AN EXAMINATION OF PUBLISHED ORCHESTRAL EXCERPT STUDY MATERIALS FOR BASSOON AND CONTRABASSOON

DOCUMENT

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by

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ABSTRACT

Orchestral passages form a large part of the bassoonist’s practice material, yet there has been relatively little written about them. This study examines the sources available to the bassoonist: excerpt collections, collections of etudes over orchestral passages, instructional literature, recordings and scholarly research on aspects of the important passages. These materials are reviewed for content, accuracy, pedagogical value and biographical information on the authors and editors/compilers. This paper can serve as a reference for bassoon players and teachers who wish to find sources for orchestral excerpt study and instruction. This project is limited to published materials, in and out of print.
ACKNOWLEDGEMENTS

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FORMAT OF ABBREVIATIONS AND EDITING PROCEDURES

I have used the following abbreviations in the text. Most of these abbreviations appear in Appendix A. I have included them mainly to keep the edited excerpt book examples legible:

accel. - accelerando
ad lib. - ad libitum

dim. - diminuendo
m. - measure
mm. measures

no. - number
nos. - numbers

rit. - ritenuto

EDITING PROCEDURES

In the excerpt book examples in Appendix A, I have circled incorrect markings, both textual and musical notations, and attached the word "delete" to the circle. I added markings missing from the collections, circled them and attached the word "add" to the circle. The exceptions to the above rules are incorrect slur markings. Where they appear, I have placed the correct slur
indication above the incorrect indications with dashed lines. Markings which appear in the wrong places are circled; an arrow attached to these circles point to the place where the indication should actually stand.

In this document, I have used the standard American system of octave notation as described by John Backus when I refer to note names (figure 1).\(^1\)

Figure 1: Standard American System of Octave Notation

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INTRODUCTION

CHAPTER 1

Study of bassoon orchestral passages is valuable for bassoonists of many levels of ability. Many bassoon pedagogues such as David Borst, Alan Goodman, Ann Pesavento and Christopher Weait advocate the use of orchestral passages in the lesson curriculum of intermediate-level and undergraduate college bassoonists who may or may not aspire to a career in an orchestra. These instructors feel that orchestral excerpts have value as technical and musical training material and can familiarize the students with orchestral literature.\(^1\) Those instrumentalists who plan on an orchestral career study these passages to prepare for auditions. The audition repertoire usually consists of a solo piece, often a concerto chosen by the ensemble, and a list of passages from orchestral literature. In addition to students and those bassoonists auditioning for orchestras, symphony musicians continue to practice excerpts during their professional tenure in order to review passages

for future concerts and to maintain their level of proficiency on difficult material.

Many professional musicians, such as Leonard Sharrow, former principal bassoonist of the Chicago Symphony and former bassoon professor at Indiana University, suggest that musicians practice only from orchestral parts rather than from excerpt collections when preparing the required audition excerpts. These popular collections often contain errors in dynamic and articulation indications as well as incorrect notes and other marks which may appear neither in the parts nor in the scores of these works. However, it may not be practical, especially for college or conservatory level students, to work from orchestral parts because of expense. Instead, musicians can indeed practice from excerpt collections if they are willing to compare them to the scores or parts.

As a student, auditioning bassoonist and orchestral musician, I have noticed the errors in excerpt collections after studying and performing the compositions. In 1995, as part of my graduate study, I made a comparative study of important orchestral bassoon solos as they stand in several excerpt collections to the versions in the scores and/or bassoon parts. It became very clear to me that the collections contained serious errors, but also that I could

\[2\text{Ibid.}\]

easily work from them if I were aware of the mistakes. This earlier project inspired me to further examine and review bassoon orchestral excerpt study materials. These materials are of three types: orchestral excerpt collections (reviewed in Chapter 2), bassoon études based on orchestral passages (reviewed in Chapter 3), and written or recorded instructional information on bassoon excerpts or the orchestral audition process for bassoonists (reviewed in Chapter 4). In addition to the presentation of these study materials, I have included three appendices. Appendix A is a comparison of two bassoon solos from the second movement of Nicolai Rimsky-Korsakov’s Scheherazade as they stand in the score and orchestral part to the versions in the excerpt collections. This appendix is in a similar format to my 1995 project and serves as an illustration of the errors in these collections. Appendix B consists of two listings of the examined published orchestral excerpt collections: by date of publication and alphabetically by compiler. Appendix C contains copies of my correspondence with the publishing firm Hofmeister of Leipzig, Germany.

I have confined this study to published materials, whether in or out of print. I gathered them by searching published bassoon bibliographies, online catalogs such as OHIOLINK (an online database of Ohio college library catalogs) and OCLC’s WorldCat (an online catalog of international library holdings). In addition, I have consulted guides to periodical literature such as RILM Abstracts, The Music Index and James Prodan’s Index of Articles in
International Double Reed Society Publications. I have searched the World Wide Web and have also contacted the music publisher Hofmeister in Germany for publication information. As previously stated, I have focused in this project on materials dealing only with excerpted bassoon passages. The bassoonist can obtain complete parts for study from several sources: Kalmus Publications in Boca Raton, FL; Luck’s Music Library, Detroit Michigan; Frangipani Press, Bloomington, Indiana, and individual publishers.
CHAPTER 2

PUBLISHED BASSOON ORCHESTRAL EXCERPT COLLECTIONS

The works discussed in this chapter are collections of orchestral bassoon passages. They have been compiled as practice material not only for students but also for professional bassoonists. Collections range from those which survey all standard orchestral literature to those which deal only with the works of a single composer or with specific genres of musical composition. Most of the collections focus on first bassoon solo passages, but some include excerpts from second and third bassoon parts as well as contrabassoon passages. Commentary will be made on content of the volumes, biographical information on the editors, instrumentation (first bassoon only or also multiple bassoon or contrabassoon passages), accuracy of musical text, legibility of printing, helpful editorial annotations, ease of use for the bassoonist, etc. In cases in which more than one spelling of a composer’s name or of composition titles exist due to language differences, the spellings which appear in The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: Macmillan, 1980) stand in this document.

Within the pages of this collection of excerpts from the works of Richard Wagner, the bassoonist receives no comments from the editor on his procedures in compiling these selections, nor even that person's first name. According to Carolyn Rabson, Ernst Albert is the editor of this collection.\(^1\)

Will Jansen writes that Albert was an orchestral bassoonist born in Thuringia in 1877, but gives no information on his place of employment or date of death.\(^2\)

This volume contains passages from *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Die Meistersinger*, *Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*, *Parsifal*, *Die Feen*, *Faust Ouvertüre*, *Imperial March*, *Siegfried Idyll* and *The Holy Supper of the Apostles*. In two-bassoon passages, parts are most often printed on one staff, but when three parts or more are printed, they appear in score form.


Collected and edited by Günter Angerhöfer (b. 1926), bassoonist with the Leipzig Radio Symphony Orchestra and Professor of Bassoon at the Leipzig Conservatory, this volume contains excerpts from Russian compositions. He includes Rimsky-Korsakov’s *Scheherazade*, Borodin’s *Polovetsian Dances*, Mussorgsky’s *Pictures at an Exhibition* (Ravel orchestration), Tchaikovsky’s *Symphonies* nos. 1, 2, and 3 and *Nutcracker Suite*; Shostakovich’s *Symphonies* nos. 7, 8, 9, 10, 11, and 12 and his *Violin Concerto* no. 1; and Khatchaturian’s *Gayane Suite*. Angerhöfer includes not only audition excerpts but also difficult tutti sections of these pieces. Multiple bassoon excerpts appear in score form.


This collection appears in the sixth volume of Günter Angerhöfer and Werner Seltmann’s *Bassoon Method*, which is devoted to the study of the contrabassoon. They provide an extensive selection, possibly the largest published collection, of orchestral excerpts for the contrabassoon. The editors include no bassoon excerpts anywhere in their six-volume method. For the contrabassoon, the editors included passages from seventy-four works by

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Ludwig van Beethoven, Giuseppe Verdi, Johannes Brahms, Leos Janáček, Gustav Mahler, Claude Debussy, Richard Strauss, Albert Roussel, Ottorino Respighi, Hans Pfitzner, Arnold Schönberg, Maurice Ravel, Béla Bartók, Zoltan Kodály, Karl Amadeus Hartmann, George Enescu, Sergei Prokofiev, Edison Denisov, Günter Raphael, Paul Hindemith, Dmitri Shostakovich, Benjamin Britten and Hans Werner Henze. Seltmann (b. 1930)\(^5\) and Angerhöfer include their own recommended metronome markings in italics, and those of the composers in plain typeface.


The preface to this volume indicates that it is part of a series of books for all orchestral instruments which contain excerpts from Strauss' orchestral works. This series was inspired by the great rise in the standards of orchestral performance which occurred in the early years of the twentieth century.\(^6\) The editor chose passages from the following works: Symphony in f minor, op. 10; Aus Italien, op. 12; Don Juan, op. 20; Macbeth, op. 23; Tod und Verklärung, op. 24; Till Eulenspiegel, op. 28; Also Sprach Zarathustra, op. 30; Don Quixote, op. 35; Ein Heldenleben, op. 40 and Symphonia domestica, op. 53.

Johannes Böhm, former bassoonist with the Vienna Philharmonic

\(^5\)Ibid, 482.

Orchestra, included all passages from these works which present the performer with “more than average difficulties.” The majority of passages in this volume are taken from first bassoon parts, but the editor includes many passages for multiple bassoons and contrabassoon, most often in score form. The printing of certain passages in this volume, such as variation VII from Don Quixote, makes page-turning very difficult. 


This edition is an offprint of the 1910 Böhm collection.


Marijan Bolfan, solo bassoon with the Belgrade Philharmonic, compiled and edited this collection of bassoon excerpts. He included excerpts from the romantic era and twentieth century including compositions by Borodin, Khachaturian, Mussorgsky, Respighi, Rimsky-Korsakov, Shostakovich, Richard Strauss, Stravinsky, Verdi, and Wagner. Many of these excerpts are multiple bassoon passages. In these cases, the excerpts appear in score form. In single-line bassoon excerpts, the editor makes it clear whether they are solo, soli, or tutti passages. Bolfan includes contrabassoon passages from the works of Strauss and Shostakovich along with the bassoon excerpts.

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7Ibid.

8Ibid., 38-42.
The editor organizes the selections neither in alphabetical nor chronological order, though works by the same composer are grouped together, except for those of Verdi. This may complicate use for the bassoonist, but the table of contents is clear.


Gustave Dhéрин (1887-1964), late professor of bassoon at the Paris Conservatory, compiled this collection of difficult passages as part of the publisher Leduc’s series of excerpt books for orchestral instruments. Organized in eleven short volumes, this large series contains excerpts from the works of Bach, Bachelet, Balakirev, Beethoven, Berlioz, Bizet, Boieldieu, Borodin, Brahms, Chabrier, Charpentier, Debussy, Delvincourt, Dukas, Fauré, Gounod, Haydn, Ibert, Leoncavallo, Mascagni, Martinu, Mendelssohn, Messagere, Mozart, Pierné, Puccini, Rabaud, Ravel, Respighi, Rimsky-Korsakoff, Rossini, Schubert, Schumann, Smetana, Richard Strauss, Saint-Saëns, Stravinsky, Thomas, Tomasi, Verdi and Wagner. One notices that Dhéрин chooses many excerpts from composers of his native country, France. In fact, he includes more selections from the works of French composers than any other excerpt compiler profiled in this study.

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10Jansen, 1720.
The vast majority of passages in these volumes are true first bassoon solos. On the rare occasion that one sees a multiple-bassoon passage, the parts are printed in score form. Dhérin includes no contrabassoon excerpts.

Dhérin's excerpt collection is, unfortunately, impractical for the user. First, it is in eleven short volumes, and the editor or publisher organizes the excerpts in a haphazard order. The passages appear neither alphabetically by composer's name nor in any chronological order. Furthermore, there is no table of contents. More disturbing is the actual content of the passages. With even a cursory glance through the collection, an experienced bassoonist notices that many of the excerpts are incomplete and that the collection is rife with errors. For example, the very first passage in the first volume, the solo from Maurice Ravel's *Bolero*, includes only the first eight measures of a seventeen-bar bassoon passage, and solo passage from Leoncavallo's *Pagliacci* is missing several bars at various points in the middle of the solo. Another example of a serious error is the inclusion of a fourth flat in the key signature of the sixteenth-note passage from the third movement of Ravel's *Piano Concerto in G*. In fact, one notices errors in almost every passage.

Although all collections should be checked against scores for accuracy, this

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12Ibid, vol. 6, 3.

13Ibid, vol 2, 2.
one contains more errors than usual. Because of this, the bassoonist would be forced to completely rewrite many passages in order to use this collection.


Friedrich Gumpert (1841-1906)\(^\text{15}\), Christian Wiegand and Wilhelm Knochenhauer compiled this set of bassoon excerpt books. Gumpert was also known as Gumbert, confused for a popular singer, Ferdinand Gumbert. His compositions and editions were often published under the misspelled name.\(^\text{16}\) Looking at the first volume’s table of contents, one discovers that the editors compiled six volumes of bassoon passages in all. These volumes were originally compiled by Gumpert and Wiegand, former members of the Leipzig Gewandhaus Orchestra. A later printing was further edited and continued by Knochenhauer, a famous Dresden bassoonist and reedmaker, who may have added four additional volumes.\(^\text{17}\) This later printing was done

\(^\text{14}\) Unger.

\(^\text{15}\) Bulling, 446.


\(^\text{17}\) Jansen, 1748.
by the now defunct Leipzig firm Merseburger.\textsuperscript{18} This writer has only had access to the first two volumes of this collection for this project.

Gumpert, actually a hornist, was responsible for compiling a series of orchestral excerpt books for several instruments.\textsuperscript{19} Based on communication with the publishing firm Hofmeister, this writer speculates that the bassoon excerpt collection was compiled and published around the year 1900\textsuperscript{20}; it might therefore be the first collection of published bassoon excerpts. This writer has found no reference to Christian Wiegand’s life.

The first volume contains excerpts from the nine symphonies of Beethoven, three Haydn symphonies, one Mozart symphony, and two Mendelssohn symphonies. It also contains the entire solo bassoon part from Carl Maria von Weber’s \textit{Andante and Hungarian Rondo}, op. 35. The second volume contains passages from various works by Adam, Auber, Beethoven, Boieldieu, Cherubini, Haydn, Lortzing, Mendelssohn, Mozart, von Weber, Schubert, and Schumann, as well as the solo bassoon part to von Weber’s op. 75 \textit{Concerto in F major for Bassoon and Orchestra}, which is incorrectly entitled \textit{Concertino}.\textsuperscript{21}

\begin{footnotes}
\item[18]Unger.
\item[20]Unger.
\end{footnotes}
This collection of excerpts is odd in several respects. First, it is not clear how the editors organized the passages. The first volume begins with Beethoven symphonies first, and then Haydn, Mozart and Mendelssohn symphonies later. The second volume includes more Beethoven works, more Mozart symphonies and more Haydn symphonies, all of which are interspersed throughout the book. Thus passages are organized neither chronologically by birthdate of composer, nor by date of composition, nor alphabetically. Second, the editors include entire solo bassoon pieces in an orchestral excerpt collection. Finally, it is clear that the editors did not remain true to the score when reproducing the excerpt. For example, in the famous staccato excerpt from Beethoven’s Symphony no. 4, the editors chose to slur the first three of each four sixteenth notes at the beginning of the excerpt (figure 2).^22

Figure 2: Beethoven Symphony no. 4 solo as it appears in Gumpert collection

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^22|bid.
Although the previous example may provide a sample of performance practices from Gumpert and Wiegand's time, the Beethoven Gesamtausgabe reveals no articulation marking over these notes (figure 3):^23

![Musical notation](image)

Figure 3: Beethoven Solo As it Appears in Gesamtausgabe Score


Lewis Hilton (1921-1977)^24 provides the bassoonist with a method book for learning to read tenor clef. He begins with melodies presented in both bass and tenor clef side by side. Then he proceeds to melodies written only in tenor clef. Next he includes melodies which mix the use of tenor and bass clefs. The last section of this method book is a compilation of orchestral excerpts which are written either only in tenor clef or in a mix of tenor and bass clefs. Hilton includes excerpts from symphonies of Beethoven, Brahms, Haydn, Mozart, Schubert, and Tchaikovsky; and from the operas of Donizetti

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and Wagner. He organizes the excerpts chronologically by date of composition. This excerpt collection is not meant as a reference for bassoonists working toward orchestral auditions but for the intermediate-level player who should learn tenor clef. The compiler selected many excerpts from orchestral tutti passages rather than the prominent solo passages. He includes only first bassoon excerpts.


Georg Junge, member of the Leipzig Gewandhaus Orchestra from 1924-60 and instructor at the Leipzig Conservatory wrote this set of etudes which include bassoon orchestral excerpts. These etudes are devoted to the study of multiple-tonguing on bassoon. In volume one, Junge deals with triple-tonguing with seventeen initial short exercises and then includes orchestral excerpts from the operas *Lohengrin* and *Tannhäuser* by Richard Wagner, *The Barber of Seville* by Rossini, the overtures to *Euryanthe* by von Weber, *Fra Diavolo* by Auber and *Don Pasquale* by Donizetti. In the second volume, Junge tackles double-tonguing with twenty exercises and excerpts from Mozart's *Abduction from the Seraglio* and *Marriage of Figaro*, von Weber's *Oberon*, Donizetti's *Don Pasquale*, Bizet's *Carmen*, Smetana's *Bartered Bride*.

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26Jansen, 1746.
and Beethoven’s *Symphony no. 4 in Bb major.*\(^{27}\) All of these excerpts are from the first bassoon parts, but many of them are not solo passages. They are included as examples of passages in which multiple-tonguing is useful.


Junge also compiled a set of orchestral excerpts later in his career. Volume I contains excerpts from eight Haydn symphonies, as well as one serenade, five symphonies, and five operas by Mozart. Volume III contains excerpts from operas by Auber, Boieldieu, Cherubini, von Weber, Rossini and Tchaikovsky in addition to selections from orchestral works by Schubert, Schumann, Mendelssohn, Berlioz and Tchaikovsky. Volume IV contains excerpts only from operatic works by Donizetti, Lortzing, Nikolai, and Verdi.

The passages in this volume are arranged by composers’ dates of birth and chronologically by piece when multiple works by the same composer are included. The exception to this rule would be the symphonies of Haydn, which are arranged as they were numbered by the publisher Breitkopf and Härtel. Junge lists the date of composition of the excerpted piece at the beginning of each passage. Most of the excerpts included in this collection are first bassoon passages, although many difficult tutti passages are included in the first volume. On the rare occasions when Junge includes a second

\(^{27}\) Hazlewood, 45-55.

\(^{28}\) Langer.
bassoon part as well, he displays these passages in score form. Because of the
German operatic tradition, Junge includes more opera excerpts than one finds
in many collections.

Kessler, Claude (Clarke), ed. Bassoon Passages. Books I and II. New York:

Claude Kessler, former bassoonist with the Chicago Symphony
 Orchestra from 1925-58, compiled and edited these excerpt collections. In
concert programs, his name is listed as Clarke Kessler.29 The first volume
includes excerpts from two Haydn symphonies, eight symphonies and three
overtures by Beethoven, and Brahms Symphony no. 1. The second volume
includes passages from Brahms Symphonies nos. 2, 3 and 4; Franz Liszt’s Les
Préludes, Rimsky-Korsakov’s Scheherazade, Smetana’s Overture to the
Bartered Bride, Stravinsky’s Firebird Suite, Tchaikovsky’s Symphonies nos. 4,
5, and 6; Shostakovich’s Symphony no. 1, and Wagner’s Overture to Die
Meistersinger.

In passages for two bassoons, both parts appear in the same staff.
However, Kessler most often includes first bassoon solo passages. Often, he
indicates other instruments playing along with the bassoon in parentheses.
The excerpts are arranged in alphabetical order in the table of contents, but by
date of composition in the books.

29Chicago Symphony Orchestra Programs. Vols. 35-67 (Chicago: Orchestral
Association, 1925-58) prefaces.
Karl Kolbinger (b. 1921), bassoonist in the Bavarian Radio Symphony and instructor at the Staatliche Hochschule für Musik München, and Alfred Rinderspacher, professor at the Staatliche Hochschule für Musik Heidelberg-Mannheim, compiled and edited this collection of bassoon and contrabassoon excerpts. It is a volume in a series of excerpt books for all standard orchestral instruments. The purpose of this series of excerpt books is to provide references which include only those passages commonly required of musicians at orchestral auditions; it is a project supported by the German state music conservatories and the German Music council. The editors of this volume have selected passages which are also the most important audition excerpts for North American symphony orchestras and opera companies. They include selections for bassoon from Beethoven, Berlioz, Bizet, Brahms, Donizetti, Haydn, Leoncavallo, Mozart, Ravel, Rimsky-Korsakov, Shostakovich, Schumann, Smetana, Strauss, Stravinsky, Tchaikovsky, Verdi, Wagner and von Weber. In addition, they include selections for contrabassoon by Beethoven, Berg, Brahms, Ravel, Richard Strauss, and Verdi. These excerpts are arranged alphabetically by composers’ last names; the contrabassoon excerpts appear separately at the end of the volume. The editors include rehearsal numbers and letters from the published parts in

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30 Koenigsbeck, 225.
addition to measure numbers from the scores. They include metronome markings from the composers (no brackets) and editorial metronome markings (in brackets) when the composer provides none. Kolbinger and Rinderspacher include multiple bassoon excerpts only when each part is likely to be requested at an audition; otherwise, tutti and section passages are omitted. In passages for more than one bassoon, the parts stand in score form.

In the preface to this volume, the publisher posits that "the original text of the music and the original metronome marks have been taken over without modification". This author finds that the excerpts are quite accurate as they appear in the text, but not without exception. One need only examine the selection from Rimsky-Korsakov's Scheherazade in Appendix A of this study to find serious mistakes in the text. Therefore, as with all other excerpt collection, the student must consult the score to verify accuracy.


Raimund Mages' three volumes of bassoon passages include excerpts from the operas of Richard Wagner; there have been two printings of these excerpts. Volume "six" in the earlier printing includes selections from *Die Meistersinger von Nürnberg, Das Rheingold,* and *Die Walküre.* Volume "seven" contains selections from *Siegfried, Götterdämmerung,* and *Parsifal.* Published by Hofmeister, these volumes are in the same series as those from Günter Angerhöfer and Georg Junge, both of whom were active bassoonists in the former East Germany.34

In the second printing, from 1997, the volumes are not given numbers. One volume is a reprint of volume "six" of the earlier edition. The other volume contains excerpts from different operas: *Der Fliegende Holländer, Tanhäuser, Lohengrin,* and *Tristan und Isolde.* In both printings, Mages includes the date of composition for each opera he excerpts. Many of these passages are not true solos, but exposed tutti and section passages. This, of course, reflects Wagner's orchestrational habits. In these excerpts for multiple bassoons, the passages usually appear in score form. In single-line passages,

32Rabson, 182.

33Unger.

34Ibid.
the editor indicates whether it is a solo or tutti passage. This collection contains more and longer selections from Wagner operas than in the Albert collection published by International.


Frank Morelli, bassoon soloist, chamber musician, orchestral musician and accomplished teacher, compiled this collection of Stravinsky bassoon excerpts as a “comprehensive reference guide for both student and professional”.35 He includes passages from forty-seven works, including not only the most commonly performed pieces but also little-known works. The editor has paid close attention to indications in the scores not only for accuracy, but also to provide the composer’s own metronome markings. He also includes cues for other instruments which accompany the bassoon; these cues can be extremely helpful to the performer. The numerous multiple bassoon excerpts appear in score form. The end of each excerpt is clearly marked with a stop sign (like the traffic sign). For the ballet compositions, Morelli indicates which excerpts are not included in the ballet suite by placing them in a box. The preface to this volume includes an essay on Stravinsky’s orchestration by Robert Craft.


Yuri Nekliudov, former solo bassoonist with the Moscow Philharmonic, chamber musician and orchestral bassoonist, compiled and edited these four volumes of orchestral excerpts. The first volume contains excerpts from the works of Bach (both original and transcribed), Handel, Haydn and Mozart. The second contains selections from the works of Beethoven. The third volume contains excerpts from compositions by Berlioz, Bizet, Brahms and Bruckner. The final volume contains excerpts from Wagner, von Weber, Verdi, Debussy, Dukas, Liszt and Massenet. Except for the fourth volume, the editor arranged excerpts by composers' birthdates. As one finds in many of the other collections, this volume includes not only true solo passages, but also difficult tutti and section passages. Nekliudov includes many multiple bassoon passages, some of which include the contrabassoon. In these cases, the selections are printed in score form. It is interesting that a Russian editor chose to include no excerpts from the music of Russian composers in his collection.

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36Jansen, 1831.

Former bassoon professor at the Eastman School of Music, Vincenzo Pezzi (1887-1966) collected bassoon passages from the orchestral works of Tchaikovsky including passages from the Symphonies nos. 4, 5, and 6; the Piano Concerto No. 1, the Violin Concerto, _Marche Slave, Francesca da Rimini, Capriccio Italien, Nutcracker Suite_, and _Romeo and Juliet Fantasy Overture_. Multiple bassoon passages appear sometimes in score form, sometimes as multiple notes on the same staff. Pezzi indicates clearly whether monophonic passages are solos, unison passages for two players, or tutti passages.


Marius Piard, former solo bassoonist of the _Concerts Lamoreux_ and _Le Musique de la Garde Républicaine_, is the author of a method for contrabassoon. This tutor includes twenty-four orchestral excerpts for contrabassoon by Mozart, Beethoven, Brahms, Ravel, Richard Strauss, Dukas, Enesco, Florent Schmitt, Lazzari and Verdi. This collection is useful, but one must be aware of its errors. Professor Christopher Weait of the Ohio State University has corrected Piard's version of Maurice Ravel's _Le Contes de ma Mère L'oye_ to match the orchestral part. He has found errors in note and rest length, dynamic indications, articulations and key signature. The

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contrabassoonist should definitely compare scores or parts to Piard's excerpt before using this book. This collection contains no excerpts for bassoon; the passages are organized alphabetically after the first excerpt by Mozart, which is out of order.


In all his orchestral excerpt editions, former Berlin Philharmonic principal bassoonist Günter Piesk has chosen passages intended not only for the serious bassoon student's or orchestral musician's study, but also as a reference work for any interested person. As the titles imply, the first volume contains excerpts from Beethoven's concerti, choral works with orchestra, overtures, and the opera *Fidelio*; the second volume contains excerpts from each of his nine symphonies.

In these Beethoven collections, Piesk has selected solo and tutti passages for first and second bassoon as well as contrabassoon passages. He designates audition excerpts with a circled boldface P. When he presents excerpts for multiple bassoons, the editor usually displays them in score form, rarely on the same staff.

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39 Ibid., 45-68.

In this collection, Piesk chooses passages from all of Gustav Mahler's Symphonies, *Das Lied von der Erde*, and *Kindertotenlieder*. Piesk includes selections for up to four bassoons and contrabassoon. In fact, the solo bassoon excerpt is much rarer than the section passage. These multiple-bassoon passages appear more often in score form than in the same staff. Piesk painstakingly includes Mahler's tempo and other expression indications.


In this volume of bassoon excerpts from Mozart's concerti, Günter Piesk includes passages from fifteen later Piano Concerti (KV 413-595), the Eb major *Concerto for two pianos and orchestra* (KV 365), the *Concerto for Clarinet and Orchestra* (KV 622), the *Concerto for Horn and Orchestra in D major* (KV 412) and the *Concerto for Horn and Orchestra Eb major* (KV 447). Not only does he include important true solo first bassoon passages, but also passages in which the bassoon must "lead" the wind section, exposed and/or difficult tutti passages, chamber music passages and difficult inner voices. In the table of contents, Piesk indicates the specific woodwind and brass instrumentation of each piece.\(^\text{40}\) When first and second bassoon parts appear together in this collection, they are most often printed in the same staff, rarely

in score form. Piesk occasionally includes cues from the concerto soloist's part.


In this collection, Günter Piesk has chosen passages from fourteen Mozart symphonies, two serenades, one divertimento, three choral works and the *Maurerische Trauermusik*. As he did in his Mozart concerto collection, Piesk includes important true solo first bassoon passages as well as important tutti sections, and he again indicates the wind instrumentation of each piece. He marks audition passages with a circled P. In this volume, these passages are taken only from the *Jupiter Symphony* (KV 551).  

The editor includes some second bassoon passages. Most often, first and second bassoon passages appear in the same staff, rarely in score form. As he did in the choral works from his Beethoven excerpt collections, Piesk often includes entire movements. For example, in the *Et incarnatus est* section of the *Mass in C minor* (KV 427), the entire movement stands in this volume, and Piesk includes the solo oboe, flute, and soprano parts and some violin cues along with the bassoon solo passage; these parts appear in score form.  

He includes contrabassoon excerpts from *Maurerische Trauermusik* KV 477.  

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42 Ibid., 82-8.

43 Ibid., 39.

Valery Popov (b. 1937), professor at the Tchaikovsky conservatory in Moscow and former principal bassoonist of the USSR Symphony Orchestra, edited this collection of excerpts from Tchaikovsky’s symphonies, orchestral suites, overtures, marches, symphonic poems and concerti with the sincere hope of easing the difficulties one encounters when studying Tchaikovsky’s works.45 Many of the works in this collection also appear in Vincenzo Pezzi’s compilation, but the performer receives more study information in this volume. Karl Ventulett, principal bassoon of the Municipal Opera and Museum Orchestra in Frankfurt added a table of important audition excerpts in the preface to this volume; these passages are marked in context with a circled P. In the table of contents, Popov lists the complete instrumentation of each work as well as the date and location of each premiere performance.

Most of the excerpts in this collection are first bassoon passages. When first and second bassoon excerpts appear together, they are most often printed in score form. Popov occasionally includes metronome markings which do not appear in the orchestral parts.46 It is not clear from his comments

44Koenigsbeck, 338.


whether these markings come from a printed score or parts, or from his own orchestral experience.


In this collection, the editor includes not only solo first bassoon passages, but also many tutti and soli selections. Furthermore, he includes

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47Jansen, 1837.
many multiple-bassoon passages. In these cases, the parts are usually printed in score form. Righini marks clearly which excerpts are true solo passages. He includes 21 additional contrabassoon passages in an appendix to the volume. The editor organizes the passages by composers' birthdates, and by date of composition among works by the same composer.

Although he includes a diversity of composers, the editor weighs the collection heavily with Italian compositions. However, this volume would still be useful for bassoonists outside Italy because of the huge amount of material. Many of the compositions which Righini excerpts appear also in the excerpt collection compiled by Ciro Stadio, Passi Difficili e "A Solo" per Fagotto, which is examined later in this study. Unfortunately, it seems that many of the mistakes from the Stadio occur in the Righini as well. For example, the Scheherazade excerpt includes exactly the same mistakes in both collections. Again, one must proofread all excerpts before practicing them.


This collection of excerpts compiled by B. Saveliev (no first name supplied) contains excerpts from twentieth-century Ballet compositions by Russian composers. The editor includes passages from Boris Asaf'yev's The Fountain of Bakhchisaray, Reinhold Gliere's The Bronze Horsemen, Sergei Prokofiev's Romeo and Juliet, Cinderella, and The Ugly Duckling; Sergei Vasilenko's Mirandolina and Aram Khachaturian's Spartacus. The compositions by Asaf'yev, Gliere and Vasilenko are rarely performed outside
of the former Soviet Union. Saveliev includes a mix of solo bassoon excerpts and two-bassoon passages. The multiple bassoon passages stand most often in score form. The editor includes only on contrabassoon excerpt, which is taken from Prokofiev’s The Ugly Duckling. These passages are organized alphabetically (in the Cyrillic alphabet) by composers’ last names.


Compiled and annotated by Sol Schoenbach (b. 1915), former principal bassoonist of the Philadelphia Orchestra, this volume is one of a series of books edited by Henry Charles Smith, who intended with his work to help orchestral musicians “toward a mastery of contemporary musical language and instrumental techniques.” Schoenbach presents the bassoonist with excerpts from the works of Barber, Bernstein, Blacher, Bloch, Carter, von Einem, de Falla, Harris, Hindemith, Holst, Prokofiev, Ravel, Schönberg, Schuman, Shostakovich, Stravinsky, Thomson, and Weinberger. Browsing through the table of contents, one notices that Schoenbach includes more compositions by American composers than any other excerpt compiler. This is similar to Stadio’s and Righini’s extensive inclusion of Italian operatic works. In addition, he includes not only extremely important works of these

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composers, but also lesser known compositions. He includes these passages from more obscure works as technical exercises. The compiler omits many important works which have become standard works in the orchestral repertoire, such as Stravinsky’s *Le Sacre du Printemps*, because these selections have been excerpted in other collections.\(^{50}\)

Schoenbach provides the bassoonist with many contrabassoon excerpts and multiple bassoon passages in addition to the numerous first bassoon solos. The ratio of the multiple-instrument selections printed in score form to those printed on the same staff is nearly even. What makes this collection extremely helpful to the bassoonist are Schoenbach’s frequent annotations. He not only mentions which other instruments are playing during a passage but also makes suggestions for fingerings, use of the whisper key lock, and other technical advice. Providing such information from extensive orchestral experience is no substitute for private instruction, but is nonetheless helpful to the student or professional musician.


Y. Schubert (no first name supplied) compiled and edited this volume of orchestral excerpts from Tchaikovsky’s ballets and operas. He includes selections from the operas *Cherevichsky, Mazzepa, Eugene Onegin, Pique Dame, Iolanta, Charodeyka;* and from the ballets *Swan Lake, Sleeping Beauty*

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\(^{50}\)Ibid, IV.

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and *The Nutcracker*. He includes many passages for two bassoons, most of which are printed on the same staff. In single-line passages, he marks clearly when the selections are true solos.


After many years of experience in the Cologne Opera and Symphony Orchestra, Hans Rudolf Seith selected and edited passages for contrabassoon to "provide the younger generation - particularly students - with a selection of difficult passages from the operatic and orchestral literature."  He chose passages from works by Beethoven, Berg, Borck, Brahms, Braunfels, Busoni, David, Dukas, Henze, Hindemith, Honegger, Mahler, Milhaud, Pfitzner, Prokofiev, Puccini, Raphael, Ravel, Roussel, Schönberg, Richard Strauss, Stravinsky, Wagner and Verdi. Seith selected many passages from the twentieth-century literature because of their extreme level of difficulty. This collection contains no excerpts for bassoon.


Konrad Siebach, a double bassist formerly active in Leipzig, edited this collection of excerpts from the continuo parts from Johann Sebastian Bach's orchestral suites and Brandenburg Concerti. Although he describes this book as a helpful study guide for the bassoonist or 'cellist, Siebach edited this book

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51Jansen, 1840.
from the double bassist's perspective and omitted information which may be helpful for these other instrumentalists. For instance, Bach's Brandenburg Concerto no. 1 in F major BWV 1046 is the only one of the six concerti which calls specifically for bassoon as a continuo instrument. In fact, he specifies that a double bass, 'cello and bassoon are all to be used.\textsuperscript{52} Siebach provides the continuo voice of this composition but leaves out the few rare places in which the 'cello or bassoon are to play a solo line, for example in the first movement, mm.6-19.\textsuperscript{53} He also omits the indications that the bassoon should drop out several times in the second movement.\textsuperscript{54} In addition, the bassoon plays the continuo line alone in the trio of the Minuet (fourth movement).\textsuperscript{55} Siebach omits this section entirely from the excerpt collection, but includes other movements nearly in their entirety.

In his orchestral suites, Bach includes a separate bassoon part in the first and the Suites nos. 1 and 4. Most of the time, the bassoonist plays the continuo voice in these works, but there are a few solo lines in both pieces.\textsuperscript{56} As in the Brandenburg Concerto excerpt, Siebach omits these solo parts.

\textsuperscript{52}Johann Sebastian Bach, ed. Arnold Schering. \textit{Brandenburgisches Konzert no. 1 in F major, BWV 1046}. (Leipzig: Eulenburg, 1927) preface.

\textsuperscript{53}Ibid. 1-4.

\textsuperscript{54}Ibid. 20-35.

\textsuperscript{55}Ibid., 38.

\textsuperscript{56}Johann Sebastian Bach. \textit{The Four Suites (Overtures) for Orchestra}. (New York: Lea Pocket Scores, n.d.) 1-95.
This resource may be valuable to the bassoonist as a study reference for continuo playing. However, it is an excerpt book more specifically for the double bassist. The bassoonist must consult other sources, such as Johannes Wojciechowski’s *Solobuch für Fagott*, which contains the entire first bassoon part for the first movement of Bach’s Orchestral Suite no. 4.\(^\text{57}\)


After the success of his first J.S. Bach excerpt collection, Konrad Siebach collected excerpts for low instruments from the operas of Georg Friedrich Händel: *Agrippina*, *Rinaldo*, *Radamisto*, *Ottone*, and *Guilio Cesare*. These are also continuo parts.


Konrad Siebach compiled and edited these two volumes of selections from Bach’s Cantatas. Volume one contains passages from BWV 3-100, and volume two contains passages from BWV 103-196. The editor extracted these passages from the continuo parts to these works. He intends with the publication of this work to encourage the intensive study of continuo playing.

As in his collection of excerpts from Bach’s orchestral works, Siebach claims to include passages in this collection for double bass, ‘cello, and

bassoon. Unfortunately, Siebach again does not specify when Bach wrote a specific part for each instrument. This writer knows from performance experience that Bach sometimes wrote the continuo part for one of the three instruments individually, and sometimes for two or more bass instruments. For example, in his cantata *Wachet auf, ruft uns die Stimme*, BWV 140, Bach wrote a separate bassoon continuo part to balance winds and strings in an orchestration which includes horn, two oboes and taille.\(^{58}\) Siebach includes no excerpts from this particular cantata.


Ciro Stadio’s collection of orchestral passages is probably the most popular bassoon excerpt study work in the world. This probably came about because of the sheer number of excerpts in the book (from 112 compositions), its widespread availability and relatively low price. In addition, renowned pedagogues such as Simon Kovar, who taught an entire generation of American orchestral bassoonists, made use of this book.\(^{59}\) His former students passed on the tradition of using this collection with their pupils.

Little is written about Ciro Stadio’s life and career, though it is known that he also composed two pieces, *Serenata* and *Burlesca*, for bassoon and


piano. Stadio's collection contains many of the most important orchestral audition excerpts; it also contains a number of excerpts from works which almost never find their way into the American orchestral repertoire. The excerpts in this volume which most often appear on American orchestral auditions include those from the instrumental works of Bach, Beethoven, Berlioz, Brahms, Debussy, de Falla, Haydn, Mendelssohn, Mozart, Ravel, Respighi, Rimsky-Korsakov, Rossini Overtures, Sammartini, Schubert, Schumann, Stravinsky, Verdi overtures, von Weber overtures, and Wagner operas orchestral passages. Reflecting the operatic repertoire of his native Italy, Stadio includes passages from many Italian operas. Those he includes from Donizetti, Leoncavallo, Puccini, Rossini, and Verdi also belong to the standard repertoire of opera houses outside of Italy. The operas of Boito, Catalani, Cilea, Giordano, Mascagni, Mancinelli, Marinuzzi, Paisello, Pizzetti, Ponchielli, Riccitelli, Spontini, Wolf-Ferrari, and Zandonai which he excerpts are somewhat obscure outside Italy. Still, one can study these passages for their own sake. In addition to the orchestral excerpts, Stadio includes cadenzas to Wolfgang Amadeus Mozart's Bassoon Concerto in Bb Major KV 191, and he excerpts a few chamber works from Mozart, Beethoven and Schubert.

Although Stadio includes some exposed passages for multiple bassoons, he focuses on first bassoon solo excerpts in this collection. In most

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60Langwill. 205.
of the two-bassoon excerpts, both parts appear on the same staff, rarely in score form. Stadio includes only one contrabassoon solo excerpt - a passage from the *Gloria* section of Beethoven's *Messa Solenne*, op. 123. The few other contrabassoon passages are tutti sections in which the instrument plays an octave lower than the bassoon; these are not marked as contrabassoon excerpts.

The student must contend with the fact that Stadio organized the excerpts haphazardly; they are arranged neither alphabetically by composer nor in any chronological order. After excerpts by Spontini (1774-1851) and Paisello (1740-1816), he includes an excerpt from Bach's Orchestral Suite no. 4. One could then begin to believe that the rest of the excerpts are arranged chronologically by composers' birth dates, but would then notice that the editor places Verdi (1813-1901) excerpts before those of von Weber (1786-1826). After this point, the editor's organization of passages is completely unpredictable. Though popular, this excerpt book is not completely accurate, as evidenced by the study of the *Scheherazade* excerpt. One must still always check these passages against the score.

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Himie Voxman (b. 1912)\(^{62}\) includes three orchestral excerpts in his method book for intermediate bassoon students: a snippet of Haydn’s Symphony no. 12 (from Breitkopf and Härtel’s numbering of the symphonies; it is Symphony no. 102 in the Hoboken listing)\(^{63}\) as an etude on grace note performance, a passage from Mozart’s *Overture to Die Zauberflöte* as an etude in Eb major, and a passage from Mendelssohn’s *Midsummer Night’s Dream* as a study in A major. These are not included as audition excerpts per se, but as technical and musical studies. However, they stand in the method book as they do in the orchestral scores, not as arrangements.


Compiled by Curt Weller, this volume contains excerpts from Ludwig van Beethoven’s nine symphonies and overtures, Johannes Brahms’ Symphonies nos. 1, 2, and 3; Norbert Bürgmüller’s Symphony no. 2, Luigi Cherubini’s Overtures to the Operas *Lodoiska* and *Der Wasserträger*, Niels Gade’s Symphonies nos. 4 and 8 and his Overture to *Nachklänge von Ossian*, Friedrich Gernsheim’s Symphony no. 1, and Hermann Goetz’s *Symphony in


F major. The editor arranged excerpts in alphabetical order by the composers' last names.

When two-bassoon excerpts are printed, both parts appear on the same staff. The editor has clearly indicated which passages are true solos, unison or tutti passages when only one line of music appears. Since many of the passages included in this volume are no longer part of the standard orchestral repertoire, this collection may not be the most practical for the bassoonist who is preparing for auditions. However, this collection is interesting in that one receive an idea of the music which was popular at the time in Weller's milieu. One rarely sees the Bürgmüller, Cherubini, Gade, Gernsheim and Goetz excerpts in other collections.


Neither of these volumes of orchestral excerpts includes a mention of the editor, but the first volume is an offprint of the 1909 Breitkopf collection edited by Curt Weller. This writer assumes that the second volume of the Belwin collection is similarly an offprint of the second volume of the Breitkopf collection, also edited by Weller. The only difference between the two versions of the first volume is the layout of the table of contents.

The second volume uses the same format as the first, but includes excerpts by different composers. Weller includes passages from three Haydn Symphonies, six symphonies and two overtures by Mozart, a serenade by Jadassohn, two tone poems by Liszt, two symphonies, an overture and music
from *A Midsummer Night's Dream* by Mendelssohn; *Symphonische Variationen* by Jean Louis Nicodè, Carl Reinhaler’s Symphony no. 1, Julius Rietz’s *Konzert Ouvertüre*, Anton Rubenstein’s *Faust*, Schubert’s Symphony no. 8 and *Rosamunde* incidental music, Schumann’s Symphonies nos. 1, 2, 3, and 4, Tchaikovsky’s Symphony no. 5, and three overtures by von Weber. Excerpts are arranged in alphabetical order by the composers’ last names.

**SUMMARY**

In this chapter, I provide a survey of thirty-seven collections of orchestral excerpts. It is interesting to study the publication dates of these books. Carolyn Rabson claims that “performers have had access to collections of orchestral excerpts for individual instruments since the late nineteenth century.”

Bassoonists appear to have had excerpt collections available to them since the early twentieth century. Only six, however, were published prior to World War II. Since that event, at least thirty-one more have appeared.

Comparing the contents of these collections, I notice that the editors focus mainly on solo passages from the same pieces. This suggests that standard orchestral literature is much the same, whether in the North America or Europe. Certain compilers do not limit themselves to the standard repertoire because of their own professional situations. The Italians

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Stadio and Righini include works by Italian operatic composers which are most often staged only in Italy, and Schoenbach, formerly principal bassoonist with the Philadelphia Orchestra, includes more excerpts from American works than any other compiler. In addition, B. Saveliev includes only passages from ballets by Soviet composers in that Russian publication. It is interesting to note, though, that Marjan Bolfan’s excerpt collection contains no passages from works by Balkan composers.

I find it easier to use collections in which the passages are organized alphabetically by composers’ last name than those which are organized either chronologically by composers’ birth dates or haphazardly. In all the collections except those compiled by Dhérian and Piard, there is an index of passages. Since the Dhérian is organized haphazardly and in eleven volumes, I find it especially difficult to find individual excerpts. In collections organized by composers’ birth dates, I find it helpful to see two tables of contents: one alphabetical index and one index in the order the passages appear in the book. The popular Stadio and Righini collections contain only indices organized by appearance in the volumes.

In collections published before 1960, I notice that publishers are occasionally careless about including dates of publication and editors’ names. This is especially true in German publications by the firm Hofmeister. In order to receive exact dates of publication and to inquire about the lack of dates in the published volumes, I contacted this firm by faxed letter.
received a listing of dates of publication, but no response regarding the reasons for omission of dates from the collections. This correspondence appears in Appendix C.

Examining these collections, I have thought a great deal about what would constitute an ideal excerpt collection. In it, I would organize the passages alphabetically by composers’ last names and would list them in a table of contents at the front of the book so that each passage would be easy to find. I would also include a table of contents organized by excerpt range and technical aspects as a pedagogical reference for bassoon teachers. I would clearly indicate measure numbers and rehearsal numbers from the score, and would mark audition excerpts. I would check passages against the score and parts in order to provide accurate musical text. In multiple-bassoon excerpts, each part would receive its own staff (score form) instead of appearing as multiple notes in the same staff. In addition, I would annotate excerpts to provide hints for performance, including technical and musical advice, as well as remarks about the instruments which accompany the bassoon during the solo passages. An example of such a collection for another instrument is New York Philharmonic principal flutist Jeanne Baxtresser’s Orchestral Excerpts for Flute. This volume’s layout is exactly as I have previously outlined. In fact, the passages in this collections are off-prints of the most popular editions of each work; therefore, accuracy is not a problem unless there are discrepancies between the scores and the parts. In these cases, Ms.
Baxtresser includes information about the inaccuracies as annotations, so that flutists can correct the mistakes as they would in an orchestral part. In addition, Martha Rearick has produced piano reductions of orchestral scores to each excerpt. Therefore, with the aid of a pianist, flutists have an opportunity to perform the passages with accompaniment before playing them with orchestra or in an audition.\textsuperscript{65} Such a collection would be an extremely helpful addition to the bassoonist's study materials.

CHAPTER 3

PUBLISHED ETUDES OVER BASSOON ORCHESTRAL EXCERPTS AND ARRANGEMENTS OF ORCHESTRAL BASSOON PASSAGES

The works discussed in this chapter are etudes based either on orchestral bassoon excerpts or arrangements of orchestral bassoon passages combined with other musical references to the excerpted work. These arrangements are prepared in the same key as the original piece. The studies are all intended to serve at least one of two purposes: to provide a practice strategy for the passages and/or the technical challenges they pose or to familiarize the bassoonist with the orchestral work. These two goals reveal this material's pedagogical value. These collections are organized alphabetically by the composers' or arrangers' last names.


University of Kansas Bassoon Professor Alan Hawkins (b. 1938)1 includes duets based on orchestral bassoon excerpts in both volumes of his *Melodious and Progressive Studies*. These duets are based on passages from

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Beethoven's Symphonies nos. 1, 4, and 9; Berlioz Roman Carnival Overture; Brahms' Symphony no. 4 and Haydn Variations; Dvorak's Symphony no. 9; Franck's Symphony in d minor; Haydn's Symphonies nos. 98 and 104; Mahler's Symphony no. 1; Mendelssohn's Symphonies nos. 3 and 4, Mozart's Symphonies nos. 35 and 40, Tchaikovsky's Symphonies nos. 4 and 6 and Wagner's Prelude to Die Meistersinger.

Hawkins takes several different compositional tacks in his duet writing. Some of the duets are arrangements of passages for other instruments. For example, the duet over Franck's Symphony in d minor is an arrangement of the English horn solo in the second movement and its accompaniment. Other duets, such as the one over Beethoven's Symphony no. 4 in Bb major, fourth movement and the duo based on Mendelssohn's Symphony no. 3 in a minor, contain bassoon solo passages along with other material from these movements in order to round out a composition. The second bassoon parts to these duos are not based on the second bassoon orchestral parts. Finally, he includes some duets in which the first bassoon part is the literal orchestral passage, and the second part is based on the orchestral accompaniment. For example, in his duo over Tchaikovsky's Symphony no. 6 in b minor, the second bassoon part is actually the double

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bass part from the orchestral score.\footnote{Peter Ilitch Tchaikovsky. \textit{Symphony no. 6 in b minor}. (Leipzig: Forberg, 1906) 3.} This provides an accompaniment which familiarizes the first bassoonist with the orchestral piece.


Former bassoonist with the Cincinnati Symphony Orchestra Frank Heintz wrote his \textit{Orchestral Etudes for Bassoon} to make orchestral excerpt practice more enjoyable. He intends with these studies to “expand some of the most difficult bassoon excerpts into longer pieces which explore the technical problems presented and provide some sense of how the bassoon part relates to the piece as a whole”.\footnote{Frank Heintz. \textit{Orchestral Etudes for Bassoon}. Book One. (Kentfield, CA: Raymond Ojeda, 1988) foreword.} Heintz provides studies over the following bassoon passages: Beethoven’s \textit{Symphony no. 4 in Bb Major} and \textit{Violin Concerto in D Major}, Berlioz’s \textit{Symphonie Fantastique}, Brahms’ \textit{Symphony no. 3 in F major}, Debussy’s \textit{Nocturnes - Fetes}, Dvorak’s \textit{Symphony no. 5 in e minor}, Mozart’s Overtures to the operas \textit{Cosi fan tutte} and \textit{Le nozze di Figaro}, Rossini’s overture to \textit{La gazza ladra}, Saint-Saëns’ \textit{Symphony no. 3 in c minor}, Richard Strauss’ \textit{Tod und Verklärung}, and Tchaikovsky’s \textit{Symphony no. 6 in b minor}.

In these studies, Heintz provides the most important excerpt or excerpts from each piece intact. In addition to this, he writes passages in the etudes which focus on the most difficult technical aspects of each excerpt and
completes the studies with other portions of the composition - from the bassoon part or other orchestral parts. For example, in his etude over the audition excerpt from Berlioz's *Symphonie Fantastique*, movement 5, he begins with the actual excerpt. After this, he presents a series of passages which force the bassoonist to practice the difficult trills in arpeggio passages as long trilled notes and at various dynamic levels. He then adds passages from other parts of the movement to acquaint the player with the composition as a whole, and returns to the excerpt again later in the composition. In other etudes, he focuses on excerpts which may not be important for auditions but present technical challenges. For example, he bases his Etude no. 11 on a passage from the first movement of Dvorak's Symphony no. 9. This etude familiarizes the player with that composition and provides a study in g# minor. He focuses on slurred passages going over the break (over f₃) from below the break. This provides the bassoonist with an etude in half-hole and speaker key technique. Another example of such an etude over an excerpt is Heintz' study over Saint-Saëns' Symphony no. 3, first movement. In this movement, one must single-tongue or develop a double-tonguing technique to allow starting on the second sixteenth note of the measure. In addition to complicating articulation, this rhythmic writing makes it difficult for the player to keep a steady pulse. Heintz focuses on this difficulty in the etude by starting most phrases on the second sixteenth of the bar.⁵ The challenges

⁵Heintz, 16-33.
Heintz presents in these etudes provide bassoonists with inspiration for practice techniques which they can later carry over to other pieces.


Georg Junge began his career as a bassoonist in the Berlin Volksoper and Berlin Philharmonic Orchestra, and was selected by Furtwängler to join the Leipzig Gewandhaus Orchestra in 1924. He became principal bassoonist in that orchestra in 1949, and remained in that position until 1960. In 1938, he wrote his *Konzert-Studien*, each of which is "a complete composition which can be used as etude to develop specific technical skills, or to be performed as an unaccompanied solo recital piece of a serious nature". Two of these concert studies are etudes over orchestral excerpts. *Konzert Studie no. 9* contains a quotation from Richard Strauss' *Tod und Verklärung* and focuses on the difficult slurred triplets over the entire range of the bassoon that one encounters in that passage. His *Konzert Studie no. 13* is a quick-tonguing etude based on Beethoven's Symphony no. 4; it quotes the passage and uses variants of it to complete the composition. Junge wrote these works as technical studies rather than as a means to familiarize the player with the orchestral composition.

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7Ibid., 56.

8Ibid. 56.

Karl Öhlberger (b. 1912)⁹, former principal bassoonist of the Vienna Philharmonic Orchestra and professor of bassoon at the Vienna Academy of Music, composed studies over bassoon orchestral excerpts with piano accompaniment after years of improvising piano accompaniments to bassoon passages while teaching. He feels that the accompaniments provide bassoon students with the orchestral context of the excerpts, which helps them to perform the passages convincingly without accompaniment. Öhlberger writes etudes over the following passages: Beethoven's *Symphony no. 4 in Bb major*, Cherubini's *Medea*, Haydn's *Symphony no. 79 in F major*, Rimsky-Korsakov's *Scheherazade*, Smetana's *Overture to The Bartered Bride*, and Stravinsky’s *Le Sacre du Printemps*. Each of the studies concludes with at least one of the solo passages from the composition.¹⁰

The editor annotates these bassoon parts extensively. For example, in some etudes, Öhlberger prefers to choose passages from other instrumental parts of compositions as technical etude material rather than composing new passages. In these cases, he marks clearly which instruments actually play these notes in the orchestra. In addition, he often mentions from which section of a sonata-allegro form he extracts.

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⁹Bulling, 177.

Like Frank Heintz, Öhlberger sometimes chooses to compose an etude as a technical study over a passage rather than quoting the piece extensively. For example, in his etude over Rimsky-Korsakov’s Scheherazade, he composes a tarantella which focuses on the range from C4-A4, the range in which both important excerpts from the second movement fall.\footnote{Öhlberger, 18-26.} Though he quotes phrases played by instruments other than bassoon in his study over Le Sacre du Printemps, he focuses on the high range and difficult downward slurs of the opening section in the bassoon part.\footnote{Öhlberger, book II, 7-15.}

Öhlberger claims to have kept the piano accompaniments simple, but they are not for the absolute novice pianist. In these piano parts, Öhlberger sometimes composes new material to accompany the bassoon and sometimes quotes other orchestral parts. In these cases, especially in his study over Le Sacre du Printemps, Öhlberger notes which instrumental parts he transcribes, as he does in the bassoon part. The composer admits not remaining completely faithful to the score, but wishing to provide the student an “opportunity, through these accompanied studies, to play important solo pieces from the bassoon repertoire while experiencing an impression of the orchestra as a whole”.\footnote{Ibid, preface.}
Otto Pannier (b. 1882)\textsuperscript{14} is the author of a two-volume set of etudes for bassoon. The first consists of freely-composed melodic etudes and the second is a set of studies over orchestral excerpts. Pannier composes etudes over the passages from the following orchestral pieces: Beethoven’s \textit{Coriolan Overture}, Boieldieu’s \textit{Jean de Paris}, Cherubini’s \textit{Lodoiska}, Cornelius’ \textit{Der Barbier von Bagdad}, Delibes’ \textit{Coppelia}, Clinka’s \textit{Kamarinskaja}, Mozart’s overtures to \textit{Don Giovanni} and \textit{Le nozze di Figaro}, Rossini’s \textit{La Gazza Ladra}, Rubenstein’s \textit{Faramors}, Schumann’s Symphony no. 1, Thomas’ \textit{Mignon}, and Wagner’s \textit{Die Meistersinger}.

In these etudes, Pannier uses the technical difficulty of specific excerpts as the basis for etudes which focus not on the study of the passage itself, but on that technical aspect of playing through the bassoon’s whole range. For example, in his study over \textit{La gazza ladra}, Pannier composed a study of triplets with occasional sixteenth-note interruptions, as one encounters in that overture, but does not include the bassoon solo passage itself. In his etudes over Mozart’s overtures to \textit{Don Giovanni} and \textit{Le nozze di Figaro}, he includes the actual bassoon passages, but composes an etude by transposing the passages and modulating using motives from the excerpts. In his etude over the first movement of Schumann’s Symphony no. 1, Pannier provides

\textsuperscript{14}Bulling, 470.
the bassoonist with a difficult etude on slurring pairs of notes. The bassoon excerpt provides the melodic motives for this study, but the range of that particular solo is barely explored.

Many of the compositions Pannier based his etudes on are no longer staples of the orchestral repertoire. In addition, those based on pieces that are still popular may not necessarily help the bassoonist to practice the audition passages because they often do not focus on the specific excerpts. However, these are interesting etudes, and the fact that they are based, though perhaps loosely, on pre-existent material may make them especially fun for a bassoonist to study.


In the first volume of Marius Piard’s etudes for bassoon, he writes three studies based on passages from orchestral works. Like Pannier, Piard writes these studies as pure etudes, not so much to familiarize the student with the composition. Piard’s *Etude no. 10 in E major* contains a quotation from the *tarantella* movement of Igor Stravinsky’s *Pulcinella* suite. Piard quotes this excerpt twice; the rest of the study is based on the staccato articulation and high range of the excerpt. The original excerpt is in 2/4 time; this study is written in 3/4. Piard’s *Etude no. 26* is based on the first movement of Saint-Saëns’ *Symphony no. 3 in c minor*. Like Frank Heintz, Piard focuses on the difficult tonguing and rhythmic situation brought about by the bassoon entrance on the second sixteenth of the bar. Piard barely
quotes the orchestral part in the study, but the etude would provide an excellent method of practicing this type of passage. Piard’s thirtieth study is an etude over the cadenza solos from Rimsky-Korsakov’s Scheherazade. Piard quotes each excerpt literally once. In the last section, Piard mixes all three versions in one phrase. Other than in these quotations, the triplet passages appear at different pitch levels than in the orchestral piece.


An inspiration for Karl Öhlberger’s collection, Sol Schoenbach’s Solos for the Bassoon Player contains pieces based on orchestral excerpts with piano accompaniment. Like Öhlberger, Schoenbach strives with these compositions to “help the bassoon student who frequently studies orchestral excerpts without an understanding of the harmonic and rhythmic accompaniment of the orchestra. By playing these excerpts with piano accompaniment he will develop a true perspective.” The author includes such orchestral works as Bernstein’s West Side Story, Bizet’s Entr’acte from Carmen, Donizetti’s L’elisir d’amore, Dukas’ The Sorcerer’s Apprentice, Mussorgsky’s Pictures at an Exhibition, Stravinsky’s Berceuse from the Firebird, and Tchaikovsky’s Symphonies nos. 4 and 5. He also includes excerpts from Bach’s Third ‘Cello Suite and St. John Passion, and Beethoven’s op. 71 Sextet.

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15Öhlberger, preface.

16Sol Schoenbach, Solos for the Bassoon Player with Piano Accompaniment. (New York: Schirmer, 1964) III.
Most of the pieces included in this volume contain little more than the bassoon excerpts themselves with accompaniment, along with few transcribed passages from other instruments to round out short compositions. Examples of these would be the Bizet, Dukas, Mussorgsky, and Stravinsky. In the Donizetti, Schoenbach includes a transcription of the tenor aria in addition to the bassoon passages.

For the Tchaikovsky symphonies, Schoenbach provides abridged arrangements of the first and second movements of the Symphony no. 4 and the third movement of the Symphony no. 5 for bassoon and piano. In his arrangements of the first movement of the Symphony no. 4 and the third movement of the Symphony no. 5, the bassoon part is based solely on the orchestral first bassoon part. In the second movement of the Symphony no. 4, the bassoonist plays transcriptions of parts for many other instruments. In all these arrangements, the major first bassoon solos are quoted in their entirety. Schoenbach takes a similar tack with Bernstein’s “Cool” from West Side Story.


Julius Weissenborn (1837-1888)\(^\text{17}\), famous for his Bassoon Studies for Advanced Pupils, first published in 1887, includes two etudes based on orchestral excerpts: the main motive of Beethoven’s Symphony no. 4 in B♭.

\(^{17}\)Bulling, 492.
major, second movement; and the first movement of Schumann’s Symphony no. 1 in Bb major. Weissenborn’s tack is similar to that of Piard and Pannier in that the etudes do not familiarize the student with the orchestral work, but focus on the technical difficulty that the passage presents. In his Etude no. 49 in d# minor, Weissenborn uses the Beethoven motive as the basis of a work in which one practices the sixteenth-note, thirty-second rest, thirty-second note rhythm at a very slow tempo; as in the symphony itself. It is interesting to note that Weissenborn wrote a d# minor etude over a passage in Eb major in the original work. He quotes the actual passage only briefly in mm. 20-23. In this quotation, the notes are the enharmonic equivalents of those in the solo as it stands in the symphony - a passage that remains the same whether in d# minor or D# (Eb) major. Waterhouse annotates that “a rhythmical tongue and a sensitive ear are needed above all to play this well”.18 In his Etude no. 56 in G major, Weissenborn includes the Schumann excerpt separately from the etude. This study is in the same key as the passage, but quotes only snippets of it. It focuses on the difficult quick slurred pairs of notes and stays in the same general instrumental range as the excerpt.

SUMMARY

This chapter is a survey of eight collections of etudes based on orchestral bassoon passages or arrangements of bassoon passages for bassoon and piano or bassoon duo. Examination of these materials yields several interesting observations. First, the dates of publication fit the same general time span as the publication dates of the orchestral excerpt collection. In fact, Weissenborn's etudes pre-date the first bassoon excerpt book. In addition, many of the authors chose to focus on the same passages. This points again to the universality of standard orchestral repertoire and the agreement on what is indeed difficult and important to learn. In addition, it is interesting that the earliest four collections (Weissenborn, Pannier, Junge, and Piard) focus almost entirely on technical aspects of the excerpted pieces while the more recent etudes (Hawkins, Schoenbach, Heintz and Öhlberger) make more of an effort to familiarize the user with the orchestral compositions.
CHAPTER 4

OTHER PUBLISHED STUDY MATERIALS RELATED TO BASSOON
ORCHESTRAL EXCERPTS AND AUDITIONS

This chapter is an examination of written and recorded published
materials related to the study of bassoon orchestral excerpts or the orchestral
audition process for bassoonists. It includes articles, dissertations, books,
published comments by noted bassoonists, recordings and other study
materials.

Akos, Katherine, Marshall Burlingame, and Jack Wellbaum. *Facing the

Akos, Burlingame and Wellbaum’s study is a result of a survey
conducted in 1980 in which they solicited audition lists from thirty-four
orchestras. From this information, they compiled lists of the most popular
audition repertoire by instrument and frequency of request, audition
repertoire by composer and instrument and a composer index. In addition,
they provide a list of sources for orchestral parts for each piece, when
available.
The lists of repertoire for bassoon, which includes thirty-five excerpts and one solo concerto, and for contrabassoon, which includes eight excerpts and one étude collection, are informative in that one receives a notion of the most commonly required material for orchestral audition.¹


In this article, Mark Avery compares the notation of first bassoon solos from nine orchestral works as they stand in the Righini excerpt collection to the scores and orchestral parts. For consistency's sake, Avery used Kalmus publications of all pieces for this study. It might have been interesting to include newer critical editions of these works in the comparison, when available, but the author points out that some conductors prefer the older editions, which may therefore be used more often in orchestras than newer publications.² The purpose of this project is to elucidate the differences in notation between various sources of audition excerpts. When making interpretation decisions, the bassoonist must come to terms with these inconsistencies.


Avery chose passages for this study by noting the frequency of their appearance in surveys of required audition materials. The compositions he studies in this article include Beethoven’s *Symphony no. 4 in Bb major*, Stravinsky’s *The Rite of Spring*, Tchaikovsky’ Symphonies nos. 4, 5, and 6, Ravel’s *Bolero*, Mozart’s Overture to *Le Nozze di Figaro*, Rimsky-Korsakov’s *Scheherazade*, and Stravinsky’s *Firebird Suite*. Using Finale music software, Avery notates the musical examples from all three sources and stacks the three versions in the text. In addition, he writes a corrigenda for each excerpt so that the reader can see the differences clearly.


In his dissertation, former Indiana University of Pennsylvania bassoon professor David Borst (b. 1933)\(^3\) discusses orchestral excerpts in two different settings. First, he uses them as examples in his description of the development of the bassoon through the nineteenth and twentieth centuries. He cites examples of orchestral excerpts which were quite difficult at the time they were composed but became simpler for the bassoonist because of instrumental improvements.\(^4\) Borst also discusses excerpts’ place in the college music student’s curriculum. He provides a list of nine orchestral

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\(^3\)OCLC WorldCat, accession 20917617.

bassoon passages which a bassoon methods class student (typically an undergraduate music education major whose main instrument is not bassoon) should be able to identify by title and composer on an exam. In addition, he provides a list of bassoon excerpts to be performed by beginning, intermediate and advanced college bassoon students. The solos to be performed by the younger college student include Prokofiev’s “Grandfather’s Theme” from Peter and the Wolf, Mussorgsky’s “The Old Castle” from Ravel’s orchestration of Pictures at an Exhibition and the “Entr’acte” from Bizet’s opera Carmen. The intermediate student should be able to perform the opening to Mozart’s overture to Le nozze di Figaro, the Berceuse from Stravinsky’s Firebird, the second movement solo from Tchaikovsky’s Symphony no. 4, both parts from Britten’s Young Person’s Guide to the Orchestra, and the staccato solos from Dukas’ L’apprenti sorcier. The advanced student is required to be able to perform Tchaikovsky’s Symphony no. 5, third movement; the “Round of the Princesses” from Stravinsky’s Firebird, excerpts from the first movement of Barber’s Symphony no. 1, from Schuman’s New England Triptych, Beethoven’s Symphony no. 6, Stravinsky’s Pulcinella, and Rossini’s overture to La gazza ladra. He suggests that students of various ability levels should be able to perform these excerpts competently enough for the bassoon methods class identification test. Since he considers all bassoon performance students to be potential music educators, David. Borst hopes that advanced students can also describe the
difficulties of performing the passages with these methods class students and
describe methods of teaching them.  

Eifert, Otto, Bernard Garfield and Matthew Ruggiero. “Bassoon Orchestral
Auditions.” *Journal of the International Double Reed Society* 10 (1983):
78-83.

This article in the 1983 *Journal of the International Double Reed
Society* was written by members of three major American Orchestras:
Bernard Garfield, current principal bassoonist of the Philadelphia Orchestra;
Otto Eifert, then principal bassoonist of the Cincinnati Symphony; and
Matthew Ruggiero, then assistant principal bassoonist of the Boston
Symphony Orchestra. Garfield discusses the audition procedures and
required repertoire for the 1982 second and assistant principal bassoon
auditions. Eifert describes the audition procedures and repertoire for the 1981
audition for the one-year leave of absence principal bassoon position. Finally,
Ruggiero relates his 1961 audition experience. Although this article does not
deal directly with techniques of studying orchestral excerpts, one can glean
experiential information and examples of typical audition repertoire lists
from them.

Garfield, Bernard and Kathleen White. *The Bassoon Player’s Orchestral
Repertoire*: Tchaikovsky Symphonies nos. 4, 5, and 6, vol. I.

Philadelphia Orchestra principal bassoonist Bernard Garfield and
former Philadelphia Orchestra second bassoonist Kathleen White compiled

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5Ibid, 168-70.
this volume of orchestral parts to Tchaikovsky’s Symphonies nos. 4, 5, and 6. In the preface to this volume, Garfield lists not only the most important audition excerpts from these works, but also those sections of these pieces which present difficulties such as intonation and extreme dynamics. In this introduction, he describes his approach to playing all these excerpts. He makes detailed suggestions for phrasing and vibrato, tonguing style, special fingerings, dynamics, blend with section bassoonists and other woodwinds, and he mentions notes which often tend to be out of tune. In addition, he notes the instruments which accompany the bassoon in solo passages. In all, the short prologue to this book provides a handy reference for the bassoonist from the experiences of a highly esteemed musician.


In his dissertation, Hazlewood examines all the compositions for Bassoon by Georg Junge and provides a formal analysis of each work. Particularly interesting for this study are his analyses of etudes over orchestral excerpts in Junge’s Fagott-Studien, which includes orchestral excerpts, and his Konzert-Studien, which include etudes based on orchestral passages. Both of these collection have been examined earlier in this paper.


Ronald Klimko’s book on bassoon performance practices and instructional methods in North America is a result of a survey submitted to
228 bassoonists, returned by 106. It compiles information on performance and
teaching (usually on the college level), and serves as a means by which
instructors can receive ideas from others and compare their methods to those
of their colleagues. Although Klimko (b. 1936)\(^6\) asks no specific questions
about the use of orchestral excerpts as instructional materials in his survey,
some of his respondents provide this information. For example, Christopher
Weait, former principal bassoonist of the Toronto Symphony and current
bassoon professor at the Ohio State University provides a list of important
passages for bassoon, which he organizes by range and duration for
pedagogical purposes. He begins with excerpts of limited range and short
duration and moves gradually to those which cover the entire range of the
instrument and are extremely technically and musically demanding.\(^7\)

In addition to Prof. Weait’s appendix dealing specifically with
orchestral excerpts, Klimko includes several college bassoon syllabi which
include the study of orchestral excerpts. Those respondents who submitted
such documents include Homer Pence, former bassoon professor at Ball State
University; Robert Moore, former bassoon professor at Bowling Green State
University; and Alan Leech, bassoon professor at Montana State University.\(^8\)

\(^6\)OCLC WorldCat, accession 38000713.

\(^7\)Ronald Klimko, ed. Bassoon Performance Practices and Teaching in the United States

\(^8\)Ibid, 91-107.

This entry is placed out of alphabetical order because the book is an update of Klimko's 1974 *Bassoon Performance Practices and Teaching in the United States and Canada*. Apfelstadt’s and Klimko’s 1993 book is based on a survey which asks much more specific questions than Klimko’s 1974 survey. In addition, they collected over one hundred reeds for study. In addition, response from bassoonists outside of North America was much greater than in the earlier work. However, this study does not focus specifically on orchestral excerpt study. It again includes course syllabi which advocate the use of orchestral excerpts in the college bassoonist’s curriculum. Respondents who submitted syllabi again include Alan Leech and Robert Moore, but also Julie Feves of California Institute of the Arts and Gary Echols of the University of Nebraska-Lincoln.\(^9\)


Noting the lack of twentieth-century compositions in orchestral excerpt collections, George Longazo (b. 1925)\(^10\) set out to study bassoon passages in the works of Igor Stravinsky, Dmitri Shostakovich and Arnold Schoenberg in his

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\(^10\)[OCLC WorldCat](https://www.worldcat.org), accession 31098315.
dissertation. He seeks to draw conclusions about technical and rhythmical difficulties in the works of the three composers, whether they extend the general demands on the bassoonist with their music, the idiomatic use of the bassoon by each composer and commonalities among the three composers’ bassoon parts. In this study, Longazo classifies passages by range, interval types found therein, rhythmic and melodic figuration, meter, rhythm, idiom, dynamics, ornamentation, and extended techniques. He examines the symphonies, concerti, and operas of Shostakovich; symphonies, ballets, chamber music, operas and concerti of Stravinsky; and all music of Schoenberg which contains a bassoon part. After commenting on each piece separately, he summarizes the difficulties in bassoon parts and idiomatic use of the bassoon by each composer.


David McGill’s instructional Compact Disc on the performance of bassoon orchestral excerpts is part of a CD series on Summit Records by noted orchestral musicians on orchestral passage performance. Other musicians participating in these recordings include Jeanne Baxtresser, principal flutist of the New York Philharmonic; John Mack, principal oboist of the Cleveland Orchestra; and Larry Combs, principal clarinetist of the Chicago Symphony.

In this recording, McGill (b. 1963)\(^1\), principal bassoonist of the Chicago Symphony.

\(^1\)David McGill, liner notes, *Orchestral Excerpts for Bassoon*, CD (DCD 162), Summit Records, 1994
Symphony and former principal bassoonist of the Cleveland Orchestra, performs and provides spoken instruction on bassoon passages which are often required at orchestral auditions: Mozart's overture to Le nozze di Figaro, Beethoven's Symphonies nos. 4 and 9 and his Violin Concerto in D major, Berlioz' Symphonie Fantastique, Rossini's overture to La Gazza Ladra, Donizetti's Una furtiva lagrima, Tchaikovsky's Symphonies nos. 4, 5, and 6; Rimsky-Korsakov's Scheherazade, Richard Strauss' Till Eulenspiegel and Ein Heldenleben, Ravel's Boléro, Alborada del Grávido, Rapsodie Española, and Piano Concerto in G; Stravinsky's Firebird and Le Sacre du Printemps, Bartok's Concerto for Orchestra, and Shostakovich's Symphonies nos. 1 and 9.\textsuperscript{12}

In his instruction, McGill focuses on finding musical solutions to technical issues presented by the excerpts. In other words, instead of focusing on finger, breath and tongue technique, he attempts to simplify passages by illuminating the most logical and musical note groupings. For example, in quick passages such as Mozart's Overture to Le nozze di Figaro and Beethoven's Symphony no. 4 in Bb major, he uses the following scheme to group the notes: "I've kept the neighbor tones with their main notes, the passing tones with the notes they pass to and the chordal arpeggios together".\textsuperscript{13} In Beethoven's Symphony no. 4, he groups the notes as seen

\textsuperscript{12}Ibid.

\textsuperscript{13}Ibid, track 3.
below (figure 4):

Figure 4: McGill’s note groups in the Beethoven Symphony no. 4 solo

Another common suggestion he makes refers to slurred upward leaps, especially in lyrical passages. In these cases, the bassoonist should increase the intensity on the lower note and allow the upper note to arise from that intensity rather than “goosing” it with the air. In a few cases, such as the opening of Tchaikovsky’s Symphony no. 6, McGill suggests alternate fingerings to improve intonation, and he mentions tonguing techniques and the use of air, but he mainly focuses on phrasing. His inspiration for this approach to orchestral excerpts is the teaching of his mentors at the Curtis Institute of Music in Philadelphia - bassoonist Sol Schoenbach and oboists John de Lancie and John Minsker. McGill admits in his spoken instructions that he tends to plan each phrase painstakingly - down to each individual note. He suggests that a musician will be more efficient by planning phrasing based on an intimate knowledge of the music. This work should be done long before performance time. McGill feels that relying on the whims of the
moment can lead to disaster, and that his approach can help a bassoonist withstand the stresses of an orchestral audition.\textsuperscript{14}


Kenton Moore’s DMA dissertation focuses on the performance of bassoon passages from Shostakovich’s popular Symphonies nos. 1, 5, 9, and 10, some of which are required on orchestral auditions. In this study, he includes musical examples of the excerpts in full score and provides helpful fingerings, specific practice techniques and suggestions for good intonation. He also discusses tone, vibrato, dynamics and phrasing in the passages. In addition, Moore includes biographical information about Shostakovich which may help the performer understand the conditions under which the symphonies were completed. He surveyed leading North American and European bassoonists and conductors in order to receive a wide variety of information on the interpretation of Shostakovich’s music, and to gain insight into the bassoon performance style and working conditions of bassoonists in twentieth-century Russian orchestras.


Chicago bassoonist and contrabassoonist Susan Nigro provides another survey of orchestral musicians. After sending questionnaires to fifty-two first-chair bassoonists in the United States, Canada and Europe, she received

\textsuperscript{14}Ibid, liner notes.
responses from nineteen. From these responses, she compiled a list eighty-four bassoon excerpts. She then listed the thirty-three excerpts mentioned more than twice by popularity. She then made a chart listing where the bassoonist can find each of the eighty-two excerpts in eight collections, all of which are examined in this study: Albert, Böhm, Gumpert, Piard, Schoenbach, Stadio and Weller. It is interesting that Nigro also mentions that there are eight volumes in the Gumpert collections, but only discusses the first two. Finally, she lists the orchestras from which the bassoonists returned their surveys, the required audition repertoire from each orchestra and the names of the bassoonists who responded.


In her dissertation, Ann Pesavento compiled one hundred orchestral excerpts from first and second bassoon parts which she intends for use with intermediate-ability bassoon students. These passages, which are not necessarily audition excerpts, are short enough that a student can focus on one or only a few specific aspects of performance in each passage. However, they are long enough to be effective exercises and to help the student understand the musical style of the piece, therefore the passages’ context. Dr. Pesavento chose excerpts with the following technical and musical issues in mind: range, tenor clef reading, phrasing, rhythm, articulation, note patterns,
dynamics, ornamentation, fingering choice, key signatures and accidentals.\textsuperscript{15} With each entry, she gives information about the composition. Sometimes she includes information about the composers or the time in which the pieces were written. Often she informs the student here about the instruments which accompany the bassoon, or the section of the work in which the excerpt falls. After providing general information about the music, Pesavento makes specific suggestions, both technical and musical, for the performance of the passages. When the composer makes textual indications in the music, Pesavento sometimes includes definitions of these terms, but assumes that the student has a fairly strong musical vocabulary. She organizes the passages alphabetically by composers’ last names.\textsuperscript{16}

In addition to the collection of excerpts, Pesavento very briefly reviews the collections from which she culled the passages. In addition, she includes lists of excerpts which address specific issues. This is intended to help the teacher more easily search the collection for specific performance difficulties. In this study, Pesavento makes a case for an organized pedagogical use of orchestral excerpts. By choosing passages with specific goals in mind, the instructor can use these passages not only for the advanced player’s audition material, but also as study material for the less experienced bassoonist.


\textsuperscript{16}Ibid, 56-276.

Music librarian Carolyn Rabson's index of orchestral excerpts is a reference work not only for bassoonists, but also for all other orchestral musicians. It lists orchestral works alphabetically and provides the reader with a list of the published collections in which they are excerpted for each instrument. This writer has examined all the excerpt collections which Rabson uses in this study except the sets of complete bassoon parts. She does not refer to the bassoon collections edited by Bolfan, Hilton, Kolbinger/Rinderspacher, Morelli, Nekliudov, Popov and Schubert nor to the Contrabassoon collections edited by Angerhöfer/Seltmann and Piard. However, the collections by Kolbinger/Rinderspacher and Morelli collections had not been published at the time of Rabson's research.


Richard Ramey's article is the result of a survey of orchestras in the United States and Canada. He sent a questionnaire requesting audition lists for all bassoon openings from the previous five years to all "A" and "B" ranked orchestras as rated by the magazine *Musical America* in 1980, and received responses from twenty-four orchestras, thirty-seven percent of those surveyed. He separates the results by position (principal bassoon, second bassoon, assistant principal bassoon, third bassoon/contrabassoon) and compiled four lists of audition repertoire by frequency of occurrence. In these
lists, Ramey includes all excerpts mentioned even once by an orchestra. It is his hope that these lists help bassoonists and their instructors in their preparation for orchestral auditions.


Stephan Weidauer, principal bassoonist of the Saarbrücken (Germany) Radio Symphony Orchestra, prepared this article on the opening solo of Stravinsky’s Le Sacre du Printemps. In it, he provides the composer’s own comments on it, Boulez’ analysis of it, and anecdotes from orchestral experience. In addition, he makes technical advice to the bassoonist with regard to rhythm in the solo, breath technique, and choice of reeds and bocals to make the passage playable.

SUMMARY AND CONCLUDING COMMENTS

It is clear that there is a need for more instructive materials in the areas of bassoon orchestral excerpts and auditions. George Longazo hoped with his 1969 dissertation to stimulate research in the area of orchestral bassoon composition by specific composers. Since then, only Kenton Ross Moore has produced such an effort. This is clearly an area which can be exploited for further study.

The written and recorded materials which bassoonists have at their disposal are extremely helpful, but, unfortunately, not widely available except when they appear in periodicals such as The Double Reed and The Journal of the International Double Reed Society, both publications of the International Double Reed Society. Dissertations are often only available through Interlibrary Loan, unless the individual is willing to purchase the published documents through University Microfilm International (UMI). Therefore, bassoonists who take advantage of library services can further educate themselves on orchestral passage performance.

Bassoonists have many resources for the study of orchestral passages besides the excerpt collections. In addition to etudes based on orchestral excerpts, they can consult written and recorded materials for additional help. Thoughtful musicians will look beyond what has been written about playing their own instruments for educational purposes. For example, the bassoonist can consult articles and books written about preparing for orchestral excerpts by performers on other instruments. For example, trombonist Milton Stevens of the National Symphony Orchestra (Washington, DC), bass trombonist Douglas Yeo of the Boston Symphony Orchestra and Gordon Peters, personnel manager of the Chicago Civic Orchestra have all written articles on preparing for orchestral auditions which are applicable to players of all instruments. Wendy Reid’s and Christopher Weait’s booklet Auditions are just the Beginning provide information not only about auditions but also
on orchestral careers. Musicians must deal with the topics of performance anxiety and mental preparation. Books such as Stuart Dunkel’s *The Audition Process: Anxiety Management and Coping Strategies*, Barry Green’s *The Inner Game of Music* and Eloise Ristad’s *A Soprano on Her Head* as well as sports psychology literature can be very helpful in this regard.

Though I devoted the rest of this study is devoted to “hard copy”, I feel the need to briefly discuss internet resources. There are a few home pages which give information pertinent to orchestral excerpt study; I was only able to find one which was devoted specifically to bassoon passages. Jeffrey Lyman, bassoon professor at Arizona State University, currently (as of May 20, 1998) maintains a web site which gives a list of orchestral excerpts which were required in auditions from 1980-1997. He lists each excerpt as well as the orchestra which required it as well as a list of the top twenty requested passages from this survey. Because it contains information from auditions after 1984, it is a more current survey than those made by Akos, Ramey and Nigro. In addition, bass trombonist Douglas Yeo gives more advice for auditioning musicians on his website; this is based on the articles and lectures he has produced on this subject. It is clear, however, that internet sites are subject to constant change and update, and these pages may available for

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examination for only a limited amount of time. In spite of this fact, these online resources will undoubtedly become more important in the future as the technology continues to advance.
APPENDIX A

CORRIGENDA OF VARIOUS VERSIONS OF SOLOS FROM RIMSKY-KORSAKOV'S SCHEHERAZADE IN COMPARISON TO THE ORCHESTRAL SCORE

In this portion of the study, I intend to reveal the seriousness of errors in excerpt collections by comparing two solos from the second movement of Nicolai Rimsky-Korsakov's Scheherazade as they stand in excerpt collections and the orchestral part to the score. I chose these excerpts after noticing problems in more than one collection in my own study of Scheherazade. I have taken the solos from all collections examined in this study in which they appear, and compared them to their appearance in the orchestral part and to the score from Rimsky-Korsakov’s collected works (figure 5).¹

Figure 5: Bassoon Solos from Scheherazade Score
I notice that the only difference between the score and the part in the first solo is that the *ad libitum* indication and metronome marking are missing from the part, and the missing accent on the first held f, in the second solo (figure 6).²

Figure 6: Bassoon Solos from *Scheherazade* Part

Before I study the excerpt collections, I feel that it is important to mention that some of these errors noted in this study may be due to editorial license rather than inaccuracy. For example, in all versions, the editors break the slur to the last accented $f_4$ in the first two cadenzas of the second solo. In the score and part, a slur is indicated, but performers usually break the slur, as indicated in the collections. The other errors appear to be true mistakes. Ideally, an editor would enclose their suggested performance decisions in brackets so that the bassoonist knows what the composer indicates. It is interesting, and unfortunate, that certain compilers appear to have copied the excerpts from each other rather than providing a more accurate version of the solo by working from the score.

In this chapter, the excerpt collections are organized by date of publication rather than alphabetically by collection editor. Measure numbers start at the beginning of excerpts, not movements.

Figure 7: Bassoon Solos from Scheherazade as they stand in Stadio
First Solo - In his version of the first *Scheherazade* solo, Stadio includes several indications which do not stand in the score: dots at the end of slurs in mm. 1, 2, 3, 8 and 9; tenuto line over bar 12, beat 1 and bar 14, beat 1; dots underneath the tenuto lines in bars 11, 13, 14, and 17. He breaks slurs from beat one to beat two in mm. 12 and 18. He omits the accent over beat 3 in m. 20. In m. 21, the *ritenuto assai* indication appears two beats too early.

Second solo - In all three cadenzas, Stadio omits the *forte* indication at the very start. In addition, the *decrescendo* appears before the first note, instead of on the held $f_4$. The editor breaks the slurs from all three held $f_4$'s to the following $e_4$'s, and he omits the accent mark from the first $f_4$. He breaks the slur to the last accented $f_4$ in the first two cadenzas of the second solo. Stadio also indicates a *diminuendo* at the end of each cadenza, none of which stand in the score.

Figure 8: Bassoon solos from *Scheherazade* as they stand in Kessler
First solo - Kessler omits Rimsky-Korsakov's metronome markings and some textual indications at the beginning: \textit{quasi recitando}, \textit{dolce ed espressivo} and \textit{ad libitum}. He adds extra accent marks in bars 3 and 6 but omits accent marks in mm. 7 and 20. His accents in m. 11 should be tenuto lines. The \textit{crescendos} in measure five and sixteen do not appear in the score. The crescendo in m. 10 belongs in m. 11. In bar twenty-one, the \textit{diminuendo} belongs to beat one, not three.

Second solo - The textual indications \textit{lunga}, \textit{lento}, and \textit{accelerando} from the score do not appear in any of the three cadenzas. Kessler also omits the accent mark from the first held $f_4$. He omits the \textit{crescendo} from the third cadenza, and it appears too late in the second. He breaks the slur to the last accented $f_4$ in the first two cadenzas of the second solo. The \textit{ritardando} is indicated too early in the first cadenza, not at all in the second but correctly in the third. He omits the \textit{tenuto} indication at the end of the third cadenza.
Dhérin, Gustave, ed. *Traits Difficiles. Tires d'œuvres symphoniques et dramatiques*. Volumes 1-11. Paris: Leduc, 1948-1954, 11. (Fig. 9)

Figure 9: Bassoon solos from *Scheherazade* as they stand in Dhérin
First solo - Dhénin indicates *Andante* instead of *Andantiino* and omits Rimsky-Korsakov's metronome indication. He also omits the textual directions *ad libitum* and *dolce ed espressivo*. A dot is added on beat 2, measure 3, and breaks two indicated slurs with breath marks: from \(b_3 - f_4^#\) in m. 6 and from \(b_3 - c_4^#\) in m. 10. Dhénin omits a crescendo in bar 11, a diminuendo in bar 21 and the indication *ritenuto assai* at the end of the solo.

Second solo - Dhénin includes only the tempo indication *Moderato assai*, which is indeed the tempo of this section of the piece, but Rimsky-Korsakov gives the tempo *lento* at the start of each cadenza. Rimsky-Korsakov indicates in the score that all three cadenzas start *forte*, that the first \(f_4\) is to be accented and is given the indication *lunga* (long) with the fermata, and should decrease to a *piano* dynamic with the start of the sixteenth notes. None of this is indicated in the first and third cadenzas. In the second cadenza, the *forte* and *piano* indications stand too late; the accent, *decrescendo* and *lunga* indications are again omitted. The tenuto lines indicated over the \(d_4\) and \(e_4\) at the start of each cadenza, though stylistically correct, do not stand in the score. He breaks the slur to the last accented \(f_4\) in the first two cadenzas of the second solo. Where Dhénin indicates *canto* at the end of the third cadenza, Rimsky-Korsakov indicates *tenuto*. 

Figure 10: Bassoon solos from Scheherazade as they stand in Angerhöfer
First solo - The excerpt stands exactly as it does in the score except that it lacks the *ad libitum* indication at the opening.

Second solo - In the second and third cadenzas, the *crescendo* and *accelerando* indications should both be notated where the *accelerando* stands. The editor breaks the slur to the last accented $f_4$ in the first two cadenzas of the second solo.


First solo - stands exactly as it does in Stadio.

Second solo - Stands exactly as it does in Stadio, except that the decrescendi in the second and third cadenza stand directly below the first note, instead of under the rest as in Stadio.
Figure 11: Bassoon solos from Scheherazade as they stand in Righini

Figure 12: Bassoon solos from Scheherazade as they stand in Bolfan

Both Scheherazade solos stand in Bolfan’s collection exactly as they do in Angerhöfer’s excerpt book. This appears to be an off-print from that book.

Figure 13: Bassoon solos from *Scheherazade* as they stand in Kolbinger
First Solo - Stands exactly as it does in Stadio

Second Solo - Stands exactly as it does in Stadio, except that all three decrescendi are printed under the first note rather than under the rest.
APPENDIX B

ALPHABETICAL AND CHRONOLOGICAL LISTINGS OF ORCHESTRAL EXCERPT COLLECTIONS

ALPHABETICAL LISTING


CHRONOLOGICAL LISTING


APPENDIX C

CORRESPONDENCE WITH THE PUBLISHING FIRM HOFMEISTER
den 17. Mai, 1998

Friedrich Hofmeister Musikverlag
Karlstraße 10
D - 04103 Leipzig

Sehr geehrte(r) Dame oder Herr!

Ich studiere an der Ohio State University in Columbus, Ohio, USA und schreibe zur Zeit eine Arbeit über das Studium von Orchesterstellen für Fagott. Ich würde gerne ein Paar Fragen über ihren Ausgaben stellen. Eigentlich suche ich Daten der Erstauflage und weitere Drücker von den folgenden Serien:


Ich möchte auch fragen, warum die Daten in manchen Fällen nicht in den Heften stehen.

Es würde mich sehr freuen, wenn Sie sich die Zeit nehmen könnten, um diesen Brief zu beantworten. Man kann mich an den folgenden Adressen erreichen (wie es für sie am einfachsten ist):

Fax: 614/292-1102 (USA)
e-mail: oyen.1@osu.edu
Post: 1283 Forsythe Avenue
      Columbus, Ohio
      43201

Vielen Dank für alle Hilfen!

Mit freundlichen Grüßen,

David Oyen
Dear Mr. Oyen,

welt Ihre Anfrage können ich Ihnen folgendes mitteilen:

zu 2. Orchesterstudien für alle Instrumente - Fagott (Jungo/Magus):

Heft 1 (Jungo) 1. Auflage 1956
Heft 2 (Jungo) 1. Auflage 1954
Heft 3 (Jungo) 1. Auflage 1954
Heft 4 (Jungo) 1. Auflage 1955
Heft 5 (Magus) 1. Auflage 1962
Heft 6 (Magus) 1. Auflage 1962
Heft 7 (Magus) 1. Auflage 1965
Heft 10 (Angerhöfer) 1. Auflage 1962

zu 1. Orchesterstudien für alle Instrumente - Fagott (Gumbert/Viegand):

Die Ausgaben wurden 1935 vom Verlag Mörzburger übernommen.
Da Friedrich Gumbert (auch Gumport), geb. 1841, bereits 1906 verstorben ist, sind die Ausgaben vermutlich um 1900 erstmals erschienen; genaue Daten lassen sich leider nicht mehr ermitteln.

In der Hoffnung, daß Sie die Angaben für Ihre Arbeit verwenden können, verbleibe ich mit freundlichen Grüßen

FRIEDRICH HOFMEISTER MUSIKVERLAG

[Signature] Renatefinger
Leiterin

Leipzig, 19. 5. 98
TRANSLATION OF LETTERS

From David Oyen to Hofmeister Publishing Firm, 17 May 1998

To Whom it may concern:

I study at the Ohio State University in Columbus, OH, USA, and am currently writing about the study of bassoon orchestral excerpts. I would like to pose a few questions on your editions. First, I am searching for the dates of publication (first edition and further printings) of the following collections:


I am also curious whether you know why the dates of publication are often not listed in these volumes.

I would be very pleased if you could take the time to answer this letter. Please contact me in the manner for you which is most convenient:

Fax: 614/292-1102 (USA)
e-mail: oyen.1@osu.edu
Post: 1283 Forsythe Avenue
Columbus, OH 43201

With friendly greetings,

David Oyen
From Renate Unger to David Oyen

Dear Mr. Oyen,

I can give you the following information after your inquiry:

regarding #2 Orchestersstudien für alle Instrumente - Fagott (Junge/Mages):

Volume 1 (Junge) First Printing 1956
Volume 2 (Junge) First Printing 1954
Volume 3 (Junge) First Printing 1954
Volume 4 (Junge) First Printing 1954

Volume 5 (Mages) First Printing 1962
Volume 6 (Mages) First Printing 1962
Volume 7 (Mages) First Printing 1965

Volume 10 (Angerhöfer) First Printing 1962

regarding #1 Orchesterstellen für alle Instrumente - Fagott (Gumbert/Wiegand):

The edition was taken over by the firm Merseburger in 1935. Since Friedrich Gumbert (also Gumpert), born in 1841, had died by 1906, the editions appeared presumably around 1900; it is not possible to find exact dates.

In hopes that you can use this information in your study,

With friendly greetings,

Renate Unger, editor
BIBLIOGRAPHY


Reid, Wendy and Christopher Weait. Auditions are Just the Beginning. Toronto: Association of Canadian Orchestras, 1981.


