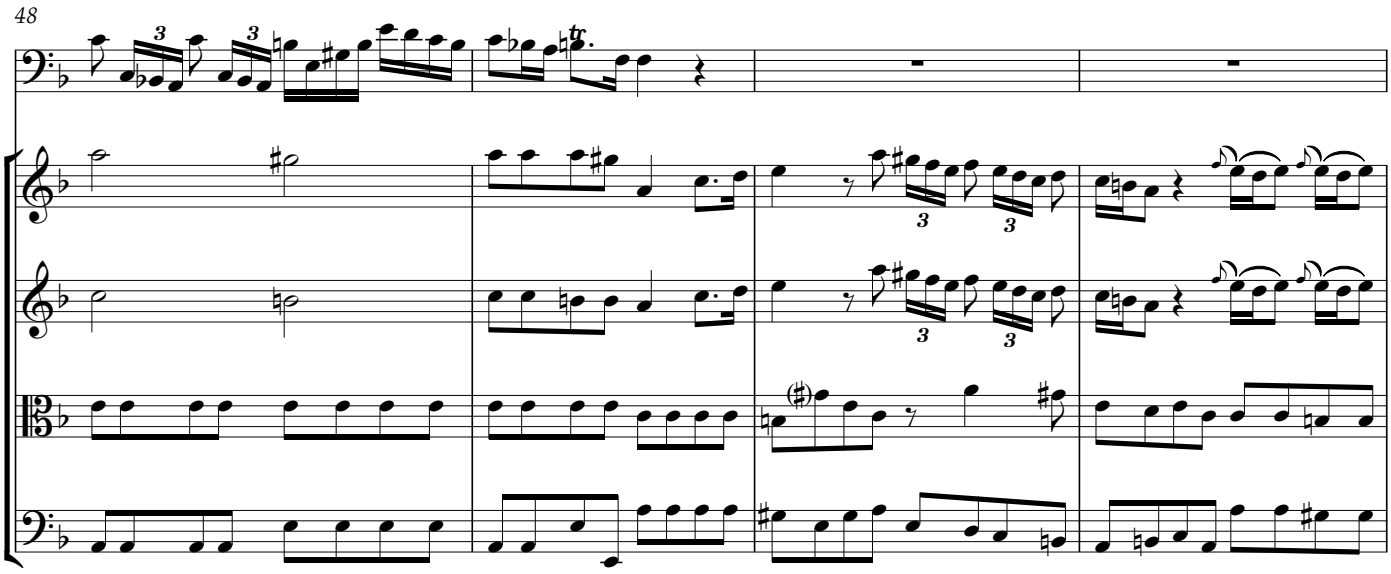
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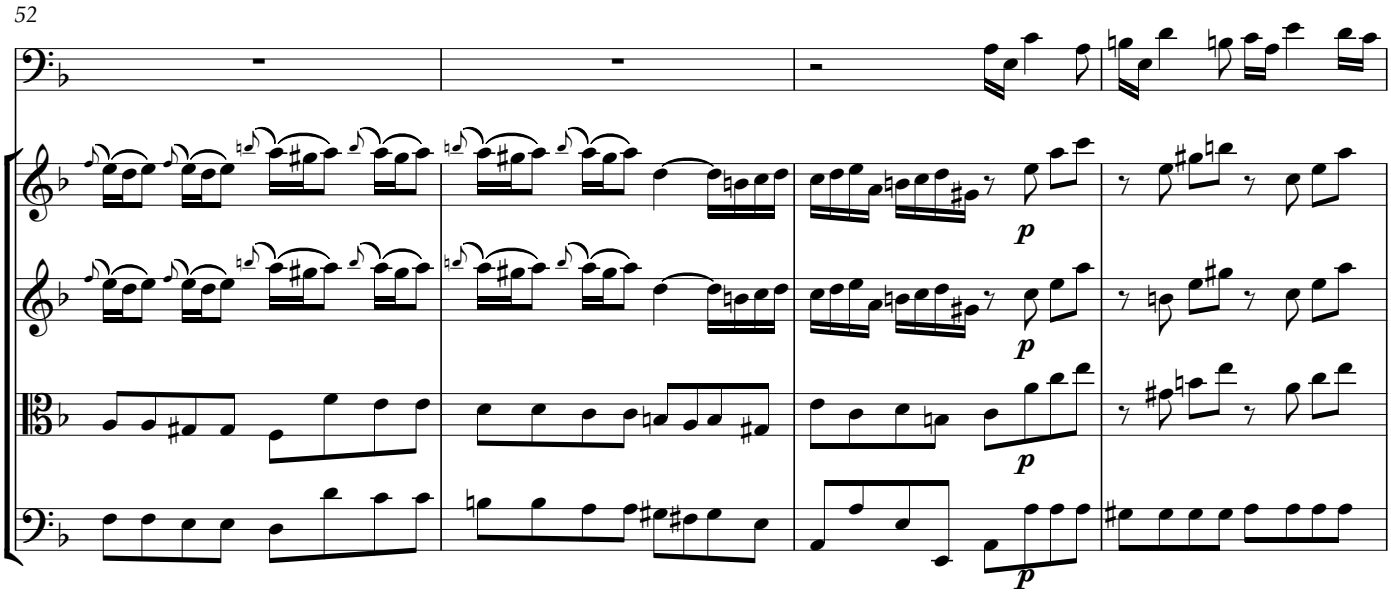
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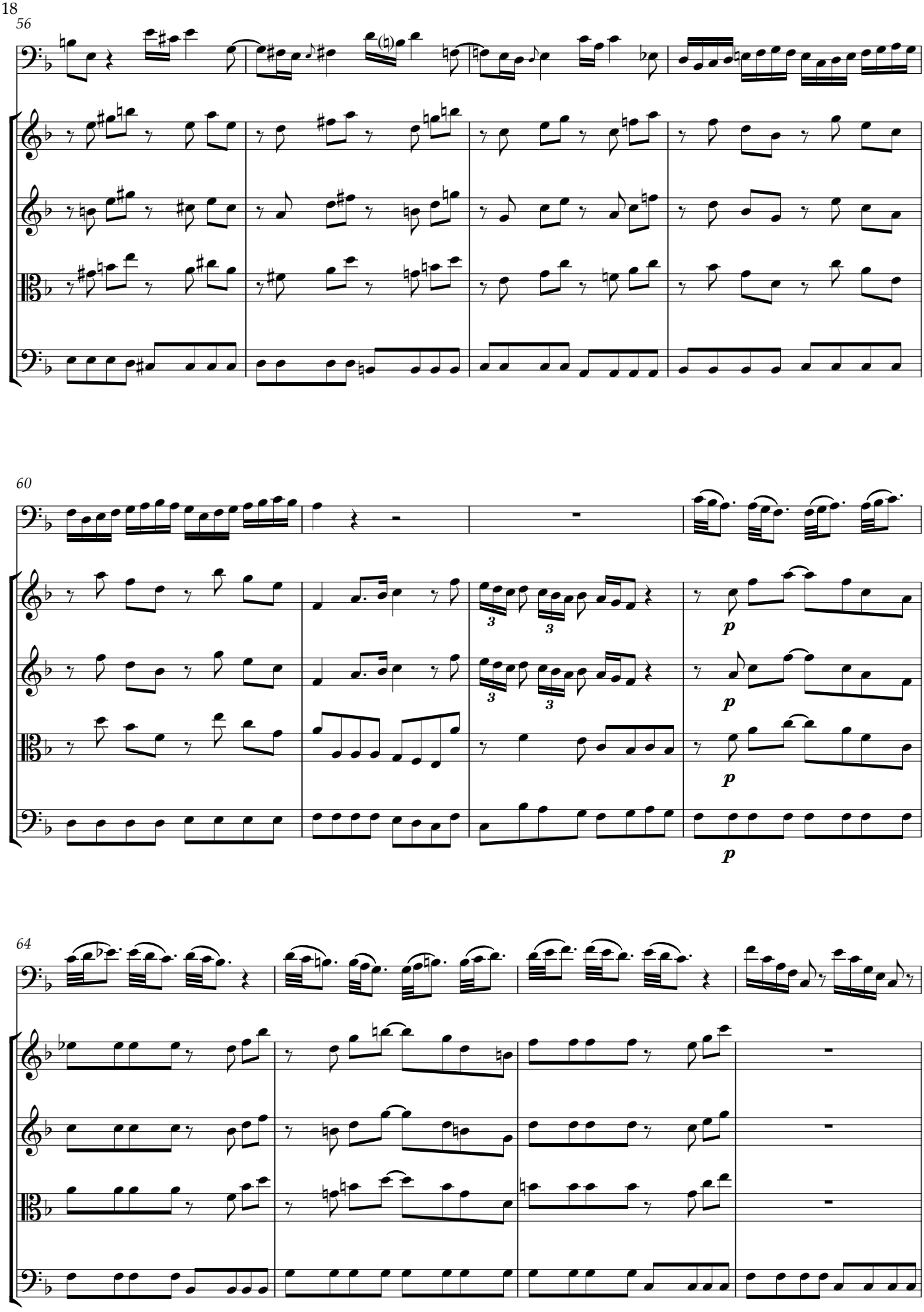
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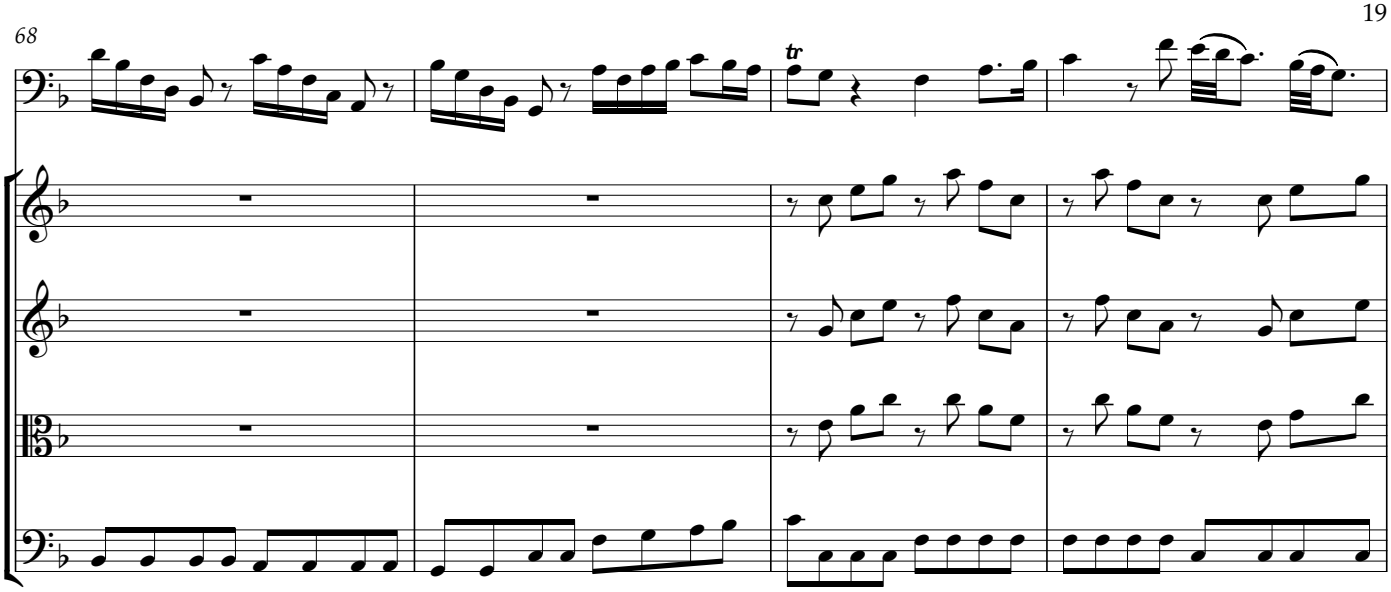
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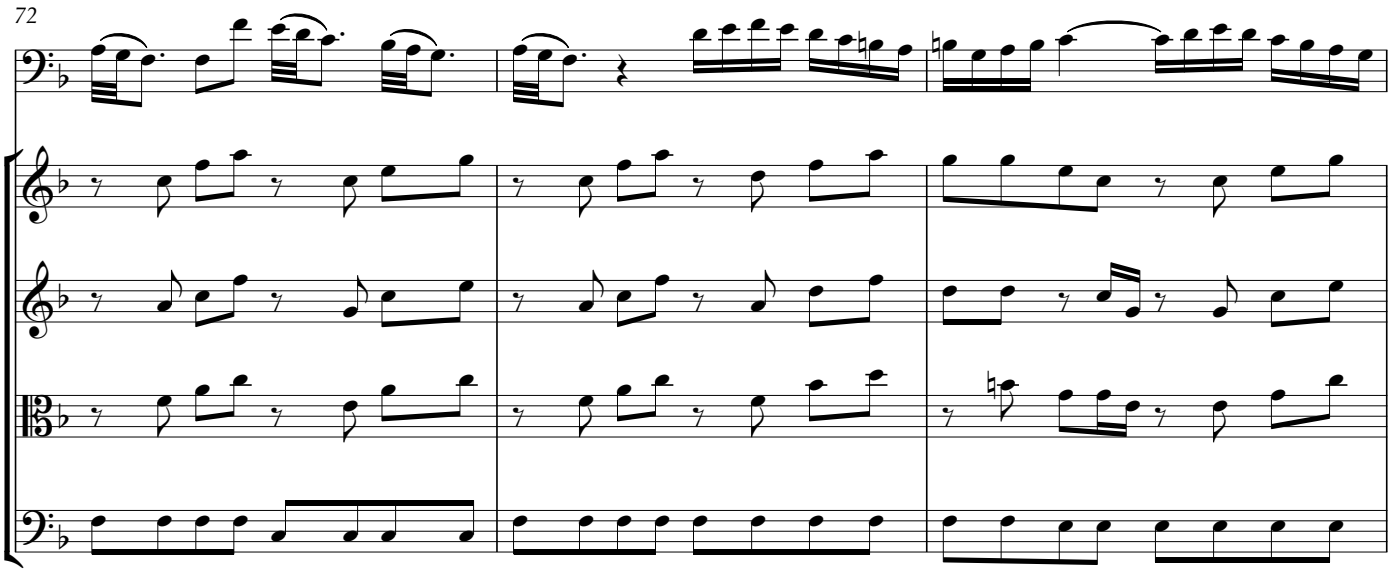
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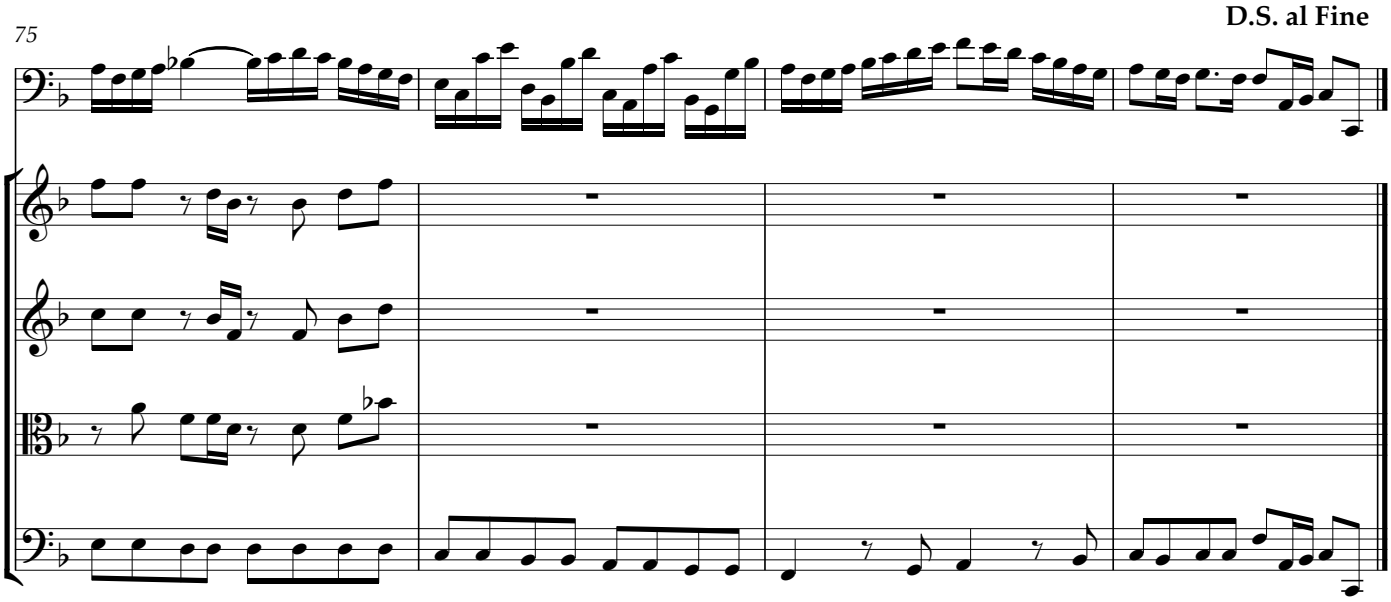
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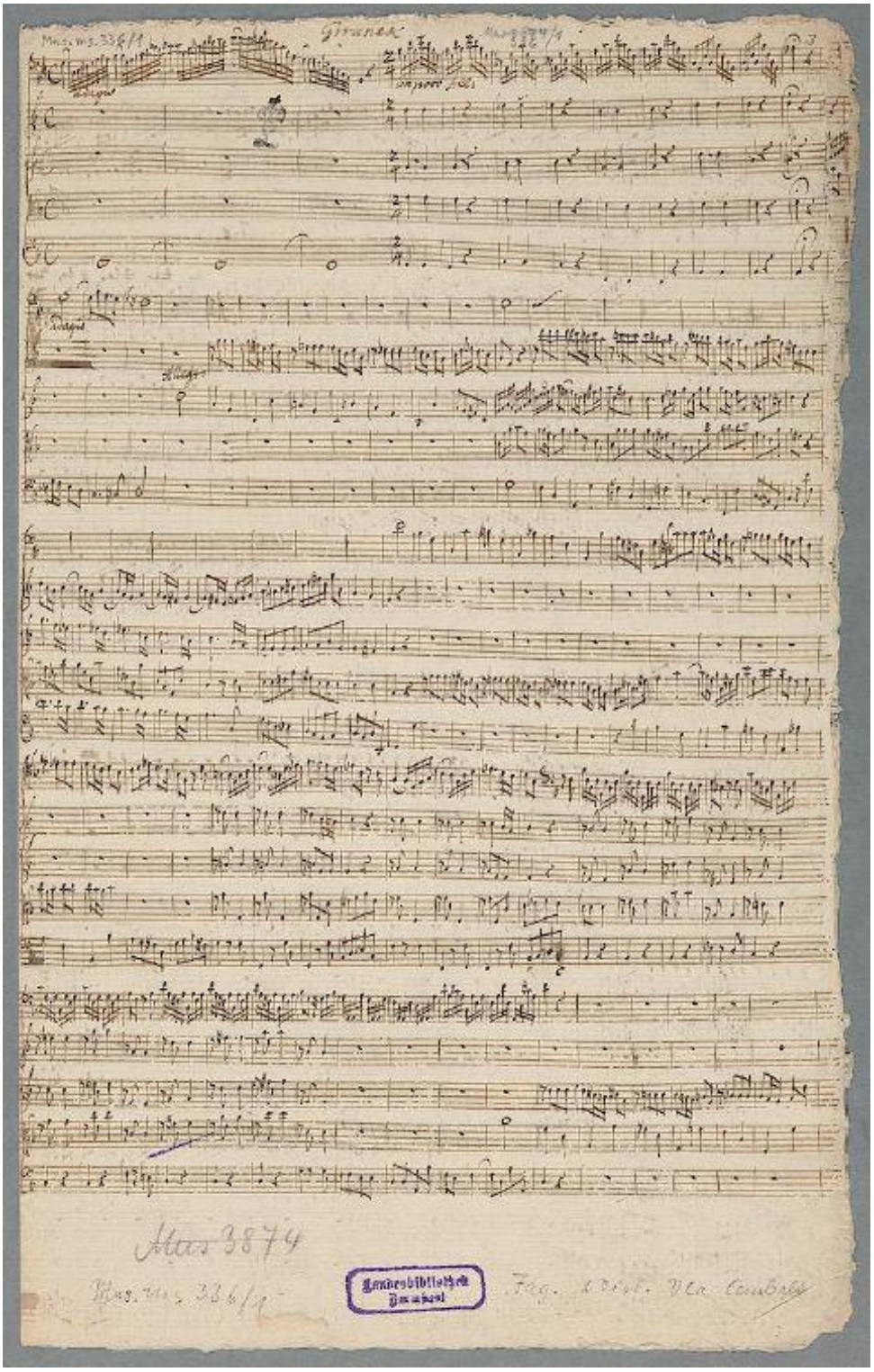


Jiránek Bassoon Concerto in G minor, KapM Jiranek 21 (original score), first page

František Jiránek

Concerto for Bassoon

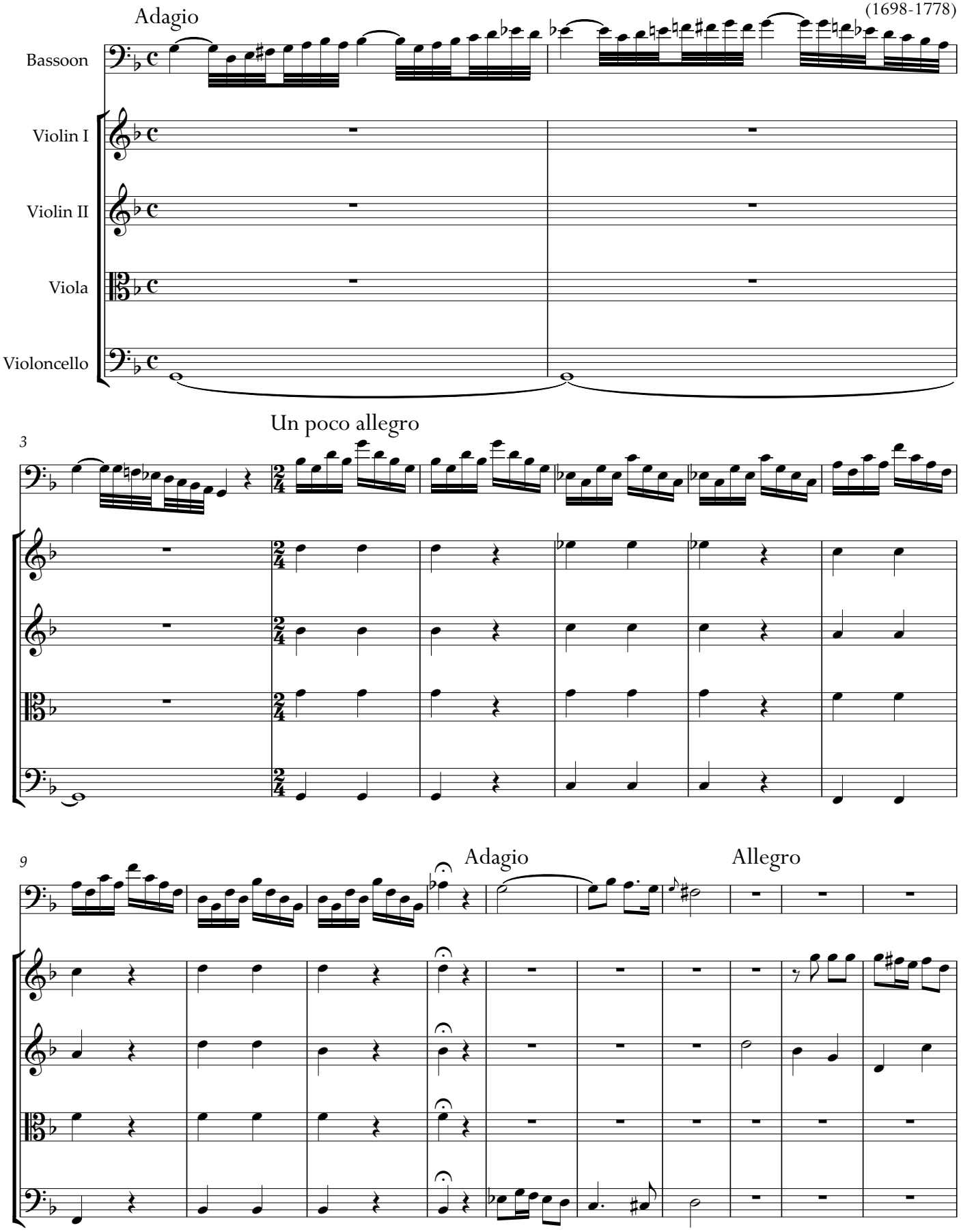
KapM Jiranek 21, G minor

Edited by
Craig Bradfield

CONCERTO FOR BASSOON

KapM Jiranek 21, G minor

František Jiránek
(1698-1778)



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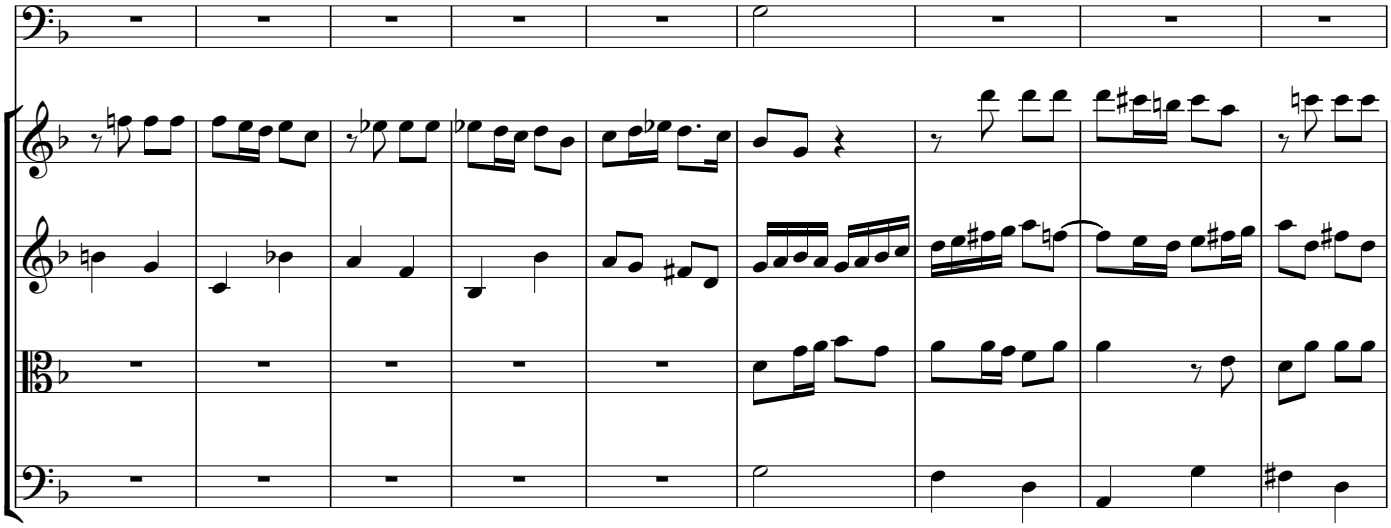

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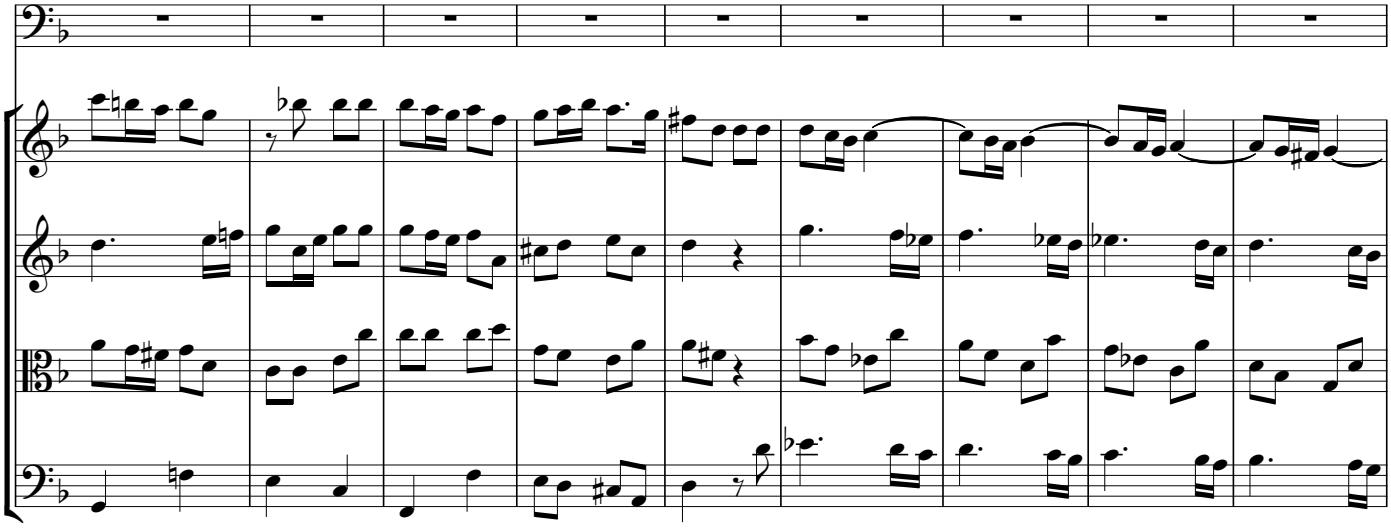

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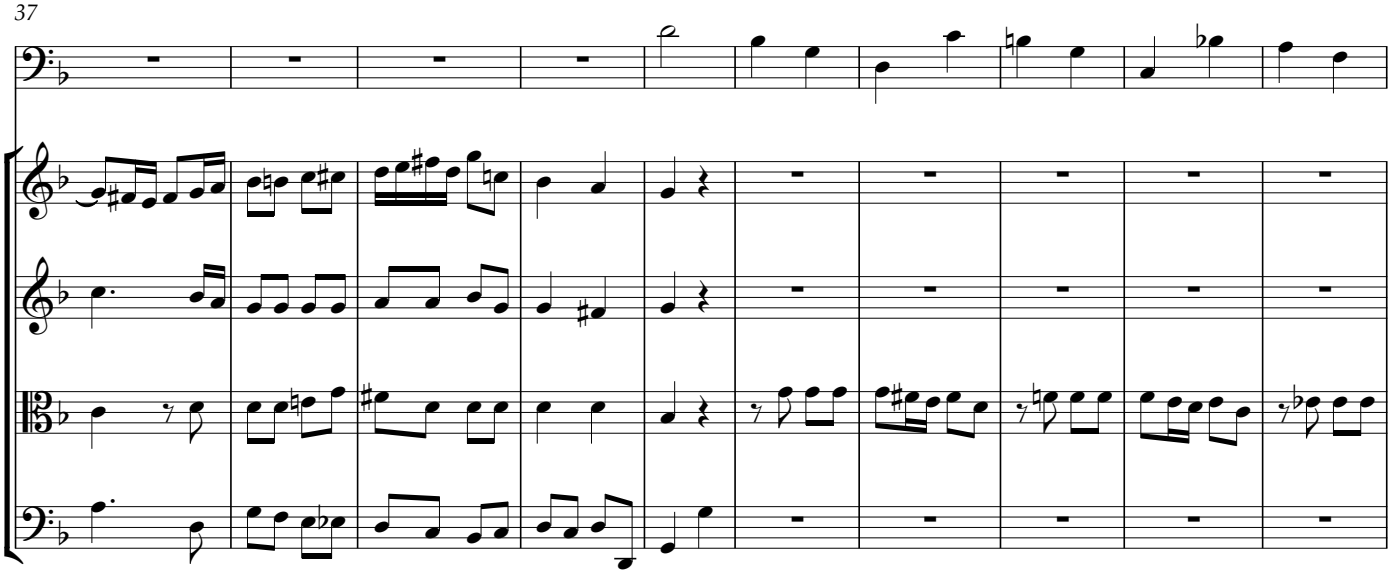

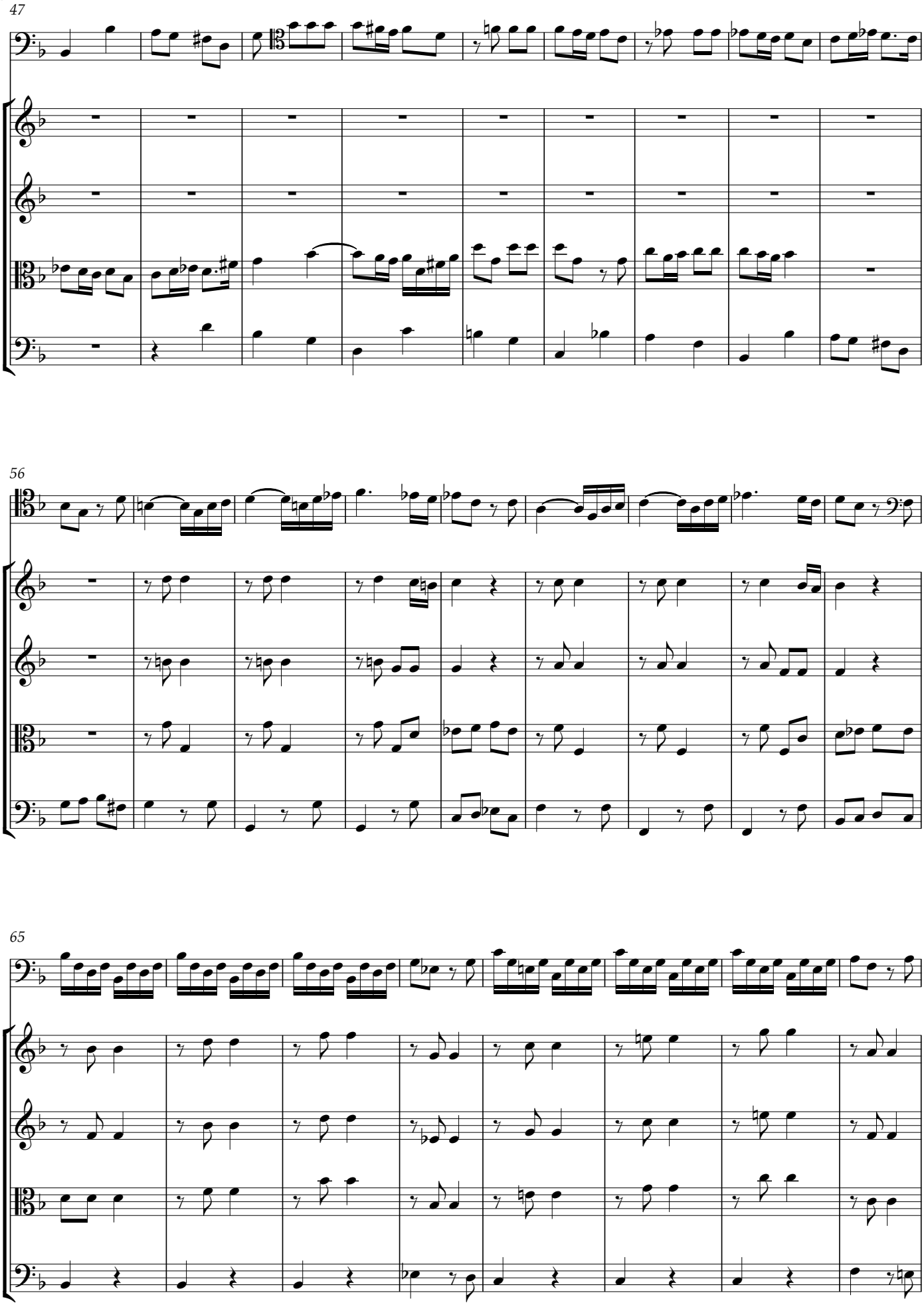
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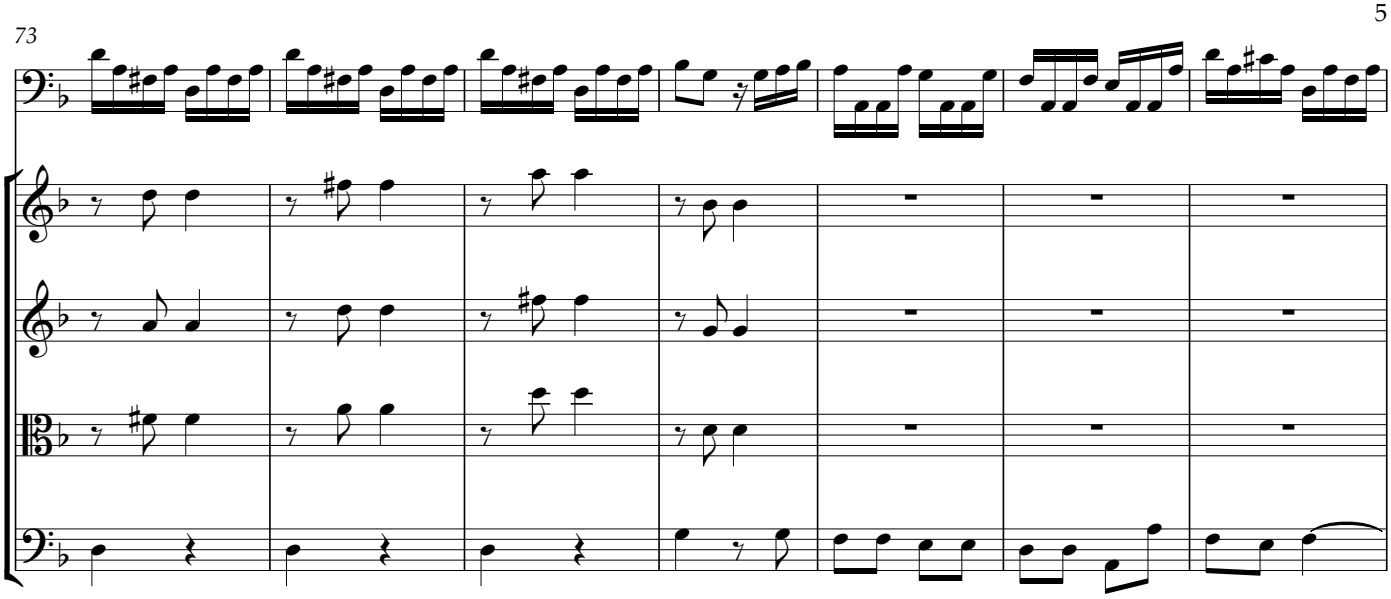
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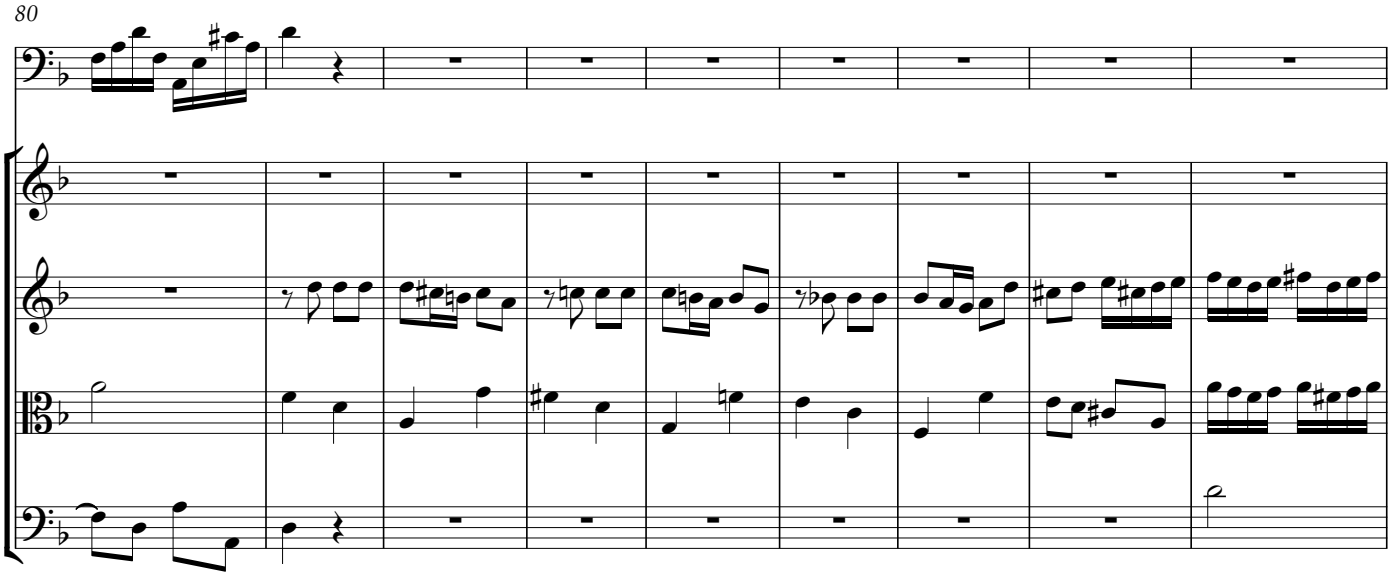
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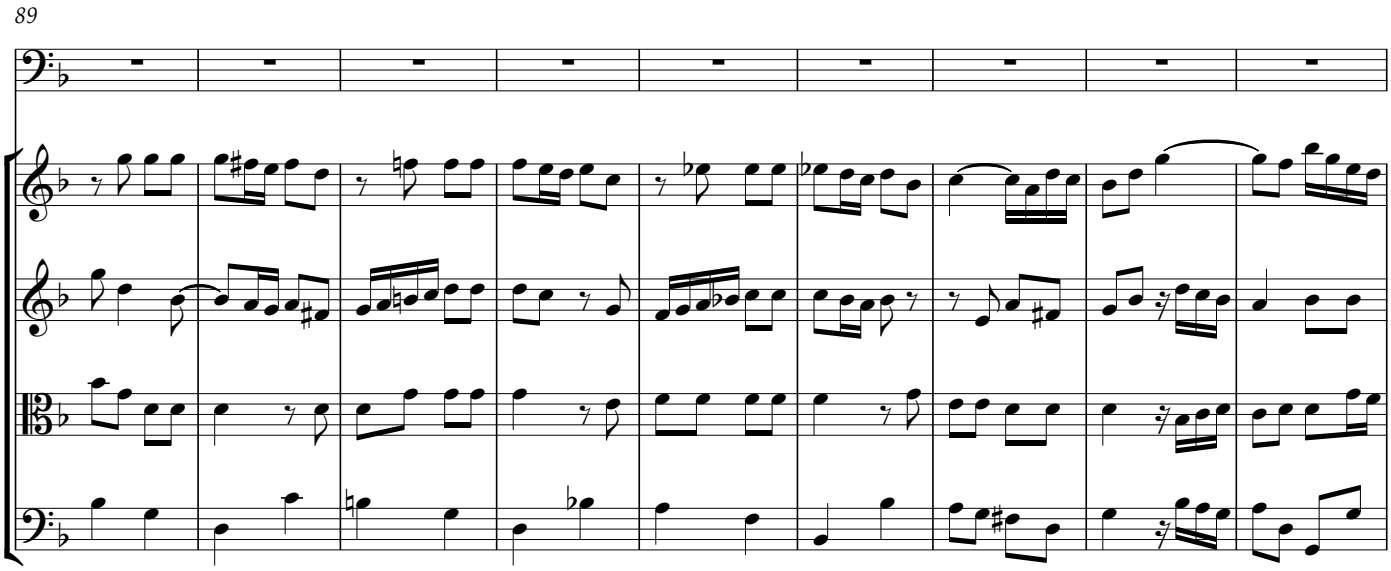
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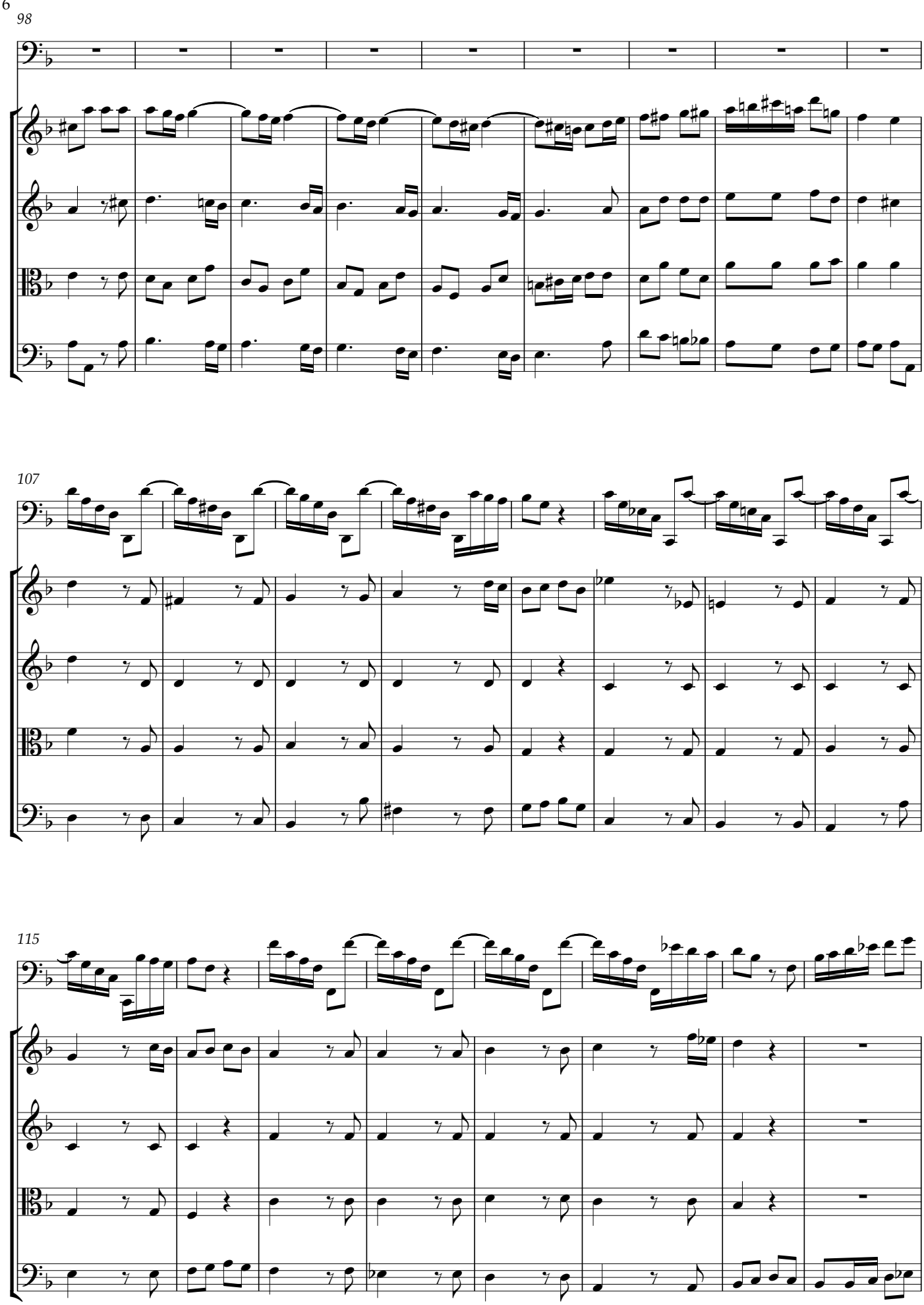
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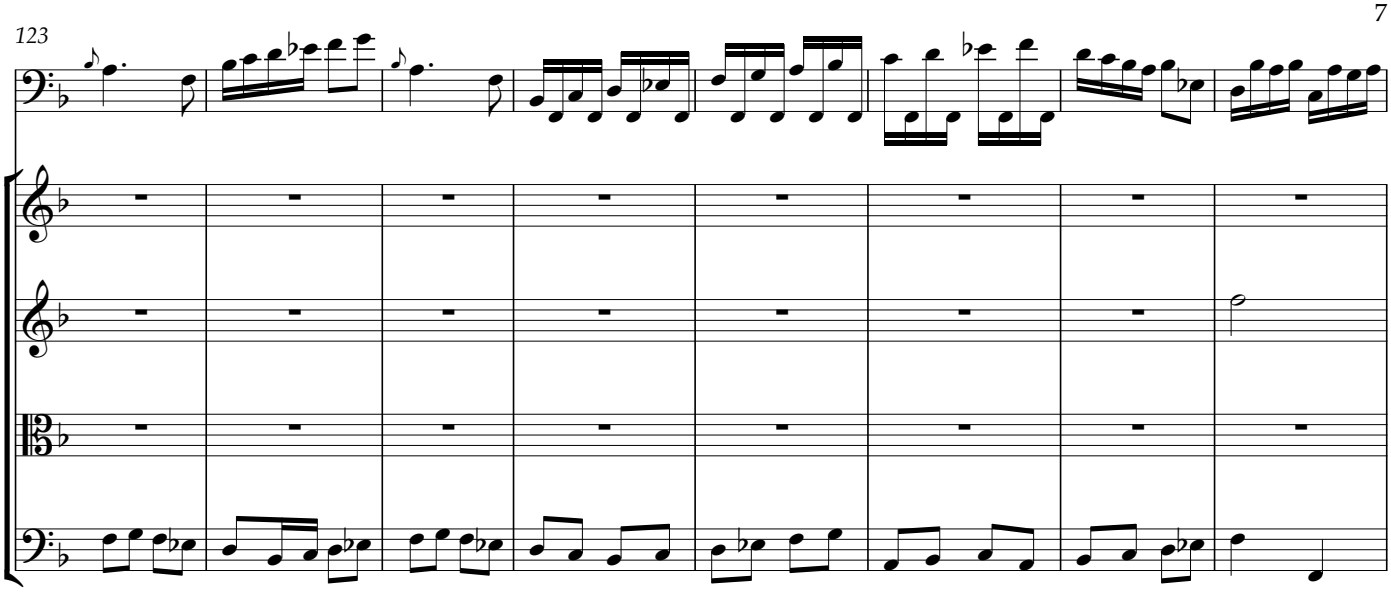
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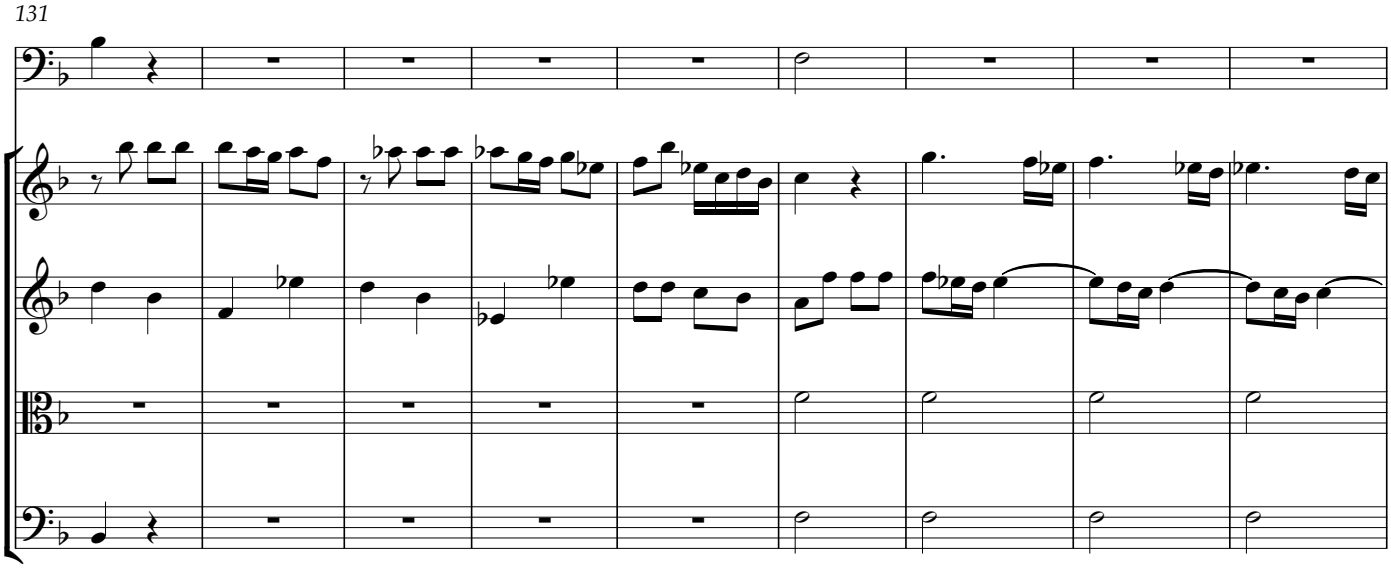
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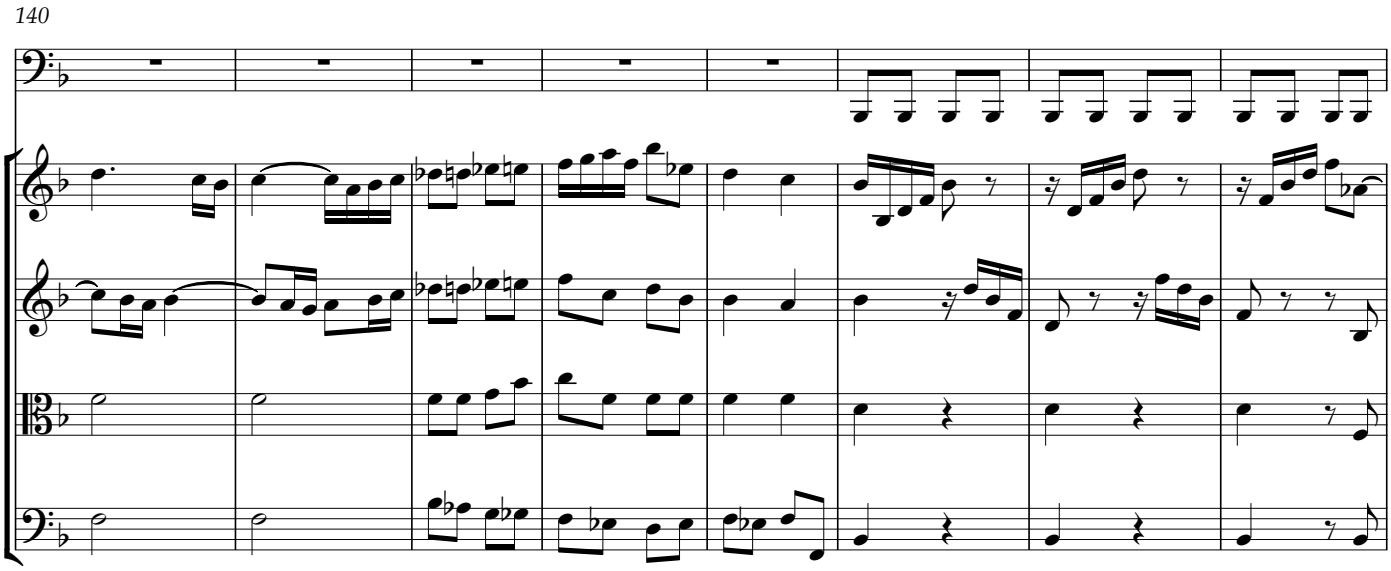
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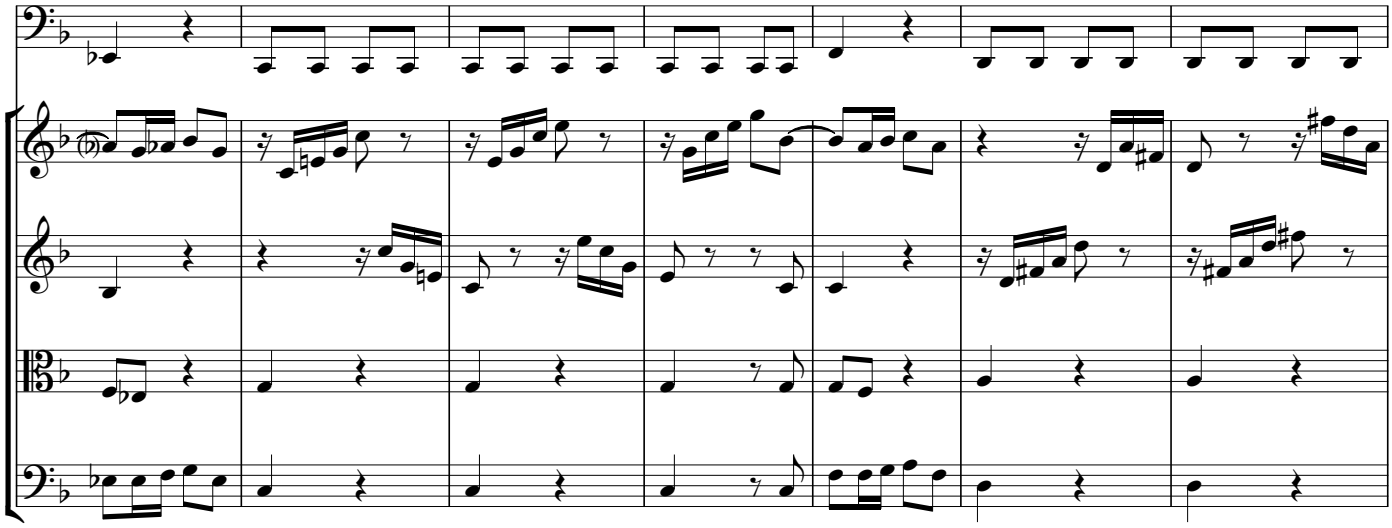

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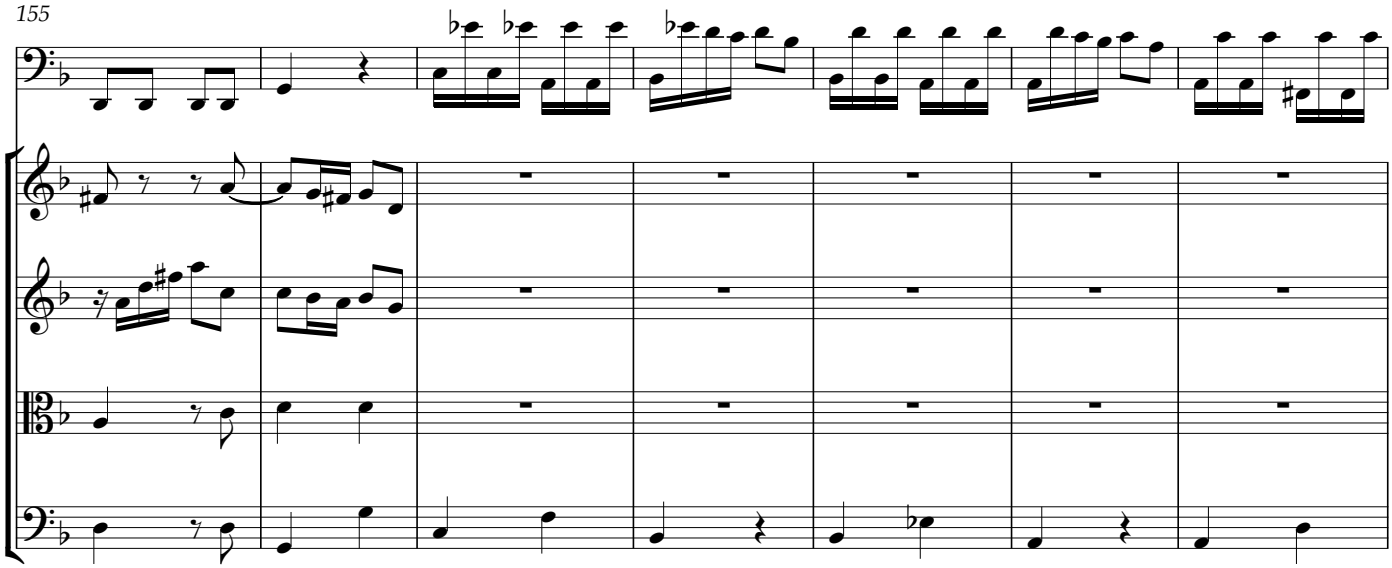

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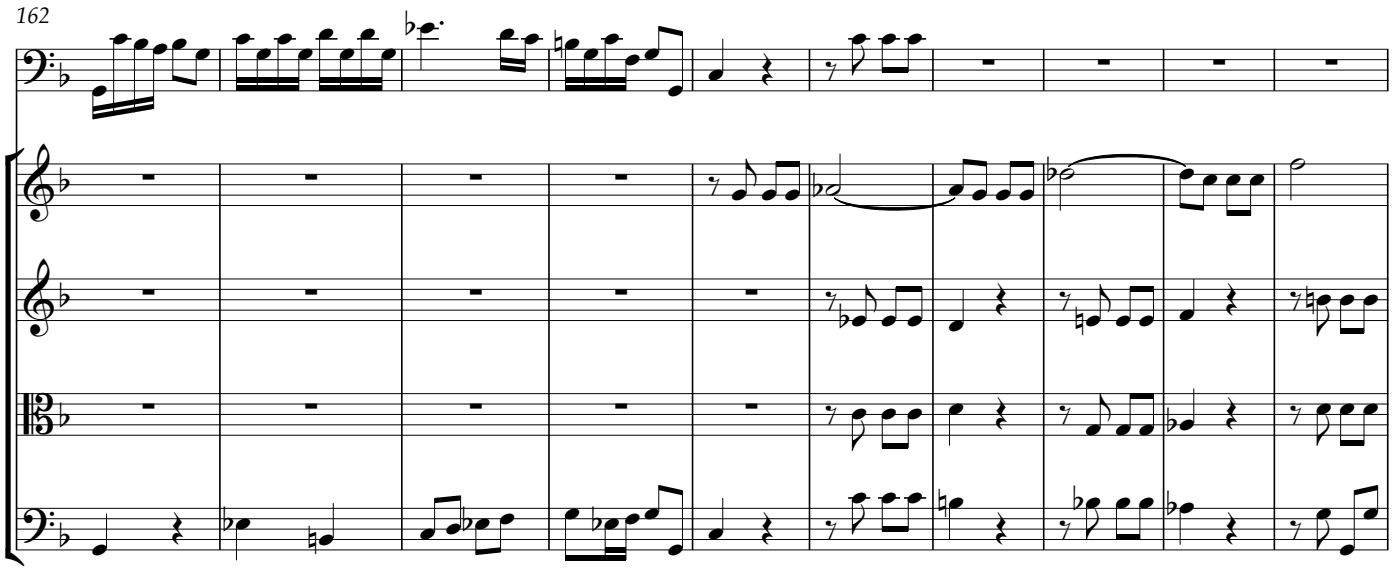

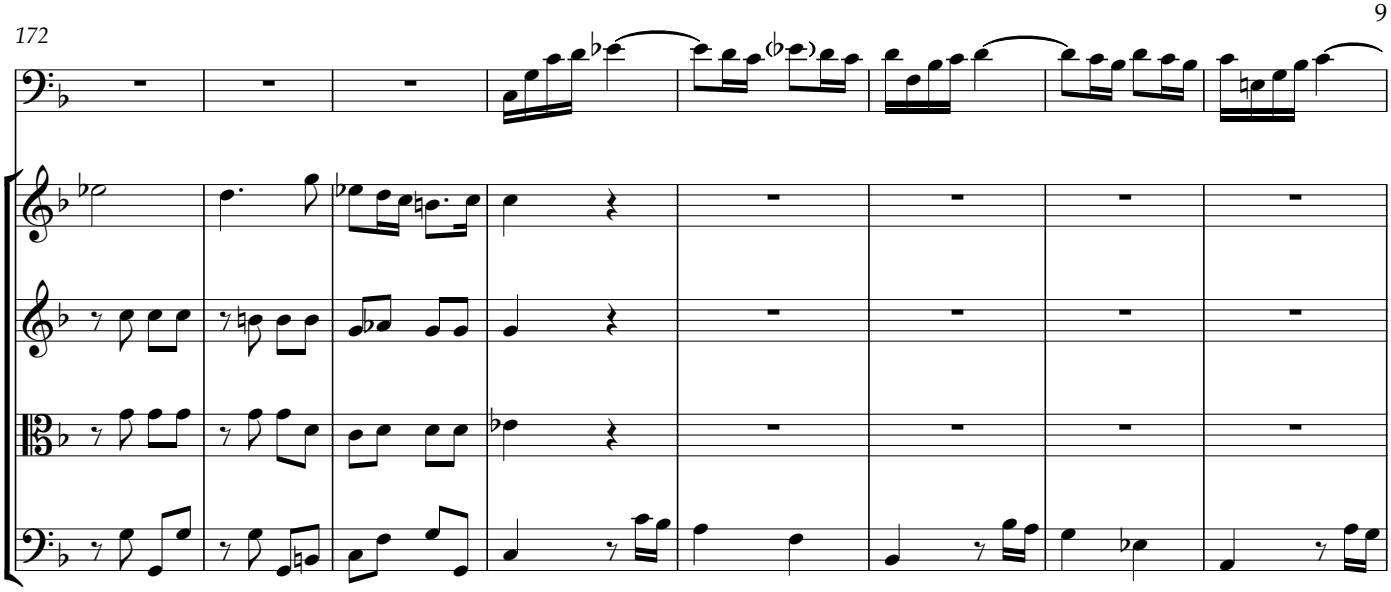
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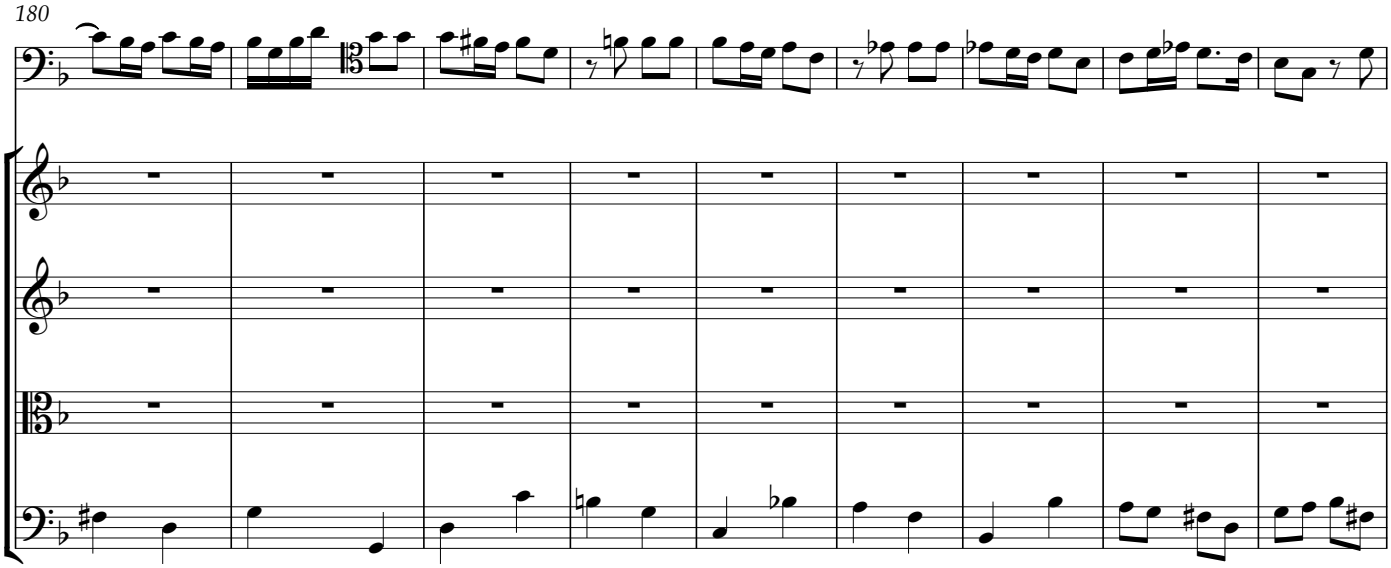
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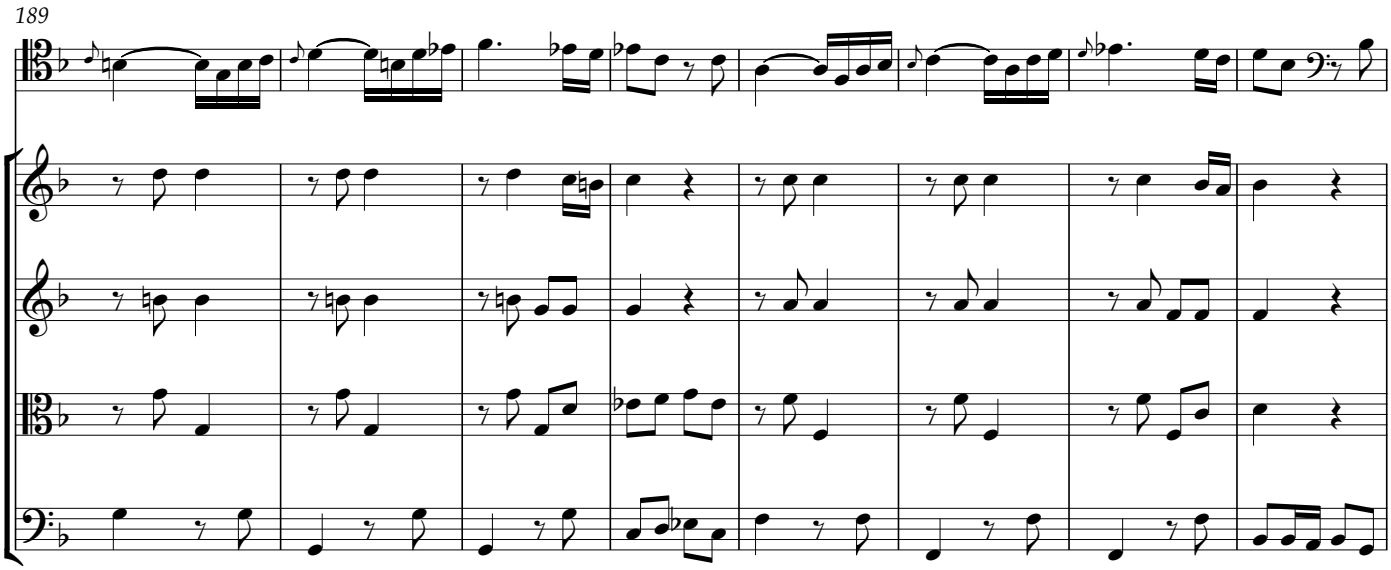
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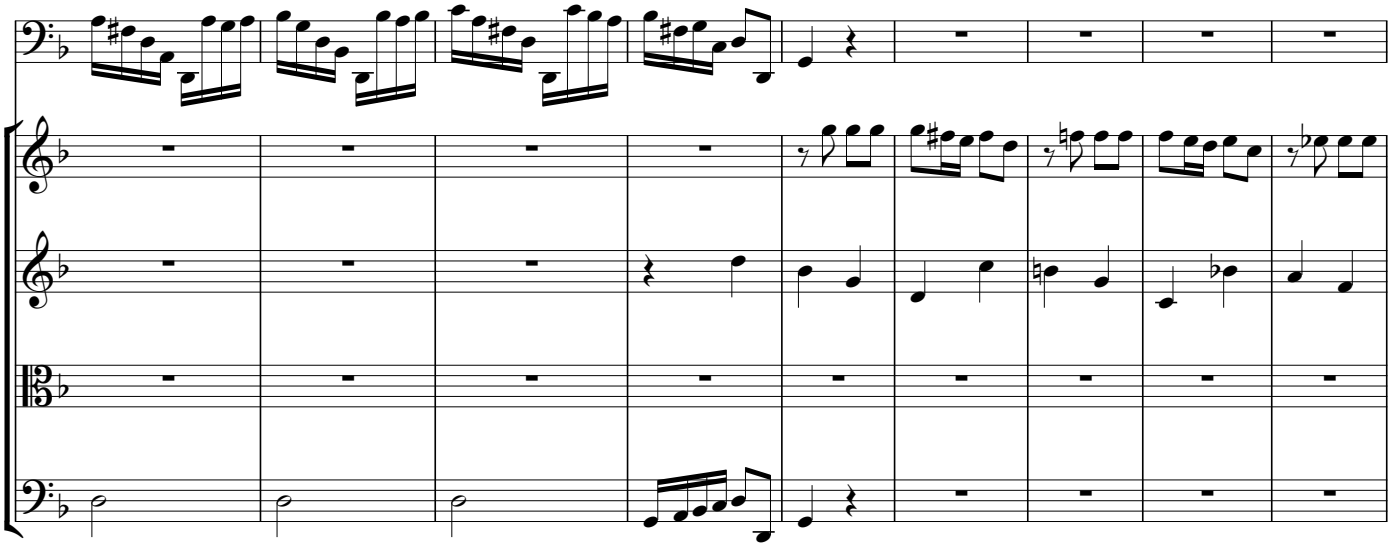

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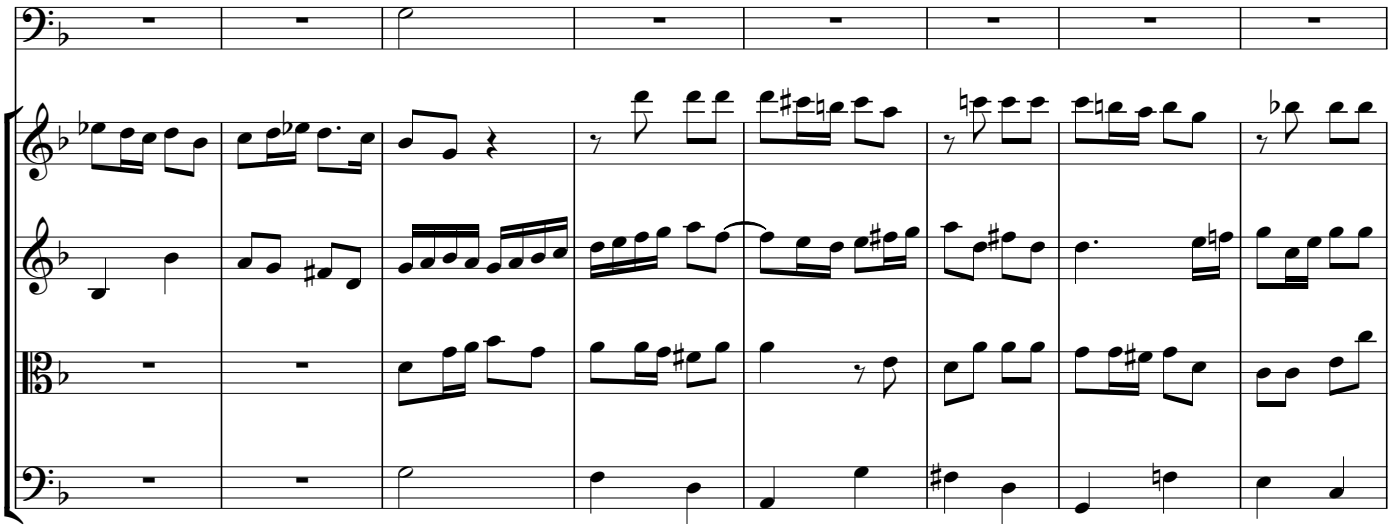

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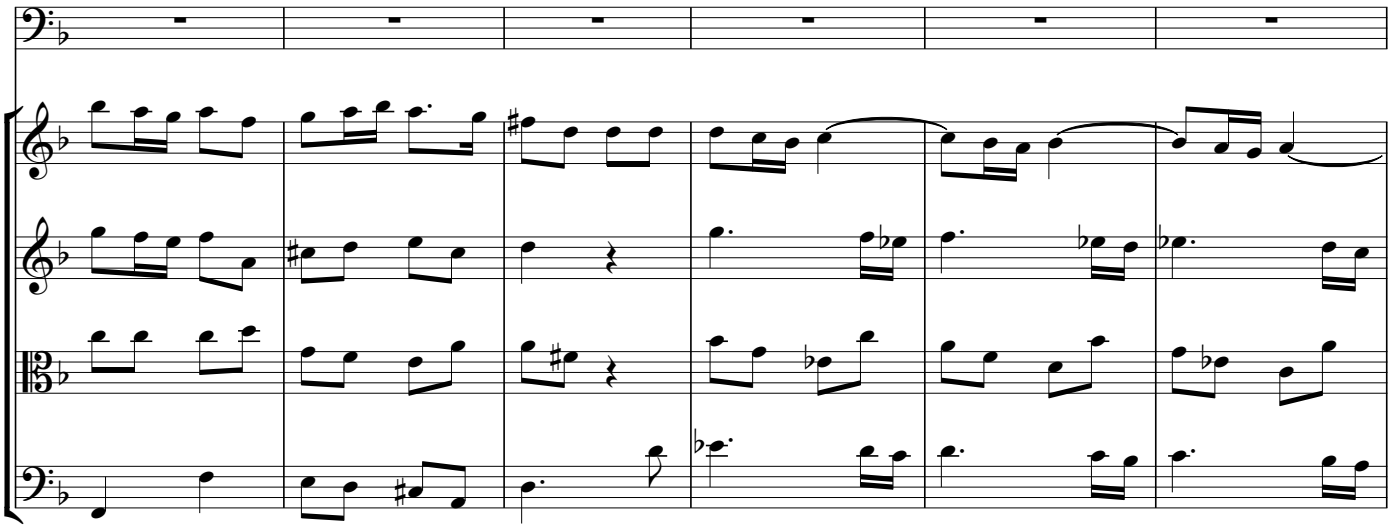

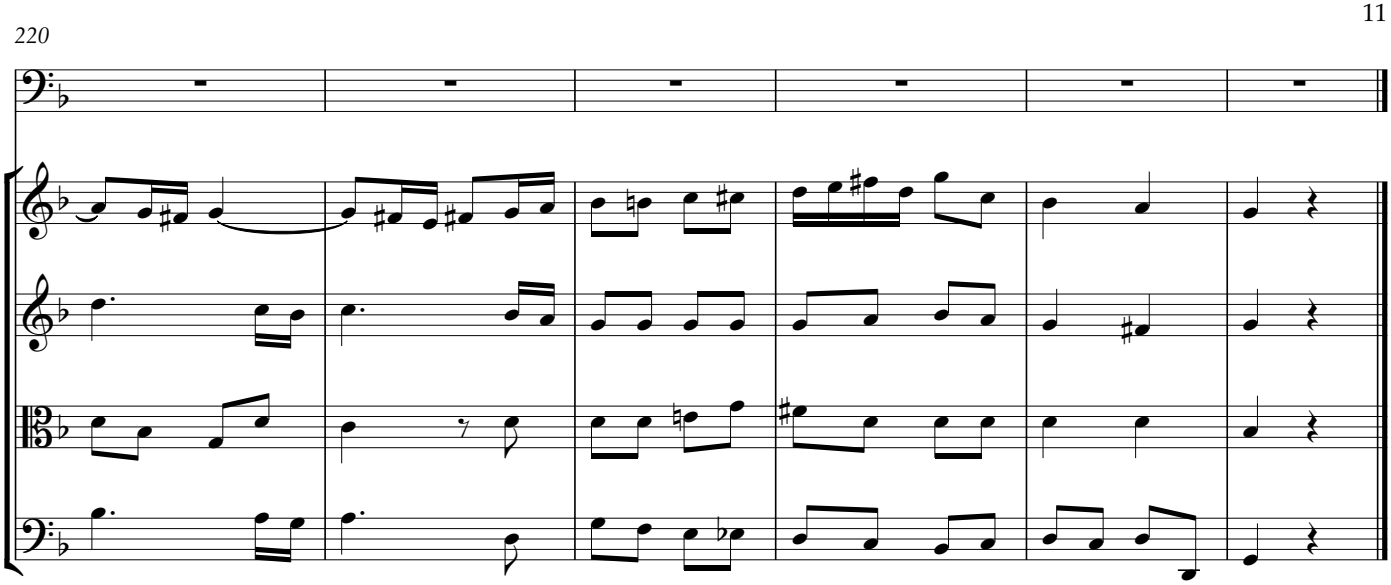
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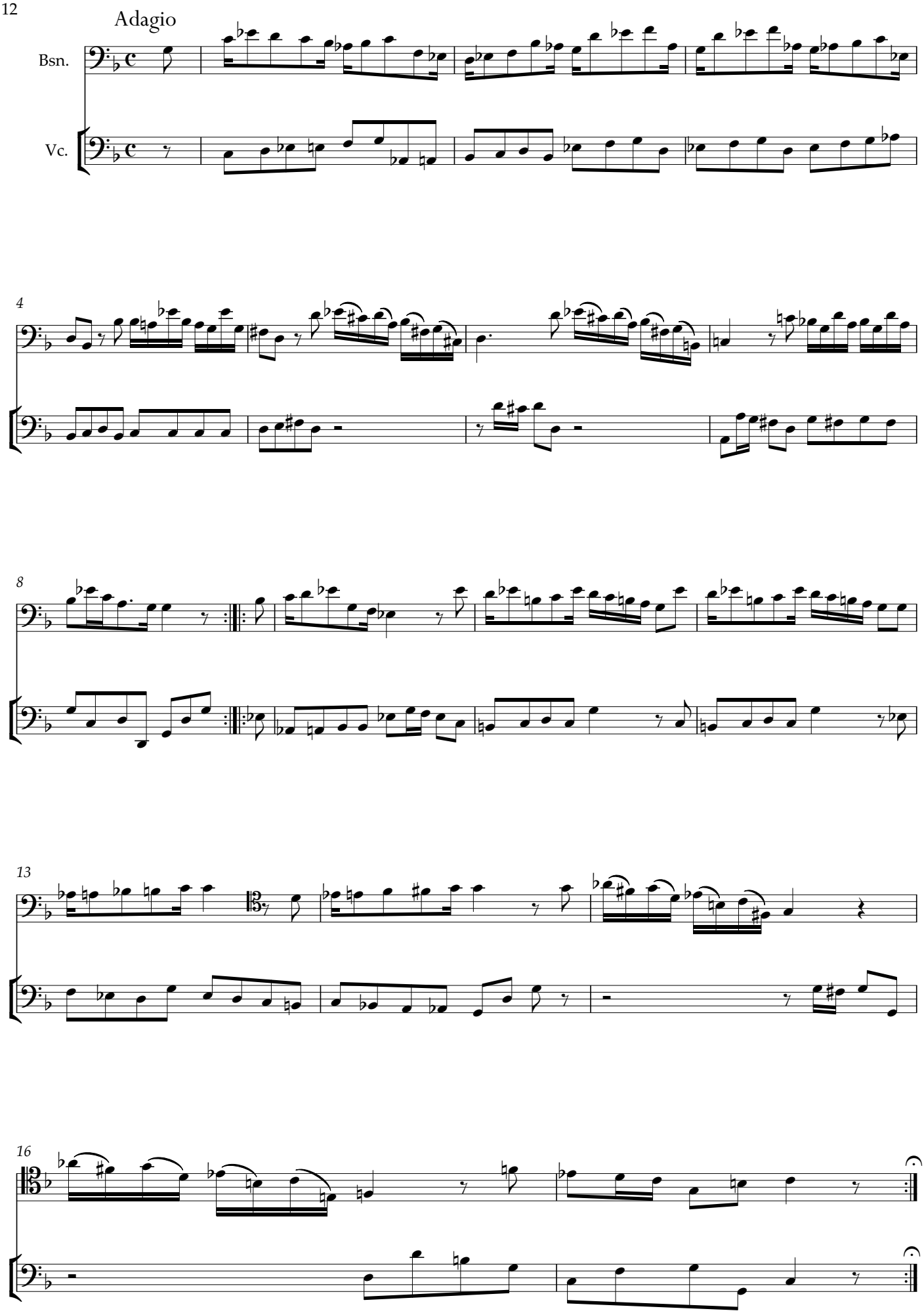
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Vc.
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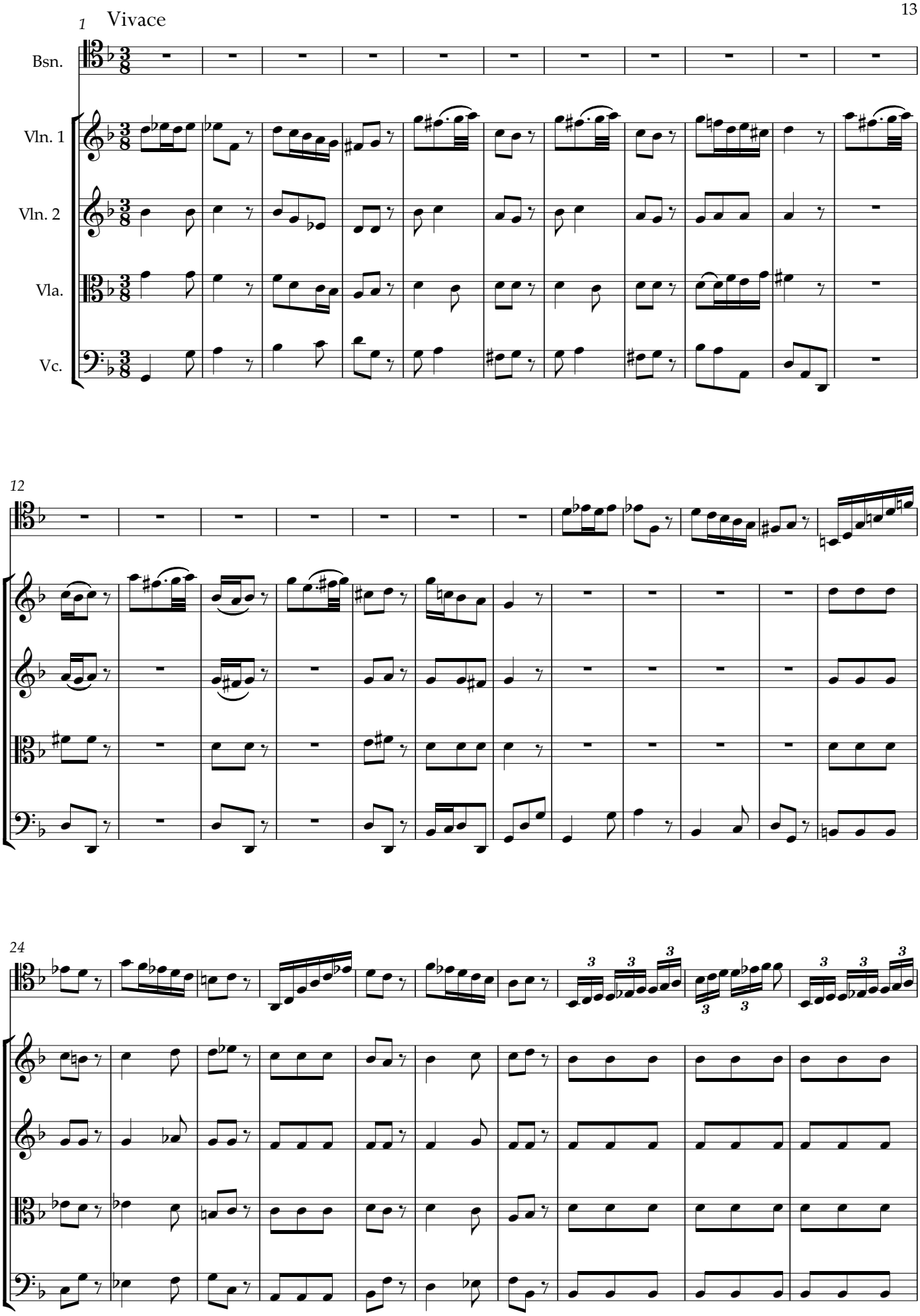
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Vln. 1
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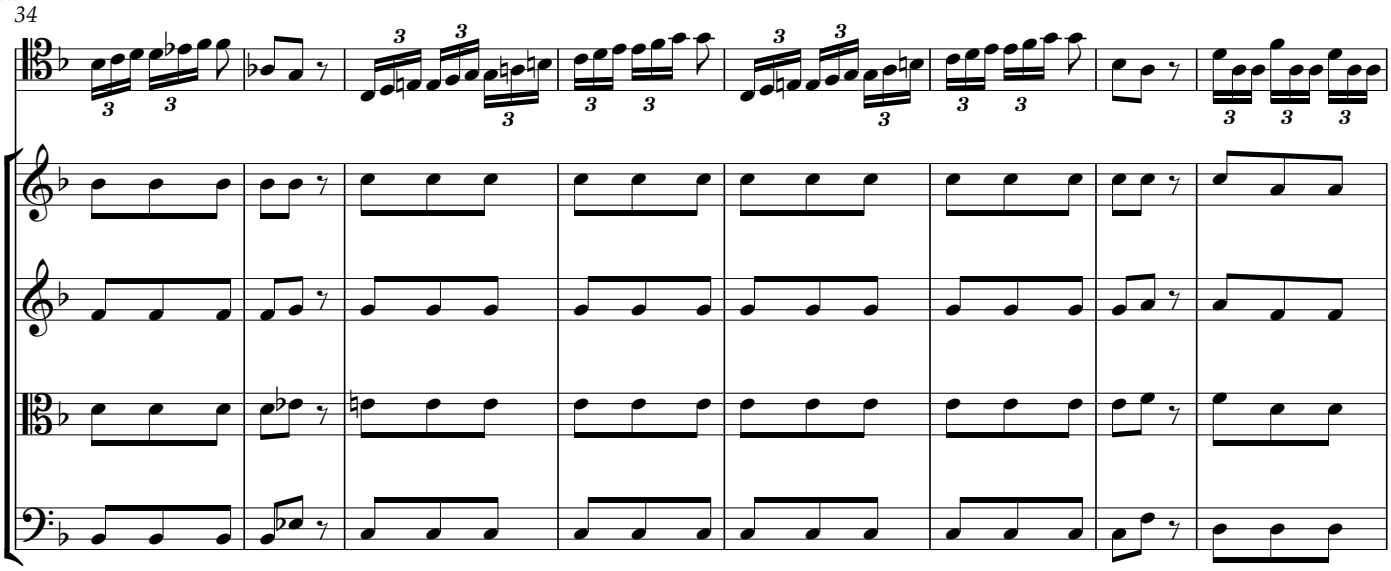
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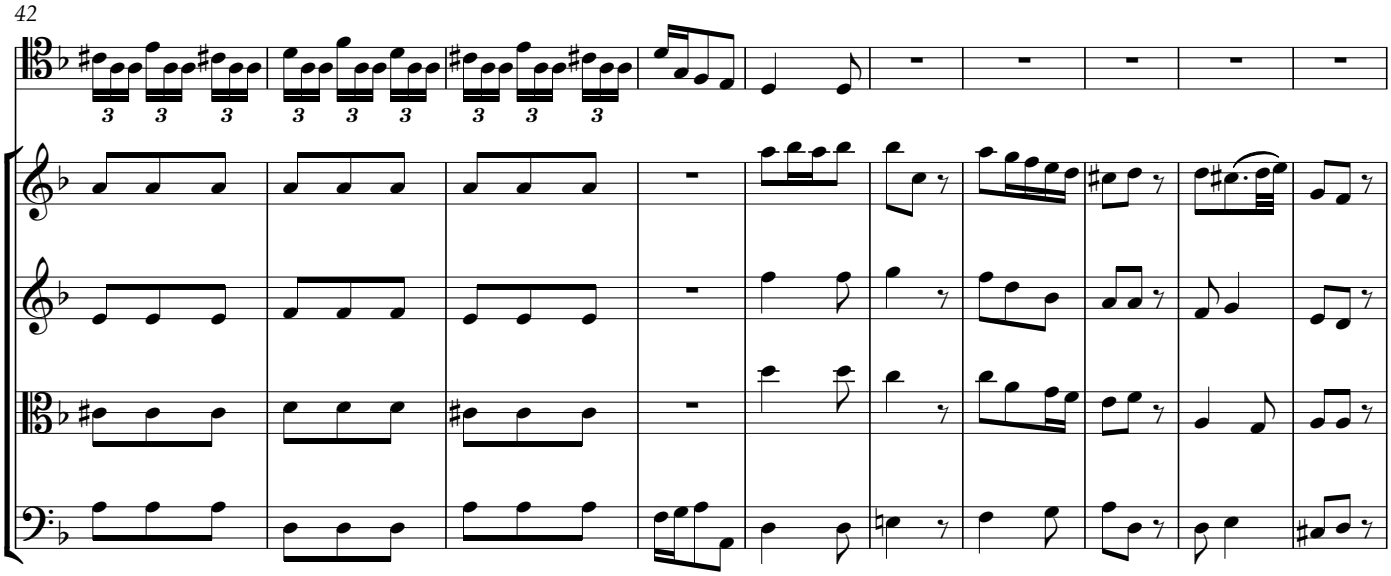
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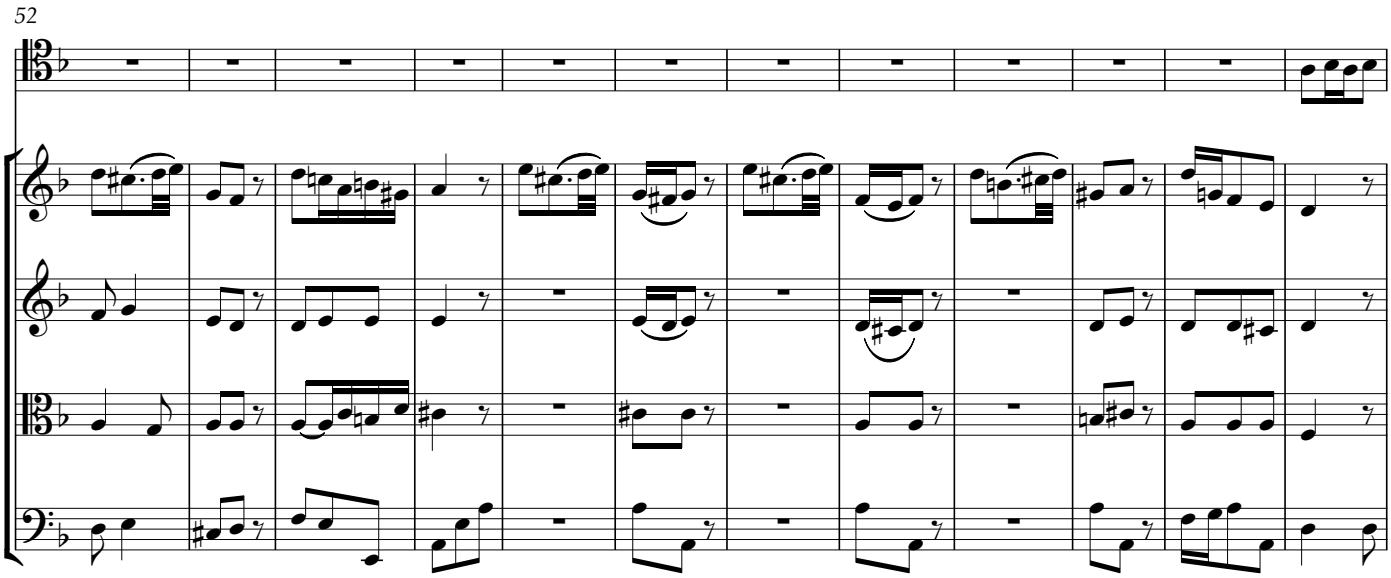
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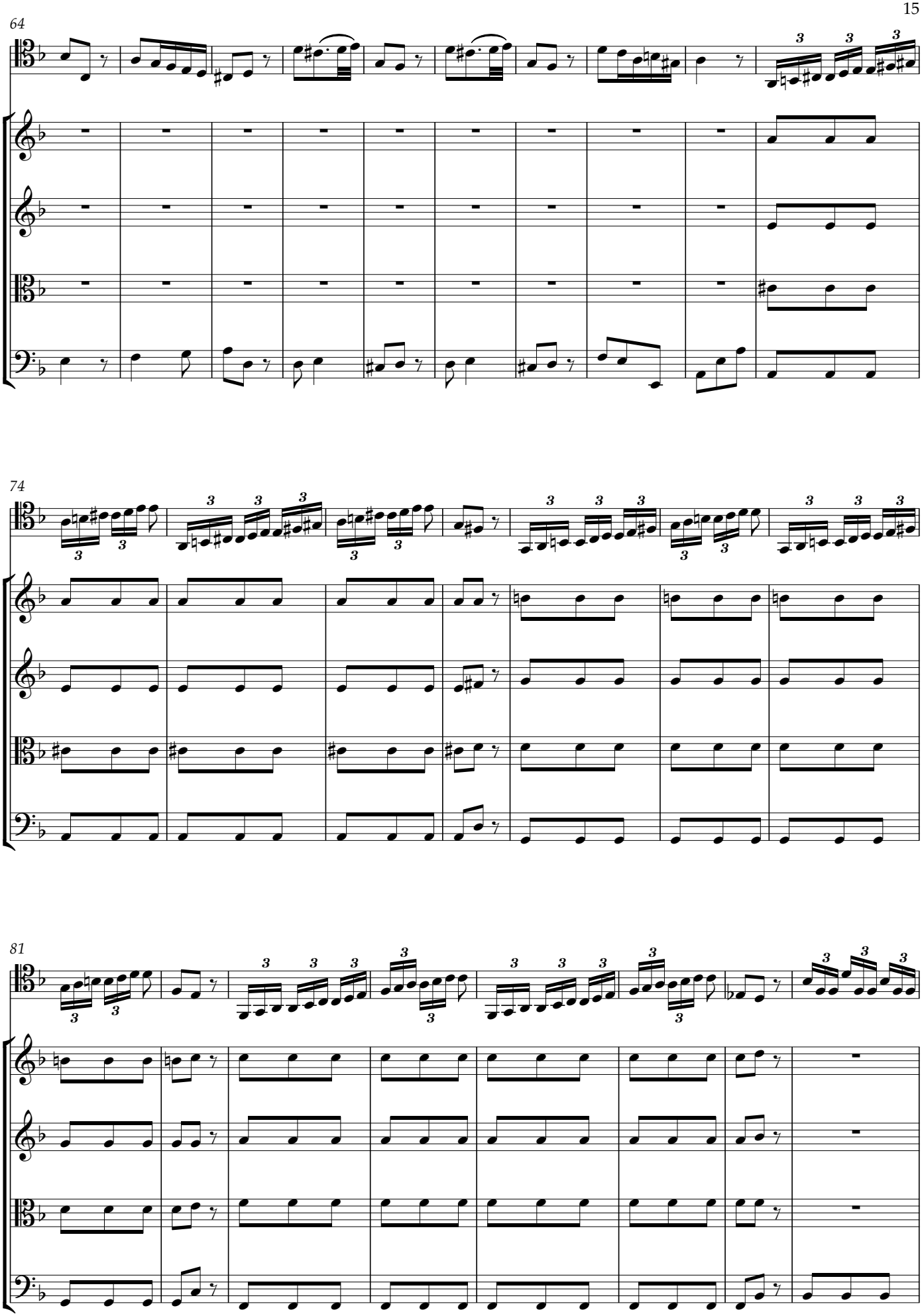
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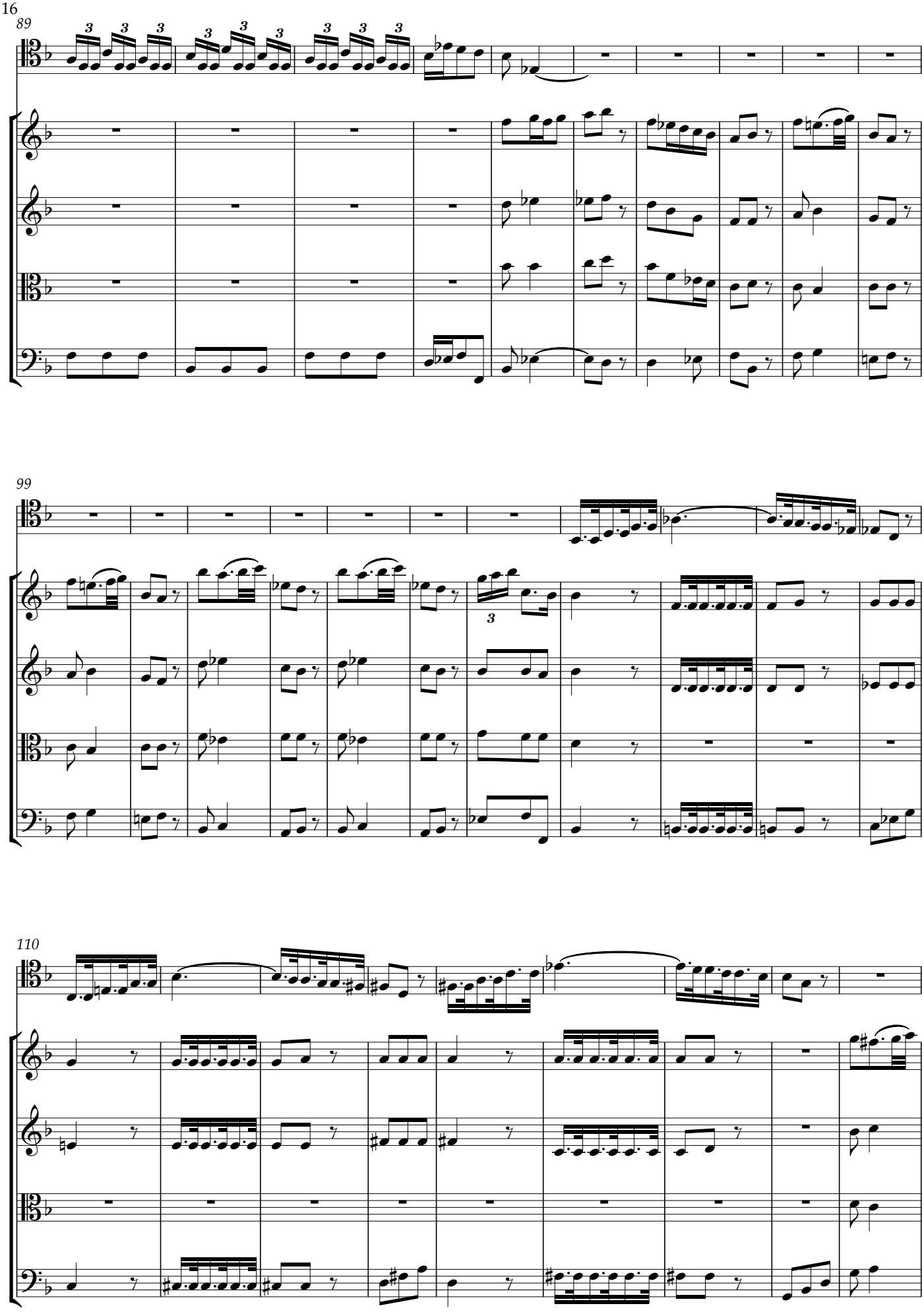
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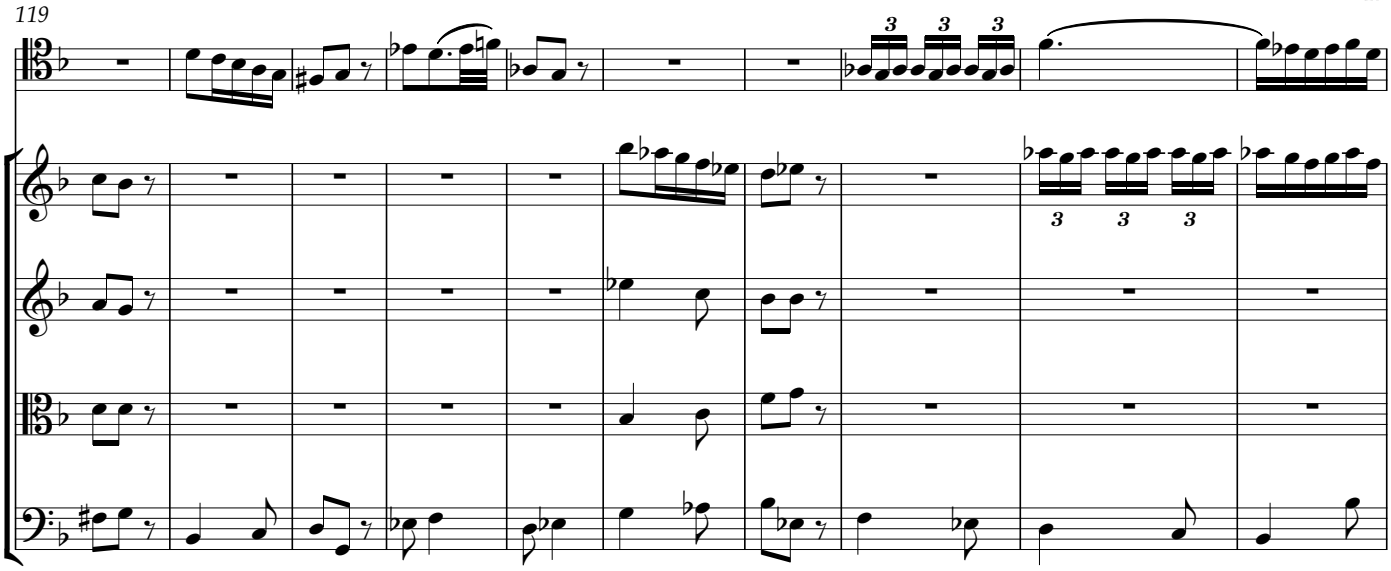
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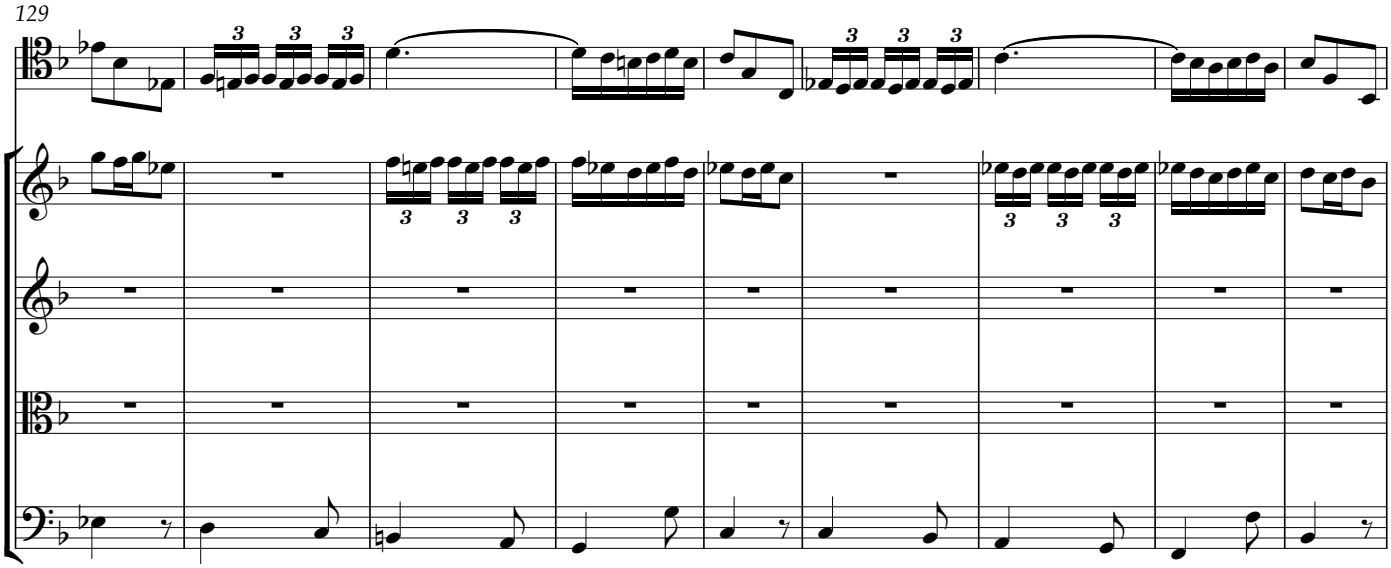
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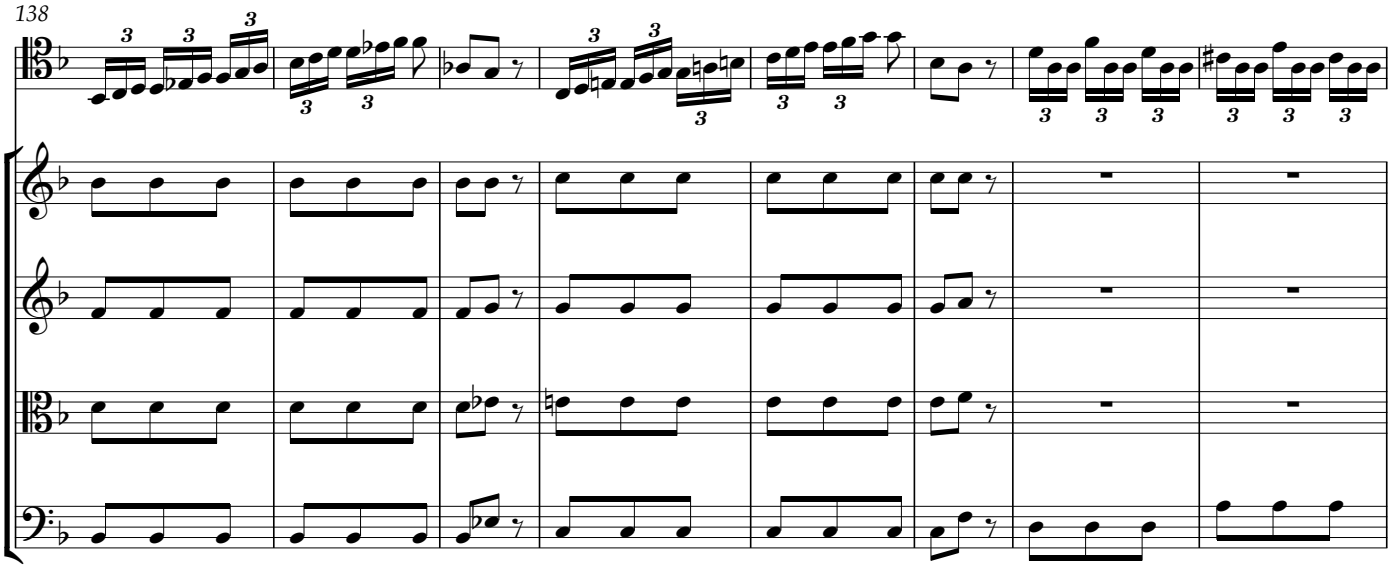
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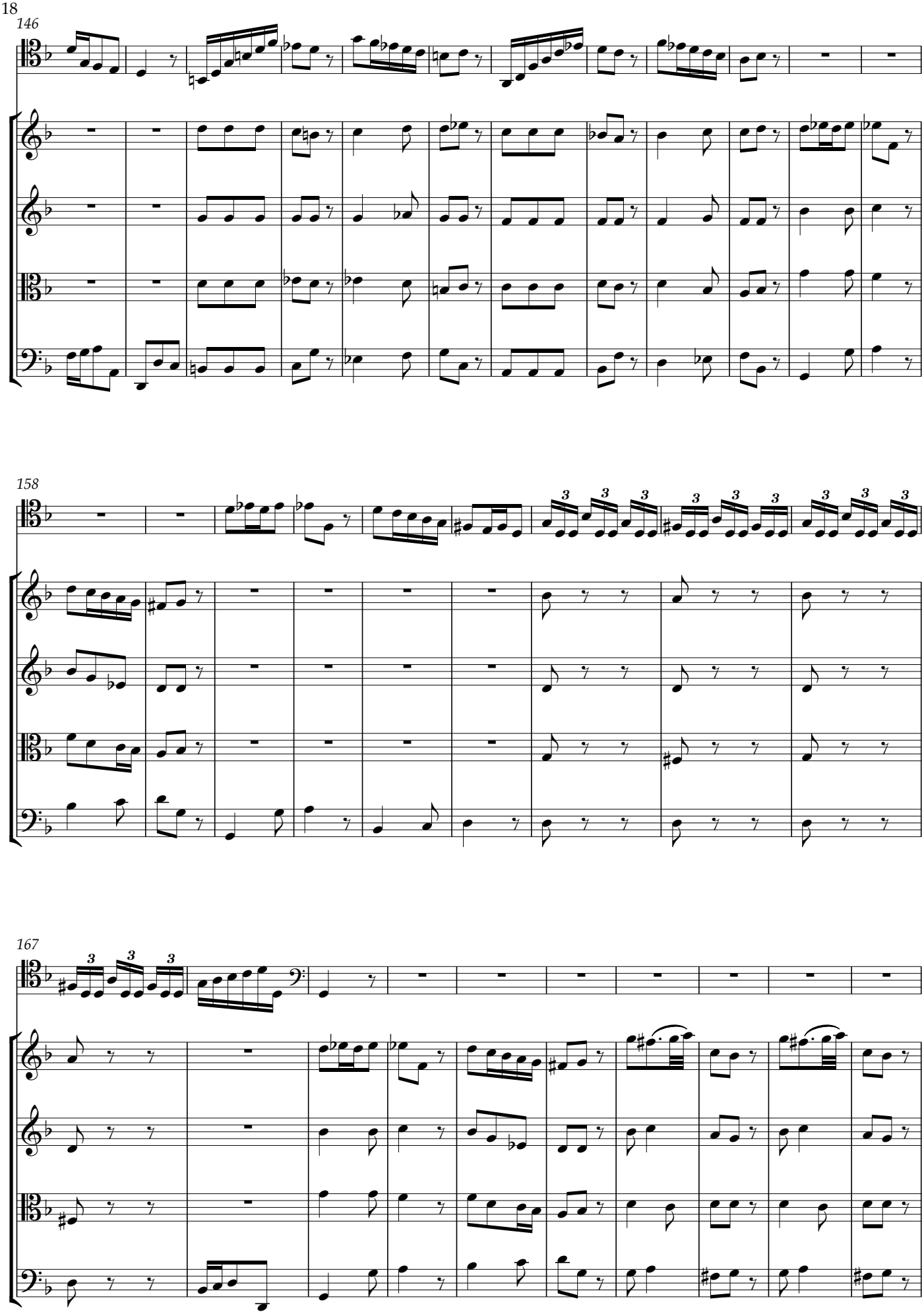
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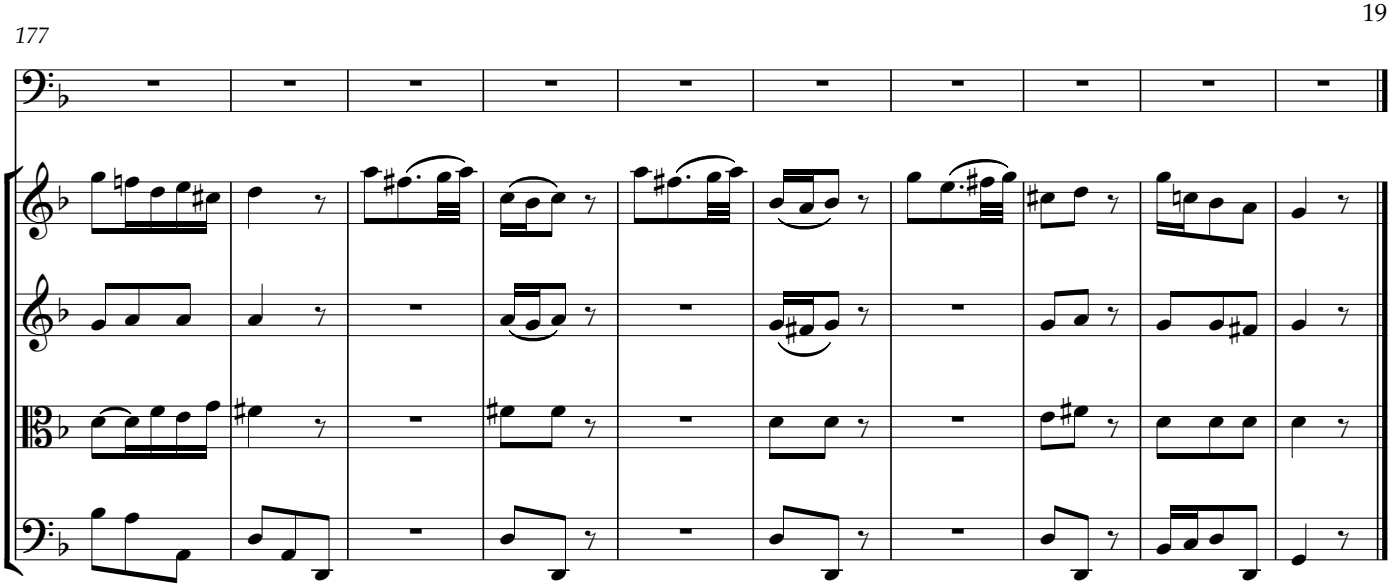
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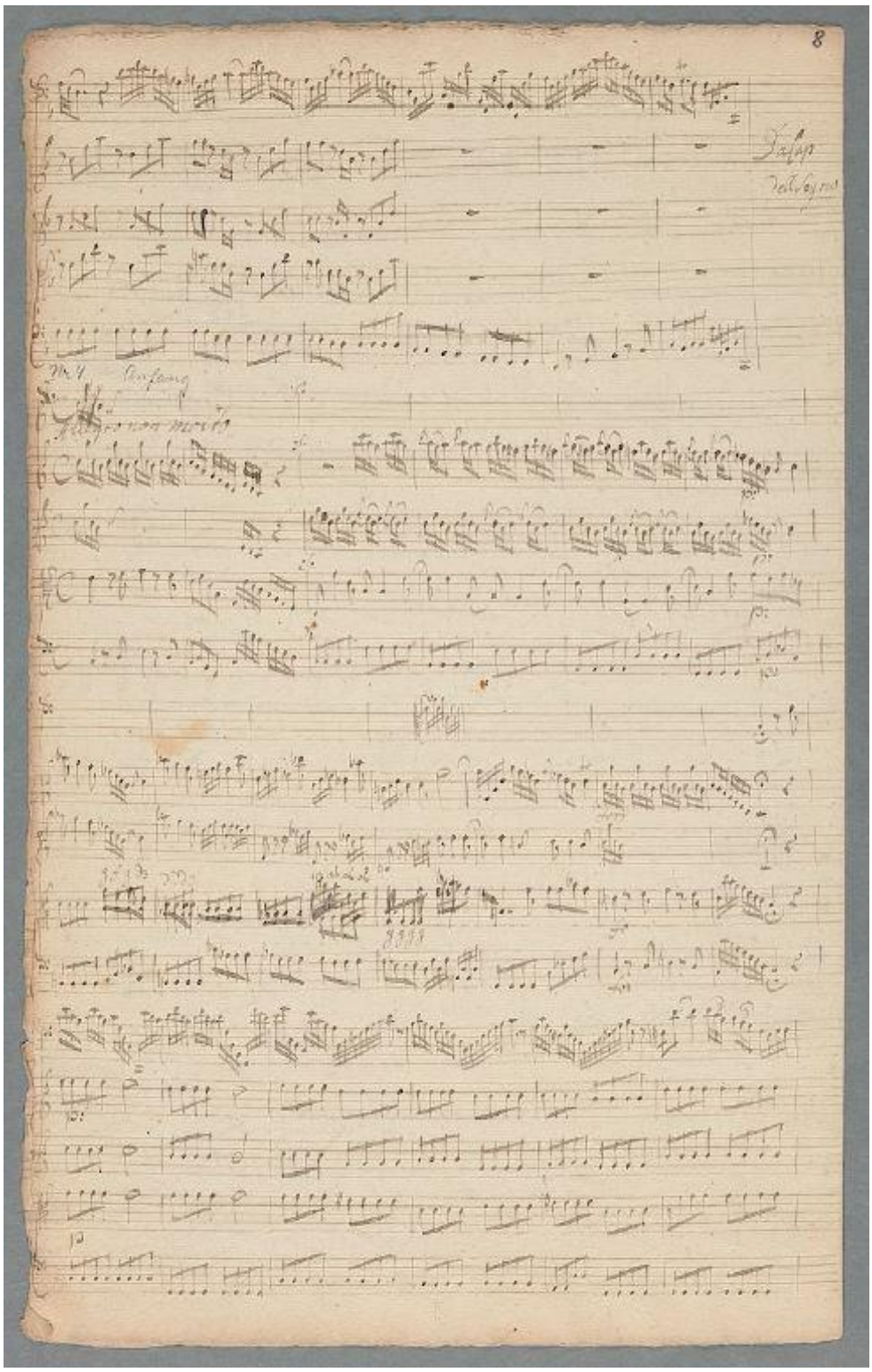
Jiránek Bassoon Concerto in C major, KapM Jiranek 19 (first movement only)

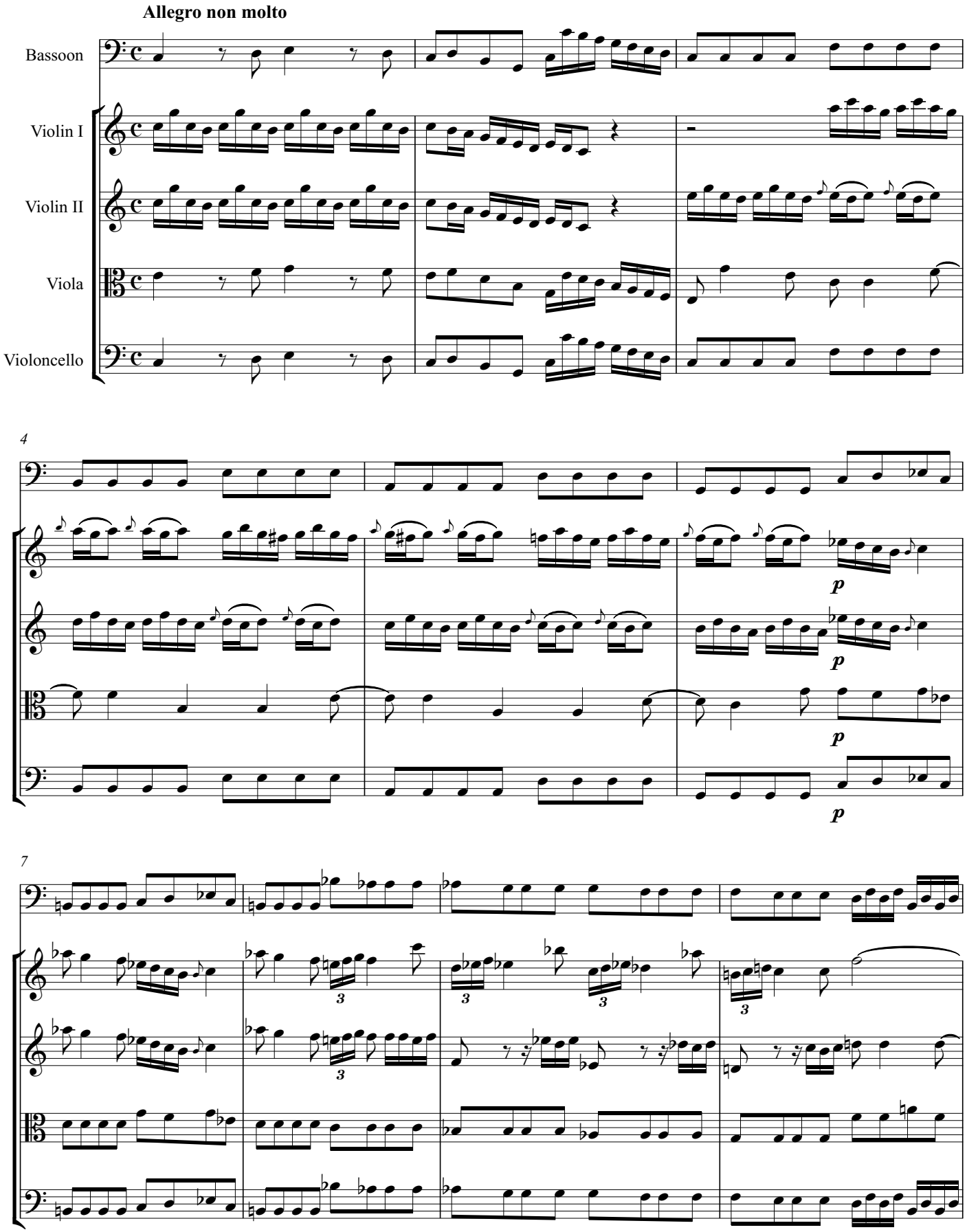


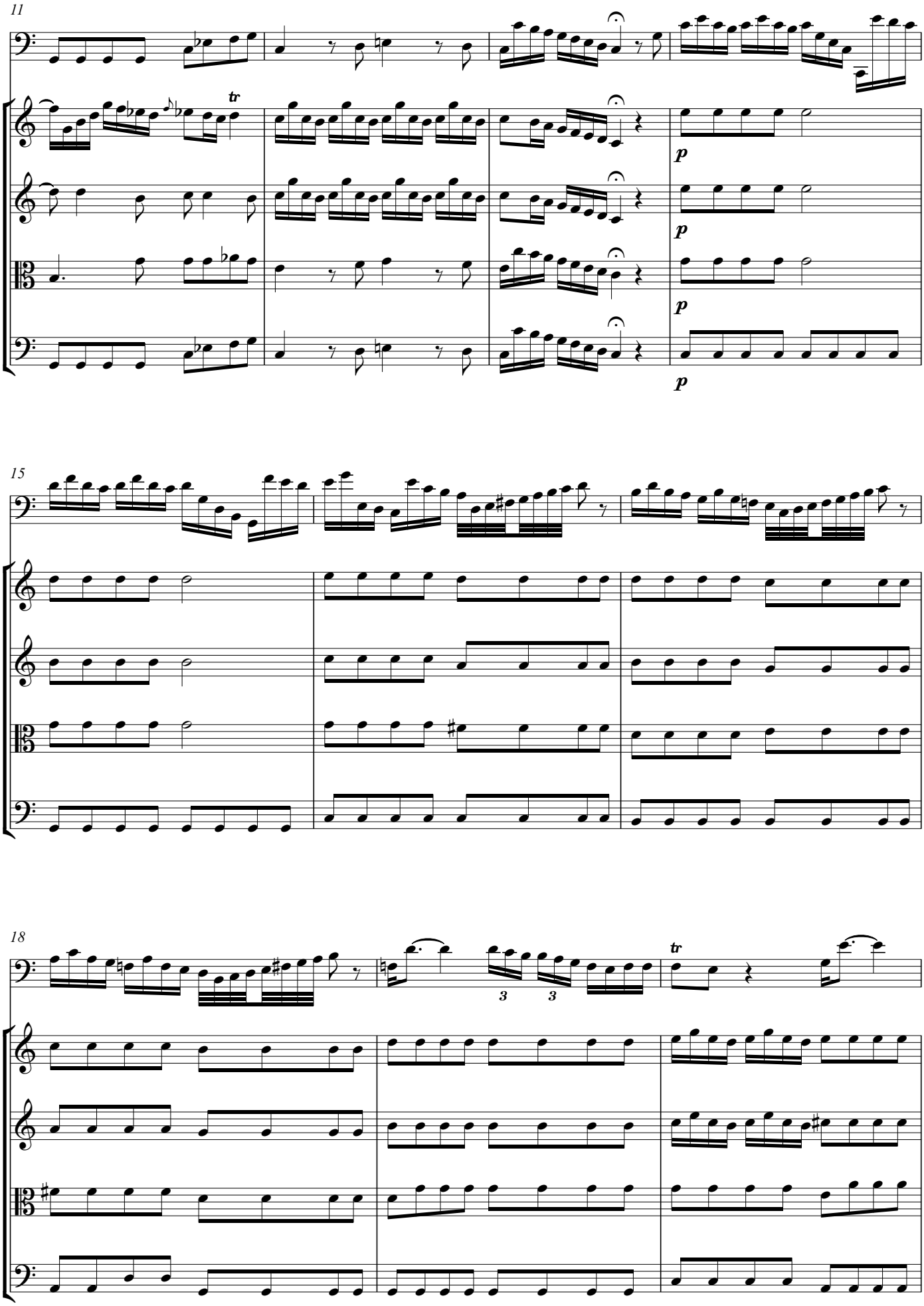
Jiránek Bassoon Concerto in G minor, KapM Jiranek 19 (original score), first page

CONCERTO FOR BASSOON

KapM Jiranek 19, C Major - Allegro non molto

František Jiránek
(1698-1778)

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3
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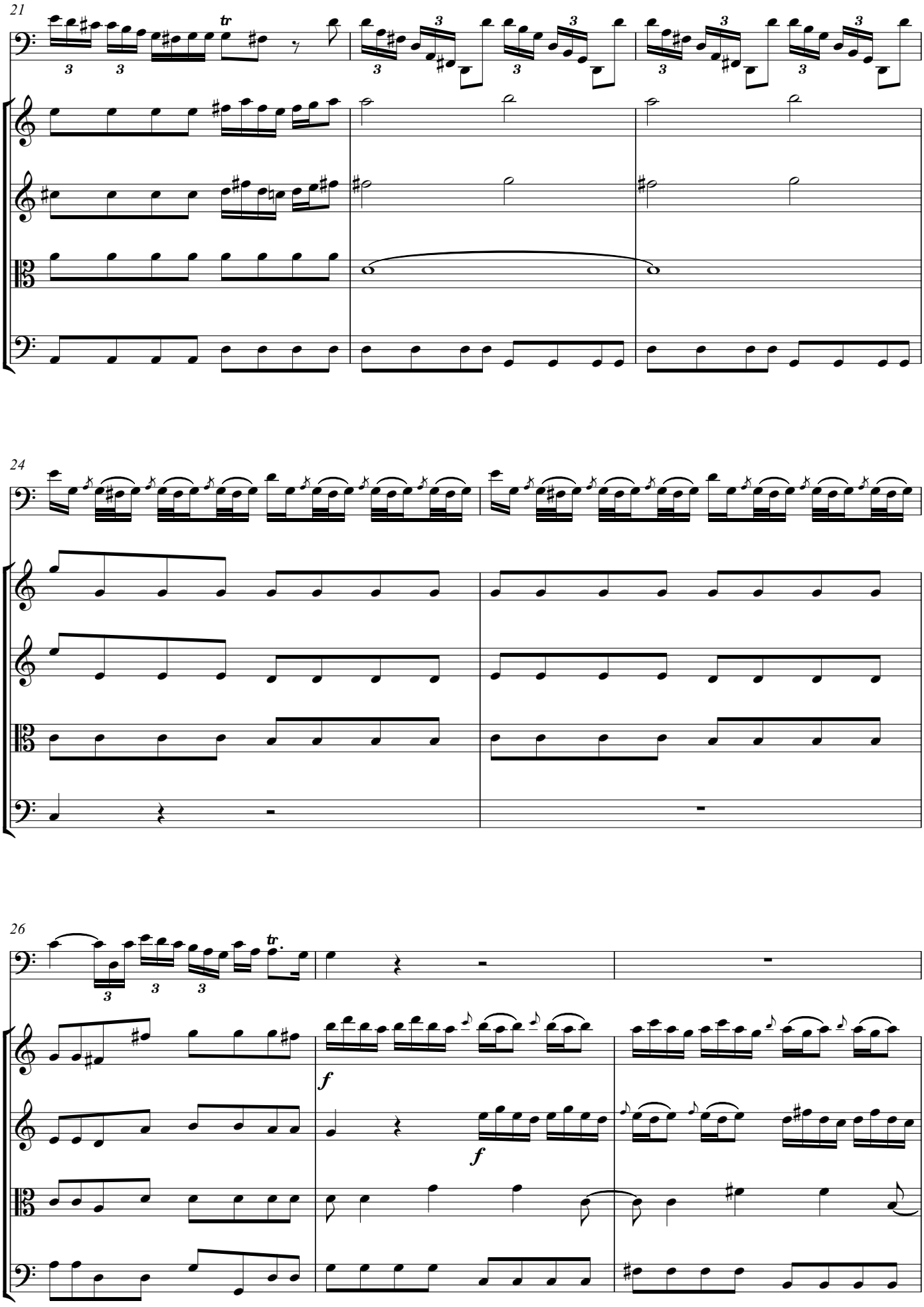
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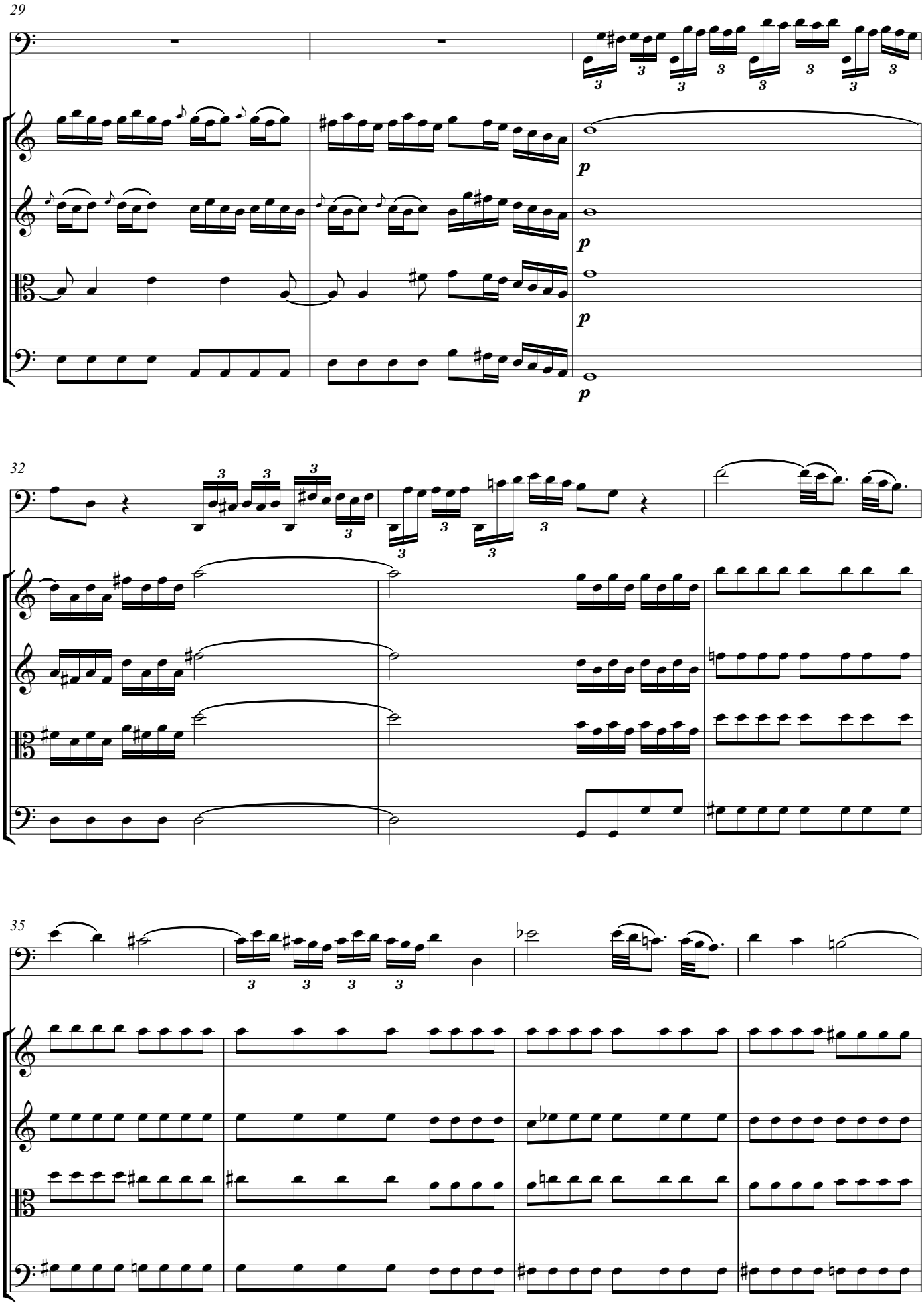
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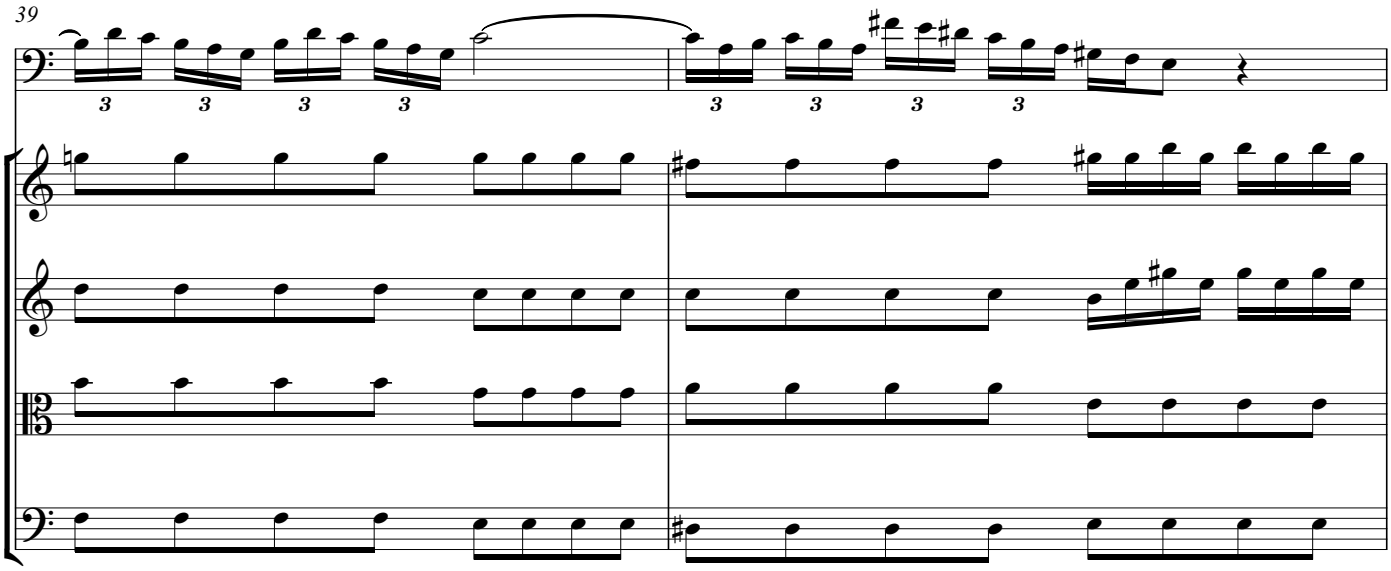
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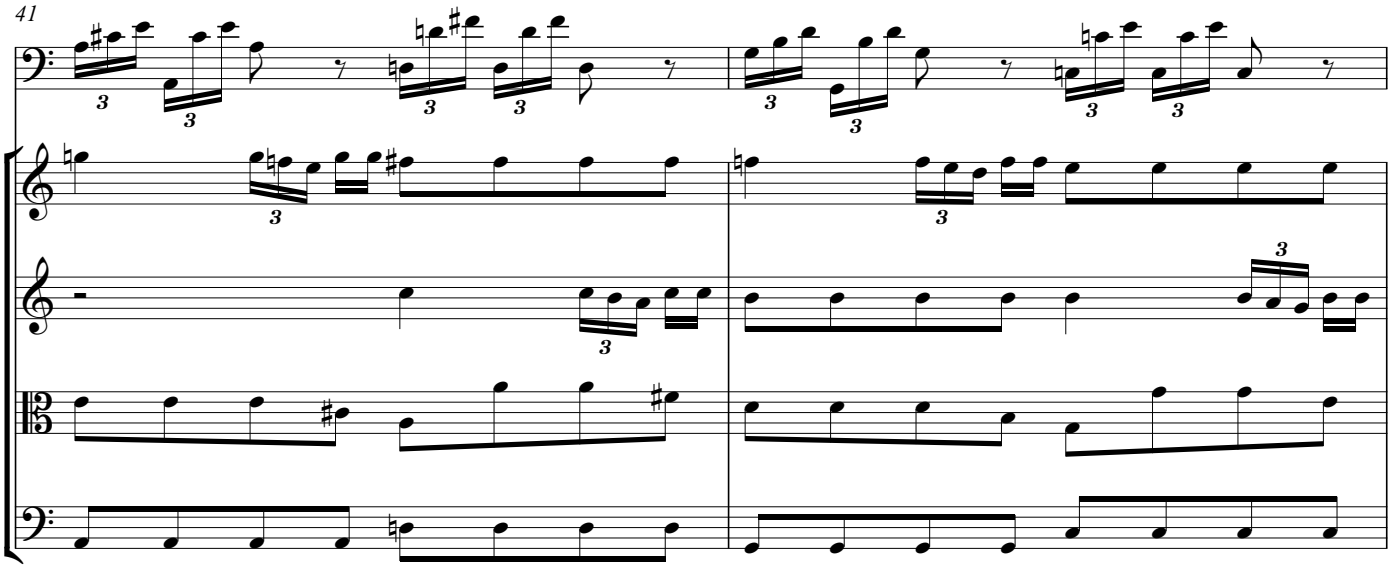
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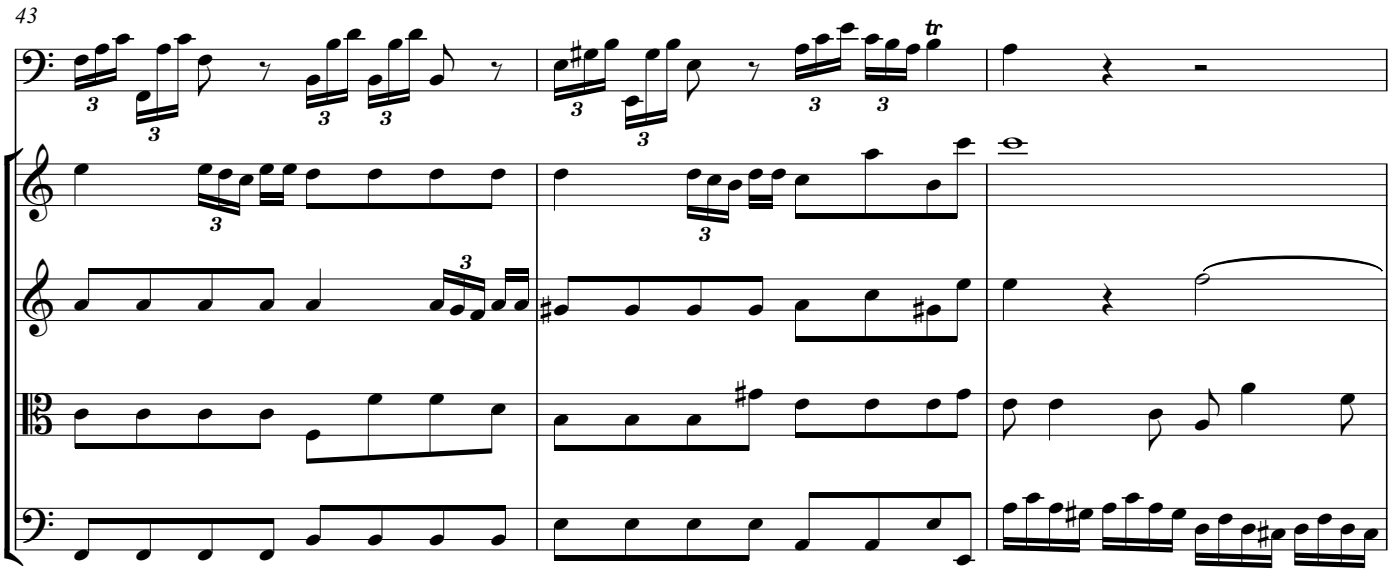
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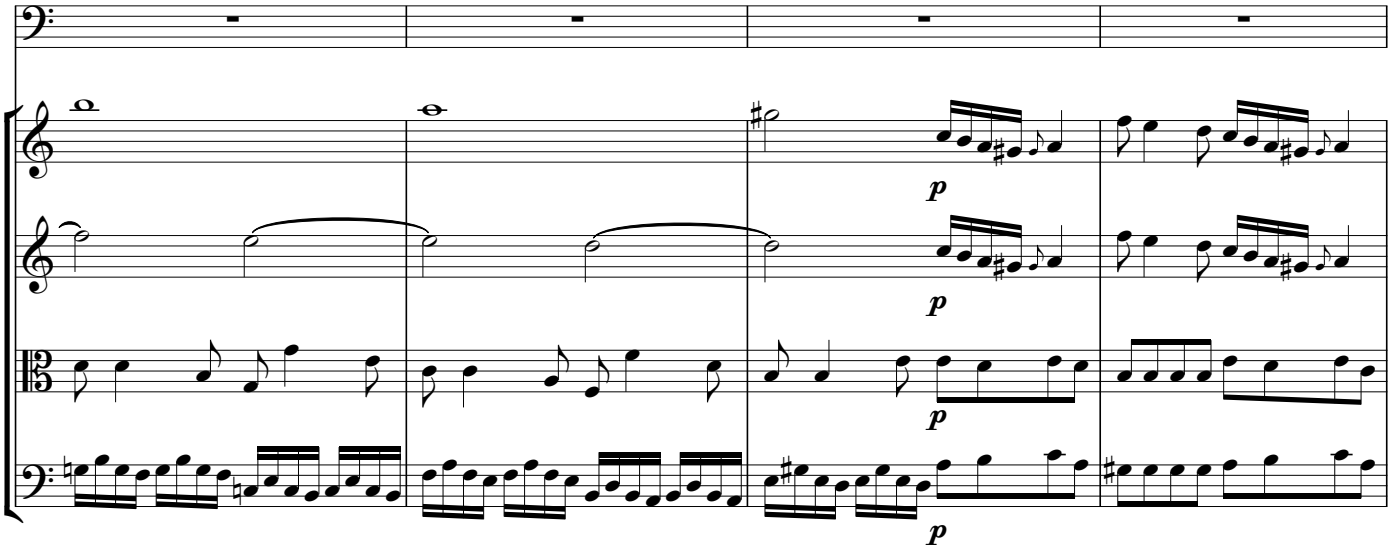

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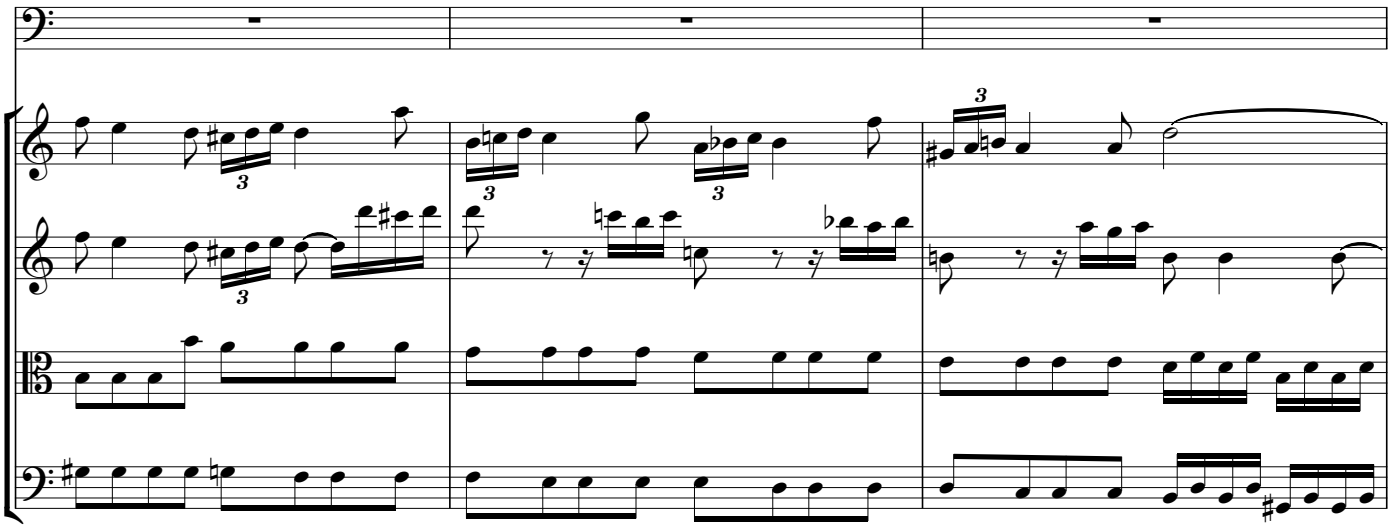

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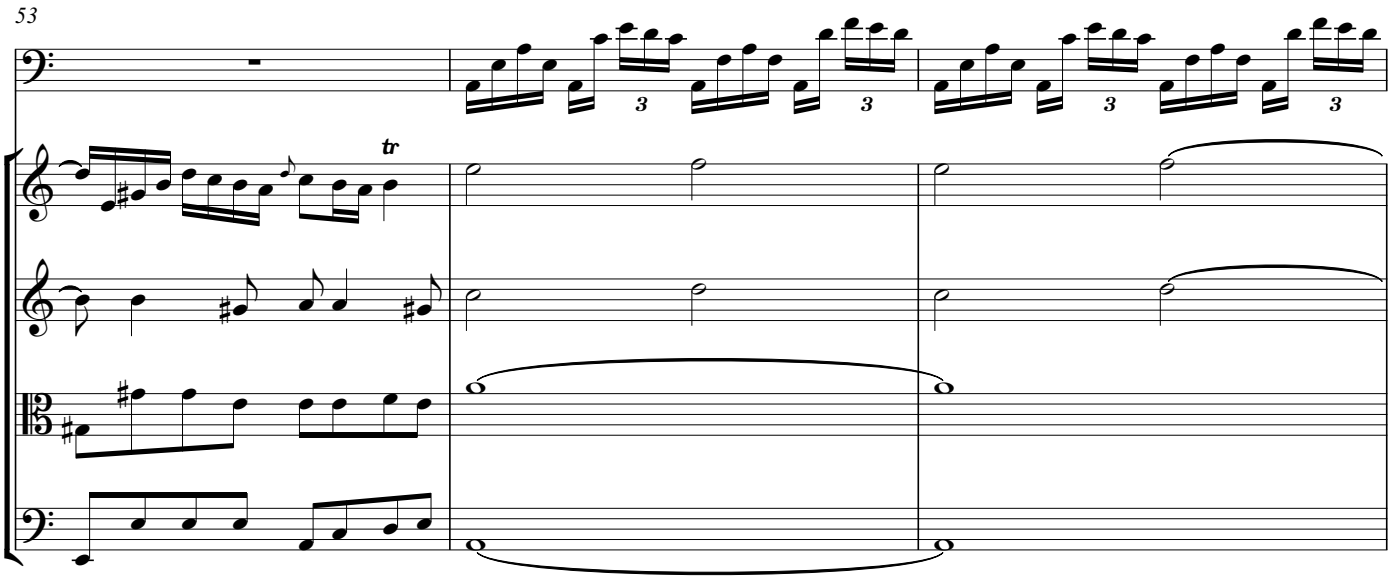

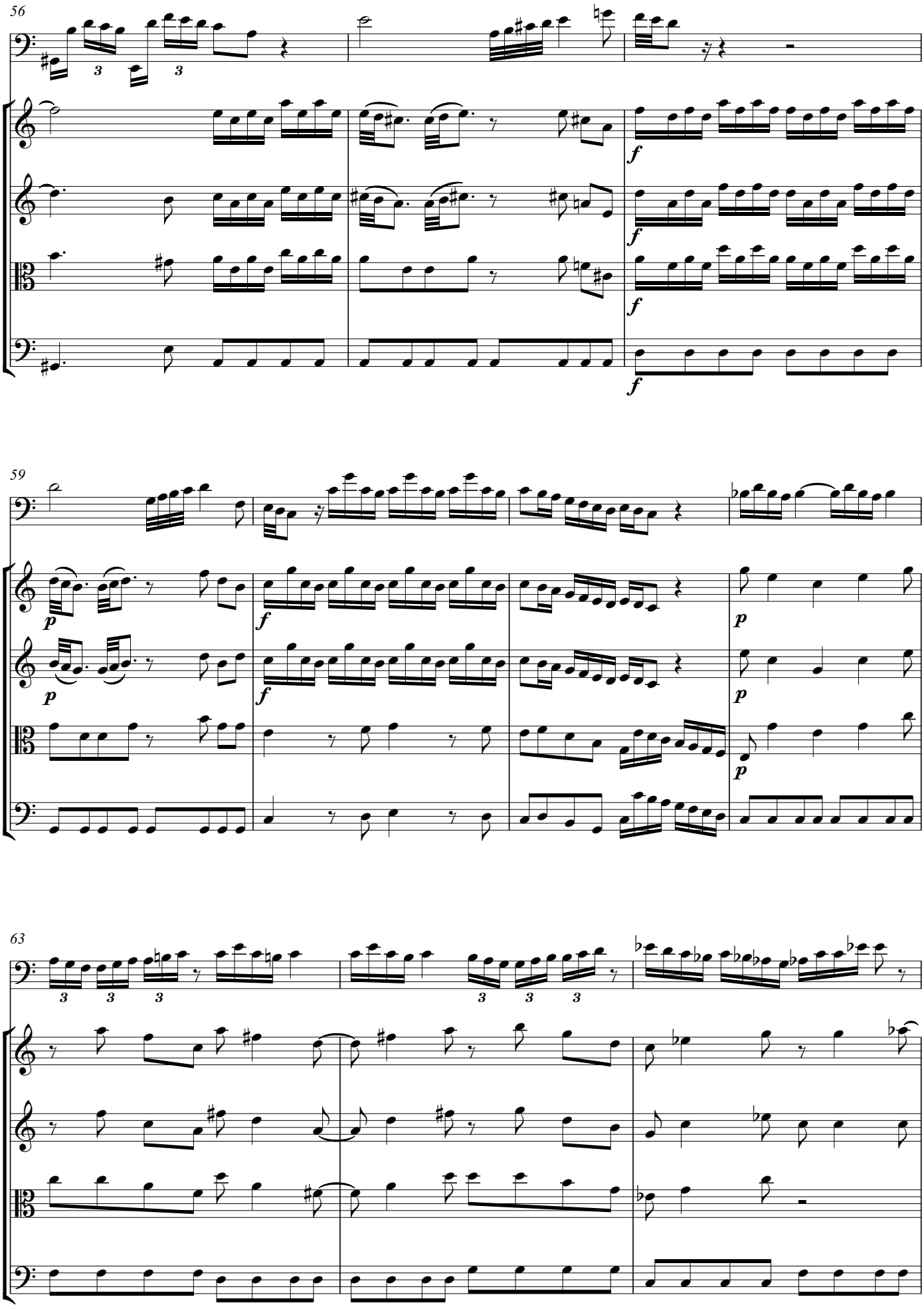
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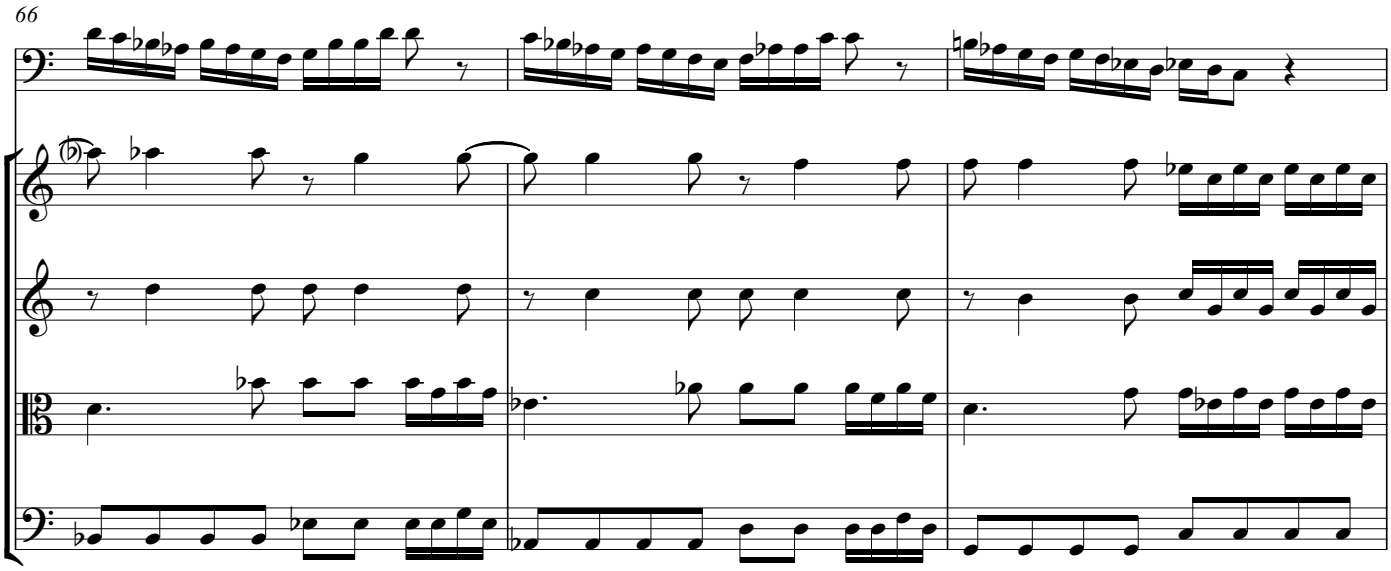
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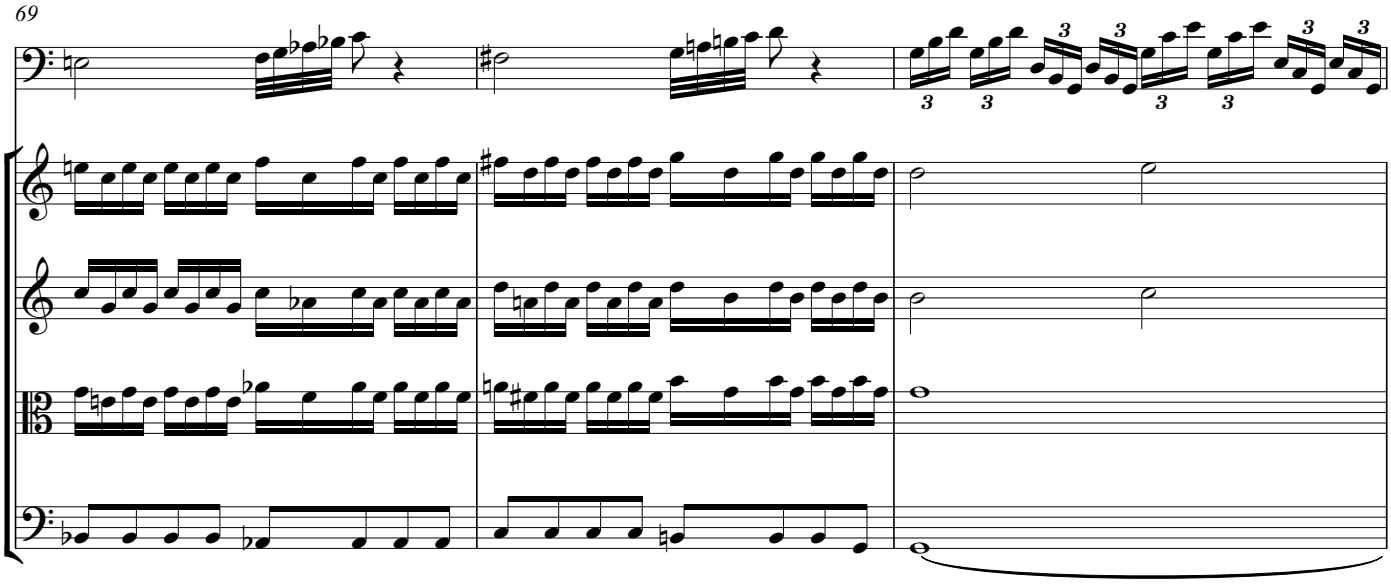
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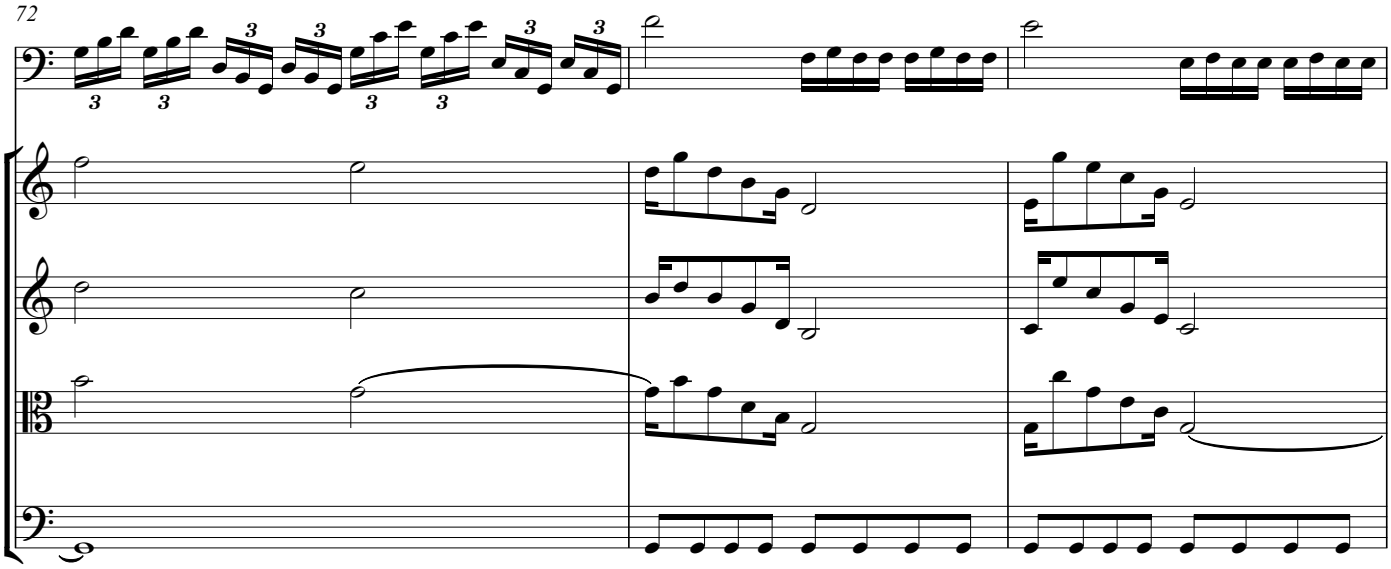
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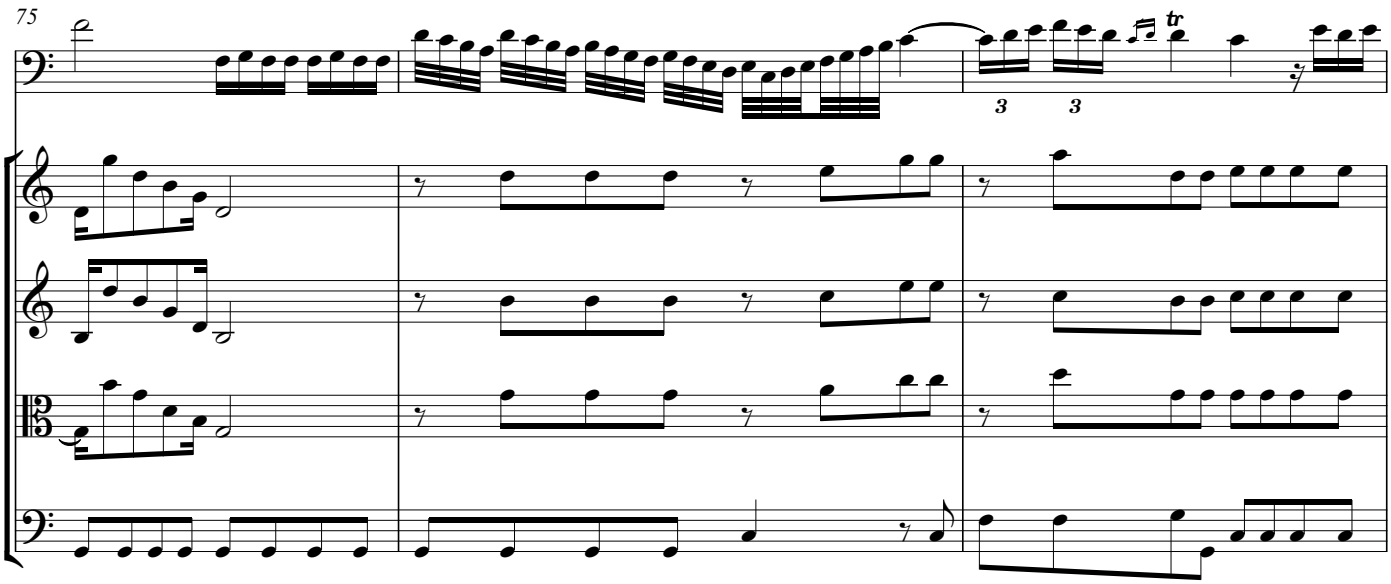
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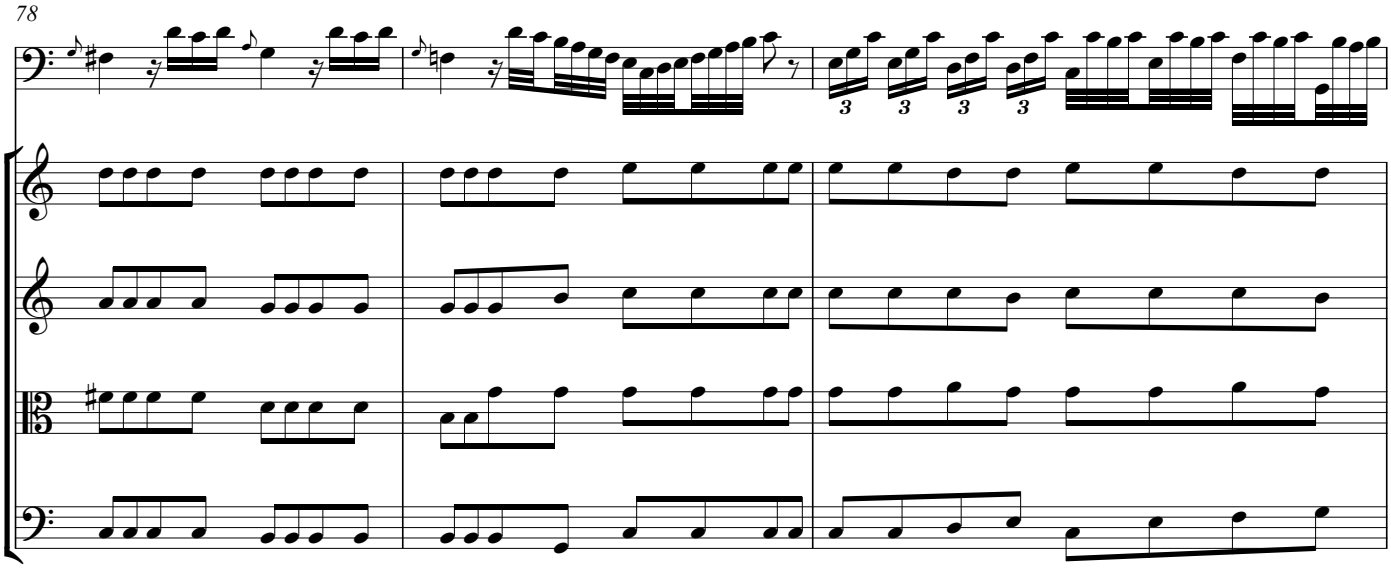
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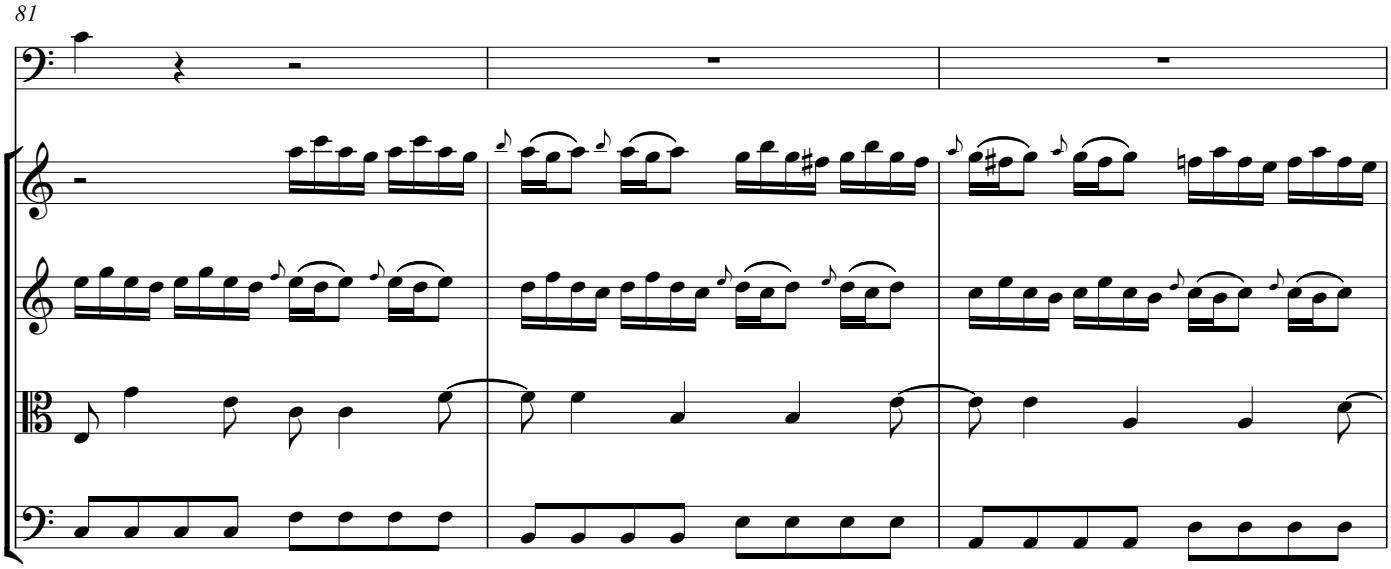
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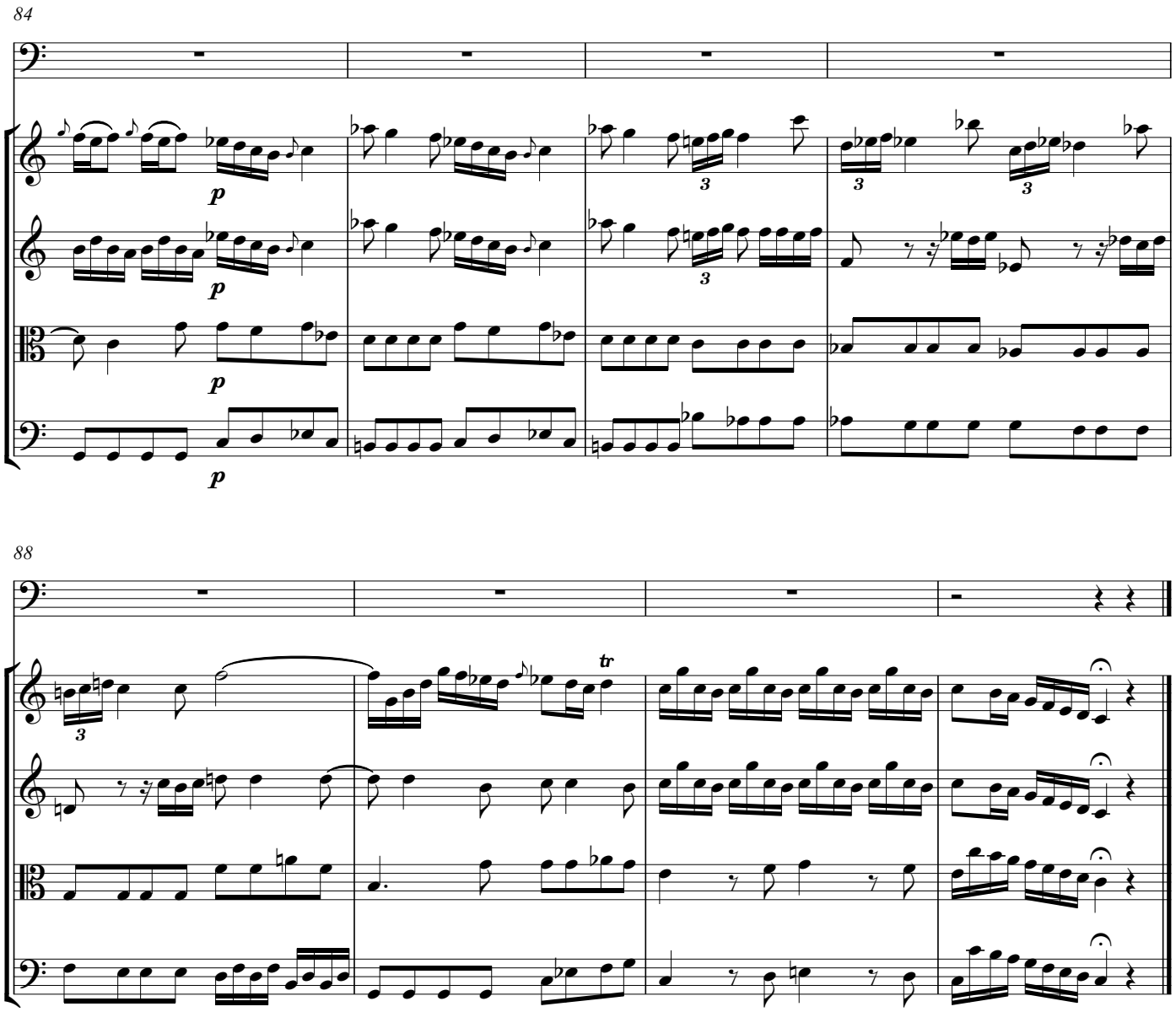
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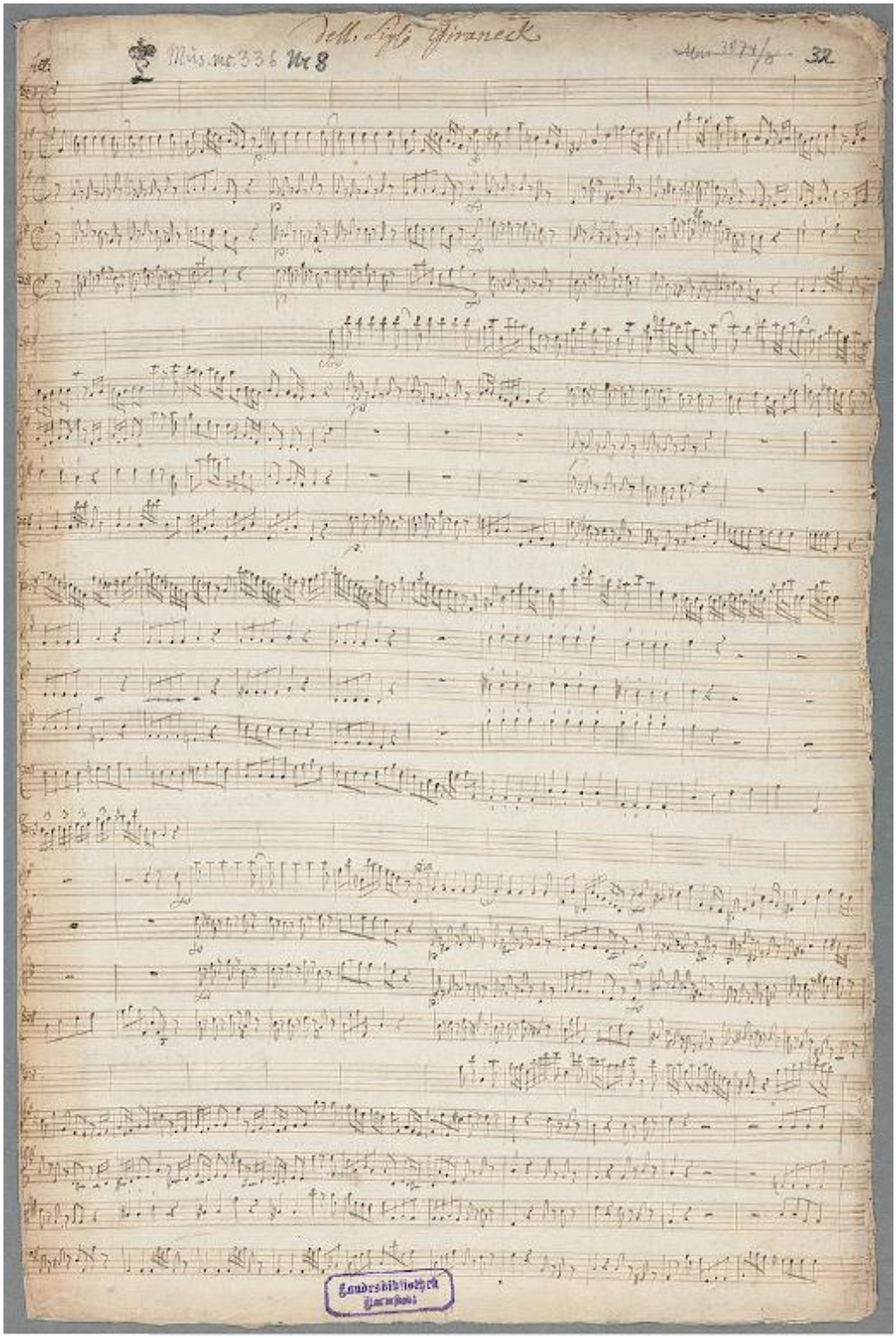
Jiránek Bassoon Concerto in G major, KapM Jiranek 20 (first movement only)

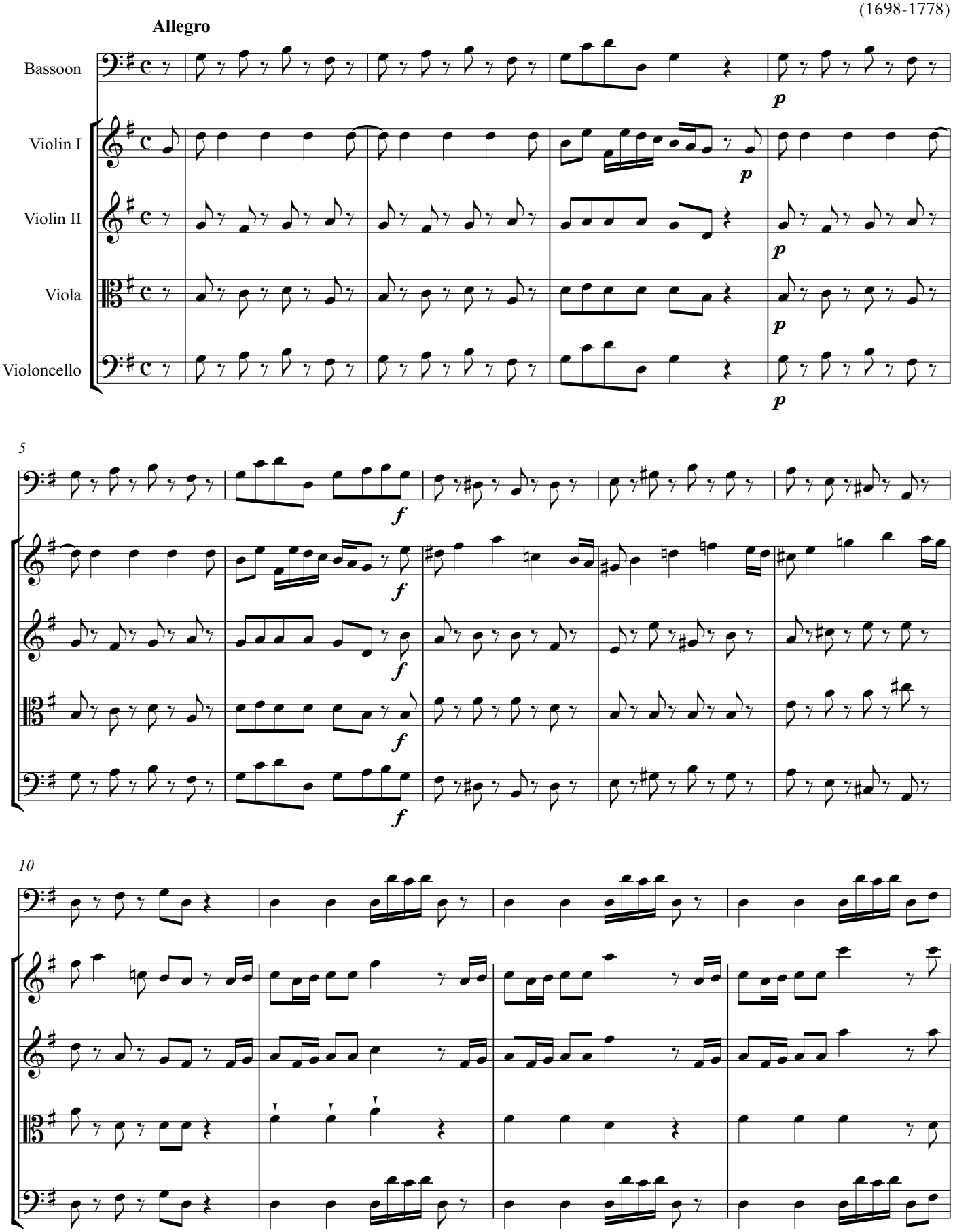


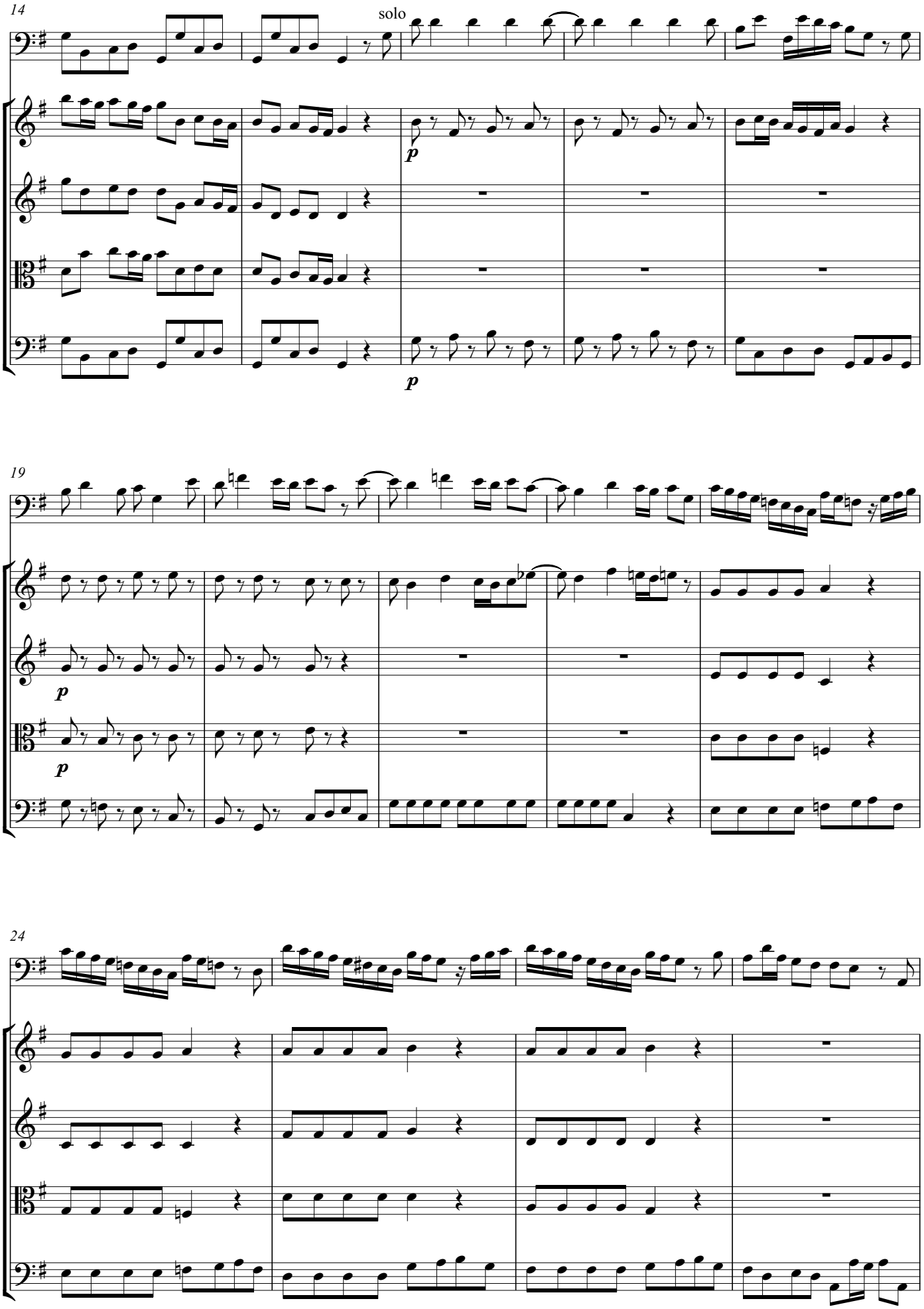
Jiránek Bassoon Concerto in G major, KapM Jiranek 20 (original score), first page

CONCERTO FOR BASSOON

KapM Jiranek 20, G Major - Allegro

František Jiránek
(1698-1778)

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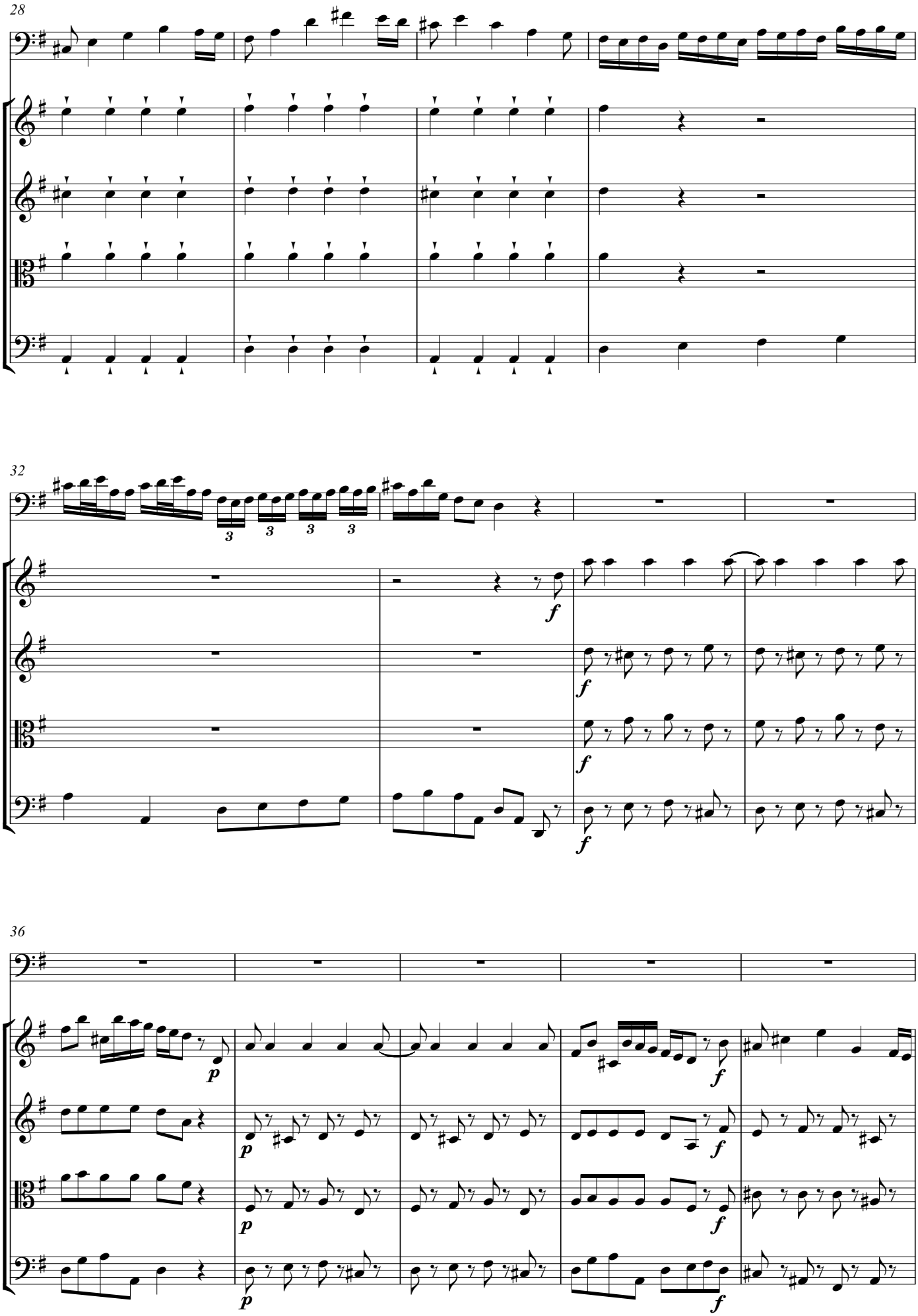
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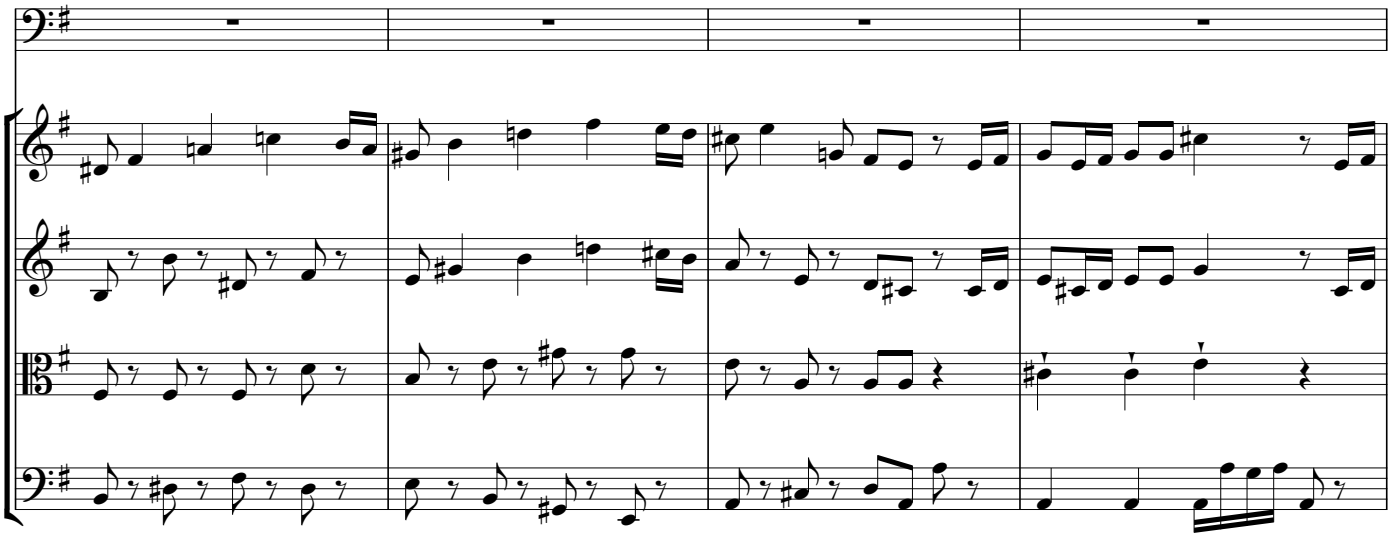

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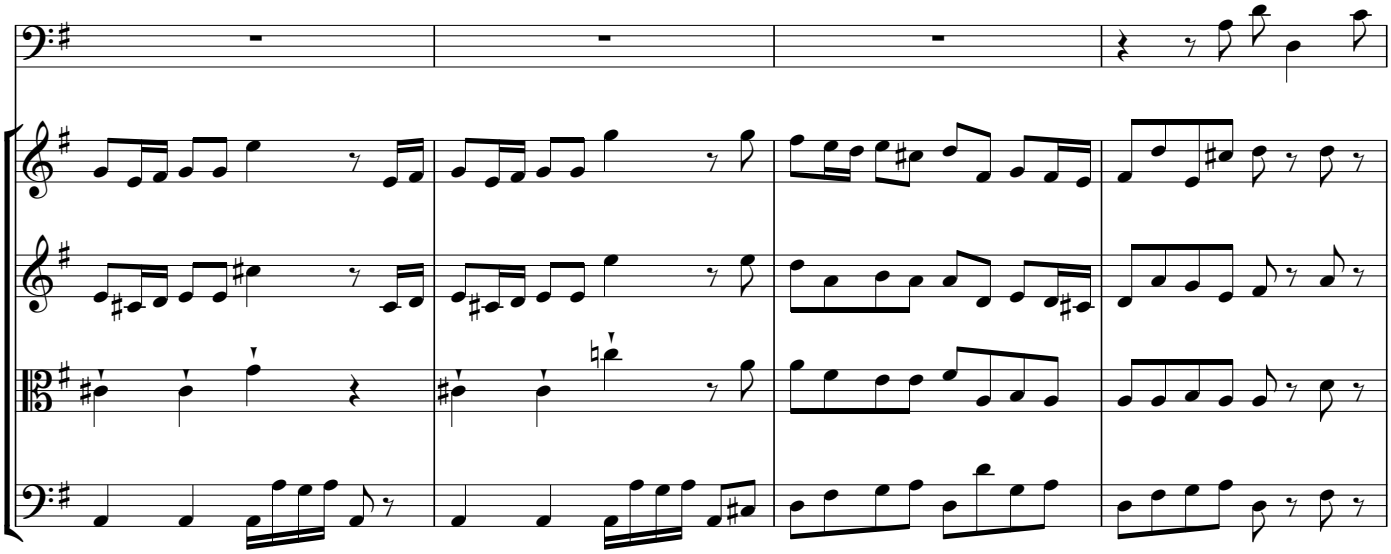

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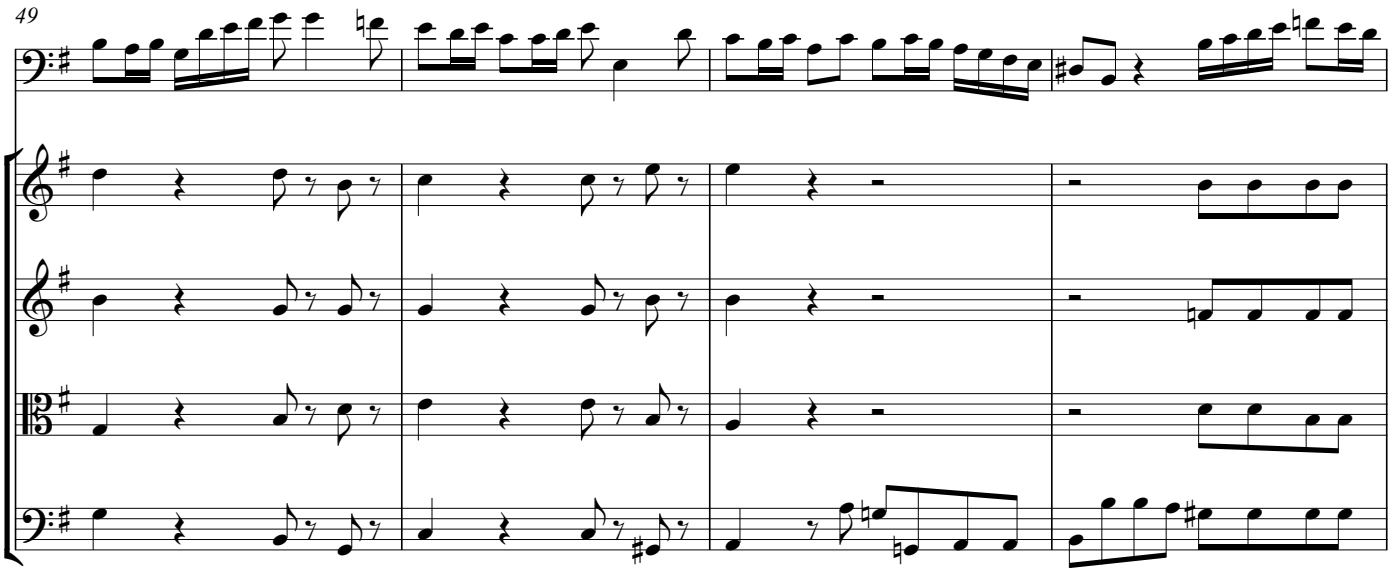

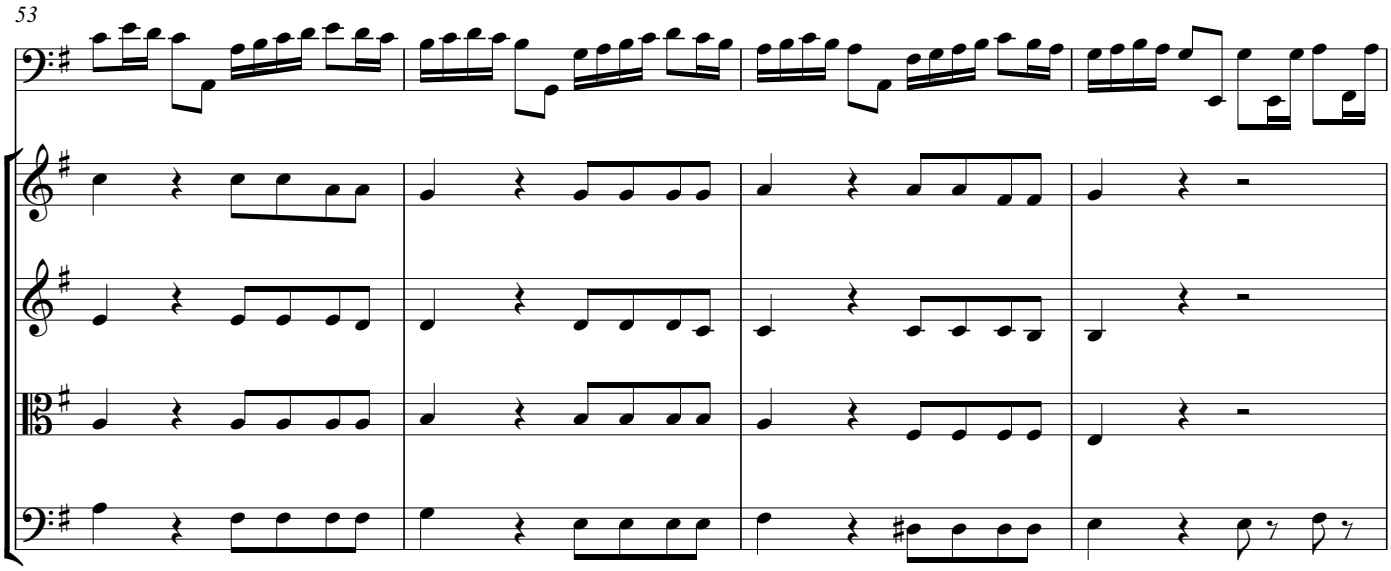
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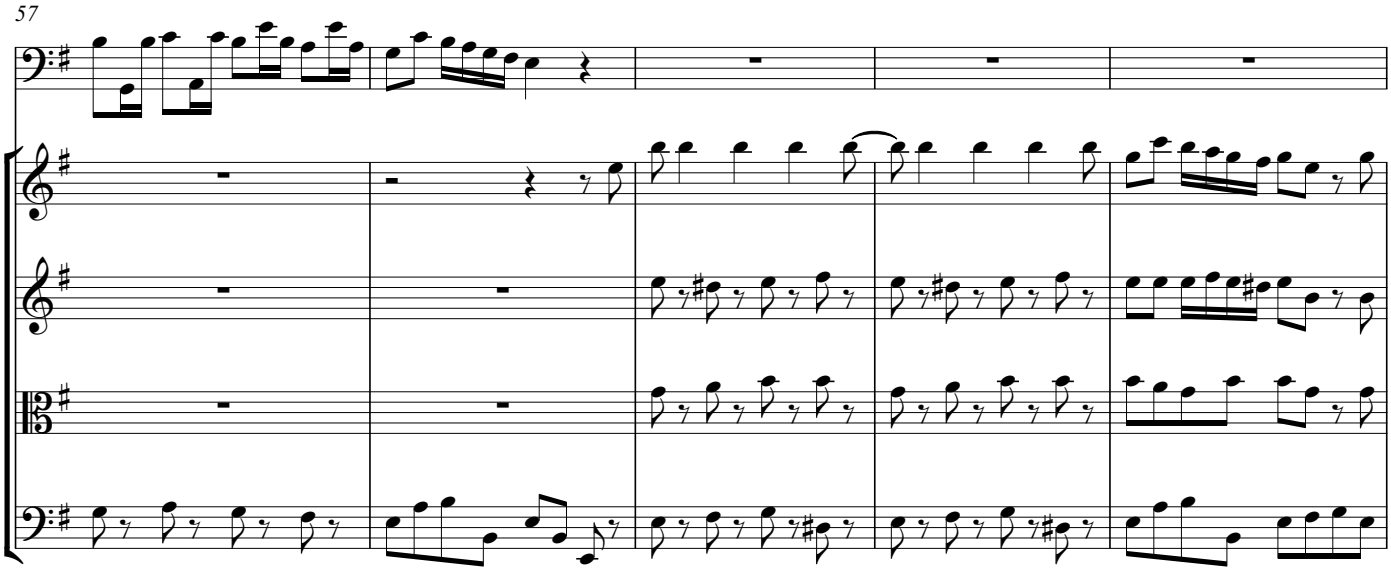
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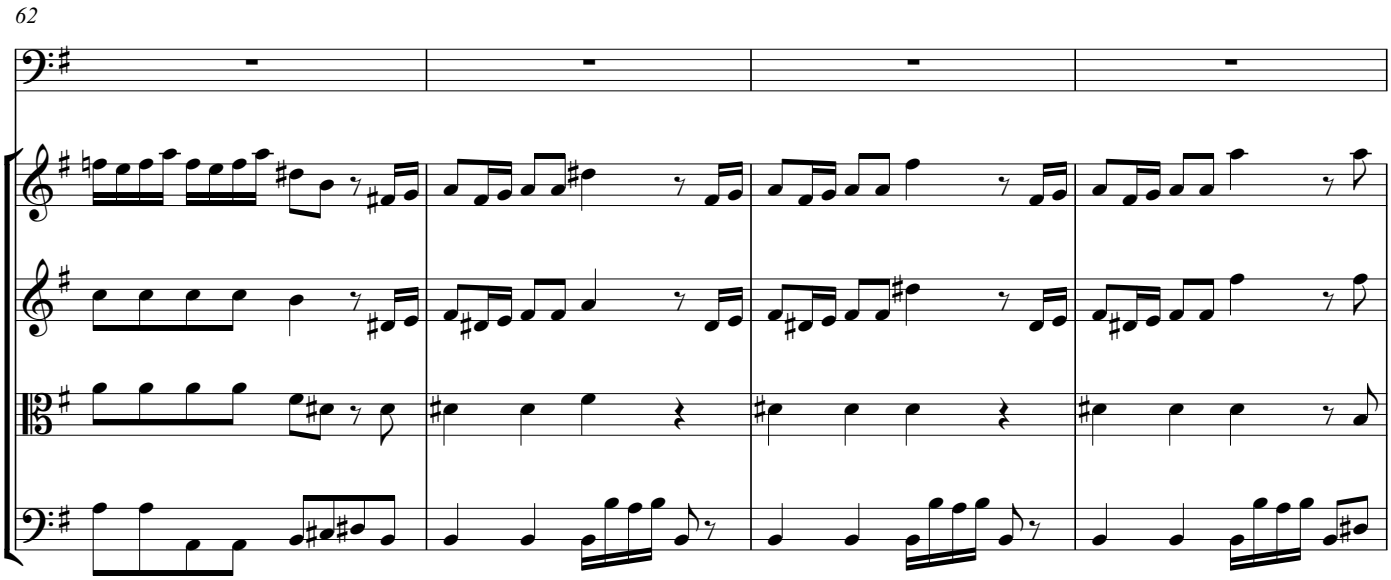
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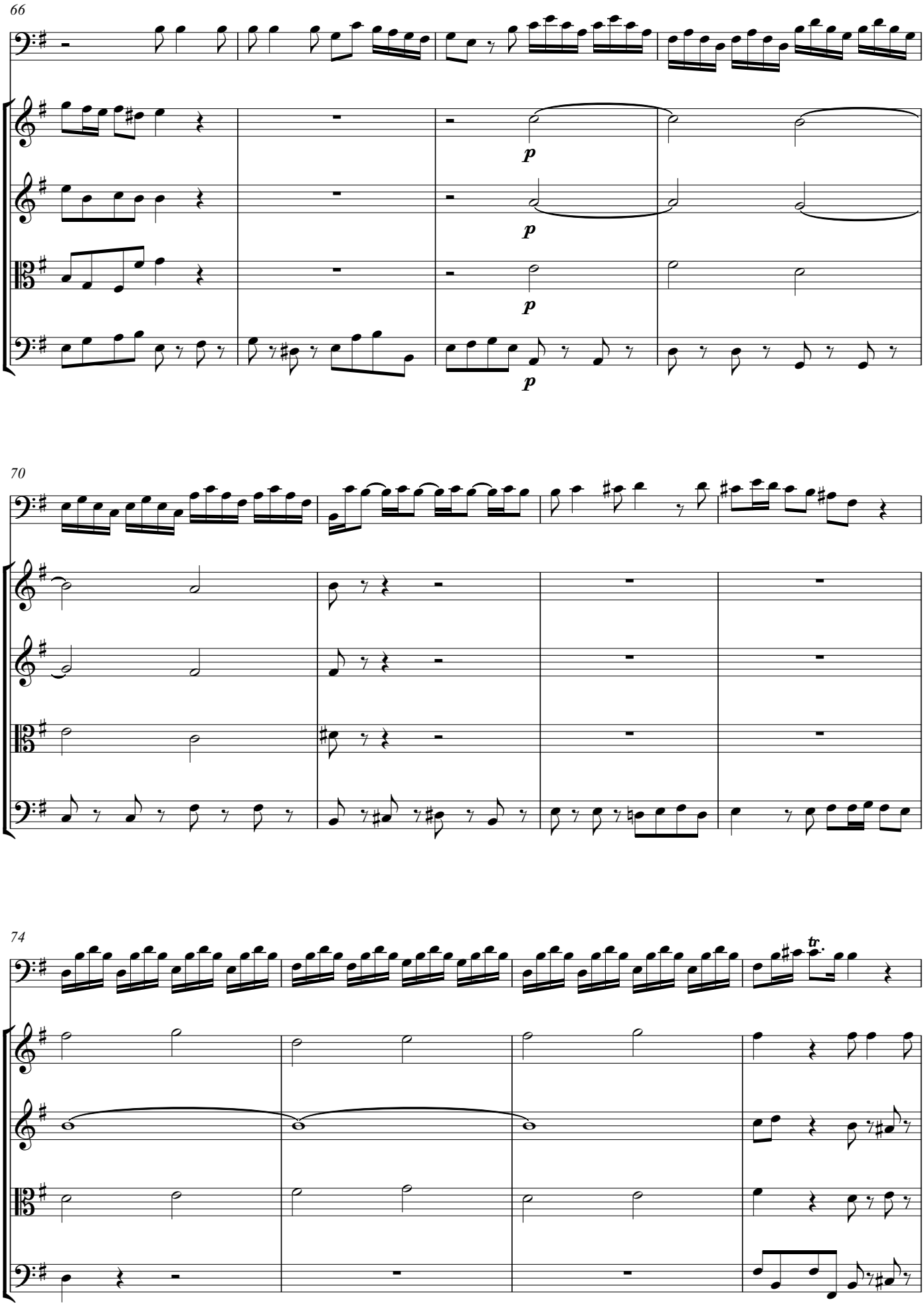
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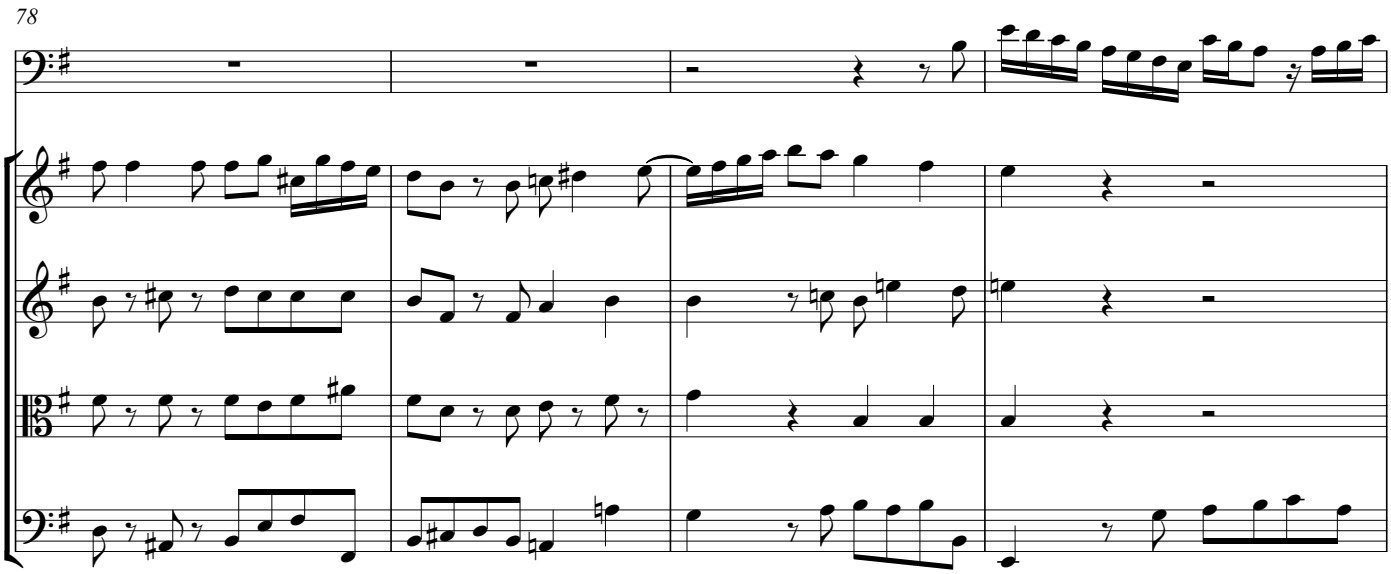
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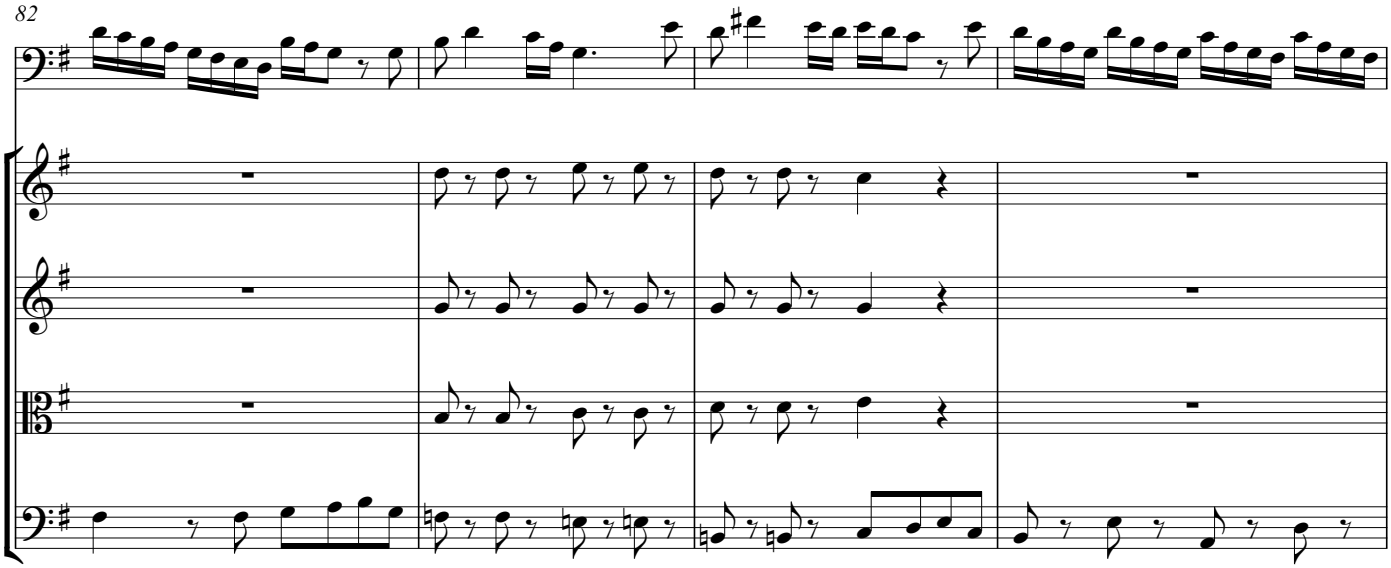
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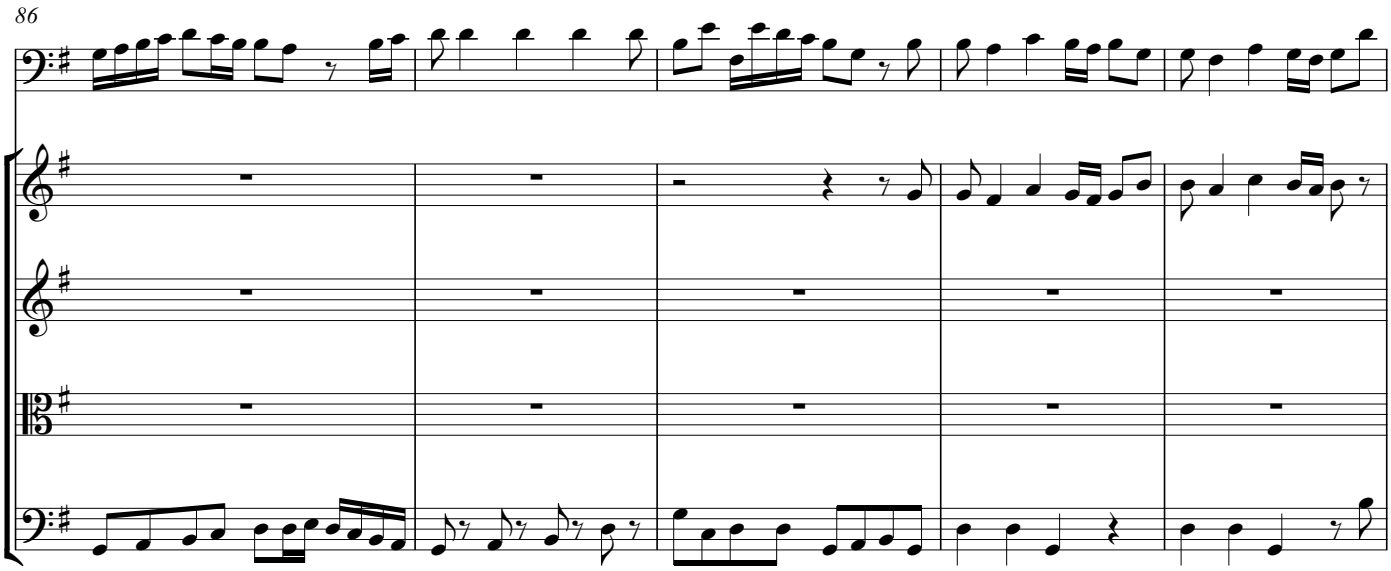
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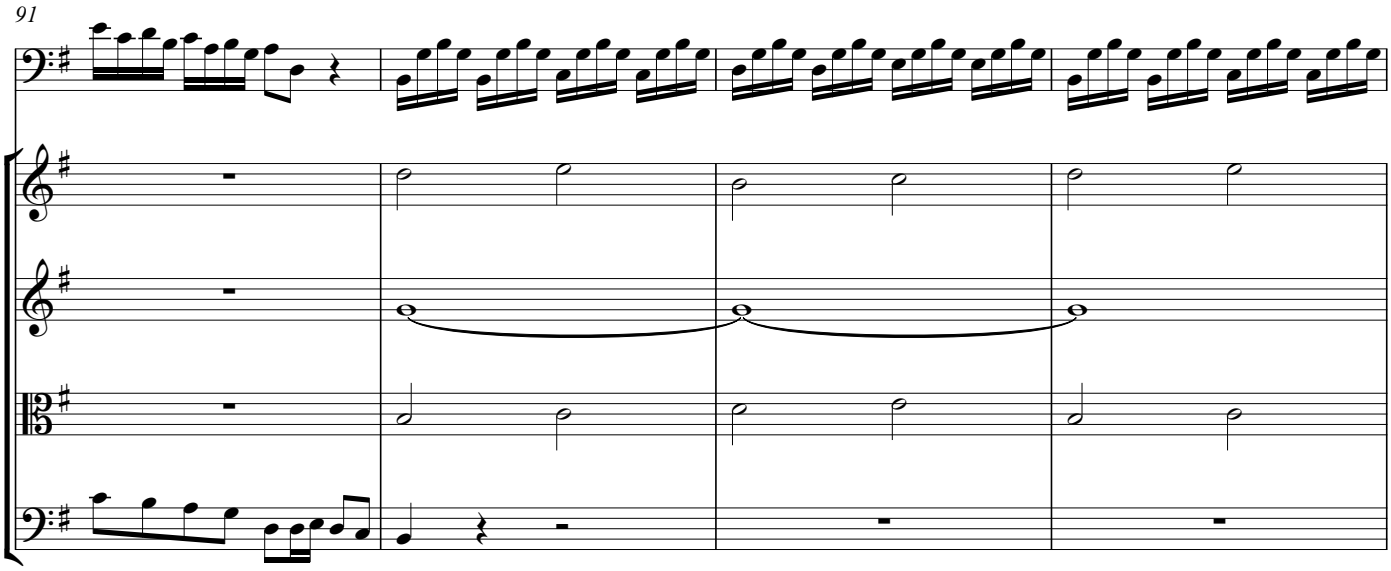
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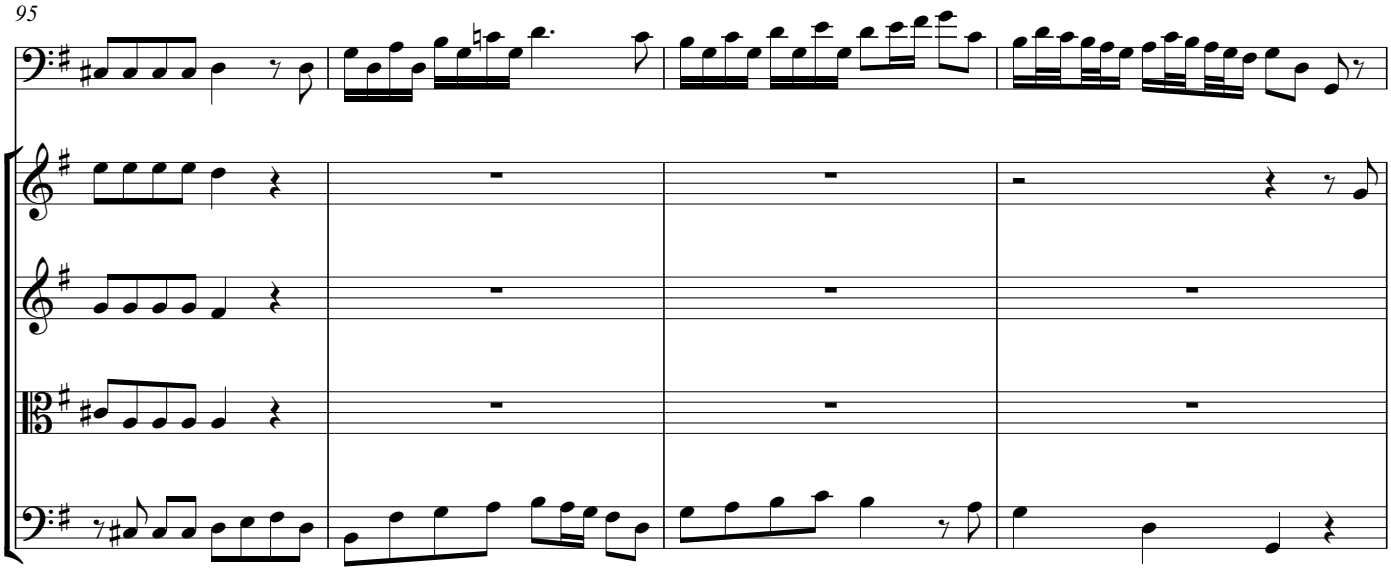
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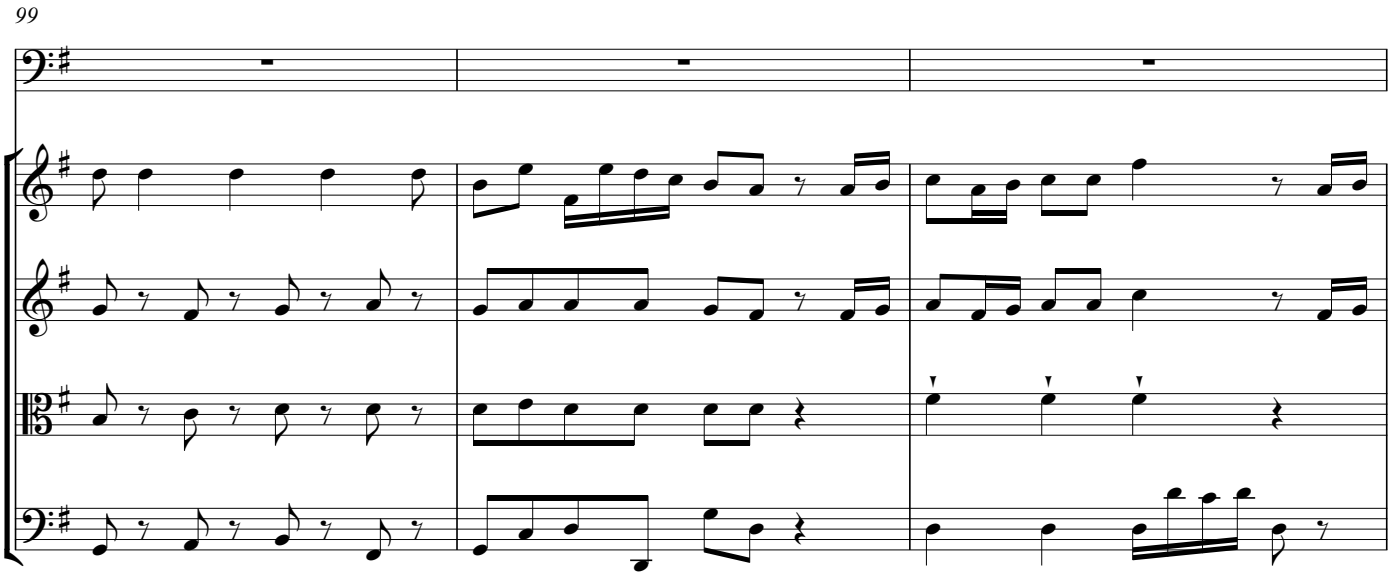
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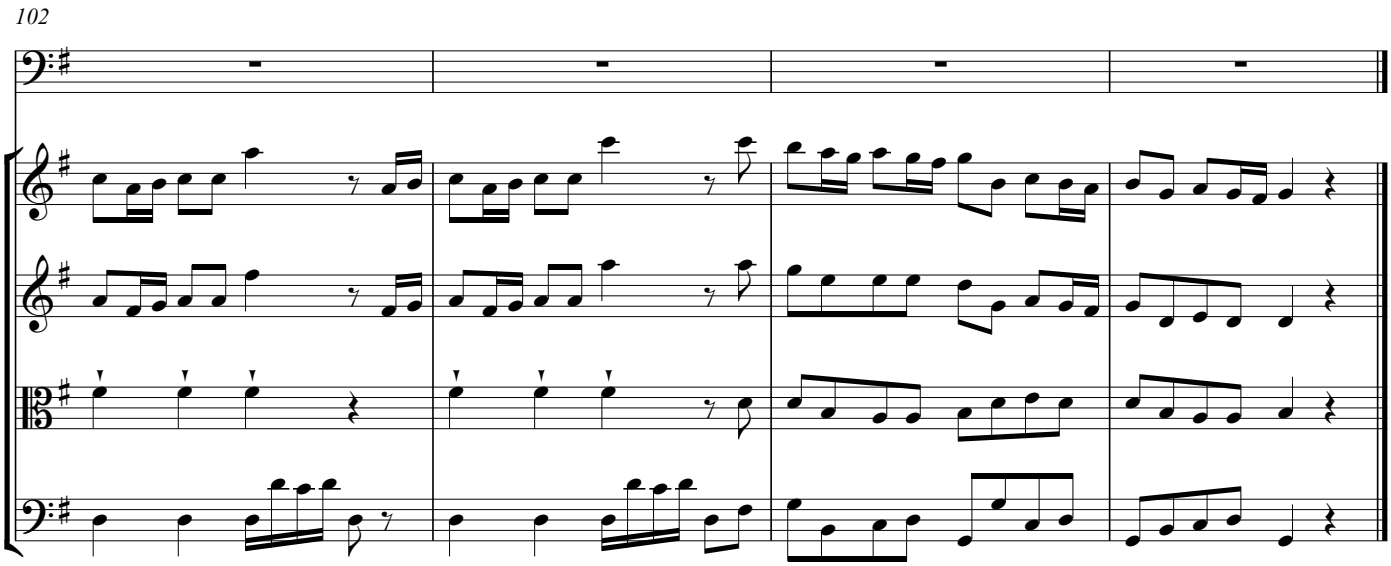

102

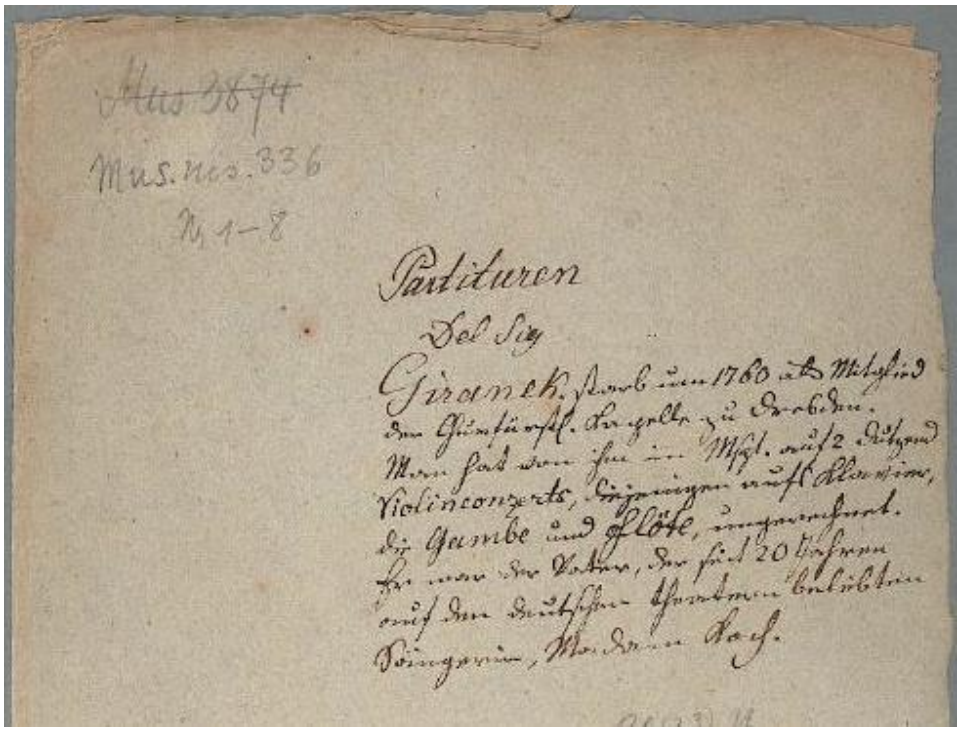
Jiránek Bassoon Concertos Edited Scores Revisionsbericht

All of Jiránek's original composers scores used for this analysis have been sourced from, *Technische Universitat Darmstadt, Universitats und Landesbibliothek Darmstadt*.

The inscription on the title page of the original scores folder reads:

> *Partituren del Sig. Giranek.*
>
> *Starb um 1760 als Mitglied der Churfürstl(ichen) Kapelle zu Dresden. Man hat von ihm in Mspt auf 2 Dutzend Violinconcerts, diejenigen aufs Klavier, die Gambe und Flöte umgerechnet. Er war der Vater der seit 20 Jahren auf den deutschen Theatern beliebten Sängerin, Madame? Koch.*
>
> Signore Jiránek's scores.
>
> (He) died around 1760 as member of the Prince-Elector's Chapel. We have from him in MS some twenty-four violin concertos, which are transcribed for piano, 'gambe' (strings?) and flute. He was the father of the singer, Madame? Koch, beloved in German theatres for twenty years.[188]

Original scores folder front page inscription



[188] Singer Franziska Romana Koch, née Jiránek (1748-96).

Jiránek Bassoon Concerto in F Major, KapM Jiranek 18 - list of edits

Movement 1.

1. Bar 3 Vln 1. First quaver an F, as in the pattern of the proceeding two bars.
2. Bar 10 Vln 1. A-flat on first beat but natural on beginning of third beat. In this era accidentals weren't expected to carry through the bar.
3. Bar 17, Bsn. Rhythm in the last beat (B natural) changed to a semi quaver from a quaver to fill the beat.
4. Bar 18, Vln 1. Third beat F natural sign removed because it is unnecessary.
5. Bar 21, Vln 1. Beats three and four dotted slurs added to keep consistency.
6. Bar 23, Vln 1. Dotted slurs added.
7. Bar 42, Cello. Beat three and four, A-flats added to complete the descending chromatic circle of fifths.
8. Bar 44, Vln 1. Both sets of semiquaver triplets changed to F, G and A.
9. Bar 53, Vln 2. Third quaver of the bar changed to C; Vla first quaver changed to an F and cello first crotchet put down an octave.
10. Bar 67, Vln 1. Third quaver of bar changed to F.
11. Bar 68, Vln 2. Last quaver changed from to an E because it does not belong in the dominant and clashes with the solo line.
12. '*Da capo dal segno*' written out (repeats bars 10 (3)-12 (2)) for ease of performance.

Movement 2.

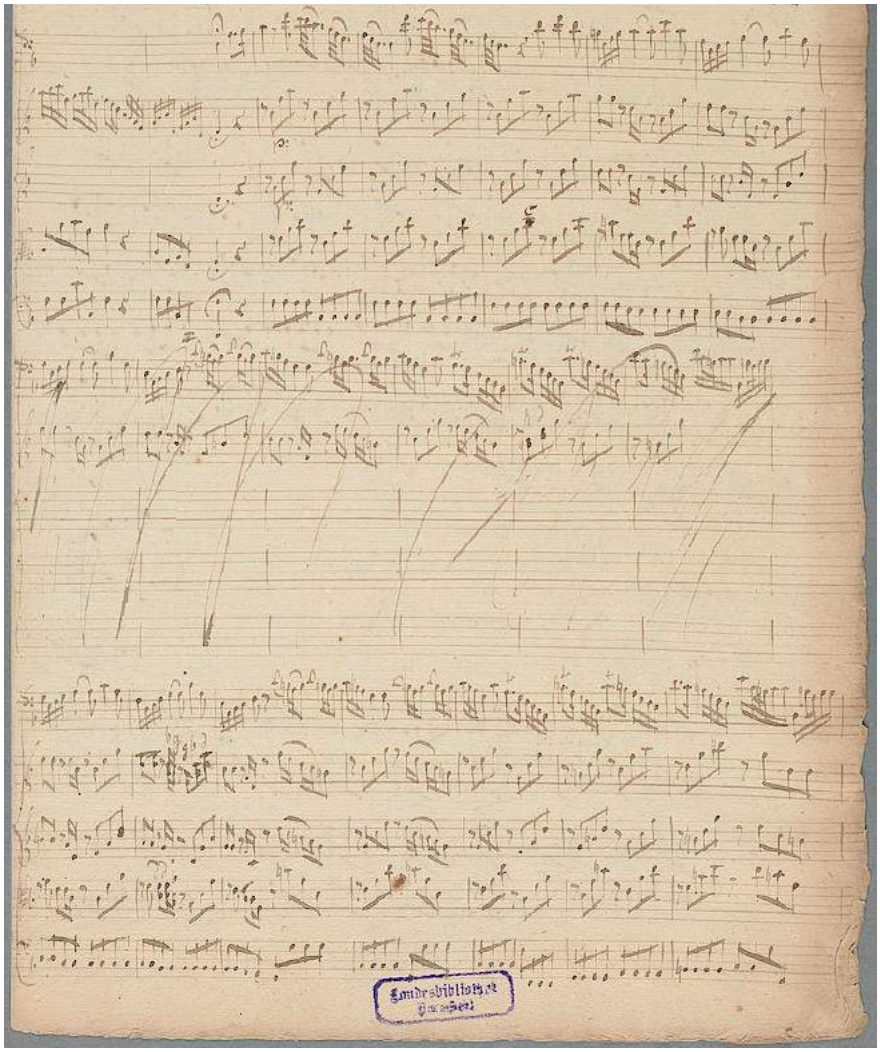
1. Bars 1 – 5, in Vlns 1 and 2, extended slur from first semiquaver to the quaver in each group. Because of messy writing there are discrepancies, so I have gone with the composer's clear first thoughts in Vln 1.
2. Bar 4, Vln 2. C# changed to C natural as in Vln 1.
3. Bar 5, Vln 2. B changed to B flat.
4. Bar 7, Cello A changed to D.
5. Bar 14, Bsn. Beat 3, C# changed to a C natural to keep it in the melodic minor. This seems more harmonically appropriate.

Movement 3.

1. Bars 2 and 3, Vln 1 and 2. Triplet slurs have been added to continue sequence.

2. Bar 8 Vln 2 and bass line. F-sharp should be carried over from previous bar to continue sequence. This continues through the bar except the last quaver in the bass line which returns to F natural.
3. Bar 16, *p* marking in Vln1 and 2 added to Vla and Cello as well.
4. Bar 21. Final quaver in Vln 1 leads to an ambiguous harmony in bar 22. Bars 18-22 have been reconstructed in Vln 1, 2 and Vla to follow the composer's suspected intention of moving through the circle of fifths.

Jiránek Bassoon Concerto in F Major (original score), third movement, bars 14-27



Unfortunately, these bars have a considerable number of errors considering the pattern he is trying to set up. Part of the problem is the insistent placement of suspended sevenths in the bass line.

5. Bar 18, Vln1 beat three, second quaver changed from a C to a D to match Bsn.
6. Bar 21, Vln2, beat one changed to a B-flat and beat three, second quaver changed from F to E fitting with Vln1.

7. Bar 21, Vla beat four, quaver one, F changed to E. This ensures an Amin chord rather than F Maj which fits with the cycle of fifths.

   This problem came about because of an ambiguous key centre from bar 16 where it is uncertain whether it is in tonic of F or the dominant of C. By bar 19 the first beat is either II7 or V7. In bar 20 from beat three onwards, it is more likely that the Bb chord is a IV, rather than a B^7, which contradicts beat one in the following bar (bar 21) where the B-flats are naturalised. This suggests that it is in the dominant as a iii^7.
8. Bar 28, Vln 2. Suggested tutti with Vln 1 until bar 35.
9. Bar 32, Vlns 1 and 2. B-flat changed to B natural and Vln 1 F changed to E because of key centre.
10. Bar 35, *p* on second quaver of first beat of Vln1 placed in all other string parts.
11. Bar37, Vln 2. Final quaver changed from a F to an E.
12. Bar 40, Vln 2. Final quaver D changed to an E.
13. Bar 54, *p* on second quaver of third beat in Vln1 placed into all other string parts.
14. Bar 56, Vla. C to a C# to match Vln 2.
15. Bar 61, Bsn doubles cello and Vln 2. doubles Vln 1.
16. Bar 62, Quavers 2, 3 and 4 changed to B-flat, A and G respectively.
17. Bar 63, p on second quaver of first beat in Vln1 placed into all other string parts.
18. Bar 65, Vln 1. F changed to a G.
19. Bar 72, Vla. Fourth beat A changed to G to fit into chord.
20. *Da capo dal segno* written out (repeats bars 11-15(3)) for ease of performance.

Jiránek Bassoon Concerto in G minor, KapM Jiranek 21 - list of edits

Movement 1.

1. Bar22, Vln 1. Flat added. This is the first instance where Jiránek implies the accidental from the previous bar carries into the melodic phrase. This can be seen in bars 18 & 20 which establishes a recurring pattern.
2. Bar 24, Bsn. Suggests doubling the bass line until bar 41.
3. Bars 25-26, Cello. Sharpened the F to fit with the F-sharps in Vln 2 and Vla. This discrepancy comes back in Bar 210 and it is written in the same way.

4. Bar 48, Vla. Accidental carries over from previous bar.
5. Bar 91, Cello. First beat C in score changed to a D to fit descending pattern.
6. Bar 104, Cello. Decided the last quaver was an A rather than G which matches Vln 2.
7. Bar 106, Vla. Mark between first and second quaver in the bar considered to be a blemish in the paper judging by the contrasting colour.
8. Bar 121, Vln 1. Last quaver beat semi quavers roughly written but logic suggests a V-I progression into B-flat Maj along with the flat written over the E and so F, E-flat makes sense.
9. Bar 149, Vln 1. Flattened the A suggested carry over from previous bar.
10. Bar 168, Bsn. 3 C quavers suggest joining tutti bass line.
11. Bar 177, Bsn. E-flat second quaver, accidental carries over from previous bar.
12. Bar 193, Bsn. E-flat, accidental carries over from previous bar.
13. Bar 210, Cello. Sharpened cello F to fit with F-sharps in Vln 2 and Vla.
14. Bars 210-211, Vln 2. Tie added between bars to mirror original Bars 25-26 version.

Movement 2.

No edits.

Movement 3.

1. Bar 20, Bsn. Beat one, implied E-flat.
2. Bar 35, Vln 1. Both quavers B-flat.
3. Bar 62, Vln 1. First semiquaver is a suggested D.
4. Bar 77, Vla. Carries accidental into the next bar.
5. Bar 94, Vln 2. Flat continues from the previous bar.
6. Bar 133, Vln 1. Accidental carries over from the previous bar.
7. Bar 136, Vln 1. Accidental carries over from the previous bar.
8. Bar 150, Bsn. E-flat carries over from the previous bar.
9. Bar 157, Vln 1. Accidental carries over from the previous bar.
10. Bars 165-167, Bsn. Obviously running out of room and written shorthand for triplets.
11. Bar 169, Bsn. *Da capo del segno* written out so G added to complete solo phrase.
12. *Da capo del segno* written out (repeats bars 1-18) for ease of performance. Final note kept as crotchet in Vlns/Vla and cello changed to a single crotchet G.

Jiránek Bassoon Concerto in G major, KapM Jiranek 20 - list of edits

(The third movement is missing the final solo and concluding ritornello)

Movement 1.

1. Bar 39, added forte marking in bass line
2. Bars 45-46, kept the articulation going in Vla from previous bar (bar 44)
3. Bar 68, added *p* dynamic in all string parts as it was only in Vln1
4. Bar 80, Vla line second beat quaver uncertain because of alteration but seems to be an F-sharp
5. Bar 84, bsn solo F-sharp makes more sense as a F-natural
6. Bars 101-103, suggested articulation in Vla as in bars 44-46

Movement 2.

1. Bar 1, *p* dynamic added in Vla and bass line to fit upper string parts

Jiránek Bassoon Concerto in C major, KapM Jiranek 19 - list of edits

Only the first movement and half of the second movement remains.

Movement 1

1. Bar 10, composer's overwriting hard to read Vla last 4 quavers, but F - F – A-natural - F makes most sense.
2. Bar 45, Vla hard to read first quaver but could either be an A or C(?). If the grouping in the previous two bars and the bar after are considered the bar could work best being four Fs.
3. Bar 48, added *p* dynamic to all the string parts
4. Bar 54, added *p* to all string parts
5. Bar 57, 59 and 60, added dynamic marking to all string parts
6. Bar 74, 6/4 interesting insertion of figured bass in bass line
7. Bar 88, Vla repeat of bar 10 issue (bar changed to four Fs).

Appendix 2: Harmonic Structure and Instrumentation Tables

Table 22: RV 500 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	A^1	B	C	D
1		1-14(3)	13+	i	1	4	5	10	12
	1	14-32(3)	18	i	–	–	–	–	–
2		32(3)-41(3)	9+	III	32(3)	–	34	–	39
	2	41(3)-55	13+	III	–	–	–	–	–
3		55-62	7+	iv	55	–	56(3)	–	–
	3	62-76	14+	iv	–	–	–	–	–
4		76-89	14	i	76	79	80	85	88

Table 23: RV 496 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	B	A^1
1		1-12	12	i	1	7	–
	1	1-26	13+	i	–	–	–
2		26-35(3)	9+	v	26	–	30
	2	35(3)-45	9+	v	–	–	–
3		45-48(3)	3+	III	45	–	–
	3	48(3)-56	7+	III	–	–	–
4		56-61(3)	5+	iv	56	–	58
	4	61(3)-71	9+	i	–	–	–
5		71-74(3)	3+	i	71	–	–
	5	74(3)82	7+	i	–	–	–
6		82-93	12	i	82	88	–

Table 24: RV 473 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	A^1	B	A^2
1		1-13	12+	I	1	6	10	11(3)
	1	13(2)-27(3)	14+	I	–	–	13(3)	–
2		27(3)-33	5+	V	27(3)	–	30(3)	32
	2	33-39(3)	6+	V	–	–	–	–
3		39(3)-43(3)	4+	iii	39(3)	–	40(3)	42
	3	43-61	18+	I	44	–	–	–
4		61-73	13	I	61	66	70	71(3)

Table 22: RV 501 - Structure

R	S	From bar – to bar	No. of bars.	Key	Motive A	B	C	D
1		1-8	7+	I	1	–	–	–
	1	8(2)-19	11+	I	–	–	–	–
2		20-26(3)	6+	I	–	20	22(3)	–
	2	26(3)-29	3+	ii	–	–	–	–
3		30-31	2	vi	–	30	–	–
	3	32-41	9+	ii	–	–	–	–
4		41-46(3)	5+	vi	–	–	41	–
	4	46(3)-54	8+	iii	–	–	–	–
5		55-81	27	I	–	–	–	55

Table 26: KapM Jiranek 18 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	B	B^1	A^1	C
1		1-12(3)	11+	I	1	3	6	–	10(3)
	1	12-24	11+	I (-V)	12	–	–	–	–
2		24-31	8	V	–	24	27	–	30(3)
	2	32-47(3)	15+	V	–	–	–	–	–
3		47(3)-53	5+	vi	–	–	–	47(3)	51
	3	53(2)-68(3)	15+	I	52(2)	–	–	–	–
4		68(3)-70(3)	2	I	–	–	–	–	68(3)

Table 23: KapM Jiranek 21 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	A^1
	1	1-15(2)	15	i	–	–
1		16-41(2)	26	i	16	42
	2	42-82	40+	i	–	–
2		82-108	26+	v	82	99
	3	108-132	24+	v-i	–	–
3		132-146	14+	III	132	137
	4	146-167	21+	III	–	–
4		167-176	9+	iv	167	–
	5	176-202	26+	iv	–	–
5		202-226	25	i	202	217

Table 28: KapM Jiranek 20 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	A1	A2	B	B1	B2
1		1-15(3)	15	I	1	6	–	10	13	–
	1	15-33(3)	18	I-V	15	–	22	–	–	–
2		33-48(2)	14+	V	33	39	–	43	–	–
	2	48(2)-58(3)	10+	IV-vi	–	–	–	–	–	–
3		58-66(3)	8	vi	58	–	–	62	65	–
	3	66(3)-77(3)	11	vi	–	–	–	–	–	68 (3)
4		77 (3) – 81	3+	vi	–	–	–	–	–	–
	4	80-98	18	I	–	–	80	–	–	–
5		98-105(3)	7	I	98	–	–	100	103	–

Table 29: KapM Jiranek 19 - Structure

R	S	From bar – to bar	No. of bars	Key	Motive A	A1	A2	A3	A4
1		1-13(3)	12+	I	1	3	6	8	10
	1	13-27	13+	I - V	–	13	–	–	–
2		27-30	4	V	–	27	–	–	–
	2	31-45	14+	V	–	–	–	–	–
3		47(3)-54	9	vi		45	–	–	47(3)
	3	54-81	27+	vi - I	–	–	–	–	–
4		81-91(3)	10+	I	90	81	84(3)	86	88(3)

Table 30: RV 500 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**
Basso continuo	14-17, 27(2)-27, 30(2)-32	41(2)-42, 42(3)-43(3), 48-54, 54(3)-54	62(2)-63, 63(3)-66(3), 72(3)-75
No accomp	19(2-4), 21, 23	42(2), 43, 54	–
Tutti	18-19, 20-21, 22-23, 24-27, 30	41, 44-48(3)	62, 63(2), 67-72(2)
Vlns. & Vla.	28-29	–	–
Vlns. & Cont.	–	–	66

Table 24: RV 496 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**	**Solo 4**	**Solo 5**
Basso continuo	Remainder of solo	41-44	Remainder of solo	61-62	Remainder of solo
No accomp.	(2) of 17-19 & 25, 23(1 & 3), 24	–	55(2)	–	(4) of 74-76 & 78-79, (2) of 75-77
Tutti	–	Remainder of solo	48(3), 52(3)-53	61(3)	74(3)
Vlns.	–	–	–	Remainder of solo	–
Vlns. & Cont.	–	–	–	63	–

Table 25: RV 473 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**
Basso continuo	13(2)-15(3), 16(1 & 3-4), 21-27(2)	All of solo	Remainder of solo
No accomp.	15, 16(2)	–	–
Vlns.	(4) of 17-19	–	–
Vlns. 1. & Cont.	(1 & 2) of 17-20	–	–
Vlns. & Cont.	(3) of 17-20, 20	–	51(3) – 54(2)

Table 26: RV 501 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**	**Solo 4**
Basso continuo	12(3), 13(3)-14	26-27, 28-29	35-40	–
No accomp	Beats 2+3 of: 8-10, 11(3)-12(2), 12-13(2), 14(2)	–	Beats 1+2 of 32-34	46-47, 47-48
Tutti minus Vla.	14(3)-19	–	–	–
Tutti	8-9, 9-10, 10-11(2)	26(3), 28(1-3)	Beats 3+4 of 32-34	46(3), 47(2-3), 48-53

Table 34: KapM Jiranek 18 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**
Tutti	All of solo	32-46(3)	All of solo
Basso continuo	–	46-47(2)	–

Table 27: KapM Jiranek 21 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**	**Solo 4**	**Solo 5**
Tutti	4-12	53-77(2)	108-122	146-157(2)	(1) of 176, 190-197
Basso continuo	1-3, 13-15(2)	56-57(2), 78-80(2)	122(2)-130(2)	158-167	176(2)-190, 197(2)-201
No accomp.	–	42	–	–	–
Viola	–	43-49	–	–	–
Viola & Basso continuo	–	49(2)-55(2), 81	–	–	–
Violin 2 & Basso continuo	–	–	131	–	201(2)-202

Table 28: KapM Jiranek 20 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**	**Solo 4**
Tutti	19-20(4), 23-26(3), 28-31	48(2)-51, 52(3)-56	68(3)-71, 74-77(3)	80-81, 83-84(3), 92-95(3)
Violin I & Cont.	16-18, 21-22	–	–	88-90
Basso continuo	26-27, 31(2)-33	51(2)-52(2), 56(3)-58	66-68(2), 71(2)-73	81(2)-82, 84-88, 95-98(3)

Table 37: KapM Jiranek 19 - Instrumentation

Instrumentation	**Solo 1**	**Solo 2**	**Solo 3**
Tutti	14-24, 26-27	31-44	54-80
Violins & Viola	24(2)-25	–	–

Appendix 3: Program notes from final performance recital:

Final Recital: 'The Master's Student' program notes

THE UNIVERSITY OF WAIKATO
Te Whare Wānanga o Waikato

Adam Concert Room, Victoria University of Wellington
Sunday
1 May
2022
5:00pm

CRAIG BRADFIELD

DMA FINAL RECITAL

DMA - FINAL RECITAL

Sunday 1 May, 2022, 5:00 pm

František Jiránek (Giranek) (1698 - 1778)

Concerto for Bassoon and Strings in G minor, KapM Jiranek 18

Antonio Vivaldi (1678 - 1741)

Concerto for Bassoon and Strings, RV 496, *Marquiz de Marzin*

Interval

František Jiránek

Concerto for Bassoon and Strings in F major, KapM Jiranek 18

Antonio Vivaldi

Concerto for Bassoon and Strings, RV 501, *La Notte*

Baroque bassoon: Craig Bradfield
(Instrument by Mathew Dart after Johann Poerschman c. 1680-1757)

Associate Artists

Harpsichord: Jonathan Berkahn
Chamber organ: Duglas Mews
Cello: Jane Young
Bass: Damien Eckersley
Baroque guitar: Peter Maunder
Violins: Rebecca Struthers, Gordon Lehany
Viola: Chris van der Zee

Of Vivaldi's 512 Concertos, 253 were for Violin (strings & continuo), 44 for Strings (& continuo) and the next largest group of concertos were the 39 for bassoon. As well as this, 32 Concertos and 2 Sonatas for mixed solo instruments included bassoon. The composer's creativity may have been stimulated by the instrument's flexibility and quality of tone, which lends itself to imitating the human voice extraordinarily well. The bassoon concertos are not only conspicuous for their emotive quality but also as a style of composition that shows the composer's great understanding of the instrument's technical possibilities.

Surprisingly, only one of the thirty-nine concertos were dedicated, and this was to "*Illustrissimo Conte Sudetto Morzin*" (the Bohemian Count Wenzel von Morzin, the same person to whom Vivaldi dedicated his *Quattro Stagioni* (1719). The Count made Vivaldi his 'external' *Kapellmeister* alongside the court's composers Fasch, Reichenauer and Jiránek. These three composers together wrote eight bassoon concertos, all in a similar Vivaldian style.

Very little investigation has been made into the relationship between Vivaldi and Count Morzin's court composers and specifically

between the master and his student František Jiránek (The Count sent Jiránek to Venice to study with Vivaldi between 1724 - 26). Jiránek's four carefully crafted bassoon concertos are worthy of analysis and to be recognized as consequential, relevant and important links between the Vivaldian concerto and the development of the early eighteenth-century German/Bohemian bassoon concerto.

The purpose of my research is to define more fully the influence Vivaldi's concerto writing had on the bassoon concertos of early eighteenth century German/ Bohemian composers through the analysis of the concertos of František Jiránek. The collected information will inform the editing, publishing, performing and recording of the two complete extant Jiránek bassoon concertos.

František Jiránek (Giranek) (1698 - 1778)

Concerto for Bassoon and Strings in G minor, KapM Jiranek 21

I Adagio - Un poco allegro - Adagio - Allegro
II Adagio
III Andante

The name František Jiránek came to light in Prague during the research into the Kapelle of Count Václav Morzin (1675 - 1737) with regard to two of Morzin's servants; just one of them though was a musician. He was born in 1698 at Morzin's manor in Lomnice nad Popelkau, served in the Count's court as a page and undoubtedly possessed musical talent. His master sent him to Venice, evidently to hone his musical skills. From 1718 until the end of the 1720s, Morzin paid the celebrated Venetian composer Vivaldi as his "*maestro di musica in Italia*", that is, a titular *Kapellmeister* whose main task was to supply the Count with compositions for his virtuoso ensemble. After the Count's death, the Kapelle was disbanded and the musicians had to find alternative employment for themselves. At least two of them, including František Jiránek, ended up in Dresden. The violin virtuoso went on to have a stellar career finding employment with Count von Brühl as the second highest paid member of his famous orchestra. He died at the ripe old age of 80.

That Jiránek composed in a very "Vivaldian" style first and foremost applies to his bassoon concertos. Jiránek, like Vivaldi, opting to write for this unusual instrument was quite understandable as a significant member of Morzin's orchestra was the superlative bassoonist Anton Möser. In all likelyhood it was he for whom some of Vivald's concertos and Jiránek's four bassoon concertos were intended. Despite their style being akin to Vivaldi's, their authorship seems to be indisputable. The manuscript scores of Jiránek's bassoon concertos were written in the same hand, with one of them including strokes and corrections clearly displaying the ongoing compositional process, therefore it is more than likely that these are the composer's autographs. Unfortunately, only two of the four have been preserved in their entirety.

Compared to the simplicity of the other Jiránek concerto in this programme, KapM Jiranek 21 is longer and relatively more complex. In this composition Jiránek demonstrates a great understanding of the instrument's innate possibilities and shows a perfect grasp of idiomatic writing for the bassoon.

The quirky first movement is imbued with a sense of wit and fun which is manifested in its unusual form. The movement starts with a fifteen-bar bassoon prelude over a bass

pedal point which alternates with a short tutti accompaniment. The prelude is similar in length and feel to Vivaldi's RV 501's (*La Notte*) first section, both divided into three ideas, except that this section is entirely solo. But if the prelude is disregarded the tutti/solo plan does not differ markedly from Vivaldi's normal five tutti and four solo section form that was used in the large proportion of his bassoon concertos.

The odd beginning is not the only thing that takes the listener by surprise; the form of the ritornello which starts after the second Adagio is also unusual. The ritornello is a fugal exposition with the whole movement being an original blend of both fugue and ritornello form.

The composer has shown in this work a maturing of style with regards to both complexity and emotion, with an even greater knowledge of the ability of the instrument than in the Fmajor concerto. Even though none of his four concertos are dated it seems clear to me this piece was composed at a later date than KapM Jiranek 18.

Antonio Vivaldi (1678 - 1741)

Concerto for Bassoon and Strings, RV 496, *Marquiz de Marzin*

I Allegro
II Largo
III Allegro

It is almost an understatement to identify Vivaldi as the most significant composer of bassoon concertos ever, since there is such meagre competition. The composers that wrote concertos for bassoon in the baroque period were few while the masterpieces for the genre in later periods such as Mozart and Hummel's concertos, occur only singly. Even within Vivaldi's own oeuvre, the thirty-nine bassoon concertos (two of them incomplete) form an impressive group. The composer seems to have had an affinity for lower pitched instruments (the cello as well as bassoon), which brought out especially vividly the melancholic, reflective side of his temperament. The bassoon concertos are all mature works, mostly of his last period, from the later 1720s to his death in 1741 and have an incomparable rhythmic variety, boldness of form and attention to detail.

Vivaldi's contact with north European courts and musicians perhaps gives a clue to the sudden surge of compositions for bassoon in the 1720s. While he was serving in Mantua as *Kapellmeister* to its governor, Prince Philip of Hesse-Darmstadt (1718 - 20), Vivaldi first encountered Count Morzin, who soon after employed the composer. During the next decade the count received dozens of works from Vivaldi including *Le quattro stagioni* which was later to be published as composer's Op. 8, dedicated to the Count.

Vivaldi's bassoon concertos are remarkably consistent in their high technical demands and in the equal emphasis that they place on expression and virtuosity. As a group they are noteworthy for the many bold formal experiments they contain and for the prominence of the orchestral accompaniment during the solos, a trait they share with Vivaldi's cello concertos.

The Czech musiclogist Václav Kapsa's belief that the finding of a virtuoso bassoonist at Morzin's court along with the dedication to the Count on RV 496, the probability that RV 473 and RV 500 (both written on Bohemian paper) could have been written for the Count, makes the hypothesis that more of Vivaldi's thirty nine concertos were also meant for the

Count (and/or indeed Möser) both valid and probable. Of course, without more confirmed sources, all of this remains a supposition.

RV 496, in G minor, is the lone bassoon concerto bearing Morzin's name. It is clearly a relatively early work from the early 1720's: it's rhythms are rather uniform (there is a near-continuous patter of semiquavers), and a plain continuo accompaniment is employed for most of the solos. The sonata-style slow movement is in a neatly written binary form. The playful canonic exchanges of melodic snippets by the violins in the ritornello of the finale are in the purest Vivaldian vein.

František Jiránek

Concerto for Bassoon and Strings in F major, KapM Jiranek 18

I Allegro
II Adagio
III Allegro

It is not by chance that many of the outstanding examples of early Czech concertos were linked in some way to Vivaldi, especially considering the composer's first dealings in Prague were with Count Wenzil von Morzin and the exceptional musicians of his court ensemble. The keen observer does not need to look very far under the surface of the compositions of Vivaldi's Morzin court colleagues to notice the composer's influence on their work.

Not only Vivaldi but all the composers of Morzin's court took full advantage in their writing for the high calibre of musicians in the Count's ensemble. Most notable amongst these musicians were, Melchior Hlava, Vavřinec Seyche and Jan Pelikán on violin, the bassoonist Antonín Möser, Franz Karl Mayrhoffer on horn, and the cellist Joseph Komárek all played major roles in the court ensemble.

When looking at the existing concertos by Morzin court composers, it is interesting to note the large number and quality of compositions, presumably written for the bassoonist Antonín Möser. It has already been noted that this performer held a prominent position in the Count's ensemble and by the virtuosic concertante writing in the compositions of the court composers that Möser must have been a highly skilled performer and probably one of the best bassoonists of his generation. Because of this, it is unsurprising that there is such an unprecedented number of solo concertos for bassoon, some of the earliest of their kind, written by the composers of the Morzin court (Vivaldi, Fasch, Reichenauer and Jiránek).

The concerto in F major shows particularly Italian influences, for instance, the orchestral accompaniment in the slow movement directly refers to Vivaldi with its full tutti accompaniment. The first movement is dance like in character with an almost continual use of syncopation throughout its seventy bars. It starts and finishes in the tonic with each tutti section getting progressively shorter by three bars each time (11, 8, 5 & 2). In both Allegro movements the composer makes full use of the specific possibilities afforded by the instrument and exhibits perfect mastery of idiomatic writing for the bassoon.

Antonio Vivaldi

Concerto for Bassoon and Strings, RV 501, *La Notte*

I Largo - Andante molto - Presto - Presto
II Andante molto
III Allegro

RV 501 is the last of the series of three *La Notte* concertos. At some point between 1710 and 1722 Vivaldi composed RV 104 in G minor for flute, two violins, bassoon and continuo which was unusual because of its programmatic nature. The composer returned to it as a basis for a reworked version again in G minor for the second concerto (RV 439) of his Op. 10 and published with the same title. The composer wrote one further concerto titled *La Notte* (RV 501), for bassoon this time in Bb. This concerto takes the successfully tested characteristics from the two previous concertos as its model but despite some evident similarities presents quite different musical content.

RV 501 is one of the relatively few concertos by Vivaldi that, like *The Four Seasons*, has a programmatic nature. This is suggested in the general title *La Notte* (The night) and the various movements titles. Other than *The Four Seasons*, RV 501 and RV 439 are the only other Vivaldi concertos that have programmatic indications accorded to their movements.

The first movement sets the scene, the bassoon entering with its ornamented recitative-like melodic line. *I fantasmi* (the ghosts) explores the dramatic possibilities suggested by the title, as the bassoon evokes the varied *fantasmata* of the night, followed by the relative tranquillity of *Il sonno* (Sleep), brought to an end only by *Sorge l'aurora* (Dawn breaks), the energy of the bassoon contrasted with the varied reactions implied by the orchestra, as it awakes to a new day.

Craig Bradfield

In 1979 Craig began his study on bassoon at the Victorian College of the Arts in Melbourne under Genardy Bergaslavsky and Harold Evans. In the seventeen years spent in Melbourne, he played with some of Australia's major orchestras including the State Orchestra of Victoria, Tasmanian Symphony Orchestra, Australian Philharmonic and the Melbourne Symphony Orchestra.

Craig's further modern bassoon studies included lessons with the late William Waterhouse (BBC Symphony), Zoltan Harzanyi (Budapest Symphony) and Ole-Kristian Dahl (Oslo Philharmonic). He has also studied baroque bassoon with the Melbourne based Lyndon Watts and has had lessons from the great Italian baroque bassoonist Alberto Grazzi.

From 1997 to 2000 Craig lived in Kuala Lumpur where he was principal bassoon of the Kuala Lumpur Symphony Orchestra. During this time he became a founding member of the Bintang Winds and No Black Tie chamber ensembles as well as performing with the National Symphony and Malaysian Philharmonic. In 2006 Craig was Bassoon tutor and Orchestra Manager for the Edward Said National Conservatorium of Music at Berzeit University in Jerusalem, Israel where he founded the Opus chamber ensemble.

On his return to New Zealand Craig has been busy performing on both modern and baroque bassoon with NZ Barok, The Queen's Closet, Whekau Trio, Bach Musica NZ, Orchestra Auckland and Opus Orchestra.

Illmus D. D. Wenceslaus S. R. I.
Comes de Morzin Comitis
Albipolensis Fundator Mamiri,
centissimus. Ætatis 60.
A: 1736.