

INTERDISCIPLINARY DOCTORAL SCHOOL

Faculty of Music

Mihai ICHIM

**Concerto for double bass and orchestra -
stylistic, aesthetic and performance aspects**

SUMMARY

Scientific supervisor

Prof.Dr. Stela DRĂGULIN

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Starting from the title of the thesis, Concerto for double bass and orchestra - stylistic, aesthetic and interpretation aspects, we aimed to present on the widest possible scale for the modern double bassist the repertoire possibilities accumulated in the last centuries. This is the relevance of the topic of this dissertation. We wanted, within a single study, to collect a maximum amount of information about the repertoire dedicated to the double bass of the concert genre, especially from the last centuries, filling the existing information gaps. The current situation is as follows: on the one hand, there are relatively few compositions among the double bass concertos that are recognized as masterpieces, on the other hand, a lot of works have been created especially in the last century, many of which have undeniable artistic merit, but they were undeservedly forgotten. Modern musicians feel the need for initial guidelines for updating their own repertoire, for understanding the diversity of musical materials, as well as for its systematization. In this sense, the collection of information about the double bass concerto within a work seems to be very welcome.

The concerto is one of the most complex instrumental genres, challenging the performer through a variety of artistic and technical issues. In the concert genre, the instrumentalist can fully demonstrate his ability to perform, maturity and ingenuity of artistic thinking in the most significant way. The genre of the concert, like that of the sonata, are broad genres that presuppose the ability to sing as a whole, only that, in the case of the sonata, the formula is more restricted. According to the quotient of virtuosity, a concert can be likened to a study, only that in the case of the concert, virtuosity is part of a complex, multidimensional art edifice, in which the effervescent and brilliant atmosphere alternately intertwines with a lyrical, contemplative, melodious one. This fact explains the presence of concerts in the repertoire of the study program, but also of the various competitions dedicated to this instrument.

The evolution of the double bass concerto in universal music is closely related to the assimilation of classical-romantic traditions, as well as to innovations in instrumental interpretation. The acquisition of technical and expressive means, which have developed and evolved in different genres of interpretation on the double bass, stimulates the development of virtuosity, concert quality and representativeness, all of which are immanent features of the concert genre dedicated to it. It must be said, however, that the respective works composed for the largest stringed instrument have different creative destinies. Some of them were signed by venerable composers who were in the fullness of their creative powers (Jan Křitel Vaňhal, Edouard Nanny, Franz Anton Hoffmeister or Eduard Tubin), others were written by composer-performers who tried to capitalize on their experience interpretive in a concert opus (Giovanni Bottesini, Carl Ditters von Dittersdorf, Domenico Dragonetti or Serge Koussevitsky), but there were also works dedicated to certain performers, such as the concert composed by Nino Rota, a work dedicated to the virtuoso double bass, Franco Petracchi.

From the point of view of the compositional and dramatic solution, the concertos for double bass and orchestra, signed by composers of the 18th-19th centuries, represent two varieties of the same genre model: the first is a cyclic composition of classical-romantic type (fast-slow-fast), most of the double bass concertos by composers from the second half of the last century, being created specifically according to this model; and the second variety is based on the principles of a poem-type concerto, in one movement, this becoming the most used pattern in recent decades.

The aim and objectives of the work are: investigating the transformation of double bass concertos over the centuries; the role of the concerts that appeared during this period in the professional training process of the instrumentalist; deciphering the complex palette of technical, stylistic, and interpretation problems that appear in the process of studying these works; but also the formulation of some methodological indications, which could help young performers to become aware of the act of training and presentation of concert compositions for double bass and orchestra.

Also, an important aim of the study is to promote and encourage interest in the new concertos by teachers, performers and students, so that these creations can be included in the regular repertoire of double bassists as well as in their concert programs. To achieve this goal, the following research tasks were set: to analyze the important factors that influenced the writing of new double bass concertos; to identify a complete list of concertos composed for double bass and orchestra; to examine in detail some of the representative concerts in the double bass repertoire.

In order to implement the purpose and objectives of the proposed research, working methods were chosen such as the analytical-descriptive one (analysis of scientific literature, systematization), but also the structural-analytical method (analysis of the representative repertoire).

The scientific novelty and originality of the work is due to a combination of elements. The study offers original results of the examination of concerts such as those signed by J.Vanhal, C.Dittersdorf, G.Bottesini, S.Koussevitzky or N.Rota, all of which are examined both in terms of compositional characteristics or the dramaturgy of the musical means of expression, as well as and as aspects related to musical interpretation. At the same time, in a first for musicological science in Romania, the author presents a generalizing fresco of concertos composed for the double bass in the 20th century, all followed through a multi-aspect historical-interpretive image.

In his investigation, the author uses a complex research method, in which he associates traditional musicological research with the stylistic-interpretive examination of the works, thus pursuing the interconnection of his own compositional style with interpretation properties that emerge from the artistic idea of the work. Some of the concerts are examined for the first time, thus becoming objects of scientific investigation for the first time. The importance of the scientific problem addressed lies in the development of an overall theoretical and historical concept of the double bass concert genre in the fan of universal creation, which significantly complements and enriches the knowledge of some of these works, and provides the opportunity to determine its artistic value, fixing the place and importance their place in the universal musical heritage.

The double bass concerto occupied a relatively modest place in the universal compositional creation compared to the repertoire dedicated to other instruments. If until the 19th century, the authors' interest in the expressive possibilities of the double bass, namely in terms of the concert, was not a major one, starting from the 20th century, the situation changes and several original works dedicated to this instrument appear. The general panorama of the development of the genre testifies to the diversity of the composers' creative research in the field of composition synthesis for double bass, but also to their orchestral thinking. Nicholas Cook pointed out that, "analysis strengthens the performance because it forces the performer to think at the level of artistic engagement" (Cook, 1999, p.12).

Research on the models of concertos composed for double bass and orchestra has contributed considerably to the understanding of the genuistic-stylistic evolution of the compositions of several creators, in different stylistic stages. This work significantly complements the information about the artistic and stylistic aspect of the musical language, as well as the traditional and innovative character of the creation of each author of double bass concertos. Theoretical conclusions can lay the foundations for further scientific research in related fields.

An important contribution to the theory of interpretive art is the presentation of processing variants of the scientific argument for each work. In the examined concerts, we followed: the musical context, techniques and styles, interpretation approaches, information on the history of the composition, but also its pedagogical value. I specified the title of the concerts, the publisher and the publications, the existence of the recordings, but also knowledge about the orchestration, scoring or the duration of the works.

The remarkable success of double bass performance, starting in the second half of the 20th century and up to the present day, has led many researchers to delve deeply into the history of the instrument, all in order to understand what has fostered its meteoric progress. However,

we find many gaps in the history of the performing art of the double bass. There was not enough emphasis on attributes either, such as those related to the construction or the acoustic element of the double bass. The timbral and dynamic peculiarities are also insufficiently researched in the repertory nomenclature of this instrument. There is even an acute lack of research works regarding the double bass concerto, a subject that would include a whole palette of currents and interpretive styles. There is also a lack of works related to the analysis of the elements of interpretation, as well as didactic studies on the subject of the double bass concerto.

Therefore, the material accumulated in this work can be used both in further scientific or instructive research processes and in interpretative activities. At the same time, this research can serve as a systematic and additional resource for the study of the concert genre in double bass lessons, but also as didactic material in specialized artistic education institutions.

The determining directions on which the research objectives will be registered, included in the three chapters of the doctoral thesis, have been outlined.

In **Chapter I** - *Reflecting the concerto composed for double bass in musicological science*, we made an analytical foray into both domestic and international musicology, in which we aimed to elucidate and build the complex profile that expresses the subject of the concerto genre dedicated to the double bass. We approached concepts such as the one related to the concert, concert style, concert performance, or coordinates related to the classification of instrumental concertos.

The double bass concerto in universal musical culture was and is an evolved and complex phenomenon, the more paradoxical being its practical lack of research. Moreover, in musicology there are still a number of publications about the history of the creation and interpretation of these concertos, about their figurative structure and the means of musical language.

If we were to make a "radiography" of the concert genre in the specialized literature dedicated to the double bass, we would see that the major interest related to the problem of interpretation appeared relatively recently. Unfortunately, in the science of music we find very few studies dedicated to the research of the musical phenomenon and interpretation of the double bass concerto. Musicology has treated this subject relatively modestly.

In the Western musicological literature there are only a few studies dedicated exclusively to double bass concertos. Among them we can mention research studies developed and signed by researchers such as: Philip H. Albright, Artin S. Arslanian, Bren A. Plummer, Friedrich Warnecke, Raymond Elgar, Daniela Georgieva, Alfred Mayer, Klaus Trumpf, Miloslav Gaidos, etc. Their works are of particular interest both through the novelty of the materials used and through the method of approaching the subject.

When we refer to the foreign literature published in the 20th century, dedicated to the art of the double bass, it is also necessary to say about the important role of publications in specialized magazines such as: *International Bassist Society* (USA), *Orchestra* (Germany), or *Contrabassist* (England). Among the recognized research on this topic, we will also mention the work of Franz Simandl, *New Method for the Double Bass* (Simandl, 1958), published by Carl Fischer, as well as the volume signed by Jonas Lohse, *Das Kontrabass-Buch* (Lohse, 2007). If we follow the activity of some important double bassists of the last centuries, their achievements in the field of solo performance, pedagogy, composition, as well as the orientation towards orchestral and chamber works, created by the greatest composers, we see that the art of the double bass has reached a very high level.

Among the latest research we would like to mention the work *Grundlagen Der Kontrabass-Technik/Principles of Double Bass Technique* (Wolf, 2007), by Michael Barry Wolf, professor of double bass at the Berlin University of the Arts born in America in 1954. In the work sa, Michael Barry Wolf develops step by step an increasingly complex system of exercises that includes all the technical and psychological aspects of musical interpretation. Topics include bow technique, fingering, vibrato technique, study techniques, as well as preparation and performance of the performance. Michael Barry Wolf's method has appeared in German and English.

Also, the evolution of the double bass art in several European countries was similar. Around the same time, double bass classes were opened at conservatories and music education institutions in: Italy, England, Germany, France, Czech Republic, Spain, Belgium, Holland, Hungary, Poland, etc.

Schools and teaching methods quickly contributed to renewing and expanding the repertoire of double bass players. In the art of the double bass in Europe and America, a number of outstanding musicians and teachers have appeared who, through their talent and hard work, have succeeded in bringing fame to this instrument and placing it on an equal footing with other stringed instruments. Their contribution, in the field of orchestral and solo interpretation, in pedagogy, in the creation of the repertoire and didactic methods contributed to the development of a specific musical culture of double bass players, as well as to instrumental and technical improvement. And starting with the second half of the 20th century, the interpenetration and mutual enrichment of the national double bass schools took place, as the process of globalization, viewed through the lens of interaction and collaboration of double bass players from different countries, expanded and took new forms. In the future, only the different ways of holding the bow (German and French style) were preserved, as well as the use of tuning, both orchestral and soloist (transposed a tone higher).

The concert occupies an important position in musical practice and has a strong impact on the process of aesthetic and artistic training of performing musicians.

Reconstructing the whole picture of the research field of double bass concertos, based on an analysis of the existing literature and musical phenomena, we come to the conclusion that the surveyed works demonstrate quite conclusively the evolutionary stages of the respective genre, assuming details that reflect the concept of the world, the aesthetic ideals and stylistic norms of the period involved. The development of the theoretical provisions of these publications was the basis of this dissertation, in which attention is drawn to the creation of a holistic historical and theoretical model of the genre and the establishment of the place of the analyzed works in its evolution. The individual characteristics of the content and form, genre and style, but also the specifics of the pedagogical and interpretive interpretation of these works are revealed.

Concluding in Chapter I, we note that the double bass concerto in the universal musical culture was and is an evolved and complex phenomenon, the more paradoxical being its practical lack of research. Moreover, in musicology there are still a number of publications about the history of the creation and interpretation of these concertos, about their figurative structure and the means of musical language. However, to date, with a few exceptions, there is no special study dedicated to this phenomenon in autochthonous musicology. The particularities of the composition and dramaturgy inherent in the concerto for double bass and orchestra have not been extensively studied by Romanian researchers. The priorities of its genre and style were not determined, the types and methods of development of the texture of the double bass, etc. were not identified. Consequently, the relevance of studying the stylistic features of the double bass concerto is dictated not only by the significance of the concepts and artistic tasks solved by composers in accordance with this genre, but also by the lack of its research, the lack of scientific understanding of the entire spectrum of problems that appear on the way to its development. At this point it is advisable to present as clearly as possible to the instrumentalists the repertoire opportunities accumulated over the past centuries. There is a need to gather as much information as possible regarding the concerto genre repertoire of double bass players, thus filling the existing information gaps. The topic of the subject proposed for research is conditioned by the artistic practice itself, the double bass having today a growing visibility and importance in the activity of various orchestral ensembles, but also as a solo instrument with a wide palette of coloristic possibilities, indispensable elements revealed by double bassists in the concert genre instrumental.

In **Chapter II - Examining the genre of solo concerto for double bass and orchestra from its beginning to the 20th century**, the author set out to make a multidimensional analysis of the evolution of the genre of concerto composed for double bass during the three stylistic stages:

classicism, romanticism, the music of the 20th century. Also, important aspects that favored this process were identified.

Each era has known its own style, characteristic both in composition and interpretation. The creative freedom of the baroque performer will give way in classicism to a great formal rigor, dictated by the severity of the musical construction, following the process of crystallization of form and development. A text, apparently simple in Mozart, requires for a deep exploitation of the meanings, an extremely judicious distribution of the elements of the execution, the freedom of interpretation in this case, often amounting to a deformation of the original meaning.

The music of classicism surprisingly combines external simplicity and clarity with a deep internal content, which is not alien to strong feelings and drama. In addition, classicism is the style of a certain historical era, and this style has not been forgotten, but it has close ties with modern music.

The 18th century is rightly considered prolific in the creation of the composed repertoire for double bass. The emergence of great masters of the art of the double bass in the 18th century gave rise to an unprecedented interest in the double bass - as an instrument with great artistic possibilities and for the repertoire of works composed for it, an interesting and original field of composers' creativity. In the 18th century, several first-class solo double bassists appeared on the concert stages, among whom the figures of the performers stand out – Joseph Kämpfer (1735-1796), Friedrich Pischelberger (1741-1813), Johannes Matthias Sperger (1750-1812) and Domenico Dragonetti (1763-1846). Such performers needed a repertoire commensurate with their talent, the formation of which began already in the first decades of the 18th century (Planyavsky, 1970, 1984; Planyavsky, 1998, p.128). A significant part of this repertoire was even composed of works for solo double bass and orchestra. Nowadays the range of solo compositions for double bass and orchestra is extremely large, but it is not completely known by double bass players.

The instrumental concert is one of the most popular and original genres of musical art in terms of vitality. Over the three and a half centuries since its establishment, it has not lost its appeal to composers, performers and audiences. Such "vitality" of the concert is explained by its accessible orientation, designed for the general public. In addition, the concerto has proven to be one of the most flexible genres, freely integrating itself into the canons of style that repeatedly change in different eras, while retaining its relevance in different historical periods. Since its inception, it has undergone multiple transformations, changing both the musical language and the meaning of the concept. Despite the fact that in certain historical periods of the development of musical art the concerto was eclipsed from the leading position by other instrumental genres, its evolution, seasoned by new processes of integration, was not interrupted. Moreover, in the musical art of the first half of the 19th century, where one of the determining factors was the demonstrative virtuosity ability of the soloist, the concerto acquired the status of leader among other genres. As the quintessence of the stylistic traditions of classicism and early romanticism, he had a tremendous influence on the entire musical culture of the 19th century.

The main reason for such popularity of the genre lies in the unique principle for instrumental music, the lively competition of the solo instrument and the orchestra. Despite such interesting phenomena that differentiate the instrumental concert from other genres of musical art, in musicology today there is almost no research work that reveals in detail the essence of its basic principle: the interaction of the soloist and the orchestra.

During the period of musical classicism, more than 30 compositions of the concerto type for double bass and orchestra were created, mostly creations of German, Austrian and Czech composers, and here we mention Joseph and Michael Haydn, Karl Dittersdorf, Jan Vanhal, Franz Hoffmeister, Wolfgang Mozart, Anton Zimmermann, Vaclav Pichl, Johann Sperger, etc. Unfortunately, only a few of these are consistently called upon in performance and teaching practice. Meanwhile, many solo double bassists feel the need to update and expand their repertoire. Among the many works written in the 18th century, there is no doubt that there are many that will interest contemporary artists. To do this, it is necessary to present to musicians

the most complete picture of the type of concerto composed for double bass in the music of the 18th, early 19th centuries.

If in the classical concertos composed for the double bass, the instrumentalist often collaborates with the composers, often in order to capitalize on all his mastery in the creation of certain cadences, then, in the romantic concertos, the creators insist on respecting the entire musical material, the task of the musicians being one of "decoding" of it and the correct communication of the musical message.

The instrumental concerto of the romantic period reflected the truly colossal changes in the development of new techniques in performance. We also note that the development of virtuoso capabilities in interpretation, the improvement of the quality of several types of instruments, for example brass instruments. The appearance of new instruments such as the saxophone, all of these were due to the fact that the main form of consumption of cult music in society was the public concert. That's why the figure of the musician-virtuoso, presented an increased interest of the public. The competition between the soloist-virtuoso and the orchestra has always attracted the audience, and composers could not ignore such an interest in this musical genre.

In the concerts belonging to the master composers of the young national schools, we are primarily attracted by the synthesis of European traditions with the reflection of the characteristics of the melody and dance music of those peoples, which they represent.

The 18th century laid the solid foundations for the successful development of the art of the double bass. At the beginning of the 19th century, a systematic initiation into the study of the double bass appears, and such a class is organized in many conservatories in Europe. Under the influence of the activity of outstanding soloists, but also in connection with the evolution of the complexity of orchestral writing, there was an urgent need to increase the general level of performers on this instrument. In this sense, pioneers in the field were the two conservatories, the one in Milan and the one in Prague, which from the day of their establishment (the first in 1808 and the second - in 1811) introduced the training of playing the double bass. In England, teaching the double bass in the Royal Academy in London began in 1823 (Dragonetti and Anfossi class); In the Paris Conservatory four years later, in 1827. In the same year, double bass classes were opened in educational institutions in Belgium (Liege) and Holland (The Hague), in 1830 - in Spain, in 1835 - in Portugal. In Warsaw, the double bass class was introduced in 1865, during the tenure of Francesco Cafe, Dragonetti's first official biographer. Adam Ostrovsky, double bass player at the Warsaw Grand Opera, was invited as a teacher in the class. In Russia, double bass classes were opened in the 1860s, in the first Russian conservatories, in Petersburg and Moscow. The tradition of the double bass classes of the first two conservatories - Milan and Prague - determined the main directions of development in the art of playing this instrument. At the Milan Conservatory, Giuseppe Andreoli's method proposed the study on a three-stringed instrument, and in Prague, Vaclav Gauz introduced the training of students on a four-stringed double bass. Thus, the two main schools - Italian and Czech, differ in the position of playing the instrument, the construction of the bow, fingering, and even the number of strings on the instrument (three or four).

Concertos for double bass and orchestra were created starting from the second half of the 18th century. Starting from this period, the double bass was widely used in concert compositions. The double bass is one of the instruments whose artistic and virtuosic capabilities were fully appreciated relatively late: composers' interest in it appeared at the beginning of the period of musical classicism and steadily increased later.

In the second half of the 18th century, the type of concert dedicated to the double bass is quite present in the work of Western European composers (representatives of the young European national schools). Double bass performance suffers major differences from one country to another, especially elements related to tuning, type of bow, number of strings and construction of the instrument.

Looking back on the activity of the outstanding double bassists of the 19th century, we notice their achievements in the field of soloism, pedagogy, and composition. We see that the art

of the double bass during the Romantic period reached a very high level in Europe. Both the soloist repertoire and the chamber or symphonic repertoire have contributed to the increased interest in this instrument. Of course, we cannot fail to remember those double bass classes, which appeared in great European cultural centers, which provided new and well-trained forces for symphony, opera or chamber orchestras in Europe and America. The double bass becomes an important pillar in the work of romantic composers. They began to use and emphasize more and more the wide and full sonority of the low register, often giving the double bass a guiding role in the action of the work. Thanks to virtuoso players of the double bass, such as Dragonetti or Bottesini, there has been an acute interest in soloist compositions dedicated to this instrument. In particular, we can see the composers' predilection for the concert genre. Even if a good part of these works were not preserved in the concert repertoire of the double bass players, they being mentioned only statistically in monographs or in various specialized works, we can affirm with certainty that the romantic period, from this point of view, constitutes a beginning prolific in the emancipation of the concert genre, composed for the solo double bass.

In the works of the double bass composers of the first half of the 19th century, the genre of the concerto knows an extraordinary growth and acquires new valences. In the aesthetics of early romanticism, the figure of the musician-performer was placed in the foreground, therefore, in the examined period, the concert genre was closely related or associated with the names of famous soloists-virtuosos, who created these works to be performed even by them.

The technical component of the solo part reached its climax precisely in the works created in the first half of the 19th century, as a result of the search for a new soloist direction. The structure of the cycle has undergone quite significant changes. Of particular note are the concertos with an atypical number of movements in four or five parts. In the first case, the concertos are in one movement (a parallel can be drawn with the symphonic poem that appeared precisely in the era of early romanticism), in the second, the desire to bring the virtuoso concerto closer to the symphony, to achieve a certain synthesis of genres. Such experiments made it possible to expand the limits of the concert form and diversify the options for interaction between solo and tutti in a virtuoso concerto. The orchestra in the concertos of the double bass composers of the early romantic period is one-movement, and there is a concentration of the main ideas marked by an increase in the composition. The orchestral palette includes horns and trumpets, and the role of woodwind instruments increases, otherwise the sound mass as a whole expands substantially. All this enriched the arsenal of expressive means and made it possible to create works marked not only by the brilliance of orchestral writing.

Eliminating the deep philosophical and dramatic idea, developing the relationship between the parts and a form of superiority of the soloist, the composers of the works composed for the double bass made the concerto more democratic and brought it to a higher value level. Among the composers who composed double bass concertos in the 19th century, mostly double bassists-composers, we can name: Johann Joseph Abert (1832-1915), double bass player, conductor and composer from Bohemia, with his Concert in drei satzen; Giovanni Bottesini (1821-1889), virtuoso contrabassist, conductor and composer, author of several concertos for contrabass (Concerto in fis moll, Concerto no. 2 in h-moll, Concerto di bravura, Grande allegro di concerto, Concerto per contrabasso nell 'opera Beatrice di Tenda; Gran Duo concertante, Concerto Ier temps); Franz Cerny (1861-1939), double bass player and teacher from Bohemia, who composed (Concerto pour la contrabasse, op. 20 in A major, Deuxieme concert, Troisieme concert, Quatrieme concert); Domenico Dragonetti (1763-1846), Italian contrabassist-virtuoso, who composed (Concerto op.1, Concerto op. 2, A famous concerto, My favorite concerto, Grande concerto, Original concerto no. 2 in a, Concerto in a, no 3, Concerto No. 4 in E, Concerto pour contrebasse a cordes et piano); Johann Geissel (1859- ?), double bass teacher originally from Bohemia, author of (Concert fur contrabass op. 32); Wenzel Hause (1764-1847), double bass player and teacher from Bohemia, composed (Concerto in D major); Johann J. Hindle (1792-1862), contrabassist-virtuoso from Vienna, author of a (Concerto in B flat major); Josef Hrabě (1816-1870), double bass player originally from the Czech Republic, composed (Concerto for double bass); Joseph Huber (1837-1886), German violinist and composer, author of a

(Concerto for Double Bass), Johann Baptiste Kolb (?), pupil of J. Haydn, composed (Concerto in E major); Voyta Kuchyhka (1871-1942), Czech double bass player, the author (Concerto for double bass no. 1); Gustave Laska (1847-1928), Bohemian-born contrabassist, author (Konzert für den Contrabass mit Orchester Begleitung); Joseph Lauber (1864-1952), Swiss composer, author of (Concerto for double bass and orchestra); Adolf Lotter (circa 1870-?), a graduate of the conservatory in Prague, composed (Concerto in A minor); Giuseppi M. Marangoni (1866-circa 1940), Italian double bassist, author of (Concerto in la maggiore, op. 47), Vincent Maschek (1794-1873), double bassist originally from Bohemia, author of a (Concerto in D); Annibale Mengoli (1851-1895), Italian composer, composed (Concerto No. 1 and Concerto No. 2); Antonio Scontrino (1850-1922), Italian composer, composed (Konzert für dem Contrabass mit orchestra); Franz Simandl (1840-1912), double bass player originally from Bohemia, the author (Concerto op. 75); Emanuel Storch (1841-1877), double bass player originally from Bohemia, author of a (Concerto for double bass); Pedro Valls (1869-1935), Catalan double bass teacher, composed (Concierto de contrabajo "Las chifladuras de un"); August Werner (1841-1900), piano teacher, author of a (Concert for double bass).

Generalizing about the particularities of interpretation in the concertos composed in the Romantic era, we note that the composers preferred to leave noted absolutely any intention that they wanted to find in the soloist's interpretation. The latter having only the role of faithful messenger of the musical message of the work. It should be noted that these creations, which appeared in that period, demanded from the instrumentalist an advanced level of musical culture, but also a perfect instrumental technique.

In the 20th century, a significant number of new double bass compositions appeared in all genres. Thanks to the improvements made to the double bass, including steel strings and better tuning, this instrument could be played at a much more advanced level. More and more musician-performers are gravitating towards composing compositions for the double bass. In the middle of the 20th century and in the following decades, many new concertos were written. It is evident that, in the last half century, composers have produced much music to test the skills and interests of modern players, representatives of the performing art of the double bass. The papers are quite well written and will certainly stand the test of time. The value of these compositions lies in an excellent knowledge of the instrument and its possibilities.

In the case of the double bass concertos, which appeared in the 20th century, the technical methods of interpretation are much more diversified and increase in complexity. New methods of sound emission and bow technique appear, all of these characteristics being an essential precondition for a successful performance. The concertos of this period are characterized by a strong originality, demanding from the performer a high musical culture, an impeccable instrumental technique, but also talent and musicality, all of which are essential to address these important issues.

The concertos composed for double bass and orchestra by various composers are based on two compositional schemes: the compositions of the 18th-19th centuries in which the tripartite cyclicality of the sonata-symphonic type is found, and the opuses that appeared in the 20th-21st centuries, which are associated rather with the form of a one-part poem. At the same time, each of the mentioned concert types is individual. Looking for original sounds, the creators of the 20th century opt for the reinvention of a new timbral palette. Therefore, several concert creations dedicated to instrumental interpretative art appear. And here one of the big winners would be the double bass.

Since the concerto has been one of the favorite genres of virtuoso performers since the Baroque era, the attitudes and tendencies of neoclassicism have been of great help in the growth of the soloist repertoire. Old genres reborn, such as the concerto, passacaglia, ciaccona and others, in the context of the language of modern music have significantly enriched the double bass repertoire. Looking for original sounds, the creators of the 20th century opt for the reinvention of a new timbral palette. Therefore, several concert creations dedicated to instrumental interpretative art appear. And here one of the big winners would be the double bass. Following the list of double bass concertos written in the 20th century, we will find that this

period was a very prolific one for the double bass repertoire. Moreover, many composers have discovered a huge sonic potential of the instrument, a wide palette of colors and sound coloristic possibilities, through which to reproduce different moods and emotions in their works.

However, even though the volume of the repertoire has increased, the works are little explored. Contemporary works, while gaining the attention of music scholars, are not yet examined as consistently as musical opuses from earlier eras. The double bass solo repertoire does not have a very broad perspective on time. Due to its technical capabilities this instrument was not treated by composers as a solo instrument. And this is best reflected in a review of examples of the double bass concerto genre. One of the first concertos originally designed (not transcribed) for the double bass is attributed to the classical-era creators and grand masters of the double bass, Domenico Dragonetti (1763–1846) and Johannes Matthias Sperger (1750–1812). The fact that the previously mentioned musicians were excellent virtuosos of this instrument allowed them to fill the gap in the double bass repertoire. Moreover, these composers tried to reveal in their works technical possibilities of individualizing the double bass, to establish individual technical possibilities.

Performers in the 20th century sought to bring out what it had not previously received for various reasons: greater attention from composers. Thus, the double bass was noticed, and composers began to look for solutions to highlight the specific qualities of the sound of the double bass. For example, in neoclassical concerts, the theme will sound in a fairly high register of the double bass, so as to be able to bring out soloist color over the sound mass of the orchestral apparatus. And in the passages in the grave register the tutti orchestra is not used, and so on. As the number of virtuoso players of the double bass increased, so did the volume of the solo repertoire for these musicians, including, of course, the number of concertos composed for the double bass.

An important phenomenon for double bass art in the 20th century was the appearance of jazz double bass players. The professionalism and skill of the best representatives of this musical genre can fully equal the art of "jazz" with that of "classics". Later, several concertos composed for double bass will be influenced and will have specific elements of this musical genre. Complex rhythmic formulas, technical elements and the art of improvisation will be attributes, which the composers of the double bass concertos will take over and use in their creation.

The most important characteristic of the art of double bass performance in the second half of the 20th century is the extraordinary assertion of the soloist element on the double bass. The number and level of double bass soloists undoubtedly demonstrates an increase in the interpretative culture of modern double bassists, but also the success of teaching methods and the professional enthusiasm of young musicians.

Many of the newer concertos are unknown in the double bass community due to technical difficulties such as unrealistic double notes, questionable harmonics, and modern music notation without clear explanations. The sound ideal and playing techniques of the double bass have changed a lot in the last four decades, however, the intrinsic sound of the bass, and therefore certain passages, can be covered by a small orchestra or even a piano accompaniment. Some of the new concertos have these sound plane balance issues that are rarely present in a concerto for piano, violin or cello. Other problems include misuse of notation, interval overlap, and unrealistic extended techniques for new sound effects that do not produce a very clear sound on the instrument. These are probably some of the main reasons why many of these compositions quickly faded into obscurity.

In **Chapter III**, entitled *Stylistic, aesthetic and interpretation aspects in some of the representative concertos composed for double bass and orchestra*, I have carried out a multidimensional analysis of some of the most representative concertos composed for double bass and orchestra throughout the centuries. The works I have chosen to review, study, and provide solutions for performance are commonly approached by young bassists as well as bassists trying to win an audition for a position in orchestras. I hope that my initiative to provide solutions regarding bows, fingering, and other techniques has given beginning double bass players the solutions they need to learn these gigs faster and more efficiently.

Each of the concerts analyzed in the paper presents various problems in various forms. Therefore there are works with a higher or lower degree of difficulty. At the same time, the dramaturgical issue of the opuses must also be taken into account, often requiring a certain maturity on the part of the performer.

Studying the repertoire dedicated to the double bass is a very promising field both for performers and for the forces of musicological science. The investigations carried out in this thesis could serve as a start for the following research projects, regarding the theme of the instrumental concert. We followed the display of elements of interpretive technique, scenic representation and interpretive valences. At the same time, he opted for a complete stylistic trajectory, encompassing the entire period of evolution of the concert genre composed for this instrument.

At the end of the paper, I presented the section of general conclusions, personal considerations and elements of originality.

The doctoral approach was configured from the perspective of the reevaluation and revalorization of knowledge regarding the interpretive aspect in the repertoire composed for the double bass, and especially that related to the niche of concerts composed for this instrument. The doctoral study aimed to put into practice the experience gained through the activity of a double bass player. Through this scientific approach, I wanted a deepening of knowledge, but also a higher awareness of the elements of interpretation in concertos composed for double bass and orchestra. We have tried to include an overview of the evolution of the genre of the double bass concerto, viewed both through the lens of universal musical creation and through the evolution of national schools of interpretation. We aimed to identify several solo instrumentalists who stood out over the centuries bringing a considerable contribution to the evolution of the interpretative art of the double bass.

The motivation of the author of the thesis was supported by the desire to discover new horizons and interpretation perspectives on some well-known and lesser-known concerts from the repertoire of double bass players. Also, we would like, through this analytical approach, to arouse the interest of young people, but also of established composers, in a huge sound universe that this instrument can offer, as rigid at first glance, as versatile and offering in reality.

Novelty and scientific originality. The novel character of the thesis is determined by several constituent elements of its content: some of the concerts analyzed for the first time become objects of a scientific investigation; for the first time in local musicology, a general overview of the double bass and orchestra concerts is presented through the prism of a multi-aspect musicological and interpretive vision. In the investigation, the milestones of the periodization of the stylistic evolution of double bass concertos in universal music are outlined; recommendations are formulated in order to overcome the interpretative difficulties.

The theoretical significance. Through the synthesis of valuable research, observations and conclusions, this thesis contributes to the enrichment and diversification of scientific knowledge in the field of the theoretical exploitation of the evolution of the concerto for double bass and orchestra in compositional creation and in interpretative art. The theoretical findings and the formulated conclusions can constitute a landmark for further scientific investigations. The thesis materials can also have an applicative nature in the activity of solo performers, but also in that of double bass teachers.

FINAL CONCLUSIONS. PERSONAL CONTRIBUTIONS AND ORIGINALITY

Concertos for double bass and orchestra are an integral part of the history of universal music. The scientific problem solved in this work, namely the development of a holistic historical and theoretical model of the genre of the concerto for double bass and orchestra in the works of composers of the XVIII-XXI centuries, made it possible to significantly supplement this field of music in the specialized literature. The genealogy of instrumental concerts comes from various musical genres, with a special position belonging to vocal genres.

The purpose of this work is to help modern musicians understand the rather heterogeneous repertoire of concertos created for the double bass over the centuries. To achieve this goal, it is necessary to solve several main tasks, such as: to collect as much information as possible about the double bass concertos composed in the 18th-20th centuries; to outline ways of systematizing the available material according to various criteria: chronology, geography, interpretative staff, structure, musical language; tracing the main trends in the development of the double bass concerto; to determine the belonging of specific works (the most significant) to one or another type of concert composition, but also the stylistic direction.

As the main object of research I followed text versions, but also sound materials of double bass concertos created by composers (and performers) from all over the world during the researched period. The following materials are involved in the work: music publications, lists of recordings, annotations to concert programs, electronic databases of music publishers, archives and libraries, personal Internet pages of composers currently working.

The scientific novelty of the research is due, first of all, to the fact that it holds much information available at the moment about the works for solo double bass and orchestra, created over the centuries. In addition, scientific novelty is associated with the use of modern information support - electronic databases and Internet resources, which allows the author to attract previously inaccessible and unknown materials. The range of music studied is differentiated according to various criteria (chronological, geographical, stylistic, etc.) The work is interdisciplinary in nature and the history of the double bass concerto is examined in relation to the development of the performing art in recent centuries.

The practical value of the work is determined by its interdisciplinary specificity. The materials of this study (both the text part and the appendix) can be used by double bassists when choosing a particular repertoire. The information collected in this work should be used in courses on the art history of the double bass and the history of music. The work may also be of interest to composers creating works for double bass.

The structure of the work is as follows: the text part consists of an introduction, three chapters, a conclusion and a bibliographic list counting 142 positions. Each of the chapters covers double bass concertos by various composers, who appeared respectively at different stylistic stages. The text part of the work is completed by a special volume, in which there is a chronological list of the works composed in the double bass concerto genre during the 18th-20th centuries.

The first chapter of the thesis pointed out aspects regarding the presence of the subject, regarding the double bass concerto, in the musicology works. And here we note that the double bass concerto in the universal musical culture was and is an evolved and complex phenomenon, the more paradoxical being its practical lack of research. Moreover, in musicology there are still a number of publications about the history of the creation and interpretation of these concerts, about their figurative structure and the means of musical language. However, to date, with a few exceptions, there is no special study dedicated to this phenomenon in autochthonous musicology.

Following the investigations, we reach the following conclusions:

- The concert occupies an important position in musical practice and has a strong impact in the process of aesthetic and artistic training of performing musicians;

- Reconstructing the entire picture of the field of double bass concerto research, based on an analysis of the existing literature and musical phenomena, we come to the conclusion that the surveyed works demonstrate quite conclusively the evolutionary stages of the respective genre, assuming details that reflect the concept of the world, the aesthetic ideals and stylistic norms of the period involved. The analysis of the most significant works, the study of the musicological literature on the studied problem lead to the following conclusions:

- The concerto for double bass and orchestra is only partially reflected in a small number of works, in local musicology, but also in universal musicology. The development of the theoretical provisions of these publications was the basis of this dissertation, in which attention is drawn to the creation of a holistic historical and theoretical model of the genre and the establishment of the place of the analyzed works in its evolution. The individual characteristics of the content and form, genre and style, but also the specifics of the pedagogical and interpretive interpretation of these works are revealed.

In chapter II, analyzing the repertoire of the three important periods in the historical evolution of the concert dedicated to the double bass, I reached the following conclusions: if in the classical concertos composed for the double bass, the instrumentalist often collaborates with the composers, often in order to capitalize on all his mastery in creating certain cadences, then, in romantic concertos, the creators insist on respecting the entire musical material, the task of the musicians being one of "decoding" it and the correct communication of the musical message.

Concertos for double bass and orchestra were created starting from the second half of the 18th century. Starting from this period, the double bass was widely used in concert compositions. The double bass is one of the instruments whose artistic and virtuosic capabilities were fully appreciated relatively late: composers' interest in it appeared at the beginning of the period of musical classicism and steadily increased later.

In the second half of the 18th century, the type of concert dedicated to the double bass is quite present in the work of Western European composers (representatives of the young European national schools). Double bass performance suffers major differences from one country to another, especially elements related to tuning, type of bow, number of strings and construction of the instrument.

Looking back on the activity of the outstanding double bassists of the 19th century, we notice their achievements in the field of soloism, pedagogy, and composition. We see that the art of the double bass during the Romantic period reached a very high level in Europe. Both the soloist repertoire and the chamber or symphonic repertoire have contributed to the increased interest in this instrument. Of course, we cannot fail to remember those double bass classes, which appeared in great European cultural centers, which provided new and well-trained forces for symphony, opera or chamber orchestras in Europe and America. The double bass becomes an important pillar in the work of romantic composers. They began to use and emphasize more and more the wide and full sonority of the low register, often giving the double bass a guiding role in the action of the work. Thanks to virtuoso players of the double bass, such as Dragonetti or Bottesini, there has been an acute interest in soloist compositions dedicated to this instrument. In particular, we can see the composers' predilection for the concert genre. Even if a good part of these works were not preserved in the concert repertoire of the double bass players, they being mentioned only statistically in monographs or in various specialized works, we can affirm with certainty that the romantic period, from this point of view, constitutes a beginning prolific in the emancipation of the concert genre, composed for the solo double bass.

In the 20th century, a significant number of new double bass compositions appeared in all genres. Thanks to the improvements made to the double bass, including steel strings and better tuning, this instrument could be played at a much more advanced level. More and more musician-performers are gravitating towards composing compositions for the double bass. In the middle of the 20th century and in the following decades, many new concertos were written. It is evident that, in the last half century, composers have produced much music to test the skills and

interests of modern players, representatives of the performing art of the double bass. The papers are quite well written and will certainly stand the test of time. The value of these compositions lies in an excellent knowledge of the instrument and its possibilities.

In the case of the double bass concertos, which appeared in the 20th century, the technical methods of interpretation are much more diversified and increase in complexity. New methods of sound emission and bow technique appear, all of these characteristics being an essential precondition for a successful performance. The concerts of this period are characterized by a strong originality, demanding from the performer a high musical culture, an impeccable instrumental technique, but also talent and musicality, all of which are essential to address these important issues.

The concertos composed for double bass and orchestra by various composers are based on two compositional schemes: the compositions of the 18th-19th centuries in which the tripartite cyclicality of the sonata-symphonic type is found, and the opuses that appeared in the 20th-21st centuries, which are associated rather with the form of a one-part poem. At the same time, each of the mentioned concert types is individual. Looking for original sounds, the creators of the 20th century opt for the reinvention of a new timbral palette. Therefore, several concert creations dedicated to instrumental interpretative art appear. And here one of the big winners would be the double bass.

In the third chapter, we insisted on some of the representative concertos composed for the double bass in different stylistic stages, a fan of works, able to elucidate the trajectory of the evolution of composition dedicated to this instrument. All six double bass concertos analyzed in this chapter reflect a different compositional style and pose specific problems for performers. The concertos of Karl Ditters von Dittersdorf are, due to their classical and romantic character, the most accessible to young performers, both in terms of understanding and conveying their message, as well as from a technical point of view. The concerto for double bass and orchestra by G. Bottesini is a prime example of musical romanticism, and its interpretation requires a certain exuberance, precision and balance. Nino Rota's Entertainment for double bass and orchestra is the most difficult of all the concertos analyzed in this work. At the same time, this study is absolutely necessary for the professional future of all double bassists, because all competitions for positions in the orchestra necessarily assume the performance of this concerto.

Despite the uniqueness and originality of the works, they clearly fit into the system of the main genre varieties of the double bass concerto, with its inherent qualities of dialogue and competitiveness, representativeness and virtuosity, improvisation and communication. In each concert, an individually implemented logic of singing and a personification of timbrality is realized. Many of the concerts are marked by features of a symphonic dialogue: the protagonists "discuss" as equal partners, building a single figurative and semantic line. The works continue the tradition of a symphonic concert enriched with the techniques of interpretation logic.

The 18th-20th centuries are rightly considered the heyday of the double bass performing art. The appearance in this period of the greatest masters of the double bass art gave birth to an unprecedented interest in the double bass as an instrument of great artistic potential, but also in the double bass repertoire as an interesting and original sphere of composers' creativity. During this period, many first-class solo double bassists appeared on concert stages, among them we can note: Josef Kämpfer (1735-1796), Friedrich Pischelberger (1741-1813), Johannes Mathias Sperger (1750-1812), Domenico Dragonetti (1763-1846), Giovanni Bottesini (1821-1889), Pedro Valls (1865-1935), Serge Koussevitzky (1874-1951), Rodion Azarkhin (1931-2007), François Rabbath (1931), Gary Karr (1941), Chi-Chi Nwanoku (1956), Edgar Meyer (1960), Leon Bosch (1961), etc. Performers of such caliber needed a repertoire corresponding to their talent, the formation of which had already begun in the first decades of the 18th century. A significant part of this creation represents works composed for solo double bass and orchestra. Today the range of compositions for double bass soloist and orchestra is extremely large, but it is not known enough by double bass players.

In conclusion, we can say that this contribution made over the centuries to the interpretative art by exceptional performers, has certified the fact that this instrument has a well-

pronounced "individuality" with special artistic, technical and expressive qualities. After a longer time of affirmation, the double bass obtains the status of a solo instrument, thus managing to draw the attention of composers and the public to the leading capacity of this instrument.

The concerto for double bass and orchestra, being an inseparable component of the genre system of the contemporary composer's creativity, is associated with the traditions of orchestral writing and the achievements of interpretive art on the double bass through numerous links. The contacts with the genres of symphonic music are manifested in the principles of orchestral thinking, the communion with the interpretive sphere of the double bass being confirmed by the whole range of means and singing techniques accumulated in the history of music.

Reconstructing the complex picture of the situation in this field of study, based on an analysis of existing musicological research, all the studied concerts eloquently indicate a clear path of development of this genre, which reflects a wide range of particularities and visions of the world, aesthetic ideals and stylistic norms of long-gone eras.

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