

THE SETTING OF THE BASSOON IN THE ORCHESTRAL BASSO IN COMPOSITIONS OF GIOVANNI ALBERTO RISTORI (1692-1753)

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Abstract

The generic use of the term ‘basso’ labelling the lowermost line of eighteenth-century scores presents performers today with challenges of basso instrumentation. Surviving music manuscripts performed by the ensembles of the Saxon Court during the Polish–Saxon union, including the Sächsische Hofkapelle, one of Europe’s greatest orchestras of that time, are preserved at the Sächsische Landesbibliothek Staats und Universitätsbibliothek Dresden (SLUB). Within the SLUB collection are autograph scores and corresponding performance parts by Giovanni Alberto Ristori (1692–1753) who was employed at the Saxon Court in Dresden for nearly forty years. These primary sources reveal information about the use of the bassoon in the orchestral basso during the first half of the eighteenth century in the ensembles of the Polish–Saxon court based in Dresden.

Keywords

basso, instrumentation, bassoon, Giovanni Alberto Ristori, historically informed performance practice, Saxon Hofkapelle

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