

STRESZCZENIE PRACY DOKTORSKIEJ W JĘZYKU ANGIELSKIM

Contemporary music written for bassoon by Finnish composers on examples of Harri Ahmas: Dreifältiger Abschied, Jouni Kaipainen: Serenade: Full Moon Lunatic Bassoon, Patrik Vidjeskog: Solitudo, Lotta Wennäkoski: rosE and Juan Antonio Muro: Images d'oiseaux.

Contemporary music written for bassoon has marked a very important place between general classical compositions written for different instruments. Pieces which were written between XX and XXI century, already hold an important place by being present in the international competition's programs all over the world. Some of already known contemporary music is also very valuable part of didactics and learning programs. It gives young players possibilities of having a touch of unusual music written for bassoon. Ability to play contemporary music for myself is a very important part of my own development in bassoon playing. In my opinion, performing solo repertoire equally improves technical skills and is very important in addition to the rest of repertoire that is performed. Advantages of practicing and performing contemporary music are for sure worth analyzing. Moreover, working on the clarity of the sound, technical improvements, ability of using multiphonics and many other contemporary technics possible to play on bassoon, can be very inspiring. Nowadays, there are a lot of transcriptions of original compositions written by great masters available to play on different instruments. Hence, being interesting in it is just an individual move. There is a lot of contemporary music written for bassoon still undiscovered and compositions of Finnish composers are definitely one of those.

In this work I discovered much more works of music than I was expected. Artists and authors found out very modern ways of showing different types of music, pushed over a theoretical point of view on bassoon, as well as have made the soloist a very important performer, not just a player. I was inspired to write my thesis by being already interested in contemporary music, working together with composers, performing a few new compositions, working together with Contemporary Music Ensemble and being truly touched by performing a lot of compositions written by Finnish composers together with TampereRaw Ensemble and Tampere Philharmonic Orchestra, where I work. Results of my research I would like to present in this thesis. I concentrated myself on the pieces written between 1980 – 2012, however I will present also other compositions to clarify the whole aspect of my research.

The thesis is made in four chapters. The first one presents the historical silhouette of Finnish classical music including a view on particular ages. This parts which explain XX and XXI century are written more precisely to bring closer the main point of my work. Second chapter presents a biography of composers whom I chose, their works, compositions which I chose and short explanation of those pieces. In the third chapter, based on my own conclusion and interviews (with Finnish composers and musicians), I will explain a character of Finnish contemporary music written for bassoon. Having a short look at the history of bassoon I will present evaluation of the bassoon from basso continuo till soloistic instrument. I will also pay my attention on the trend of using French system instead of German system bassoons in Finland. A very important part of my research is Finnish bassoon players as well as Prof. Emanuel Elola. He, with a very big extend, changed a lot to reach international level of bassoon playing and teaching in Finland. This chapter includes also the main list of works that I have discovered during my research and would like to present. Last part of the third chapter presents a conclusion of the theoretical and practical point of view on preparing new composition from the moment of writing to the performance. The fourth chapter, the last one, explains main differences in many useful contemporary music sounds effects and notations. It presents it on the examples of Finnish bassoon music as well as on the international examples of compositions written for the bassoon. Entirety of my research explains main thoughts, conclusions and ideas which I had during the whole process of writing. I would be privileged to inspire some other bassoon players who might be looking for a unique, non-standard bassoon repertoire. As well as would be absolutely willing to look deeper into the subject of not only Finnish but general contemporary music written for bassoon.