

Sonata for Bassoon and Piano

Mikhail Ivanovich Glinka

(1804-1857)

Arr. Rainer Schottstadt

Allegro moderato

Mikhail Glinka was born in Russia in 1804 and regarded as the forerunner of Russian composers in 19th century. His compositions including the two famous operas - A Life for the Tsar and Ruslan and Lyudmila, and the orchestral fantasia Kamarinskaya influenced a lot of future Russian composers such as Mussorgsky, Rimsky-Korsakov, Borodin and Tchaikovsky. Glinka did not compose any solo pieces for bassoon. This sonata is arranged from the first movement of his viola sonata in d minor in which the first and second movement was completed in 1824 and 1828, and the third movement was never completed. Only the first movement was adapted to bassoon and the first adaption was created by unknown editor in the 1970s. There are differences between the original viola edition and the bassoon edition, for example, the change of key from d minor to g minor, and some changes in melody. All of the current bassoon editions are based on the same first edition and includes the same difference.

The piece opens with the first theme, which is an expressive, and beautiful melody introduced by piano, later repeated and developed to higher register in bassoon. Call and response between two parts are commonly found in the piece and the bassoon usually is the response to the piano. After a contrasting passage of second theme, which is an energetic and syncopated melody, an upward scale in bassoon leads the music back to a more cantabile and dolce melody, which is developed from the first theme. The exposition mainly includes contrasting sections between the two themes. The development starts with a similar piano introduction at the beginning after a two-bars transition with accents notes in bassoon, which gives a strong feeling of changing key from g minor to c minor. The themes are transformed to new rhythmic pattern, which is in triplets. The overall development is more robust than the exposition and it includes unison playing of melody between piano and bassoon. The return of piano introduction in g minor after few long and low notes in bassoon marks the start of recapitulation. The recapitulation shares almost the same structure with exposition and is closing with the syncopated theme. The two tonic notes and chords with accents in bassoon and piano give a brilliant end to the piece.