Áurea Domínguez Moreno

Bassoon Playing in Perspective
Character and Performance Practice
from 1800 to 1850

ACADEMIC DISSERTATION

To be publicly discussed, by due permission of the Faculty of Arts at the University of Helsinki, in auditorium XV, University main building on 14 December 2013 at 10 o’clock.

Helsinki, 2013
Áurea Domínguez Moreno

BASSOON PLAYING IN PERSPECTIVE

Character and Performance Practice from 1800 to 1850

Studia musicologica Universitatis Helsingiensis, 26
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Abstract

This dissertation is a theoretical study of bassoon performance practice in the first half of the nineteenth century, analysing the temporal changes that took place in the different musical traditions of France, Germany and Britain. It emphasizes methodological problems inherent in historical performance studies in general, as well as those specifically related to nineteenth-century music, from the performer's point of view. Moreover, woodwind performance practice finds itself lagging behind keyboard or string instruments as a relevant research topic.

The research is based on the analysis of bassoon performance practice from a double perspective, combining research on historical written sources with a practical experimentation and application of data on period instruments. As a result, the conclusions derived from the investigation have ample and immediate practical applications. The thesis theoretical framework is interdisciplinary, bringing together different questions on history and music theory. This research seeks to be a new approach to understanding bassoon performance practice, in this historical period and in its relationship with the present-day practice of nineteenth-century repertoire. Furthermore, by using the bassoon as a case study, the research gives some hints that may be used to understand performance practice in a wider context.

The most important subject that gives structure to this thesis comes from what has been a constant presence in all historical sources. This is the concept of character as it is understood by arts in the early nineteenth century. Hence, character is used in the research to give unity to the analysis of the different parameters like tempo, articulation, ornamentation, and even the performance of repertoire in general. Therefore character lies at the core of the whole performance in this research.

The conclusion of this thesis is based on research which shows that performance in the first half of the nineteenth century finds its balance between the influences of some baroque practice, and the germ of some ideas, marked by a positivist mentality, that will fully develop by the end of the century. Somehow, the bassoon—like other woodwind instruments—also finds itself in a similar position. It is undeniable, according to the data, that singing and its new techniques had a great influence as the main source of inspiration for every performer. However, the period studied witnesses a new trend whereby bassoonists start to look into how string players developed new features that become personal marks, especially, in virtuoso performance.
Acknowledgments

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Österreichische National Bibliothek (Vienna), Bayerische Staatsbibliothek, Deutsche Staatsbibliothek, and Bibliothèque nationale de France.

I thank Music & Arts Library, Columbia University for permission to include musical examples from their copy of the *Theoretisch praktische Anleitung zum Fagottspiel* by Neukirchner. I also thank the British Library for permission to include musical examples from their copy of *Die Kunst des Fagotthasens* by Almenräder (British Library Board, h.1966) as a part of my dissertation.

I offer my enduring gratitude to the faculty, staff and my fellow students at the Department of Musicology at the University Helsinki who have motivated me to continue my work in this field. Special thanks go to Grisell Macdonell, Clara Petrozzi, Rafael Junchaya, Mercedes Krapovickas, Camilo Pajuelo, Lina Navickaite for many inspiring discussions in the research seminar and Helsinki cafes and saunas. Furthermore, I am grateful to Irma Vierimaa, for helping me at any time and to Jaakko Tuohiniemi who helped me in countless ways in gaining my search material.

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To them, I am eternally grateful.

Helsinki, November 2013

Áurea Domínguez Moreno
To Paz & Suso
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Introduction

I. Aim of the research

The general objective of this thesis is to research bassoon performance practice in the first half of the nineteenth century, analysing the temporal changes that took place in the different musical traditions of France, Germany and Britain. But, why take a great interest in a century that seems a no mans’ land? Why focus on an ambivalent period positioned between two performance practice traditions: the widely researched early music of Baroque or even Classicism and present practices? Should it not be considered just a mere transition?

The starting point of the research seeks to show that among the great changes happening in the nineteenth century, music and its practice—including performance, composition and instruments—experienced their own characteristic developments. Consequently, they require a specific theoretical framework. Historians such as Eric Hobsbawm (1995) or music scholars such as Charles Rosen (1995, 2000), Carl Dahlhaus (1989) or William Weber (2012) have analysed the great socio-cultural, economic and political transformations of the nineteenth century, stressing how music broke with the servile environment of former periods. From a general point of view, a capitalist market of music companies and a music industry appears for the first time. Thus, composers are no longer dependent on their aristocrat or religious employers, but on the anonymous audience of concert halls made up of middle and popular classes.

Furthermore, the orchestra experienced its own revolution, looking for a new balance between string, wood and brass instruments. Systematic musical reviews are incorporated into the general press. The music publishing industry grows with many new series. Composers’ and performers’ education
is provided by specific institutions: the conservatories. In other words, with few exceptions, music organization and professionalization followed the social innovations of the period.

The new aesthetic ideas, influenced by romanticism, resulted in a transformation, not only in compositions, but also in the world of instrument making. The path taken by the orchestra in the early nineteenth century with a repertoire bringing in new colours and effects, generated a need to improve or adapt the instruments in order to achieve new goals, such as tuning stability, which increased the instrument range in order to obtain a better approach to all tonalities.

Wind instruments in general are a good example of the great technical innovations that modified and transformed instruments or, in some cases, created new instruments like the saxophone (invented by Adolphe Sax in 1846). Brass instruments major innovation developed tubular pieces of different lengths controlled by valves and pistons, whereby brass instruments could tackle the 12 notes of chromatic scales, instead of being limited to the notes of the natural harmonic series.

Woodwind instruments experienced two important alterations. Firstly, by improving the way metal keys and their controlling mechanism are attached and secondly, by developing a new hole building technique allowing a better finger placement and better acoustic results. Those decisive innovations created by Theobald Boehm (1794-1881), were first applied to the flute and later to the clarinet, but gave hints to many other wind makers who then continued working based on his research¹.

The main aim of the thesis comprises several aspects. The research addresses the French, German and British musical traditions regarding temporal changes in the three countries. At the same time, the thesis analyses the bassoon innovations according to the demands of the performers working together with instrument makers. However, as the focus of this research is on performance, the research analyses the practice of several bassoon players. In order to do so, it becomes necessary also to put them in a context. This includes the study of performance practices of other wind

¹ By the mid nineteenth century Boehm tried to apply his innovations to the bassoon and oboe with very little success. The result was an expensive instrument (it cost four times more) that required the performer to start all over again to deal with new fingerings. The sound of the new instrument was also harshly criticised at the time because of the use of many metal parts producing a nasal sound (Langwill 1959: 65).
instruments, strings and, particularly, singing practice, due to the great influence shown by the latter at the time.

The research also analyses specific aspects of performance, such as character which original sources have revealed as the driving force behind several features of musical practice. From the analysis of tutors, it is possible to infer that at the core of the performer’s task lies the focus on setting the character of the performance. The emphasis made by the sources is such that different parameters appear to be conditioned by character. Thus, it is possible to draw an analogy. As philosopher Sergio Pérez (2004) points out, old writing lacked punctuation marks or even spaces between words. It was the reader’s responsibility to mark them, so the sense and the character of the work became a creation of the reader-performer. Similarly, in music the performer had the task of bringing the character to light in order to reveal the music work. Therefore, tutors written for performers in the first half of the nineteenth century show an obsession with defining the character of the music that appears to be the central element of compositions.

The idea of character becomes essential for the thesis because the research focuses on performance. This would not be the case if we were to analyse other musical features related to theory, organology, harmony or composition. The aim is not to prioritise character above all but, as the emphasis of the thesis is on performance practice, it is on this subject where it reaches greater significance. This is not in contradiction to other scholars who, by taking other matters as a starting point, develop other subjects.

II. Hypothesis

The first half of the nineteenth century worked as a laboratory of musical ideas about the sense and meaning of musical performance in two fundamental aspects: on the one hand, several traditions of earlier periods survived or develop in an experimental way, but on the other hand, nineteenth-century musicians incorporated into their performance practice genuine novelties aiming to break with the conventions of the past. Bassoon performance practice is used in the dissertation as a vehicle for the narration of those transformations.

The general hypothesis is reinforced with several secondary hypotheses. Firstly, the idea of character in the nineteenth century guides the main secondary hypothesis. Starting with the division between solfeggio and instrumental playing initiated by the Paris conservatory, musical practice
gradually becomes detached from music theory. Consequently, what might be considered essential for performance does not necessary have to be as important for theory matters. Once this idea is clear, I would like to prove that the nineteenth century idea of character and its understanding appears to be the main task of the performer in music tutors. This leads to the fact that nearly every musical feature, from organology to articulation or ornamentation, is dependent on character.

Another secondary hypothesis leading the research concerns the bassoon as a developed performance tool. The research makes the instrument conditional on general performance. Without disregarding the organological innovations, the thesis is based on the idea that it is the player seeking to achieve a specific performance who causes the transformation of the instrument and not the other way around. Therefore, performance becomes the guide in the alliance between bassoonists and instrument makers seeking new possibilities in music playing. As a secondary hypothesis, I understand the technical developments of the bassoon as a complex process where players interact with makers aiming to extend the performance range of the instrument in order to adapt it to new musical requirements.

**III. Theoretical contribution**

The development of the formulated hypotheses tries to fill a significant gap in historical performance practice studies. Firstly, because research on performance practice can be considered a relatively recent field; secondly, by presenting the research as a case study on wind instruments, and more specifically the bassoon, the research aims to overcome the oversight wind instruments have suffered from in the configuration of a specific performance practice theory and research, indispensable for modern period orchestras. In the specific case of the bassoon, the research thesis is pioneering, covering topics like the historical technique of the instrument.

Moreover, using the bassoon as an example of nineteenth-century performance practice has numerous advantages due to the increasing popularity of the instrument at that time. In the first half of the nineteenth century the bassoon was present in all kinds of musical settings: from opera or ballet to symphonic music, church music, chamber music, musical soirées, military bands and solo virtuosity performance. In fact, since the late eighteenth century the bassoon was in great demand in music performance.
For example, The *Concerts Spirituels* held in Paris from 1725 to 1790 reflect the popularity of the instrument at the beginning of the nineteenth century. Of the ninety-nine bassoon appearances in the concerts, half of them were programmed in the last decade, meaning that since 1780 the bassoon performed as a solo instrument more often than flutes, oboes or cellos (Griswold 1989: 32). Furthermore, the great demand for bassoonists at the end of the eighteenth century was the reason for the fact that in 1795 there were four bassoon teachers working at the Paris Conservatory (*Institute National de Musique*) for every seventy-two enrolled students (Griswold 1989: 35). Finally, by using the bassoon as a case study, the research aims to give some hints that may be used to understand performance practice in a wider context.

**IV. Methods**

The thesis theoretical framework is an interdisciplinary approach bringing together different questions on history and music theory. The research is based on the analysis of bassoon performance practice from a double perspective, combining research on historical written sources with a practical experimentation and application of data on period instruments.

**Historical sources**

Among the institutional novelties for music studies that emerge in the nineteenth century, conservatories and the publishing industry systematically publish music tutors that soon become very popular. They cover all the new possibilities open to bassoon playing. Tutors in the first half of the nineteenth century use refreshing language, covering innovations and new ideas. These contrast with the conservative discourse of late nineteenth-century tutors written when musical institutions and bassoon systems had consolidated their role. In this fruitful early period, instrumental methods covered aspects from technical issues about the instrument, like reed making or fingerings, to general musical instructions for performers.

During the researched period, specialization on one instrument was not generalized; therefore it was common for bassoonists to play other instruments besides the bassoon, like the flute in François Devienne’s case; or the clarinet, as Fredéric Berr did. As a result, tutors implicitly have a wide approach, covering a broad number of musical proposals that were not restricted to one individual instrument.
Taking this into consideration, I have opted not to limit the sources to bassoon methods, even if the research is based on this instrument. Among the sources used for the research there are several tutors devoted to various instruments, mainly woodwind and singing, but also several string, piano or general music theory and composition tutors. Studying those sources allows me to put bassoon performance practice in a wider context, avoiding its isolation from the musical world of its time.

The following tables show a list of the tutors used in the research. Since they are mostly original sources with no edited facsimile, I have pointed out where I found the original source, in order to facilitate further research. Tables are ordered by instruments: bassoon, clarinet, oboe, voice, other wind instruments, string, piano and music theory.

<table>
<thead>
<tr>
<th>Author</th>
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<th>Title</th>
<th>Source</th>
<th>Localization</th>
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<td>Joseph FRÖHLICH</td>
<td>1810-1811</td>
<td>Fagottschule. Vollständige theoretisch-praktische Schule</td>
<td>Bonn: N. Simrock</td>
<td>Bern Musik-Bibliothek</td>
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<td>Joseph FRÖHLICH</td>
<td>1822-1829</td>
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<td>Würzburg: Dorbach</td>
<td>Zürich Musikwissenschaftliches</td>
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<td>Joseph FAHRBACH</td>
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<td><em>Neueste Wiener Fagottschule</em></td>
<td>Vienne: Diabelli</td>
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<td>Carl ALMENRÄDER</td>
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<td><em>Die Kunst des Fagottblasens</em></td>
<td>Mainz: B. Schott</td>
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<td>Eugène JANCOURT</td>
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<td>Antonio ROMERO</td>
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<td>Gabriel PARÈS</td>
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<td>Joseph F. GARNIER</td>
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<td>1810-1811</td>
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<td>Gustave VOGT</td>
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<td>Henri BROD</td>
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<td>1843</td>
<td>Nuovissimo metodo per oboe de facile intelligenza, e colla vista speciale che servir possa alla istruzione de principianti senza l’ajuto del maestro</td>
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<td>Appollon Marie-Rose BARRET</td>
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## Voice

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<td>Domenico CORRI</td>
<td>1810</td>
<td>The Singers Preceptor or Corri’s Treatise on Vocal Music</td>
<td>London: Silvester, Longman &amp; Orme</td>
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<td>Nicola VACCAI</td>
<td>1834</td>
<td>Metodo pratico di canto italiano per camera in 15 lezioni e un’appendice</td>
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<td>Manuel GARCIA</td>
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<td>Manuel GARCIA</td>
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<td>Hints on Singing</td>
<td>London: E. Schuberth</td>
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## Wind Instrumental Tutors

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<td>Johann Joachim QUANTZ</td>
<td>1752</td>
<td>Versuch einer Anweisung die Flöte traversiere zu spielen</td>
<td>Berlin: Voss</td>
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<td>Frédéric DUVERMOY</td>
<td>1802</td>
<td>Méthode pour le cor suivie de duo et de trio pour cet instrument</td>
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<td>Antonie HUGOT and WUNDERLICH</td>
<td>1804</td>
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<td>Heinrich DOMNICH</td>
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<td>GOSSEC, ROZE; OZI; ROGAT</td>
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<td>Pierre Marie F. BAILLOT, RODE, KREUTZER</td>
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<td>Georg Simon LÖHLEIN</td>
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<td>Daniel Gottlob TÜRK</td>
<td>1789</td>
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<td>Clementi MUZIO</td>
<td>1801</td>
<td>Introduction to the Art of Playing on the Piano Forte</td>
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<td>Louis ADAM</td>
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<td>Othon VAN DENBROCK</td>
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<td>ANTON REICHA</td>
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<td>Gottfried WEBER</td>
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<td>Cours de composition musicale</td>
<td>Paris: Durand</td>
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Table I. Historical tutors used in the research.
All the full quotations taken from historical sources have been translated from French, Italian and German into English by the author except for Wenzel Neukirchner’s *Fagottschule*, which has been translated from German by Donna Agrell. However, due to the importance of the selected quotations, the original text is reproduced in footnotes as it was written, preserving the original orthography that might have suffered some spelling modifications over the last centuries (especially in the cases of German and French).

Although tutors are an important source for the research, they are not the only ones. In order to have a practical approach to the readings, I have played and used several original bassoons as a source of information. The methodology used for the research includes, therefore, playing and experimenting with five period instruments. Used as one more tool for the research, historical bassoons have allowed me to go one step further in understanding many of the explanations shown in the tutors. Performing as part of the methodology reveals a new perspective that would remain forgotten otherwise.

Because of the complexity and impossibility of defining a “romantic bassoon” I have chosen several instruments covering different systems of nationalities and time periods. The instruments used in the research are:

**Rust French basson:**

Maker: Rust
Active maker before 1828

Place: Lyon

Date: c. 1810

Stamp: (star) / RUST/ A LYON/ (star)

Collection: Josep Borràs’ private collection

Description: 7 keys

Wing joint: A-key (LT)
Butt joint: F#-key (RT); F-key (R4); Ab-key (R4)
Long joint: D-key (LT); Eb-key (LT); Low Bb-key (LT)

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3 The key system description was done according to the procedure used by James Kopp (2012: xv) in *The Bassoon*. The abbreviations used indicate the player’s fingers: **LT** (left thumb); **L1** (left index finger), **L2** (left middle finger), **L3** (left ring finger), **L4** (left little finger), and **RT, R1, R2, R3, R4**, in a similar fashion.
**Savary French bassoon:**
Maker: Jean Nicolas Savary [Savary jeune] (1786-1853)  
Active maker between c.1816/7-1853  
Place: Paris  
Date: c. 1828  
Stamp: * Savary jeune / A / Paris / *
Collection: The author’s private collection  
Description: 12 keys (Some keys might have been added). Short wing marked -I-  
Wing joint: C-key (LT); A-key (LT). Whisper key attached to both keys  
Butt joint: F#-key (RT); F-key (R4); Ab-key (R4)  
Long joint: D-key (LT); Eb-key (LT); C-key (LT); C#-key (LT)  
Low Bb-key (LT); Low B-key (LT)

**Grenser German Fagott:**
Maker: Peter de Koning, copy after Johann Heinrich Wihlem Grenser (1764-1813). Active 1796-1817  
Place: Dresden  
Date: copy from original c. 1800  
Collection: The author’s private collection  
Description: 8 keys  
Wing joint: C-key (LT); A-key (LT)  
Butt joint: F#-key (RT); F-key (R4); Ab-key (R4)  
Long joint: D-key (LT); Low Bb-key (LT); Eb-key (L4)

**Wiesner German Fagott**
Maker: Samuel Gottfried Wiesner (1791-1868)  
Active 1826-1867. Successor of H. Grenser after a partnership  
Place: Dresden  
Date: c. 1840  
Stamp: (crown) /WIESNER / DRESDEN  
Collection: Donna Agrell’s private collection  
Description: 16 keys
Wing joint: D-key (LT); C-key (LT); A-key (LT); Eb (L2); C# (L3)
Butt joint: F#-key (RT); Ab-key (R4);
Bb-key (R3); F-key (R4); Ab-key (RT)
Long joint: D-key (LT); C-key (LT); Low Bb-key (LT);
Low B-key (LT); Eb-key (L4); Low-C#-key (L4)

Almenräder-Heckel German Fagott
Maker: Anonymous. Almenräder-Heckel system and key work
Place: Briebrich or Dresden?
Date: c. 1850
Stamp: None existing
Collection: The author’s private collection
Description: 19 keys. Two wing joints
Wing joint: C-key (LT); A-key (LT); C#-key (LT)
Butt joint: Bb-key (RT); E-key (RT); F#-key (RT); Ab-key (RT);
C#-key (R1); Bb-key (R3); G-key (R3);
F-key (R4); F#-key (R4); Ab-key (R4)
Long joint: D-key (LT); C-key (LT); Low B-key (LT);
Low Bb-key (LT); Eb-key (L4); Low-C#-key (L4)

Moreover, sources used in the research include several musical reviews and articles appearing in period magazines, like Caecilia, Allgemeine musikalische Zeitung, The Harmonicon, Quarterly Musical Magazine and Review, The Morning Post, The Musical World, Revue Musicale, Gazette Musicale de Paris, etc.

Finally, among other primary sources used in the research, such as nineteenth-century editions of scores and manuscripts, it is worth highlighting a valuable document written by the Swedish virtuoso bassoon player Franz Preumayr. During the years 1829-30 he went on a tour playing as a soloist in the main European cities. Several important newspapers and magazines reviewed his concerts as a soloist, describing him as a virtuoso performer. Preumayr documented the tour by keeping a diary of over 800 pages. Despite the great importance of the source and although there are a few articles mentioning the existence of these diaries, they have never been used in any research about bassoon performance practice.
The diaries have not been edited, although there has been some attempt by Dr. Martin Tegen in the first decade of the twenty-first century, which unfortunately did not prosper. However, thanks to a collaboration between Musik och Teaterbiblioteket vid Statens Musikverk (Music Library of Sweden) and Kansallis Kirjasto (The National Library of Finland) I was able to obtain a copy of the manuscript in order to use it in my research. Preumayr’s diaries have become an important source, as they provide a practical perspective on the everyday life of a bassoon player in what otherwise could become a mostly theoretical study on performance practice.

Tools for the analysis

The main sources used in the thesis are historical sources of different kinds: tutors, instruments, reviews and manuscripts. Due to the diverse nature of the sources, the research required a combination of resources that enabled its contextualization. All the instructions read in bassoon tutors, for instance, have been tried out with period bassoons in order to develop the conclusions reflected in the research. This required empirical work of theoretical and practical contrast on the instruments.

Another important part of the research has been carried out in international libraries, where diverse sources have been studied, especially those related to various musical instruments and music theory that constitute an important framework for the bassoon in the nineteenth century. This research work included regular work visits to libraries in the cities of Basel (Vera-Oeri Library of the Musik-Akademie, Schola Cantorum Basiliensis microfilm library, Universitäts Bibliothek Basel), Bern (Musik-bibliothek, Universitäts bibliothek Bern), Zürich (Musikwissenschaftliches Institute), London (British Library), Madrid (Biblioteca del Real Conservatorio de Música), Barcelona (Biblioteca Nacional de Catalunya).

Furthermore, thanks to the international loan service of the Finish National Library and Schola Cantorum basiliensis library, I was able to obtain relevant literature from the Columbia University Library (New York), Österreichische National bibliothek (Vienna), Bayerische Staatsbibliothek (Munich), Deutsche Staatsbibliothek (Berlin), Bibliothèque nationale de France (Paris), Musik och teaterbiblioteket vid Statens musikverk (Stockholm). The research in those libraries also allowed me to set a context for the different musical traditions taking place in different places in Europe.
V. Thesis structure

The thesis is structured in eight chapters. Because of the complexity of the methods used in the research it has been necessary to include a preliminary chapter that deals with secondary sources and establishes the state of the art. A second chapter contextualizes sources like tutors, explaining the close relationship within the whole musical world of the nineteenth century. It also includes some highlights on period instruments and reeds, but from the performer’s point of view. The third chapter is devoted to nineteenth-century bassoon technique. It has two main objectives: firstly, it aims to highlight the technical priorities for nineteenth-century bassoonists, which differ from the priorities of a player today. Secondly, it aims to describe a technical practice that does not correspond in all aspects to modern technique.

The central body of the thesis has been organized following the priorities seen in nineteenth-century sources. The length of those chapters is in direct relation to the importance they have in bassoon performance practice. Thus, for instance, articulation becomes the longest and most deeply studied chapter because it can be seen as one of the highlights of the bassoon. Dynamics, on the other hand is covered by only a subchapter, because, from the bassoon performance perspective the subject is not as relevant. Other parameters also follow an order set from the bassoon sources perspective. This is the case with accentuation, which I have included in the chapter on articulation. Accentuation is an important but delicate subject since in the first half of the nineteenth century it is set, more than other topics, between the influence of the eighteenth century and the subsequent late romanticism. Finally, the last chapter about performance covers some highlights on repertoire and how it was played, including several reviews and comments of the time. This chapter also aims to show some features of some players in the period of the virtuoso performer.

However, the most important subject that gives structure to the thesis comes from what has been a constant presence in all sources: this is the concept of character, addressed in depth in chapter four. Character is used in the research to give unity to the analysis of the different parameters like tempo, articulation, ornamentation, and even the performance of repertoire in general. Therefore, in the research, character lies at the core of the whole performance.
Chapter 1

History

and State of the Art

The current dissertation falls within an on-going and evolving field of research: the study of music as seen from its performance practice. Throughout the twentieth century there has been a growing interest in the study of the performance of the past. This has been mainly due to the weight carried by the music of past ages on the repertoire, together with an acceptance of aesthetics principles influenced by the idea of authenticity, which involves respect for the composer’s will. However, underneath all this lies the paradox of approaching different aesthetics according to styles and periods, while maintaining an omnipresent veneration for the figure of the composer, and a concept of musical work which is inspired by the identification between music and score.

Literature on performance practice is not very extensive, but it already has several renowned titles. From the beginning of the twentieth century, with authors like Arnold Dolmetsch in 1915, or with publications in the sixties by Robert Donington, and Frederic Neumann, until the 2012 *The Cambridge History of Musical Performance*, the need for this approach to the history of music has gradually increased. Their researches converged with the momentum gained by historically inspired performance, and they strengthened each other.

However, the movement established a temporal boundary by turning its back on the nineteenth century and promoting some topics that created a general resentment towards any music outside the early music repertoire.
Those topics, built mainly on the lack of meticulous research on the nineteenth century, put the performance practices of Romanticism at the centre of their criticism, Romanticism that actually belongs to a later period, as early recordings show. Nevertheless, some attempts to overcome the boundary set in 1800 have emerged, but the weight of the earlier research has had such a strong influence on those scarce attempts, that it has caused them to imitate in their nineteenth-century researches the methodology used to describe the seventeenth and eighteenth centuries.

To the anachronism involved in forcing one century into a plan designed for a different period, we should add a new consideration. The renowned titles that serve as a point of reference in performance practice research were written several decades ago. If we apply the model they propose, without challenging its validity in the twenty-first century, we would be using aesthetic criteria which belong to a different period than our own. The debate has not started yet, and if the need to create a new methodology for a new century has not emerged yet, it is because we do not understand what makes the nineteenth century unique, and why it needs a more specific treatment.

However, the main problem we are confronted with is not just illustrating the lack of theoretical research on performance practice in the first half of the nineteenth century; it is also showing how the contemporary performer is at a crossroads regarding this repertoire, now often played in concert halls. Nowadays performers address the repertoire of the first half of the nineteenth century from two different perspectives: one, the most used, applies performative criteria settled by a tradition originated in the late nineteenth century, if not the early twentieth century. The other, influenced by sensitivity towards historical sources and period instruments, approaches the repertoire from the point of view of the research done on performance practice from previous centuries.

Therefore, historical performers apply eighteenth-century resources, to a period that, in some cases has been understood as a prolongation of this preceding century. The repertoire written from 1800-1850 places the performer nonetheless between the devil and the deep blue sea, since he cannot find an approach that captures its specific features. This situation is applicable to both vocal and instrumental repertoire; thus, this research is focused on the bassoon as a key indicator of change.
Moreover, applying specific performing theories is commonly done to other instruments, but not so often to the bassoon, which lacks detailed texts devoted to its performance. Due to the fact that the main books written in the twentieth century focus on describing the bassoon through the ages from its mechanical evolution, and its repertoire, we face an unexplored land when dealing with its performance practice from a historic perspective.

1.1. Rethinking performance practice literature

The careful examination of historical sources is an inherent part of contemporary performance practice. An extensive literature on this subject has been created from the early twentieth century onwards; nevertheless, the chronological perspective nowadays allows a different approach: each one of these books, because of the way in which it presents historical information, characteristically reflects twentieth-century aesthetic ideas, as well as the theoretical position of its writer.

First works on historical performance practice

It is commonly assumed, that a growing interest in early music started in the 1950s and 60s. It is undeniable that a great amount of the published works on historical performance practice was written at that period. Those texts have become reference books for researchers and performers and, nowadays, they still are one of the main reference tools on the subject.

However, the debate concerning historical sources as an important reference for the performance of music of the past began much earlier. In the late nineteenth century and early twentieth century, some pioneering texts show us an early interest in the understanding and description of early period performance practice, with special regard to ornamentation. One of the most relevant examples is Edward Dannreuther’s *Musical Ornamentation*, a text published in two volumes in 1893 (*From Diruta to J.S. Bach*), and 1895 (*From C. PH.E. Bach to the Present*). Dannreuther covers a large period in his book, which is richly accompanied by translations of the original sources and it is also full of illustrative examples and ornamentation charts from methods and treatises.

His work, however, must not be seen as an approach to historical performance similar to the modern, so-called Historical Informed Performance (HIP) movement. The main intention of Dannreuther’s work,
as he points out in the preface, is to show the meaning of several ornamentation signs which were no longer in use at the end of the nineteenth century (Dannreuther 1893: viii). At the same time that he encourages the understanding of the performance of the past, he claims that certain performance practices such as those related to improvisation must not be restored:

No one will care to advocate the revival of a host of obsolete curlicues and twirligigs, or the resuscitation of a habit of improvising facile variants or running into division. Divisions and graces have had their day and have served their purpose. They are interesting, however, and we ought at least to understand them (Dannreuther 1893: vi).

This suspicion towards improvisation is understandable at Dannreuther’s time. Above all, his research aims to respect the written text in the score, therefore, following the interpretative aesthetics of the late nineteenth century, he does not intend to restore historical performance; instead, he looks for an understanding of the original meaning of notation in order to do a performance according to the passage of time.

Dannreuther presents his book simply as a philological research; since, in his time, interest in historical sources and in the study of performance practice was not driven by the will to play music following these historical principles. Therefore, he does not encourage a complete implementation of his conclusions on early music performance. This fact has a direct effect on the influence of his work at the present time, because his claim leaves out the main interest of those who could have been nowadays his main readers: the early music performers. For this reason, present references to Dannreuther’s work minimize the extent of his research. Contemporary authors mainly mention the fact that he rejected historical performance practice while they do not pay any attention to his research (Haskell 1988: 33; Haynes 2007: 207).

Dannreuther truly believed that the study of musicology would improve our knowledge of musical works and their context. He developed this idea from the then not very well defined field of performance practice and not from formal analysis, as it was usual in his time. But as he belonged to a tradition influenced by a positivist paradigm of progress and by the concept of the artistic work understood as an “object” and not as a “process”, he
rejected any kind of historical reconstruction; his research is a tool designed for a complete contemporary performance\(^1\).

Dannreuther’s figure contrasts with that of his contemporary, Arnold Dolmetsch, who approaches historical sources, not only to understand them, but also to put them into practice. Both authors are presented as opposites in books like Haskell’s *The Early Music Revival* (Haskell 1988: 33) although they have several characteristics in common.

Arnold Dolmetsch aimed to show the sound of the past to his contemporaries in a way that became almost prophetic. He used historical instruments made or repaired by himself, in most cases. He strived to recover a repertoire that was rarely performed in his time together with its original performance. The huge importance of his 1915 book, *The Interpretation of the Music of the XVII and XVIII Centuries: Revealed by Contemporary Evidence*, lies in the fact that it is the first book that presents the recovery of historical performance practice showing it as the key to the “correct” manner to perform Baroque music.

As with Dannreuther’s book, the extracts from historical sources are plentiful; nevertheless, in Dolmetsch they come accompanied by continued comments. One of Dolmetsch’s aims is to find the best way to perform J. S. Bach’s music. For this reason, he always establishes a link between the various treatise writers and J. S. Bach, therefore, Quantz’s *Versuch einer Anweisung die Flöte traversiere zu spielen* becomes one of the most quoted books. Dolmetsch uses the personal relationship both musicians had as a basis on which to convert the *Versuch* into the treatise Bach did not write and, consequently, the perfect guide to play his music.

An important characteristic of Dolmetsch is his continued references to notation. In most cases he tries to find a way to represent graphically every aspect of performance. This becomes especially clear in his chapter on ornamentation, where he directly states his objective:

\[
\text{The principle of the apparatus being understood, these diagrams can be translated into ordinary notation, and thus afford a mathematically accurate demonstration of the actual performance of these ornaments (Dolmetsch 1915: 317).}
\]

\(^1\) He will not be the only one to try this approach: many years later, Rosalyn Tureck (1960) made an analogous proposal but, in her case, it was not so well documented and she was more dogmatic in her comments.
Due to this constant effort to find a graphic translation of the performance, the chapters that deal with ornaments without a defined notation become especially emblematic. For example, when he has to speak about vibrato, his major aim is to represent it graphically, and he does not even give a description of this ornament. In many cases, ornaments like the *messa di voce*, or the improvisation of cadenzas and fermatas, are not mentioned in the book at all. The chapter on *divisions* is just a collection of translated quotes from the main treatises and he does not even use the word improvisation.

However, there is a great similarity between Dolmetsch’s way of presenting these subjects and Dannreuther’s text. Although what was justified in Dannreuther by his explicit conviction that some ancient performance practices should not be necessarily recovered, in Dolmetsch’s case, the large list of performance resources he avoids is remarkable, as are the continued contradictions in his text with the primary sources he uses. This happens not only in subjects related to improvisation or in the boundaries of notation, but also in some basic aspects like Tempo. Indeed, during most of the nineteenth century, “tempo” and “character” were two concepts that came together. Dolmetsch, however, treats tempo in the modern way, i.e. as a matter of speed, as he shows when he describes the metronomic marks appearing in Quantz’s *Versuch* (Dolmetsch 1915: 42).

In general, Dolmetsch’s performance priorities, versus those from the texts he quotes, are closely related to certain philosophical ideas from the beginning of the twentieth century. Dolmetsch was a man of his time; his anti-Romantic reaction and his radical return to the ancients are the same characteristics which so many artists were incorporating to their respective fields, such as Stravinsky, Picasso and Ezra Pound. Even though Dolmetsch’s book deals with historical performance, it is pervaded by early twentieth-century aesthetics. All of this becomes obvious in the chapter about ornamentation, where he aims to give a unique explanation to each symbol.

Dolmetsch’s conception of notation is the same as that held by twentieth-century composers; for most of them, each graphic element must have a specific meaning and there is no place for diverse meanings for each symbol. Notation, in this way, becomes so important to Dolmetsch that he makes an index of symbols and ornaments (*Index III: Signs*. Dolmetsch 1915: 490-93). While doing this, he pays no attention to the frequent contradictions in
eighteenth-century treatises. Noticing these contradictions makes it impossible to determine a precise manner of performance, contrary to his claim that it is possible.

Dolmetsch clearly states his purpose in his already famous own last words from his book: “We can no longer allow anyone to stand between us and the composer (Dolmetsch 1915: 471).” This idea has inspired many subsequent early music performers. Nevertheless, it fits the emergent neoclassical stream that was developing in Europe during Dolmetsch’s time.

Music should be transmitted and not interpreted, because interpretation reveals the personality of the interpreter rather than that of the author, and who can guarantee that such an executant will reflect the author's vision without distortion? An executant's talent lies precisely in his faculty for seeing what is actually in the score (Stravinsky 1936: 118).

Although Stravinsky is talking about the interpretation of the music of his time, the performer’s approach to music is similar to the one Dolmetsch suggests. In this approach, the score is the starting point and the rules are set by the composer, therefore there is no place for any other kind of performance but the one that answers exactly to the composer’s intention.

When handling music of the past, Dolmetsch aims to recover the rules followed by the composers of the past. It is worth remembering, to support this idea, Dolmetsch’s book subtitle: *The Interpretation of the Music of the XVII and XVIII Centuries: Revealed by Contemporary Evidence.* In a similar way his son, Carl Dolmetsch, emphasises the same idea in the foreword of the 1946 edition of his father’s book:

None of the rules for the correct performance and interpretation of seventeenth and eighteenth century music laid down in this volume can be regarded as a matter of personal opinion since all are supported by documentary evidence drawn from the writings of musicians of the period (Dolmetsch 1946: iii).

The tone employed seams even more drastic, or explicit, than the one used by his father in the defence of a new “correct way to perform.”

**Performance practice literature on the second half of the 20th century**

Most of the books on historical performance were written mainly from the 1950s and 60s onwards. However; those books are deeply influenced by Dolmetsch. We can find many of the ideas developed by Dolmetsch in subsequent works, such as *The Interpretation of Early Music* by Robert

The first author, Donington, is the most emblematic example, because he was himself one of Dolmetsch’s students and his book very soon becomes a point of reference work for researchers and early music performers. As happens in Dolmetsch’s text, Donington’s book is full of quotes from chosen historical texts, followed by comments and rules about the correct way to perform music.

The structure established by Dolmetsch is common to most books on performance practice written from the 1960s onwards. Also, they have inherited the same interest we could see in Dolmetsch in making the score and the notation the starting point for their claims to define performance. Donington, for instance, makes a great effort in the description and transcription of written ornaments. Meanwhile, in the case of other musical resources, such as improvisation, his explanations are more general, shorter and less concrete. When he writes about musical resources that lack a defined notation, such as portamento, he does not write much about them (Donington 1963: 456). By doing this, he does not clarify their use in the performance of the past, although for example, in the case of portamento, historical sources reveal that it was a widely used resource. However, Donington’s few words about portamento are more than Dolmetsch writes, since the later does not even mention it. This is significant because, although nowadays portamento has fallen into disuse, in 1915 it still was a very common expressive resource in the Classical and Romantic repertoire.

The importance attached to the score in texts on performance can be seen also in the emphasis placed by some authors, and especially in Thurston Dart (1954) on the use of Ur-Text Editions. However, it has to be considered that those editions were published in the 1930s and they shared the same neoclassical aesthetics shown by Dolmetsch. The popularization of Ur-Text use is only one more example of the success of an attitude towards the performance of the music of the past that has its origins before the Second World War. Something similar to what happened to modern instruments performance: After the aesthetic changes of 1920-40, performance followed the same principles as before, for at least, four decades after the end of the conflict.
On the other hand, although the general attitude remains the same, a slow change began to take place with regards to specialization on specific instruments. The main innovation in performance practice literature from the 1960s onwards is a trend towards specialization in a specific composer or instrument. There is a growing interest in some aspects related to the instruments technique and this period also shows a trend towards concretion in the chronological aspects. Books like, *Mozart Interpretation* (1957) by Eva and Paul Badura-Skoda, *The History of Violin Playing from its Origins to 1761: And its Relationship to the Violin and Violin Music* (1965) by David D. Boyden or *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (1985) by Robin Stowell show a trend towards specialization impossible to find in Dolmetsch. This specialization however is found in keyboard and string instruments and not so much in woodwind instruments. Literature concerning the latter, focuses on organology more than on performance, such is the case of Anton Baines *Woodwind Instruments and their History* (1959).

**Performance practice literature at the turn of the twenty-first century**

For researchers and performers, twentieth-century literature is the main source of reference for the study of performance practice. However, debates in the last decades on historical performance have changed performers’ priorities during that time. Nowadays, the early music performer does not look for an exact reconstruction of the performance of the past; instead, the performer uses historical sources as an inspiration in order to create a new performance. The debate, which started later in the 1980s, mainly led by Richard Taruskin, is centred on the lack of authenticity in performance with historical instruments. Taruskin, among others, established that these performances are selective; taking some historical practices leaving aside many others. Consequently, the performance can never be an exact reconstruction because it matches modern taste.

So forget the history. What early music has been doing is busily remaking the music of the past in the image of the present (necessary because we unfortunately have so little use for the actual music of the present), only calling the present by some other name (Taruskin 1995: 169).

Despite the controversy Taruskin generated with his articles, his words have been assimilated, and the debate on authenticity has more or less ended.
On the one hand, musicians are now aware that their performance is based on the practice of the past, but without forgetting modern taste. Concerning scholars, it is possible to grasp how the authenticity debate has been absorbed by looking at publications like Bruce Haynes’ *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century* (2007).

Another change is related to the music score used. From the last two decades onwards, it is possible to find a growing selection of non-expensive facsimile editions of the main historical methods and treatises for the study of performance. Something similar to what has already happened with scores is now happening with theory books on music. The early music performer has made his choice on the kind of score he prefers, therefore, he is causing the progressive replacement of Ur-text editions by the making of facsimiles. Likewise, going back to writings on performance the researcher has, more than ever, a direct contact with primary sources. For this reason, it becomes necessary to acquire the capability to understand and work with this available material.

Performance practice research at the turn of the century has incorporated different subjects and standpoints. For instance, several late studies have taken into consideration the relationship of performers with their public. Such are, for instance, Kenneth Hamilton’s *After the Golden Age: Romantic Pianism and Modern Performance* (2008), *The Musician as Entrepreneur, 1700-1914: Managers, Charlatans, and Idealists* (2004), edited by William Weber, Dana Gooley’s *The Virtuoso Liszt: New Perspectives in Music History and Criticism* (2004) or Luca Chiantore’s *Beethoven al piano* (2010). Furthermore, early-recordings also appear to be a trend in recent research. For instance, those studies have an important place in 2012 *Cambridge History of Musical Performance*.

1.2. Performance practice research on the first half of the nineteenth century

Nineteenth-century research on performance practice sometimes gives the impression that this century has been treated as a no man’s land. The nineteenth century has not been studied as a period with its own characteristics. Instead, practices from previous centuries, or later periods have been attributed to it. On the other hand, and due to the strong influence exerted by books on Baroque performance practice, it is also common to extend the performance practice described in those books to the
nineteenth century. In many cases, the nineteenth century has been presented as a transition towards the modern technique. In these cases it is common to attribute this century, and to so-called Romanticism, several practices that generally correspond to later periods.

It becomes necessary to establish a broader context in the study of nineteenth-century performance practice. This period, that the historian Eric Hobsbawm (1995) has called the Age of Revolution, has been characterized by economic, social, cultural and political transformations, as well as by aesthetic changes, these having a direct effect in taste and repertoire performance. All of these pose the question of whether it may not be necessary to rethink the study of nineteenth century-performance practice from a different point of view. In order to do so, and to break with the convention which considers the score and the musical notation as the main enquiry, it is worth considering the specific problems that appear in the study of musical performance development after 1800. In other words, we want to call into question the historical and geographical musical tradition. In order to do so, we will reject a presentalist view of aesthetic ideas that ignores the strong influence exerted by the twentieth century on our understanding of the performance practice of the past.

Our point of departure is that most studies on performance practice stop their research at the beginning of the nineteenth century, as Arnold Dolmetsch established in reference to Gottlob Türk’s Klavierschule of 1789: “the latest book worth consulting about old music” (Dolmetsch 1915: 151). As previously stated, from the second half of the twentieth century onwards, performance practice studies began to be more specific, and they have a more concrete framework, therefore, research on historical performance focuses on specific periods, or instruments. However, despite all this specialization, we still find in the writings on nineteenth-century performance practice the tendency to attribute characteristics of previous centuries to this period. Especially, the first half of the nineteenth century is thought of as a consequence of what happened before, therefore, it may still have many characteristics of practices already studied\(^2\). It is as if there were no performance practices belonging exclusively to this period which cannot be found either in previous times or in later times.

\(^2\) For instance, the chapter “Performance in the Nineteenth Century: an Overview” in The Cambridge History of Musical Performance uses the subheading “Transitions” to refer to the period 1800-1850.
The world of early music performance has witnessed a similar phenomenon. The recordings on Baroque music with period instruments of the 60s enjoyed a success among the public. Therefore, early performers soon felt the need to expand their repertoire into the late eighteenth and nineteenth centuries. However, in many cases, performers extrapolate elements from the “Baroque aesthetic” set by the early music movement over half century ago.

The methodology used in research on the first half of the nineteenth century performance practice is very often the same as that used in the study of previous periods. Some scholars, such as Clive Brown, have claimed that early recordings are one of the sources for the study of performance. As Brown points out: “The implications of these recordings for our approach to Classical performance are profound” (Brown 2006: 42). However, the study of early recordings or mechanical instruments has not been always considered a key element in the study of performance practice of the early nineteenth century.

1.2.1. Constant changes during the nineteenth century

An essential problem when dealing with a period full of deep social and aesthetic changes is the temporal dimension, i.e., how to treat sources and facts so far apart in time in a synchronic manner, leaving aside the development of these facts.

The analysis of methods and treatises has become an important source in the study of performance practice. However, as Stowell (2012: 89-90) points out, these sources should be used carefully, otherwise, the evidence of practical treatises can mislead. The technical problem with that source appears if we deal with it in a homogeneous manner, without paying enough attention to the main differences methods and treatises had according to the time in which they were written and the kind of reader they were written for.

Broadly speaking, treatises from the second half of the eighteenth century aim to give a global view of musical performance. Methods from the first three decades of the nineteenth century follow the pattern set by the methods of the Conservatoire de Paris, which are meant for a beginner student who, in many cases, studied with the author of the method. Since Johann

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3 Nevertheless; some articles and research are starting to be written on this subject like, for instance, Robert Philip “Traditional habits of performance in early twentieth-century recordings of Beethoven” (1994).
Nepomuk Hummel in 1828 published his monumental piano method aimed at beginners and also professional musicians, methods became gradually more explicit and complete until the second half of the nineteenth century, when theoretical contents diminished.

The difficulty of using those sources in a homogeneous way arises because it becomes easy to misunderstand the explanations given in the methods. This happens mainly because the characteristics of the historical moment in which the method was written are missing, and also there has not been a reflection on the target reader (beginner, professional, amateur, etc.). It is usual that in a text written for a beginner the tone becomes somehow dogmatic and restricted, which does not mean that rules presented in such a way should be strictly followed in a professional context.

Methods and treatises provide important information, but there are other sources representative of the nineteenth century that could be relevant in the study of performance practice. Those are, for instance, the important development that musical criticism underwent during the nineteenth century, together with the new appearance of many specialized papers and journals on musical topics. They include reviews of the most important performers of the period; therefore, they can give us some important clues on how music sounded at a professional level.

While studying performance practice in this specific period, it becomes necessary to grasp the spirit of a time that aims for constant renovation. During the first half of the nineteenth century, each performer is looking forward to contribute with something new in order to make previous works instantly older. We can appreciate this in the great amount of innovations in the organological field, where the most famous performers, together with important instrument makers, co-operated to improve their instrument. Such is the case, for instance, of the close relationship between the bassoonist Carl Almenräder and Johann Adam Heckel, or the relationship between the clarinetist Hyacinthe Eléonore Klosé and the maker L-A. Buffet, among others.

This period is also characteristic in some aspects of performance practice: some concrete resources such as articulation, different ways of portamento, ornaments, etc. become soon old-fashioned in only a few years. This happens not just because one virtuoso performer tries to displace another one. It can also be seen when comparing works made by the same author in different years. This attitude is directly related to the appearance of virtuoso
performers like Liszt or Paganini, who made important innovations in their instruments’ technique with a clear intention to bring something new in order to displace previous performances and techniques. This aim of offering something new is frequent during the first half of the nineteenth century, a reason why it becomes necessary to be historically precise, and there is no place for generalizations when dealing with performance practice in this period.

1.2.2. Diversity of European musical traditions

The different social and cultural realities present in Europe made a unitary discourse impossible. In many cases, the explanation for some performance practices is associated with the cultural transformations happening in different countries. The model for musical education established at the beginning of the nineteenth century is just one example of the musical diversity conditioned by the different national realities in Europe. The newly founded Conservatoire de Paris focused all the musical activity of France in one city. This fact is in sharp contrast with what happened in Germany, where academies, settled in the main cities all over the country, together with the newly established Gesellschaft der Musikfreunde (Society of Friends of the Music), spread musical life. At the same time, both cases are again in sharp contrast with what was happening in Great Britain, were musical education was carried through by way of private lessons rather than in public centres.

The kinds of concert halls built are also different in those countries and this is also related to the different repertoire that was more in demand and played in each place. A reason for this is to be found, among other factors, in the way society was organised in those countries in the early nineteenth century. While in Paris the great opera theatres were the main amusement of the bourgeoisie, who had not had the chance to attend this kind of shows before, in the different German cities, on the other hand, symphonic concert halls were more popular among the bourgeoisie. Furthermore, in Germany, small wind orchestras paid by aristocrats called Harmonie, typical of the second half of the eighteenth century, continued performing until well into the nineteenth century (Rhodes 1997: 21).

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The differences found in the repertoire, the concert halls and the public in Germany and France have had a direct influence in performance practice. For instance, the repertoire contributes to define the role of orchestral instruments, which was not always the same in all the European countries. This has an effect both on the technique and virtuoso’s performance of the player. At the same time, different countries built different models of instruments in order to better adapt to all this variety of repertoire, and also to the different taste of the public. All these cultural and political factors have an important effect on the performance practice of this period. As a result, many composers introduced some changes in their compositions in order to adapt them to the taste of the country where they were going to be played.\footnote{It is possible to observe this, for instance, in the different editions the same piece had depending on the country where it was published. This is the case in many of Chopin’s works, as discussed by Jeffrey Kallberg in the last chapter of his \textit{Chopin at the Boundaries} (“The Chopin problem: Simultaneous Variants and Alternate Versions”; Kallberg 1996: 215-228).}

\section*{1.2.3. The problem of Presentism: the view of the twentieth century and its influence in the way we understand the past}

Most of the research on performance practice is focused on the seventeenth and eighteenth centuries, as already stated. In many cases, its methodology is applied to the study of other periods. For instance one of the main points of these methods is to define the performance by means of the score and the written signs, as happens with researches by Neumann (1983) or Doningon (1963). But, until what extent are such methods valid for performance practice research on subsequent periods?

Nineteenth-century composers made an effort to clarify the notation on their scores. In part this was a consequence of the market expansion experienced by the publishers of their works, which meant that these works had a greater dissemination than in previous centuries. This effort to clarify performance led to a continuous creation of new specific signs which, in many cases, were only found in the scores of one particular author, and, consequently, were only valid in the performance of his music.

Nevertheless, the challenge for a modern researcher intending to systematize these specific signs is to avoid a confused and ahistorical result. On the other hand, writing a text that covers all the particular cases would make it almost impossible to get a global idea of nineteenth-century
performance practice. The idea of taking the notation as the starting point to study historical performance practice corresponds to a twentieth-century mentality, more than to an earlier one. This conception of notation is the same as that of twentieth-century composers. For most of them, each graphic element must have a specific meaning and there is no place for diverse meanings for each symbol. But this principle is not useful when undertaking research on nineteenth-century historical performance practice.

Another example of anachronism in the research of nineteenth-century performance practice is the case of the use and abuse of the term “rhetoric”, which is commonly associated with late eighteenth and early nineteenth-century performance practice. The use of rhetoric figures in music was defined by seventeenth-century theoreticians such as Christoph Bernhard or Heinrich Schütz in order to describe the so called Seconda Pratica. During the late eighteenth and early nineteenth centuries, the term rhetoric was just used to explain the style of composers like Monteverdi, Carissimi or Rovetta.

However, in twentieth-century research there is a tendency to use the same term rhetoric to explain both a characteristic of the musical performance practice used and as a speech reference. Main late eighteenth-century theoreticians, such as Johann Georg Sulzer, Heinrich Christoph Koch, etc., were extremely careful not to use the term rhetoric in their explanations referring to music. In most cases, the term was used as a reference for compositional practices which became obsolete in their time. As an example, among all of Charles Burney’s writings, he only uses the term rhetoric referring to the music of his past, in his General History of Music. Nevertheless, he does not use the term in any of the books he wrote about the music in his time.

Despite the use of the term rhetoric’s specific meaning in late eighteenth century, in many twentieth-century studies the term is used in reference to the Theory of affects, consequently, they are giving the term a different meaning from the one it had in the treated period. This happens also in texts dealing with nineteenth-century performance practice, for instance, in one of the chapters in Sandra Rosenblum’s Performance Practices in Classic Piano Music called “Beethoven and the Rhetorical Spirit” (Rosenblum 1988: 14).

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6 See Bernhard’s discussion of musical-rhetorical figures in his c.1657 Tractatus compositionis augmentatus.
1.3. Performance through the instrument: Bassoon literature

The present research leads to establishing a connection between the approach to musical innovations developed in the nineteenth century and the complex process the bassoon underwent, as an instrument, in that same period. This has shown that, apart from the difficulties involved in defining a theoretical procedure, there is also a gap in the research on instrument developments. In order to understand how the bassoon’s transformations have been understood throughout history, it becomes necessary to examine research on this process carried out in other instruments, as well as the organological research devoted to the bassoon.

The final chapters in Dolmetsch’s book are devoted to describing early instruments. He intends to recover them for their use, as he did as a performer with violas, keyboards and recorders. When he has to talk about wind instruments, he points out that those instruments have not yet been recovered, except for the recorder and the eighteenth century one-keyed flute (Dolmetsch 1915: 457).

It is worth considering an important difference between Dolmetsch and other subsequent publications. In 1915 restoring early music with its corresponding instrument and restoring an accurate way of playing was considered as a whole. The next generation, however, must establish rules for a new practice in order to apply them to a repertoire that already has a different performance. This shift, that marks an important difference between generations, is visible in the foreword to the 1946 second edition of Dolmetsch’s book. Written by his son Carl, historical performance is associated to the recovering of original instruments in a way it had not been seen before.

Thanks to the labours of Arnold Dolmetsch and his followers, the value and interest of the music of past centuries performed on the instruments for which it was written, with the correct interpretation, is today generally recognized. (Dolmetsch 1946: iii)

Some authors like Dart or Donington strongly call for the need to use period instruments in order to find the correct early music performance. For this reason, since the 1960s, many works have been published dealing with keyboard and string instruments technique from a specific period, like those
already mentioned by Badura-Skoda or Boyden and many others. However, historical woodwind instruments revival has followed a different approach. While in the other cases historical technique has come together with the rescued instrument, woodwind literature has focused, almost exclusively on organology, the historical evolution of the instrument, and the repertoire.

One possible reason for this lack of studies on the historical performance of woodwind instruments may be due to the fact that the revival of these historical instruments developed later than the keyboard or string instruments revival. Historical reed instrument interest starts to develop mainly in the 1960s. At that time, string and keyboard instruments had already good instrument copies; therefore, research could be done on how to play them. On the other hand, the main problem woodwind performers of the 1960s had to deal with was to find a good original in order to restore it or to make a copy of it. This is the reason why the scarce literature currently available focuses on organology; moreover, a systematic study of the historical technique on woodwind instruments has not yet started.

However, something that has in a particular way influenced the development of the literature on historical technique in wind instruments in general, and particularly on the bassoon. This is related to the first books devoted to the topic. At the same time as Dolmetsch promoted the research on historical keyboards or string instruments at the beginning of the twentieth century, his contemporary, Francis William Galpin (1858-1945), held a similar position influencing subsequent wind instrument research.

However, there is an important difference between both authors. While Dolmetsch was a performer himself, Galpin was mainly an amateur musician and instrument collector. Because of this, his research deals with organology and not so much with performance practice, like the 1910 *Old English Instruments of Music: Their History and Character*.

His influence endured for years, since The *Galpin Society* was founded after his death in 1946. Among the founding members of the society we can find the key writers of books on the history of wind instruments that contain chapters or monographs devoted to the bassoon. As an example, the table below illustrates a relationship between the main founding members of The *Galpin Society* and their main publications during the 1950s and 1960s with their reprints.
Table 1.1. Founding members of The Galpin Society and their relevant publications including some reference to the bassoon.

<table>
<thead>
<tr>
<th>Founding member</th>
<th>Selected publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eric Halfpenny (1906-1979)</td>
<td><em>Concise Encyclopaedia of Antiques</em> (1955)</td>
</tr>
<tr>
<td>Lyndesay Langwill (1897-1983)</td>
<td><em>The Bassoon and Double Bassoon</em> (1948)</td>
</tr>
<tr>
<td></td>
<td><em>The Bassoon and Contrabassoon</em> (1965)</td>
</tr>
</tbody>
</table>

These publications have become benchmarks in woodwind instrument literature and particularly bassoon literature. From those, the books by Baines and Langwill stand out; although they mainly focus on describing the instrument rather than on performance issues. Subsequent books on the bassoon share with the first titles a special interest in the bassoon’s technical and mechanical development. That is the case of several publications of the early 1980s, such as Will Jansen’s *The Bassoon: Its History, Construction, Makers, Players, and Musicians* (1981) or Gunther Joppig’s *Oboe und Fagott: Ihre Geschichte, ihre Nebeninstrumenten und ihre Musik* (1981).

Furthermore; over the years, the interest in the organology of the bassoon has not faded away even in later publications, such as William Waterhouse’s *The bassoon* (2003), Maarten Vonk’s *A Bundle of Joy* (2007), Augustin Tiffou’s *Le Basson en France au XIX siècle* (2010), Sebastian Werr’s *Geschichte des Fagotts* (2011), or James Kopp’s *The Bassoon* (2012), among others.

However, it becomes necessary to give further explanations about the starting point of this research. Through the dissertation the instrument and

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7 Despite of their similar title, *The Bassoon and Double Bassoon* and *The Bassoon and Contrabassoon* are quite different kinds of publications. The first one can be seen as a handbook or a basic approach to the bassoon with only 40 pages, while Langwills’ book published in 1965 gains in extension and complexity.
its performers are treated together as part of the complex process of performance practice in the first half of the nineteenth century.

As happened with the rest of wind instruments, during the late eighteenth century and early nineteenth century, the bassoon goes through several mechanical and technical developments, all of which have been studied to some extent in the literature above mentioned. However, due to the emphasis placed on performance in this dissertation, those technical developments are shown here as a complex process in which performers interact with instrument makers.

That is to say, the radical transformations of the bassoon are not considered just as pure mechanical changes, treated as if they themselves were the final goal, or the consequence of the Industrial Revolution in wind instruments. On the contrary, the starting point in this dissertation is the past of the bassoon within its historical context; therefore, it is not enough to analyse the mechanical changes of the instrument described in the above mentioned books.

Historically, the bassoon had a specific function as an accompanying instrument integrated in the *basso continuo* in the Baroque period\(^8\). Due to several reasons—some of them are treated explicitly, while others appear implicitly in historical sources—in the late eighteenth century and the first half of the nineteenth century, the bassoon starts to acquire a solo function, especially visible in the orchestra.

The interest of the present research is to find out how the performer faced those changes. Moreover, to what extent is it possible to confirm the way in which those changes were received or rejected in a period with no recorded sound? Although this aspect has not been deeply analysed in modern research, there are plenty of historical sources that allow us to guide the hypothesis.

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\(^8\) Not meaning there is no solo literature at all (i.e. Vivaldi has 39 bassoon Concertos).
Chapter 2

Sources
for Performance Practice Research

2.1. Methods and treatises

2.1.1. Interrelations and influences of bassoon tutors

During the first half of the nineteenth century, theory on performance spread in many cases together with the professionalization of musical education. Although the bassoon is not seen as a solo instrument, there is a growing interest in it and its important role in modern orchestras and wind bands. For this reason its teaching is not neglected; moreover, it is in this period when the first systematic tutors pointing out several theoretical and interpretative features appeared, knowledge of which are essential for any approach to the repertoire of this period. So it seems necessary to focus our attention on those tutors, who will be a constant point of reference throughout the dissertation.

Linked as they are to music education, tutors depend on the one hand on the different kind of musical institutions available in each country and, on the other hand, on the diversity of target readers considered by each tutor. The pattern of musical institutionalization in Europe is set by the Paris Conservatory, first founded in 1795 under the name Conservatoire National Supérieur de Musique et de Danse. Throughout the nineteenth century this model of institution is imitated and transferred to different countries of Europe.

One of the main innovations of the Conservatory was to commission, in 1796, a series of pedagogical methods for each instrument that shared a similar structure and teaching concept (Pierre 1900: 124). They achieve this homogeneity by applying a similar table of contents and structure in all
methods. Simultaneously, a first manuscript of the singing method—published later, in 1804—becomes the main point of reference and practically all the methods quote it or copy fragments of it, not always including the origin of the quote. This is especially visible in, but not exclusive to the chapters on ornamentation and phrasing.

The result of the *Conservatoire de Paris* initiative was a list of methods published in a short period of time during the first decade of the nineteenth century¹:

- **Singing**: Mengozzi. (An XII²) 1804. *Méthode de chant du conservatoire*
- **Clarinet**: Lefevre (An XI) 1802. *Méthode de clarinette*
- **Bassoon**: Ozi. (An XI) 1803. *Nouvelle méthode de basson*
- **Violin**: Baillot, Rode, Kreutzer. 1803. *Méthode de violon*
- **Cello**: Baillot, Levasseur, Catel, Baudiot. 1804. *Méthode de violoncelle*
- **Flute**: Hugot, Wunderlich. c.1804. *Méthode de flûte du conservatoire*
- **Piano**: Adam (An XIII) 1804. *Méthode de piano*
- **Horn**: Domnich. c. 1807. *Méthode de premier et de second cor*
- **Serpent**: Gossec, Roze, Ozi, Rogat. c.1812. *Méthode de serpent pour le service du culte et le service militaire*

Each one of them will have a tremendous influence in the subsequent tutors for each instrument, even when later on in the century there is no longer a convention about making an interdisciplinary syllabus for conservatory education. Therefore, it becomes usual to find references and quotes from those publications in French tutor literature during the nineteenth century. Similarly to the way the idea of the *Conservatoire de Paris* was copied to several European countries, the influence exerted by those methods goes beyond national borders. They are soon translated to different

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¹ The fact that there is no oboe method on the list might be surprising. Burgess elaborates a possible answer to the question and claims that the equivalent can be found in the manuscript written by Gustave Vogt (1781-1870), that unfortunately was never published as a method (Burgess 2003: 29).

² In the list I kept the dates of these publications as they appeared in the original. Those follow the recently created French Revolutionary Calendar that started on September 22, 1792 and was used until 1806.
languages and they serve as inspiration for new methods written outside France, adapted to the different social and musical realities of each country.

The main diversification from French methods and from methods written abroad is due to the different kind of target reader. French methods, for instance, are linked to the coaching taking place in the Conservatoire, which affects the text mainly in two ways. First of all, the fact that methods like Ozi’s do not go into general music theory details, like note duration, keys, etc., shows that students normally learned musical theory in a different course. Some later French tutors, like those by Frédéric Berr (1836) and Eugene Jancourt (1847), include an appendix under the title of Principes élémentaires de la musique where the elementary questions on music theory are exposed. However, in tutors published in Germany or the United Kingdom, it is more common to find more theoretical explanations inserted in the text and written by the book author himself.

A consequence of this link between tutors and the conservatory is that most students followed a concrete method that was written in their own time period. They had, therefore, in many cases, the opportunity to study with the tutor writer in such a way that the method becomes a complement to their education, which, to some extent, was supported by oral transmission. This can be appreciated, for instance, by the fact that most of the studies are written as a duo. The idea was that the teacher accompanied the student playing the second voice guiding him and transmitting a taste and a way of playing that the student should imitate.

The weight of oral transmission in maintaining traditions is also seen in the way tutors explain some effects whose technical performance is not always described, even if they are frequent in their time. The clearest example of this is possibly the Port de voix case. The use of this resource, which comes from singing, was common even in bassoon playing during, at least, the first half of the century. That is said both by Ozi and Jancourt in their chapters on adagio, where both authors agree that this character needs the use of resources like Port de voix or filer. However, and even when they propose musical examples to study and practice Port de voix, they do not explain at any point in their tutors how it should be done technically. This occurs, probably because both, Ozi and Jancourt, expect to teach their advanced students directly the execution of this personal practice that will be only taught in a close master—disciple relationship.
Although most nineteenth-century methods share many things in common with the first Parisian tutors, it is possible to discern a rupture from 1830 concerning mostly the structure and the amount of information contained. The new methods tend towards a deep specialization and at the same time contain more technical details, becoming more descriptive and larger in general. The piano method written by Johann Nepomuk Hummel in 1828 sets the standard to others regarding its great extension and how it addresses the reader.

As it claims in the title—*Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel von ersten Elementar-Unterricht an bis zur vollkommensten Ausbildung*—the method is intended for all levels, from the most elementary upwards, aimed at gaining a great degree of perfection. Hummel’s method was a turning point, both because of the text ambition and due to the fact that the author is a first row soloist interested in high level performance. Its influence is even noticeable in bassoon tutors who also follow the trend, by expanding the content and including topics for the professional level.

Tutors written in 1830-1850 are in dramatic contrast with subsequent tutors. This is due to several reasons, such as changes in the aesthetic and philosophical ideas, together with the fact that by the second half of the nineteenth century conservatories and musical institutions are firmly settled, leaving somehow less space for new ideas. Methods published in the second half of the nineteenth century are characterized by the inclusion of a lesser amount of written text. In this period, mainly studies and exercise books are published, while performance practice issues are summarized in a few sentences at the beginning or between studies.

Overall, tutors from the first half of the nineteenth century include some specific technical information about the instrument they are written for. They also deal with a great amount of general practice questions that can be applied to performance in a broader way. Approaching performance practice in a specific period requires full research on different methods, including those which are not necessarily intended for the bassoon. Therefore, it will be possible to grasp more habits and aspects of performance.

When studying tutors written for all sort of instruments, a constant interrelation between them and the bassoon methods is observed. After all, the bassoon is not an instrument isolated from the performance practice surrounding it. During the period studied, the interrelation between musical genres and instruments is especially vivid due to the multiple functions and
roles the bassoon develops in different areas: opera, ballet, chamber music, military bands, *Harmoniemusik*, orchestra, solo, etc.

In bassoon methods published from 1830 onwards, it is possible to observe a trend in each writer towards specialization that looks for references in different instrument families. The points of reference are diverse: from singing or string instruments to other wind instruments, such as most methods taught for military music. Therefore, in order to get a better approach to performance practice, it becomes useful to look not only for bassoon tutors.

Starting from the widespread idea at the time that instruments should imitate the human voice, singing tutors become an imperative research source. This happens also because bassoon tutors are full of direct or indirect references to singing tutors and, in many cases, bassoonists invite their students to consult those tutors in order to improve their performance (Ozi 1803: 10; Jancourt 1847: 31). Singing tutors are probably the most common music tutors published in the nineteenth century, and many of them are representative because they are written by famous singers and musicians of the time.

The main singing tutors used for the present research, apart from the already mentioned *Méthode de chant du conservatoire*, are the following:

- Domenico Corri (1746-1825), *The Singers’ Preceptor or Corri’s Treatise on Vocal Music* (1810). The interest in singing is shown in this tutor published in England. It is intended to cover a broad audience: from an amateur public, widely represented by the growing bourgeoisie, to professional singers.

- Nicola Vaccai (1790-1848) published his *Metodo pratico di canto italiano per camera* in 1834. Due to the proliferation of music performance at home, boosted by the interest of the bourgeoisie; this method can be seen as a self-taught manual to start singing at a non-professional level. Nevertheless, it offers valuable information on performance practice because it covers all sorts of practice that, otherwise, could be thought as belonging exclusively to professional singing. Such as portamento, grace notes, cadences, etc.

- The *Méthode complète de vocalisation* published in Paris in 1840 by Auguste Panseron (1796.1859), is emblematic because of its repercussion and due to the continuity it represents as a singing method in the *Conservatoire de Paris.*
Luigi Lablache (1794-1858), one of the main singing virtuosos of the nineteenth century, is best known for his role in operas by Rossini, Bellini, and Donizetti. In addition to his performing career, he comes to occupy an important position in musical teaching, writing in 1840 a *Méthode complète de chant*.

Finally, it becomes necessary to quote the *Traité complet de l’art du chant* by Manuel Patricio Rodríguez García (1805-1906) first published in two volumes in 1840 and 1847, with several subsequent reprints. This is a key nineteenth-century work, which made Garcia the benchmark as singing teacher of *bel canto*.

Beside those singing tutors, methods designed for different instruments have influenced bassoon playing in the nineteenth century, becoming, to some extent, a necessary research source. In the first place, it is worth consulting woodwind reed tutors, such as oboe or clarinet tutors, in order to, then, establish a relationship between the performance practice of those instruments and the bassoon. It is also important to look at wind methods because, at that time, it was quite common that the players master several instruments.

This is the case for instance of Fréderic Berr, who played both bassoon and clarinet, or François Devienne (flute and bassoon), etc. Other tutors that may seem far away from bassoon performance practice, can however give valuable information for research. Among string tutors, for instance, Baillot’s later violin method, *L’Art du violon* (1834) had an influence on French playing shown in bassoon methods like Willent-Bordogni’s. In a similar way, in Germany, Louis Spohr’s *Violinschule* (1832), is clearly related to Neukirchner’s bassoon tutor.

**2.1.2. Main bassoon tutors**

Bassoon tutors are closely interrelated, the earlier ones having a great influence on the later ones. They are also related to and conditioned by different kinds of contemporary musical texts, such as other instruments’ tutors and theory books. From this point of view, I have designed a conceptual map, shown in figure 2.1, of the main bassoon tutors and how
they are related. The diagram will support the following list of bassoon tutors, which shows the main methods characteristics.3

Figure 2.1. Diagram on the interrelationship among the main bassoon tutors showing their main influences. Source: made by the author.

**Etienne Ozi (1754-1813)**

Ozi’s *Nouvelle méthode de basson* published in Paris, 1803, sets a pattern that had a direct influence on the great amount of tutors published during the first half of the century. It started as a revision of Ozi’s *Méthode nouvelle et raisonnée pour le basson* (1787), to end up being a complete new work. The method new edition is divided in to eleven chapters, four more than the 1787 version. It contains more examples and detailed theoretical explanations than the first version.

Those chapters are:

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3 The criteria used to establish the order of the following list are based on the influence of some authors on others; following to some extent the scheme in figure 2.1.
Chapter I: On the way to hold the instrument
Chapter II: Sound formation
Chapter III: On the embouchure
Chapter IV: On the quality of the reed
Chapter V: On fingering
Chapter VI: Articulations and nuances
Chapter VII: Grace notes:
   Section 1: The petite note
   Section 2: The trill or cadence
   Section 3: The Gruppetto
Chapter VIII: On phrasing and breathing
Chapter IX: On the movement adagio
Chapter X: On the movement allegro
Chapter XI: On the character of the bassoon

The practical section of the method contains several compositions by Ozi: scales studies, leçons—which are actually short melodic studies accompanied by a second voice—six Petites Sonates, followed by six Grandes Sonates, several studies in different tonalities Caprices for solo bassoon. Ozi ends his method with two chapters; one on how to take care of the instrument and the other one about reed making.

Ozi’s distribution and organization of chapters is similar to all of the Paris Conservatory methods. It allows going through various contents at different levels, satisfying the diverse interest of the readers. First chapters deal with how to play the instrument from a technical point of view and starting from the elementary level. However, the biggest part of the text and, therefore, the one that seems to be more important to Ozi, is the one devoted to performance practice. This part of the tutor, rather than being just a compilation of musical terms with their definition, includes the most interesting ideas, found in the numerous examples that appear along with the

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5 They cover major and minor tonalities from none to five accidentals.
text. In order to understand and assimilate the information of this section, the student cannot be a beginner anymore, like in the first chapters. In this case the student must show some degree of maturity to carry on with the instruction.

Chapters nine to eleven are not devoted exclusively to bassoon players. The tone of the discourse changes and it goes through questions such as what kind of compositions better fit the character of the bassoon, or what are the most favourable tonalities for the instrument. Moreover, it includes three pages full of examples of passages and trills that are hard or impossible to play on the bassoon. Actually, these subjects are more useful to composers than to the performer, who is already familiarised with the difficulties of his instrument.

Regarding the level in the practical part of the tutor, it progresses through increasing levels of difficulty: starting from simple compositions, like the melodic duos that reach different tonalities up to five accidentals (Ozi 1803: 41-52), to finish with more complex compositions like the *Grandes Sonates* or the *Caprices*, which require a higher degree of mastering of the instrument. They are also characterized by having more traits and *fermatas* than the studies or duos. Ozi is in general quite detailed in his writing, especially concerning articulation. There are not many notes without indications, and the short articulation markings rarely cover more than two, three or even four notes (see example 2.2).

Example 2.2. Study #24 by Ozi (1803: 133).

The popularity of the *Nouvelle method* spread the work quickly throughout Europe; this is in part due to the fact that many bassoonists travel to Paris to study in the new conservatory. The work is soon translated to different languages, like German or Italian. In 1807 Breitkopf & Härtel publish in
Leipzig a translation almost identical to the French edition; followed, some years later, by the Italian version (Sadoff 2002: 45).

Ozi’s influence is seen in almost all the bassoon tutors of the first half of the century. Sometimes later methods conserve exact quotes or its main structure, sharing a similar organization and distribution of chapters. Ozi’s influence does not remain only in bassoon tutors, but it is also present in methods for other instruments who quote him. This, for instance happens in the *Méthode de flûte du Conservatoire*, where it is possible to read extracts taken from Ozi’s tutor on the character of *adagio* and *allegro*, as the author, Hugot (1804: 25-26) claims in a footnote.

**Joseph Fröhlich (1780-1862)**

Fröhlich’s *Fagottschule* is a good example of how Ozi’s method crosses national boundaries. It belongs to a larger work: *Vollständige theoretisch-praktische Musiklehre für alle bei dem Orchester gebrauchliche Instrumente, zum Gebrauche für Musikdirektoren, Lehrer und Liebhaber*, published in Bonn in 1810-11. This is the first original tutor for bassoon written in Germany, after the sporadic reference to the instrument in the *Musicus autodidactus* by J. P. Eisel in 1738 (Griswold 1985: 33).

In his *Fagottschule*, Fröhlich is directly inspired by Ozi’s method, translating whole sections into German and adding his own commentaries to better adapt the tutor to the bassoon model used in Germany at that time, an eight keys bassoon made by Grenser, in opposition to the French seven key model by Ozi. The work is mainly theoretical, but he includes some duos which are taken from Ozi’s tutor, more as an example of bassoon music than as a teaching method.

However, it is important to establish that the *Fagottschule* is part of a larger work, in which Fröhlich uses a typical format of the eighteenth century. His book is equivalent to those big treatises that aimed to cover as many domains as possible, in opposition to the specialization of nineteenth-century methods. In order to write the *Vollständige Musiklehre* with independent sections for several instruments, he seeks advice from different performers and he takes data from instrumental methods already published. This is the case, for instance, of the oboe, where he takes as a point of reference Joseph François Garnier’s *Méthode raisonnée pour le hautbois*, published in Paris in 1798 (Griswold 1979: 213).
Fröhlich organizes the *Vollständige* grouping of different instrument families together and makes cross references in those volumes. Therefore, he expects every musician to read not only his own instrument *Schule*, but also those for instruments of the same family. In the case of the bassoonist, this means studying also the *Oboenschule*, *Klarinettenschule* and *Flottenschule*. All of which additional contain some references to the *Gesangsschule*, especially when dealing with ornaments.

In 1822-1829 Fröhlich makes a revision of his 1811 edition, changing the name of the work: *Systematischer Unterricht zum Erlernen und Behandeln der Singkunst überhaupt: sowie des Gesanges in öffentlichen Schulen und der vorzüglichsten Orchester-Instrumente: nebst einer Anleitung zum Studium der Harmonielehre und zur Direktion eines Orchesters und Singchores*. In many ways this can be seen as a new work, even if it is based on the old one, taking many of the old parts. In the case of the *Fagottschule* it is remarkable to analyze the differences on how to make reeds.

**John Mackintosh (1767-1844)**

George Mackintosh is one of the most highly-regarded bassoon players of his time in the United Kingdom. From 1821 to 1835 he holds the first position in all the principal London and provincial orchestras (Grove. 1880: 187). At the same time he becomes the first bassoon professor in the Royal Academy of Music, founded in 1822 (Grove 1883: 185).

As Waterhouse (2012: 22) claims, John Mackintosh may have been related to George Mackintosh, who in 1840 publishes a bassoon method titled: *New and Improved Bassoon Tutor Containing Besides the Requisite Elementary Matter a Variety of Popular Hits Arranged as Progressive Lessons*. As follows from the title, the tutor is a revision of an anonymous method published circa 1790 named: *Complete Instructions for the Bassoon or Fagotto: Corrected by the Most Eminent Masters in London & Co. Containing a Perfect Drawing of that Instrument and a Modern Scale of all the Notes also the Easiest Methods for Learners to Play*.

Despite Mackintosh’s promising title, and despite being the only bassoon tutor written originally in English in the first half of the nineteenth century, the tutor aims at a very elementary level. This fact distinguishes it from the tutors that were published on the continent at the same time. However, French influence in bassoon performance in United Kingdom is present in many details. Firstly, the instrument model represented in Mackintosh’s
method has a great similarity to an early French model\(^6\). Secondly, it seems also quite possible that French bassoon tutors where commonly used in Britain as the main point of reference in teaching. On the one hand, it is easy to find original editions of the main French methods in British libraries. On the other hand, some of these tutors are translated into English, such as Willent-Bordogni’s and Jancourt’s; these are mixed together in a new 1880 edition named *Grand Method for the Bassoon by Jancourt & Bordogy* [sic].

**Jean Baptiste Joseph Willent-Bordogni** (1809-1852)

As it as already been pointed out, with the years, bassoon tutors become more ambitious and larger in size, similar to what happens in the case of other instruments\(^7\). The new texts aim to cover as many topics as possible in the teaching of the instrument and in performance practice issues. In 1844 Baptiste Joseph Willent-Bordogni writes the *Méthode complète pour le basson a l’usage des Conservatoires Royaux de Musique de Paris et de Bruxelles*. Followed by a preface on the origins of the instrument, the tutor is divided in two big sections, as it was already quite common in Europe at that time.

The first section is a summary of Ozi’s first six chapters maintaining the same names. Subsequently, Willent-Bordogni enlarges it with several specific exercises in order to apply the explained theories. All these exercises increase its difficulty gradually, and many of them have a title, so that the student knows what he is practicing in each case. These cover scales and intervals, grace notes, like appoggiaturas (Willent-Bordogni 1844: 46), as well as different kinds of articulations, such as in study number five: *Slur and staccato* (Willent-Bordogni 1844: 14); or number 11: *Staccato and slur in two*\(^8\) (Willent-Bordogni 1844: 16). Some of the more technical exercises are preceded by the arpeggio of the tonic and dominant seventh of the main tonality.

The second section, larger than the previous one, is devoted to performance practice. He copies Ozi’s order but extends the explanations in

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\(^6\) Mackintosh presents in his tutor an eight key bassoon with low B flat, D, E flat keys in the long joint, F#, F and A-flat keys in the bottom joint and two keys in the wing joint. Nevertheless, this contrasts with the current French bassoon models that were played in the 1830s and 1840s, already with around sixteen keys.

\(^7\) See, for instance, the three volumes of Carl Czerny *Vollständige Pianoforte-Schule* of 1839, followed by a large appendix in 1846.

\(^8\) #5 : Coulé et détaché; #11 : Piqué et coulé de deux en deux.
subjects like grace notes, trills or breathing. While in the first part Willent-Bordogni rigorously respects Ozi’s text, the second part is full of new examples and new sub-chapters that are needed to adjust to a new performance practice. Those new subdivisions are, for instance: On accentuation; Altered notes; On dynamics; Retards in the attack of notes; notes jetées; Port de voix.

Willent-Bordogni pays tribute to Ozi in a direct manner, therefore following a tradition. However, there is a sign of modernity in the way he writes that is associated with a new way of life. His biography shows how since he was young, he became a bassoon virtuoso that allowed him to travel and live in cities all over the world like New York, Brussels and Paris (Fétis 1867: 474), a kind of life that was common for other famous virtuosos of different instruments like pianists such as Liszt, Thalberg, Henselt, or Paganini, Ernst in the violin or Giovanni Bottesini in the double bass. Those virtuosos share a search for elements that made their performance become “personal”; something that can be distinguished from other players. This search is normally carried out through research in the instrument technique, where they may find a new sound to characterize them. As a nineteenth-century bassoon virtuoso, Willent-Bordogni develops bassoon technical resources, and in his tutor, he suggests new ideas to carry on with some musical effects that were fashionable in his time, like portamento. This is the reason why his method seems to be addressed to a solo player or an orchestral musician.

The method is completed by several studies and exercises interspersed with theoretical explanations. The function of each exercise is always justified by a subtitle. Apart from the shorter sections on theory, at the end of each of the biggest sections, there is a practice part. At the end of the first section we find: “24 Progressive lessons with different articulations and rhythms” (for two bassoons), and “Studies in all tonalities major and minor, with perfect chords and dominant seventh with their inversions and a chart of diminished

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9 Note that in Ozi’s tutor, the chapter on ornamentation followed very directly Mengozzis’. Besides, Ozi did not treat breathing as a subject in any part of his tutor.

10 De l’accentuation; Des notes altérées; Sur la nuance; Des retards dans l’attaque des notes; Notes jetées; Des ports de voix.
seventh”\textsuperscript{11}. Those last studies show the importance Willent-Bordogni gave to harmony and how it was understood as part of the practice studies, rather than merely in terms of theory.

At the end of the second section there are: “6 Studies on the preceding chapters”, for two bassoons, and “12 Great studies” for solo bassoon\textsuperscript{12}. Some of the last studies have a name that explains what should be studied in each case. Most of them are about articulation; number two and five, for instance, are thought to imitate string attacks: “#2: Imitating the bow” (Ex. 2.3) and “#5: Imitating the long bow”\textsuperscript{13}.

\begin{center}
egin{figure}
\centering
\includegraphics[width=0.8\textwidth]{example23.png}
\caption{Example 2.3. Study #2. by Willent-Bordogni (1844: 95).}
\end{figure}
\end{center}

Finally, as in Ozi’s case, the tutor finishes with advice on how to take care of the instrument and some instructions on reed making. The compositions in the method show, as does the text, the musical ideas differentiating the beginning of the century from this new period, several decades later. A musical example of Willent-Bordogni’s inner discourse is found in his study number four. In it, and without criticising Ozi, he says that his music actually belongs to a way of making music that has become obsolete after forty years.

\textsuperscript{11} 24 leçons progressives avec les articulations et les rythmes différents”. “Études sur toutes les Gammes majeures et mineures, contenant les accords parfaits et de septième avec leurs renversements et un tableau général de septième diminuées.

\textsuperscript{12} 6 Études sur les articles précédents. “12 Grandes Études.

\textsuperscript{13} N°2: Imitant le coup d’archet. N°5: Imitant le coup d’archet allongé (sic).
In his study, Willent-Bordogni does an arrangement according to modern taste\textsuperscript{14} the first Allegro of the first Great Sonata by Ozi. The changes he introduces are an indicative of the taste of that period and they affect several parameters, like tempo, articulation, accentuation and dynamics.

**Frédéric (Friedrich\textsuperscript{15}) Berr** (1794-1838)

The next important bassoon tutor published in Paris after Ozi’s appears three decades later under the title *Méthode complète de basson* (1836) by Frédéric Berr. Despite the time difference, this and other tutors that followed Ozi’s still respect the organization of the *Nouvelle méthode*. Especially at the beginning of the methods in those chapters intended to be the first stages of bassoon learning, like body position, embouchure, sound production, etc. Berr’s studies start at a more elementary level than those by Ozi and they progressively reach a high level. An intermediate level example is presented in example 2.4. Moreover, Berr composes several exercises from opera arias, as it was common practice at the time.

Example 2.4. Prelude #18. by Berr (1836b: 112).

Berr combines a performer career in both bassoon and clarinet. In the same year he publishes the bassoon tutor he also publishes a clarinet tutor: *Méthode complète de Clarinette*. It is worth consulting those two works at the same time, because some parts of the methods are identical. Then again, it is important to notice that there is a greater influence in both tutors coming

\textsuperscript{14} As he points out in a foot note: *Retouchée dans le Style moderne par J. Willent* (Willent-Bordogni 1844: 85).

\textsuperscript{15} Berr had a German origin, but spent most of his life in France, where he developed his professional career adapting his name to French.
from Ozi than from the *Méthode de clarinette* (1802) by Lefévre, the Paris conservatoire clarinet tutor, counterpart to Ozi.

If we compare Berr’s method with Willent-Bordogni’s, the main difference is that Berr’s seems to be aimed not so much at solo players, but also at military band musicians. A possible explanation for this might be that in 1836, when both the clarinet and bassoon methods were published, Berr took charge of the *Gymnase de Musique Militaire* in Paris. Later on in his career he writes, together with some performers, two more methods for brass instruments designed for military music: *Méthode complète de trombone* (1845) and ophicleide *Méthode complète d’ophicleide* (1845).

**Joseph Fahrbach:** (1804-1883)

Mostly because of his career activities, Fahrbach’s work is intended for military musicians. Between 1841 and 1848 he becomes *Militärkapellmeister* under the Princess Sophie of Bavaria. In this period he writes a series of tutors for woodwind instruments. Among those we find a bassoon tutor, *Neueste Wiener Fagottschule* (1841), a clarinet tutor, *Neueste Wiener Clarinettenschule* (1841) and an oboe tutor\(^{16}\), *Nuovissimo metodo per oboe de facile intelligenza, e colla vista speciale che servir possa alla istruzione de principianti senza l'ajuto del maestro* (1843). The sequence is completed by a flute tutor written some years earlier, *Neueste Wiener Flötenschule* (1835).

All those methods are intended for military band musicians. In this sense it is possible to establish some relationship between Fahrbach and Berr, although the first author is more focused on this genre. The main characteristic that distinguishes military music methods is the way they deal with rhythm and bar accentuation. The explanations on this subject are more detailed than in other tutors, becoming a significant source for research on this topic.

Together with technical explanations, Fahrbach includes progressive studies on each topic. Besides, as happened in Berr’s method, he composes several studies, *Lections*, for two bassoons based on opera arias. Most of them were composed just a few years before the tutor was published. Among those are nine studies on *L’elisir d’amore* by Donizetti (Fahrbach 1841: 40-48),

\(^{16}\) The tutor was originally written in Italian. It was published in Milan in 1841 in a period when the city belonged to Austria, as it was established in the Congress of Vienna (*Wiener Kongress*) in 1814-15.
Sources for Performance Practice Research

fourteen studies on *Il Puritani* by Bellini (Fahrbach 1841: 49-62), and seven studies on *Le Cheval de bronze* by Aubert (Fahrbach 1841: 63-73). Example 2.5 shows an extract of one of those studies after Donizetti’s *L’elisir d’amore*.

![Example 2.5. Extract from study #4 by Fahrbach after the opera L’elisir d’amore (Fahrbach 1841:42-43).](image)

**Carl Almenräder (1786-1843)**

*Die Kunst des Fagottblasens oder Vollständige theoretisch praktische Fagottschule = Méthode complète de basson gradué progressivement depuis les premiers éléments jusqu’au plus haut degré de perfection* was completed in 1836 but not published until 1843, the same year Almenräder passed away (Kopp 2012: 118). The tutor is published as a bilingual edition in German and French. Although, to some extent, Almenräder deals with the same topics as Ozi and other bassoonists, like body posture, articulation, trills and breathing, Almenräder does not follow the same scheme or structure, as French authors do. Moreover, his text is deeply influenced by the famous German theoretician Gottfried Weber (1779-1839).

As he points out in the title, the tutor is very complete including some specific indications for professional life, like how to face an audience in chapter sixteen, “On the diverse precautions to take when playing music in public”\(^{17}\). And also, chapter fourteen, focused on bassoon repertoire for

\(^{17}\) De diverses précautions à prendre en exécutant des morceaux de musique en publique.
chamber and solo music: “On the subsequent procedure after bassoon studies and the choice of musical pieces”\textsuperscript{18}. Almenräder employs in those chapters the practical tone of a performer who has confronted at some point in his career many of the questions that appear in his tutor.

Due to Almenräder’s importance as an instrument maker, it is not surprising to find recurrent mentions and descriptions of his new bassoon model in his tutor. In \textit{Die Kunst des Fagotblasens} he introduces a seventeen key model, slightly modified from the fifteen key bassoon presented in his previous work of 1824, \textit{Abhandlung über die Verbesserung des Fagotts Nebst zwei Tabellen}. The tutor is peppered with mentions of the new features of his bassoon and several explanations about the use of the new keys and the kind of wood used to build the instrument.

His chapter on reed making is one of the most detailed. In it he starts with the source of the wood, he recommends the material coming from Spain and Italy, progressing to a complete description of the assembly and some advice on how to fix it when it is finished. His tutor in general contains more text and explanations than exercises. Those are technical, based on scale tonality, and they broaden the bassoon possibilities including much chromaticism, which now becomes easier to play thanks to the new keys added to the instrument (see, for instance, the study in Ex. 2.6). However, Almenräder includes some extracts from his unpublished Concerto in A minor which is an example of a complex and virtuoso composition, showing him as a first range performer.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example26.jpg}
\caption{Example 2.6. Study \#43 by Almenräder (1843: 62).}
\end{figure}

\textsuperscript{18} De la marche ultérieure de l’étude de basson et du choix des morceaux de musique qu’on y emploie.
Wenzel Neukirchner (1805-1889)

In 1840 Neukirchner publishes his *Theoretisch praktische Anleitung zum Fagottspiel oder allgemeine Fagottschule nach dem heutigen Standpunkt der Kunst und deren Bedürfnissen*. The work is influenced by several sources. On the one hand, Ozi’s tutor is still considered by Neukirchner (1840: 15) as the most complete bassoon method written till then. This shows that even if Neukirchner aims to go further and modernize the teaching, Ozi is still seen as a point of reference years after his death. On the other hand, there is also some influence from German works previous or contemporary to the publishing of the tutor, especially Gottfried Weber’s theories on questions like rhythm, accentuation or grouping of bars to organize the phrasing; as we will develop in chapter six.

However, the main point of reference in Neukirchner without a doubt is Louis Spohr’s *Violinschule* (1832). Neukirchner bases the theoretical content of his work on the *Violinschule*, making quotes from Spohr but adapting it to the particularities of bassoon performance practice when it is necessary. At the same time many of the musical examples and studies are a transcription from the violin to the bassoon. Neukirchner arranges violin music going beyond the mere simplification of the score. Moreover, he alludes to specific questions that distinguish and mould the bassoon character and technique from that of the violin; such as variations in articulations or adapting the register to obtain a better effect.

Despite the similarities, the *Anleitung zum Fagottspiel* is not just a copy of Spohr’s *Violinschule*. There are many contributions and thoughts that are original to the bassoonist, like, for instance, those about the tutor structure. It is divided in two parts, something common from the 1830s onwards, as we have already seen. The first part is more general and it includes chapters on the character of the bassoon, the instrument description, and name of parts, reed making, or basic musical theory. The second part is more specialized and it has the following chapters:

- § 1. General conditions for German bassoon playing
- § 2. The position of the bassoon and fingering
- § 3. About embouchure and tone production
- § 4. Articulation, playing legato and staccato
- § 5. About trills
- § 6. Breathing during bassoon playing
- § 7. Practical exercises for all scales
§ 8. About embellishments
§ 9. About vibrato
§ 10. About performance

The method is broad and varied in topics. These go from elementary questions to those aimed at professional musicians, guiding them on questions on performance in different contexts: from chamber and orchestral music to solo concertos.

Towards the end of the tutor Neukirchner includes 26 studies in all tonalities, up to six accidentals finishing with a chromatic study (Neukirchner 1840: 33-47). They are taken, and adapted for bassoon, from Spohr’s *Violinschule*. For instance, Neukirchner’s study number 18, shown in example 2.7, is equivalent to Spohr’s study number 33 (Neukirchner 1840: 42; Spohr 1832: 80).

Example 2.7. Study #18 by Neukirchner (1840: 42), equivalent to study #33 by Spohr (1832: 80).

At the beginning of every study Neukirchner writes the scale as a technical practice for the student. Even if they were originally intended as violin

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studies, we cannot deny their importance, because in some sense, they blaze a new trail towards modern bassoon technique. The style in which they are written, when looking at the way articulations are used or at the harmony, for instance, is reminiscent of some later works that are used nowadays as reference books in modern bassoon teaching, such as Ludwig Milde’s (1849-1913) Studies op. 24.

**Louis Marie Eugène Jancourt (1815-1901)**

Louis Marie Eugène Jancourt’s *Méthode théorique et pratique pour le basson*, op. 15 was published in Paris only three years later than Willent-Bordogni’s tutor. As Jancourt points out in the preface, the work appears as a response to the need to adapt performance to the main stream, half a century after Ozi’s work was published

> The great work about this instrument, both in theory and practice, is the Method by Ozi. It appeared more than half a century ago, and from then on, instrumental music has had so many modifications, the style has progressed so quickly that, despite the great merit of this work, it has become indispensable to meet the demands of our time20 (Jancourt 1847: 1).

Without leaving out any of Ozi’s topics, Jancourt changes the whole organization of the tutor. It is divided in three parts, the first one, more theoretical, explains the origin of the instrument and its character together with the basics of music in the *Principes élémentaires de la musique*. The second part deals with many topics. From specific questions—like the position of the instrument or the embouchure—to performance practice issues. This part includes several exercises on scales and melodies from opera arias.

The third part is practical, and it is formed by three great sonatas accompanied by bassoon, fifty melodic studies, and an arrangement for bassoon and piano of Beethoven’s seventh symphony *Allegretto* (Jancourt 1847: 232). The studies include many tempo changes and for the first time in bassoon studies they have metronome marks at the beginning, as shown below (Ex. 2.8).

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20 Le grand Ouvrage qui a traité de cet instrument, comme Théorie et pratique, est la Méthode d’Ozy (sic). Elle a paru il y a plus d’un demi siècle, et depuis ce temps, la musique instrumentale a reçu tant de modifications, le style a fait des progrès si rapides, que, malgré le grand mérite de cet ouvrage, il est devenu indispensable de se conformer aux exigences de notre époque.
However, the greatest and most obvious influence in Jancourt’s tutor does not come from any French tutor. Part of Jancourt’s text is a French translation from Neukirchner’s *Theoretisch praktische Anleitung zum Fagottspiel*. This happens, not only with the incorporations made by the German bassoonist, but also with those parts that Neukirchner took from Spohr *Violinschule*. This should be seen as one more example of the interrelation of the musical world in nineteenth-century Europe, where travelling and concerto tours were common among musicians. On the other hand, studies and musical examples are original from Jancourt, who throughout his life composed several short bassoon pieces.

Leaving aside Neukirchner’s influence, Jancourt’s text looks to the past more than other French tutors, such as those by Berr or Willent-Bordogni. The main and recurrent point of reference for this is Ozi, who is quoted on several occasions throughout the tutor.

2.2. *Basson* and *Fagott*: Technical modifications as a process

The modifications the bassoon underwent during the seventeenth and eighteenth centuries are minimal compared with the radical transformation it experienced in only a few years during the first decades of the nineteenth century. They have all been studied, in books such as those mentioned in chapter one, as if technical innovations were independent of the musical context where they are produced. However, for the present research, it becomes necessary to look at the mechanical evolution of the instrument, not as a variable which is independent from the musical environment, but, as a
crucial feature that has not been often considered. This is the complex feedback process taking place as a response to the new needs felt by performers, their search for solutions, helped by instrument makers, and their resolution to modify the instrument.

In the present research, the innovations to the different kinds of bassoons referred to should be considered in the context of the relationships among performers, the musical problems confronted by them and their consequences for the instrument seen as an object. The references to these relationships are explicit in different original sources like tutors, and articles from musical magazines (Cäcilia, Revue Musicale, Quarterly Musical Magazine and Review etc.), or even in advertisements from instrument makers who added the reference to some famous player. The present chapter will follow those modifications in the two main bassoon models that have survived until present times: the French and German systems. This does not mean that the instrument did not have any other kind of prototype during the nineteenth century, but somehow they all derive from one of these systems. Moreover, for the bassoon, the first half of the nineteenth century means a continuous transformation and both models underwent many changes including their internal bore and key systems, that would move them away from the Baroque bassoon.

**Transformations in the bassoon: French system**

In the early nineteenth century in France there were several wind instrument makers. For example, Thierriot Prudent (active from 1750-1830) had instruments with five keys, like the named ancient basson by Ozi. Sebastien Bühner and Jean y Marie Keller from Strasbourg (active from 1785-1830), had instruments with seven or even thirteen keys, named moderne bassoon by Ozi (Sadof 2002: 45), as shown in figure 2.9.

At the same period it was possible to find different instrument models, and they were even used by the same player in order to adapt the performance to the needs of the repertoire. This happened mainly because

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21 See, for example the relationship between Almenräder and Heckel’s trademark or the publicity of the French mark Triebert including the bassoonist Jancourt.

22 The differences between the French and German system (also known as the Heckel system) are concentrated in the internal bore dimensions, affecting the timber of the instrument, and in the key system, so they require different fingerings.
tuning could change drastically from one music hall to another, even within the same city (Griswold 1988: 115).

Figure 2.9. Illustration of the so called “Basson moderne” by Ozi (1803).

For instance, when a musician like Ozi had to play *basso continuo* in church music, he had to use a lower tuned bassoon, like the one he calls *ancient bassoon*, in order to match the tuning of the organs in the *Eglise des Innocents*, the *Sainte-Chapelle* of Paris or the *Chapelle du Roi* in Versailles. At the same time, as first bassoon of the Paris Opera, Ozi should be flexible when tuning his bassoon, because it would vary according to the singer’s taste (Griswold 1988: 116). Moreover, Ozi plays an important role at the concerts of the *Concert Spirituel*, where he performed many times as solo player. Those concerts require a different kind of instrument, able to adapt to the requirements of modern musical pieces: that is to say, a broader register, a brilliant sound and a higher tuning.

Ozi almost certainly had several kinds of instruments of different dimensions, although sometimes there were other ways to face tuning fluctuation. For instance, bassoon players could change tuning by using different sized reeds or crooks. It was also quite common to build an instrument with different wing joints in several sizes, as many writers like Cugnier (1780: 328) and Fröhlich (1810: 52) point out. This was a practice that was also common in all woodwind instruments, as modern research shows in the case of oboe (Burgess 2003:4), clarinet (Hoeprich 2008: 66).

This diversity in tuning was a reality throughout the first half of the nineteenth century, which led performers to formulate new solutions together with instrument makers. One of these innovations is a mechanical tuning-slide; a zipper mechanism used to adapt the length of the instrument,

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23 Illustration reproduced on Waterhouse (2012: 6)

This mechanism was also used by makers of different nationalities in their models. This happens, for instance, in the model described in Fahrbach’s *Wiener Fagottschule*: a prototype by the Viennese maker Johann Ziegler (1795-1858). Figure 2.10 illustrates Ziegler’s bassoon model with the tuning-slide mechanism enlarged, similar to that from Savary, called *Schrauber* (zipper) in German. Nevertheless, despite having Savary’s invention, the bassoon includes most of the recent innovations of the German system, introduced by Almenräder.

![Figure 2.10 Ziegler’s bassoon with enlarged detail of tuning slide in Fahrbach’s tutor (Fahrbach 1843: 5).](image)

This bassoon is representative in the sense that it shows how instrument development was actually happening in this period. Innovations and new construction ideas were commonly taken and shared between makers all over Europe, thus developing different paths that make it hard to determine what it is, or was, understood by a “Romantic bassoon.”

However, global tuning modifications of the instrument, made by the tuning-slide or by changing the wing joint, produce an unbalanced relationship among different registers. This happens because those resources change the size of the instrument, and its original design. Those problems, experienced by the performer, are the key to understanding why, throughout the century, the instrument kept changing and developing quickly. This can be observed when comparing the different models drawn in fingering charts. Even if they are published only a few years apart, they already present changes including differences in keys and dimensions.

The main developments in the French model at this period came from instrument makers like the already mentioned Savary *le Jeune* and the Adler
family factory, active from 1820 to 1923. The main innovations in those instruments can be analyzed together with repertoire demands, which, as time goes by, require more stability in the tune and a high register, together with a greater dynamic range.24

Despite all the transformations that happened from the late eighteenth to the late nineteenth century, there are plenty of tutors that see the bassoon as an imperfect instrument, waiting for a renovation. Therefore, it is usual to find in the description of the instrument, quotes like this one from Berr’s *Méthode Complete de Basson*:

> At the present moment in its construction, the bassoon is still an imperfect instrument. Many of its notes are dull and with a bad quality of sound. Generally it has no good intonation, and the complexity of its fingering run against the performance of many traits that are common in modern music25 (Berr 1836: 2).

The ceaseless metamorphosis of the instrument is proven by this quote, where Berr talks about a sixteen key bassoon that, as he points out, has just come out from the Savary workshop illustrated in figure 2.11. Berr himself admits that the most common bassoon used in France at that time is a thirteen key model, but because he is aware of the speed at which changes are happening, he does not want his tutor to become obsolete right after its publication.

![Figure 2.11. Savary’s basson in Berr’s tutor (Berr 1836b: 1).](image)

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24 For more detail about Savary innovations see Kopp (2012: 128).

25 Dans l’état ordinaire de sa construction le Basson est encore un instrument imparfait; plusieurs de ses notes sont sourdes et d’une mauvaise qualité de son; il manque généralement de justesse et les embarras de son doigté s’opposent à l’exécution d’une foule de traits qui se rencontrent souvent dans la musique moderne (Berr 1836: 2).
Berr’s critical attitude towards the bassoon is also seen in other musicians, even after the subsequent improvements introduced in the instrument. Willent-Bordogni, for instance, who in his 1844 tutor presents the same model Berr mentioned, is still requiring from makers to improve the instrument.

Unfortunately, the bassoon was the only one of this group of instruments that in the midst of so many different revolutions, does not undergo any significant improvement [...] It is, therefore, urgent that a clever maker should alter or rather remake this magnificent instrument26 (Willent-Bordogni 1844: 3).

Variations in the French system keep on developing until the end of the nineteenth century. Jancourt plays an important role in this change and starting in 1845, he begins a direct association with the company Buffet-Crampon to improve the instrument (Langwill 1965: 61). Later on, he also carries on research with the instrument maker Triebert to improve the instrument where they try to apply the Bohem system to the bassoon.

Thanks to all those collaborations with different instrument makers, Jancourt develops a system in 1875 named Système Jancourt, illustrated in figure 2.12, with twenty two keys and movable rings that resembles the modern French system (Rycroft 1996: 276).

The French system was not exclusive of France. During the nineteenth century it was widespread and used all over Europe: in the Netherlands, Belgium, France, Spain, Portugal, almost all of Italy and the United Kingdom

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26 Par malheur le basson fut le seul de cette catégorie d’instruments (sic.) qui au milieu de tant de révolutions diverses, ne subit aucune amélioration notable [...] Il est donc urgent qu’un facteur intelligent vienne modifier ou plutôt refaire ce magnifique instrument (Willent-Bordogni 1844 : 3).
Bassoon Playing in Perspective

(Langwill 1948: 27-28). The change to the German system in those countries happens gradually during the twentieth century.

Transformations in the Fagott: German system

The more relevant changes that establish the difference between what we nowadays understand by French and German systems happens in Germany over the time studied in the present research. As already said, the process driving this change starts under the pressure from performers. Therefore, the first steps towards the modern German system come from a performer, not just an instrument maker: Carl Almenräder, bassoonist in Mainz. In this city he discovers the theories of Gottfried Weber, an acoustics author of several essays and books on theory and wind instrument acoustics like: “Eine wichtige Verbesserung des Horns” (Leipzig, 1812) “Versuch einer praktischen Akustik der Blasinstrumenten” (Leipzig 1816), “Wesenliche Verbesserungen des Fagottes” (Mainz 1825), “C. Almenräder’s weitere Fagott-Verbesserung” (Mainz 1828).

Starting in 1817, Almenräder starts to work in Schott Söhne workshop in Mainz, following the first innovations by the maker Johann Heinrich Grenser (1720-1807), from Dresden, whose bassoons were widely used in Germany until 1820 (Waterhouse 1993: 146). Figure 2.13 presents an illustration of Grenser’s bassoons.

![Figure 2.13. Grenser’s Fagott in Heckel Museum Biebrich (Werr 2011: 63).](image)

As an outcome of his research, in 1834 Almenräder presents his new fifteen key bassoon in the *Abhandlung über die Verbesserung des Fagotts Nebst zwei Tabellen*. The work is published in both German and French, where he describes the new features and how they can help the player overcome the
difficulties of bassoon playing. Almenräder is especially critical of tuning and of the difference of tone colour in some notes, and he regrets that makers have not paid enough attention to the instrument. As a performer, he is aware of the difficulties of the so-called modern music and he supports the need to improve the instrument:

In any case, before Ozi's time as well as after, even more difficult passages have been written and daily continue to be written for the bassoon, and composers cannot possibly know the technical side of every instrument in order not to trespass against any of the above-mentioned warnings. [...] The author of this treatise, himself a bassoonist, sensed the needs of his instrument so often and keenly during his many years of experience, that it finally became his overriding disposition to reflect upon how and in what manner the bassoon in the form built by Grenser during his last years could be improved still more and brought closer to perfection27 (Almenräder 1824; Koster 1986: 24).

Almenräder’s *Abhandlung* with the bassoon’s improvements he introduces there, soon gains an international recognition, becoming a work quoted in different sources in different countries in subsequent years. François-Joseph Fétis helps spreading Almenräder’s features in France writing an article in 1828 in the *Revue Musical*. Fétis words are paraphrased some years later in 1836 by Berr in his tutor, who agrees with the criticism made of previous bassoons28 (Berr 1836: 2).

The instrument presented in the *Abhandlung* presents the main modifications that lead to the modern German system bassoon. Apart from changing the inner bore, the instrument goes from the average seven keys of the Grenser model shown in figure 2.13, to fifteen keys. The following year after Almenräder’s work is published, Gottfried Weber publishes an article

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27 Da aber sowohl nach als vor Ozi’s Zeiten nicht nur solche, sondern oft wohl noch schwierige Sätze für den Fagott geschrieben worden sind, und noch täglich geschrieben werden; jeder Componist auch unmöglich das Technische aller Instrument so genau kennen kann, um nicht unwillkürlich gegen obige Warnungen anzustossen. [...] Der Verfasser dieser Abhandlung - selbst Fagottist - fühlte während seiner vielseitigen Praxis das ausgesprochene Bedürfnis seines Instruments so oft und so lebhaft, daß es ihm endlich zur Lieblingsneigung wurde, selbst darüber nachzusinnen, auf welche Art und Weise der Fagott, wie ihn Grenzer in seinen letzten Lebensjahren gebaut, noch weiter verbessert und der Vollkommenheit näher gebracht werden könne. (Almenräder, 1824; Koster, 1986: 24).

28 Berr uses Fétis’ same words without quoting him or indicating the text origin. Not an unusual practice in nineteenth-century writings.
on Cäcilia on the new model incorporating some bassoon drawings reproduced in figure 2.14.

Figure 2.14. Almenräder’s Fagott (Weber 1825: 129).

In 1829 seventeen year old Johann Adam Heckel arrives at Mainz to be an apprentice in Schott’s workshop. There he meets Almenräder and in 1831 they start a partnership until his death in 1843, founding the well-known Heckel factory (Waterhouse 1993: 167-168).

The first innovations in the Heckel system come from Almenräder, as can be seen when comparing figure 2.14, representing Almenräder’s 1825 improvements, with figure 2.15, a Heckel system model from 1879. However, the association between performer and instrument maker lead to continuous research on the instrument and its main developments.

Figure 2.15. Fagott Heckel system of 1879. Source: Der Fagott (Heckel 1899).

Main German makers introduced Almenräder’s innovations into their models, therefore establishing the German system, which gradually ended up gaining ground on the French system.

Multiplicity of bassoon models

From the short revision of the bassoon’s history in the nineteenth century presented here, we may conclude how difficult it is to define and describe the so-called “Romantic bassoon”. This is because the accidentals and changes in
the instrument happened rapidly and not in a linear or ordered way throughout the century. Consequently, bassoonists from this period had the difficult task of learning, at least, more than one model of instrument during their lives. With significant improvements happening in periods ranging from ten to fifteen years, musicians had to adapt themselves to this frenetic pace and could not have the security that their “brand new model” would be the definitive kind of bassoon they would have to play. Specialized music magazines at that time reflect this atmosphere open to new features. For instance, in 1828 François Joseph Fétis, writes in the Parisian Revue Musicale an invitation to bassoonists to try and adopt the new model by Almenräder.

The complications in the way of playing could at first intimidate executants, accustomed to old bassoons by years of practice; but a work of six months will familiarize them with Mr. Almenräder’s innovations, and once they have defeated the first difficulties, they will feel the benefits, so much that they will discard their bad instruments, in order to adopt the one presented here (Fétis, [1828] 2005: 169).

But why should nineteenth-century bassoonists accept such drastic modifications in their instruments when, in some cases, new models have such an amount of new fingerings that this could be like learning a new instrument? The key to answer this question is in the relationship established between the player and his own instrument. The musician develops an attitude that drives him to imagine ways to improve or readjust his instrument, on a small scale, becoming a sort of amateur luthier. The origin for this attitude, as we may grasp from Berr’s or Almenräder’s previous quotes, comes from the fact that bassoonists take for granted that their instrument is imperfect. Therefore it becomes necessary to correct all these imperfections, through performance technique or by making small corrections in the mechanics of the instrument. It becomes usual to find a chapter in almost every bassoon tutor about the instrument’s maintenance.

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29 It is remarkable that this article about the benefits of the Almneräder bassoon is published in France, where other models were more common until almost half a century ago. On the other hand it shows how, in any case, musical centers where connected, and aware of recent developments anywhere.

30 La complication des moyens d’exécution pourra intimider d’abord les exécutans (sic), qu’une longue pratique aura accoutumés aux anciens bassons ; mais un travail de six mois les familiarisera avec les innovations de M. Almenraeder, et, lorsqu’ils auront vaincu les premières difficultés ils en sentiront si bien les avantages, qu’ils abandonneront leurs mauvais instrumens (sic), pour adopter celui qu’on leur présente. (Fétis, [1828] 2005: 169).
Those chapters include several topics, which could be erroneously considered to be addressed to instrument makers instead of performers. Some examples include adjusting intonation by changing the size of holes using a file or filling them with wax. As well as the recurrent building of the pads, for which they suggest all kinds of materials: cork, guts filled with cotton, or even leather coming from lady’s gloves31.

First rate bassoon players collaborate with instrument makers working together on new models of instruments. There are many examples of these partnerships during the period, including Ozi-Keller; Jancourt-Buffette-Triebert, Almenräder-Heckel, and Neukirchner-Schaufler. As a result of this interaction of the player with his instrument, it is almost possible to obtain a model of instrument for each player. At the same time, throughout the performer’s life, the instrument goes through several modifications, or it is even changed to one of the new models. Despite how drastically these changes can affect the playing, nineteenth-century bassoonists seem to be open to go through the process of changes, although they maintain some aspects of the technique used in older instruments32.

The increase in the number of keys serves as an example of how musicians deal with these important changes. Composers challenge wind players with a broader use of tonalities and chromatic passages. This is one of the reasons for the appearance of new keys in order to obtain better tuning in notes that were rarely used before. New fingerings for the new keys, however, do not replace old fingerings, which where usually more comfortable in fast passages. Instead, they coexist; they widen the possibilities of the performer, who can choose between new or old fingerings according to each circumstance. In his bassoon tutor, Berr (1836b: 8) refers to this case, making a concrete recommendation as to when to choose new or old fingerings.

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31 The increase of keys in the new bassoon models raised the question of improving the pads, so that the air could not come out. Almenräder (1824: 4) suggests using guts filled with wool, while others, like Neukirchner (1840: 3) still prefer the use of soft goat leather, like the one used in lady’s gloves.

32 Although those kinds of problems happened about 200 years ago, it is not necessary to go so far back in history in order to find similar cases that can lead us to speculate on the debate generated among performers about the pros and cons of the different instrument models. After all, in many countries, like England, players changed from the French bassoon to the German one between 1930 and 1950. Music magazines of this period contain many articles where supporters of one model versus the other held a passionate debate defending their instrument.
2.3. The reed: Organological or performative component?

A considerable amount of literature has been published on bassoon reeds and reed making. Most of these studies approach the topic from an organology viewpoint, describing historical reeds, or historical scraping. However, the present research approaches the topic under the perspective of the performer based on historical evidences. As a result, the reed becomes an element of the performance.

Almenräder’s chapter on reed making is one of the most complete in the period, containing precise information on the subject. The importance the reed acquires for him increases due to his role as an active performer. Therefore, the language he uses in his Fagottschule addresses the bassoon player, pointing out the importance of learning the reed making process in order to not become its slave:

> The bassoon player, who has reached in his studies and application a higher degree, is not sometimes less dependent on his reed. He may well have one of the best instruments, he may well have the best disposition to play, if his reed has defects, he will become a slave, banned from all freedom of movement (Almenräder 1843: 122).

Almenräder deems the large extension of the chapter necessary, because it was common for some bassoonists not to make their own reeds, being the job of the luthier. He suggests that even if the player is not the one making his own reed, he should be able to indicate the maker the exact dimensions of the reed, and how he wants it. And, in order to do so, he should have an accurate knowledge on the construction of the reed (Almenräder 1843: 122).

The practice of buying ready-made reeds explains why many of the reeds that have survived are stamped with some kind of identification. Besides, reeds are also frequently advertised in newspapers and magazines as items to buy from instrument makers. However, when the level of professionalization rises, the performer tends to make his own reeds, as Ozi (1803: 142) points out in his tutor.

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34 L’amateur du basson, parvenu par ses études et son application même à un degré supérieur, ne dépend quelquefois pas moins de son anche. Qu’il possède un des meilleurs instruments, qu’il se trouve tout a fait disposé pour son jeu, si son anche a des défauts, il sera l’esclave, auquel toute liberté de mouvement est interdite (Almenräder, 1843: 122).
Leaving reed making to a luthier means that the reed is considered as an organological component, with the consequence that the performer has no other choice than getting used to adapting his playing to it. However, from the moment the player is the one making or fixing his own reed, he becomes able to manipulate it and adjust it to his playing and to the performative needs of each situation. This is one of the main reasons why it is possible to find great differences in reed making between players of a same period and place. Let’s look at the example of two contemporary bassoonists, Etienne Ozi and Pierre Cugnier. The latter, more settled in eighteenth-century tradition, rejects treating the bassoon as a solo instrument, stressing the importance of the bassoon in its role as an accompaniment and basso continuo (Griswold 1989: 31).

On the other hand, during late eighteenth century, Ozi’s popularity increases as solo virtuoso performer in *Concerts Spirituels* in Paris. Their reeds, carefully described in their writings, have been compared and analysed in several works, as in the research by Paul White (1993: 108), showing many differences that may be due to the fact that they were adjusted to the needs of their players.

The player also adjusted his reed to the needs of the performance. In his tutor, Almenräder (1843: 116) shows how the bassoonist should choose his reed, for instance, depending on the repertoire or the concert hall. For solo playing with orchestra, Almemräder suggests a hard reed, because it would have a better projection in a bigger hall. For chamber music, on the contrary, he proposes a softer reed, due to the kind of salons where that music was ordinarily played.

Almenräder follows the tradition that classifies reeds as soft or hard, as did most of the bassoon players of his time. For instance, Berr even classifies the degree of hardness of a reed according to the nationality of the player.

The proportions of the reed are not fixed. The Germans use very hard reeds and draw unpleasant sounds. The English still exceed the harshness and in theirs it is impossible to play piano because their reeds are so harsh that it takes too much air pressure to articulate notes. In France we use all kinds of reeds, but, nevertheless in a desirable proportion and a shape that the experience of good artists has recognized to serve as general rules35 (Berr 1836: 4).

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35 Les proportions de l’anche ne sont point fixées. Les Allemands se servent d’anches très fortes et tirent des sons désagréables. Les Anglais dépassent encore cette âpreté et li leur
It is possible to grasp from Berr’s words a tendency in the United Kingdom to use a harder kind of reeds than in the rest of the Continent. This statement also appears in some British music magazines like in *The Harmonicon* (P. I. [sic] 1830: 193) or in *The Musical World* (Hogarth, 1836: 180). In this sense the statement from the journalist is explicit: “The English in general, use stronger reeds in performances, than foreigners, with a corresponding difference in the quality of the tone” (Hogarth 1836: 180).

But, even if there is some kind of general agreement on this division of hardness according to nationality, the final word on reed making was with the player. Therefore, it is easy to find exceptions to those generalizations, especially when performers were making their own reeds, adjusting them to their playing. Almenräder, for instance, seems to agree that his colleagues (probably, he was referring to those in Germany) use hard reeds for playing, but he points out that he would rather use a softer reed, made from a softer material36 (Almenräder 1843: 123).

**Reeds from the first half of the nineteenth century**

Historical sources and the research made on historical reeds show a great variety in nineteenth-century reeds37. But, leaving differences aside, historical reeds share some general characteristics that distinguish them from modern style reed making. One of the main differences occurs because of the inner gauging of the cane, before the reed is assembled. The process is made, so it gives also an inner shape which is more pronounced in the inside than in the outside, as it is the case with modern reeds (Kopp 2012). Historical tutors contain many drawings of the tool used to do this gauging. Figure 2.16 shows some of the tools used by Fröhlich and Neukirchner.

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36 As he points outs: Certaines personnes prétendent que le roseau le plus dense, est le meilleur pour faire de bonnes anches [...] tandis que j’ai la certitude d’obtenir plutôt une bonne anche de bois de pinastre que d’un roseau trop dense (Almenräder 1843: 123).

37 Historical reed making remains a recurrent topic among researchers and it has been treated in many articles, dissertations, etc. (among others Griswold, 1981, 1985; White, 1988, 1993). For this reason, I will only point out the main general ideas about nineteenth-century reeds focusing in what is important for the research.
Because most of the work is done on the inside of the reed, there is little material left on the outside and it only requires a light scraping from the outside. The reed is, therefore, formed by the outside layers of the cane; a material with a high density and harder than the inner layers. In order to make the reed more flexible these reeds tend to be thinner than those made with the inner layers of the cane.

Figure 2.16. Reed scraping tools for inner-gouging: Fröhlich (1810) and Neukirchner (1840).

However, it is important to take into consideration that the reeds described in tutors and historical examples come together with a specific instrumental technique which is shown also in those tutors. This technique, which I will develop in chapter 3, is constructed from an embouchure that differs from the modern one, and it affects to a great extent the reeds response. Therefore, historical reeds and their particularities should be thought of and studied together with historical technique in order to understand their role in nineteenth-century performance.

The change from inner gauging to outside gauging in both bassoon and oboe is related to the creation of a machine invented by Henri Brod in 1834 and improved by Frédéric Triebert in 1845 (Waterhouse, “Bassoon”). The general mechanism remains in use nowadays and moves to modern outside scraping. The first bassoonist who talks about the new invention is Jancourt (1847: 17) in his tutor:

To obtain the qualities I have mentioned, the reed must be treated regularly. Several trials were attempted by Mr Henry Brod, who had invented a mechanism to scoop out the reed more regularly than by hand, but it was only partially successful. A new mechanism made in more accurate proportions has finally been invented by Mr. Triebert, our excellent Bassoon maker. The inner part of the reed is gouged with perfection, and the exterior is also finished in an irreproachable manner. The latter operation had seemed impractical by
Sources for Performance Practice Research

mechanical means, and the solution for this problem is a real service that the inventor has rendered to all the bassoonists\textsuperscript{38} (Jancourt 1847: 17).

Brod-Triebert’s machine involves a great change in reed making: it has the same function as the tool shown in figure 2.16 allowing a more precise inner gauging. The difference that is now introduced is that the cane is gauged in a straight way, and there are no variations in the thickness as it was when manually scraped. So, in this case, the reed is shaped by an outside scraping, as happens in modern reed making.

Other double reed tutors, such as Barret’s *Complete Method for the Oboe* (1850) explain with great enthusiasm the advantages of the new invention. The theoretical part of this tutor includes an extended chapter on reed making. Together with those, there is a chart of reed making tools, among which it is possible to see a drawing of the new machine (see fig. 2.17).

![Figure 2.17. Inner-gouging machine illustrated by Barret (1850: 11).](image)

The history of reed making or the transformations of the bassoon can be studied from different perspectives. In the case of the present research, they are considered as the result of an interactive process held by the musical findings of performers, the innovations of instrument makers and the challenge that finding a place for the bassoon in the nineteenth century musical context meant for all of them.

\textsuperscript{38} Pour obtenir les qualités que je viens d’indiquer, il faut que l’anche soit traitée avec régularité. Plusieurs essais furent tentés par Mr Henry Brod, qui avait inventé une mécanique pour évider le roseau plus régulièrement qu’avec la main, mais ce n’était qu’un demi-succès. Une nouvelle mécanique faite dans des proportions plus exactes et remplissant toutes les conditions, vient enfin d’être inventée par Mr. Triebert, notre excellent Facteur de Bassons ; la partie intérieure de l’Anche est gouglée avec perfection, et l’extérieur est aussi terminée d’une manière irréprochable ; cette dernière opération nous avait paru jusqu’ici peu praticable par le moyen mécanique, et la solution de ce problème est un véritable service que l’inventeur a rendu à tous les bassonistes (Jancourt 1847 : 17).
Chapter 3

Technical Issues
of Bassoon Performance Practice

3.1. Sound and registers

One of the main concerns of bassoonists and players generally in the first half of the nineteenth century was to imitate the human voice. This attitude was not something new, as singing was the main source of inspiration in Baroque music and earlier. This was assumed by all musicians, and also singers enjoyed this advantage that distinguished them from players. Francesco Tosi, for instance, discusses the differences between voice and instrumental playing in his *Opinioni de’ cantor antichi e moderni o sieno osservazioni sopra il canto figurato* (1723). Tosi stresses the importance of correct pronunciation while singing because, for him, the main advantage and difference of the voice over instrumental music is the voice’s capacity to vocalize and say words: “Words only give preference to a Singer over an instrumental Performer” ([Tosi] Agricola 1995: 161)\(^1\).

At the turn of the nineteenth century, singing is still the main sound model to imitate in performance and it is highly idealized by players. Consequently, when describing the sound of different instruments, every musician confirms that their instrument is the one that most closely approaches the human voice. From the musicians’ point of view, this was a quality that gave a higher status to their instrument.

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\(^1\) Tosi’s tutor remained an important source of reference well after his death. Johann Friedrich Agricola, in this regard did an important job when he republished his tutor with some corrections in 1757.
Therefore, it is quite common to find this statement in tutors made for diverse instruments, like, for instance:

…clarinet:

Above all instruments that configure an orchestra, the clarinet has the sound that most approximates the Soprano voice\(^2\) (Blatt 1829: 1)

…violin:

The violin has the honour to rival the human voice\(^3\) (Baillot 1803: 1)

But mainly, in its suitability to express the deepest feelings, and in this, of all instruments, it most closely approaches the human voice\(^4\) (Spohr 1832: 7)

…english horn:

No instrument so nearly approaches the tone of the human voice, and in Italy it is called not only the *Corno Inglese* but *Umana Voce* (Barret 1850: 2).

And, of course, along the same lines as the above mentioned examples, for nineteenth-century bassoonists, the bassoon also had the quality of being the instrument that most closely resembled human voice:

The touching voice of the bassoon places it in a leading position, because, it is the instrument that best resembles the human voice\(^5\) (Jancourt 1847: 2).

To justify the similarity between the bassoon and the human voice, Jancourt (1847: 2) establishes that, as it happens with vocal technique, the large tessitura of the bassoon must be structured in a register division. Each register is comprised of a group of notes that share a similar emission, giving them a particular sound quality that differs from the others. In the definition of register given by Mengozzi (1804: 4) in his *Methode du chant*, he highlights the differences among the registers:

\(^2\) de tous les instrumens (sic) dont se compose un orchestre la clarinette posé de le son le plus approchant de la voix de Soprano (Blatt 1829: 1).

\(^3\) Il violon obtient l'honneur de rivaliser avec la voix humaine (Baillot 1803: 1).

\(^4\) Hauptsächlich aber, weil sie sich zum Ausdruck des tiefsten Gefühls eignet und hierin, von allen Instrumenten, der menschlichen Stimme am nächsten kommt. (Spohr 1832: 7).

\(^5\) La voix touchante du Basson le place au premier rang, car c’est l’instrument qui se rapproche le plus de la voix humaine (Jancourt 1847: 2).
What is here understood by this word [register] is a certain number of voice sounds the character of which differs from the character of other number of sounds, which make up another register\(^6\) (Mengozzi1804: 4).

The fact that Mengozzi uses such a complex and compromised term as character\(^7\), suggests that it is specially the difference in sonority which offers each register an advantage used in performance. The main quality characters have (as in allegro character vs. adagio character) is that they form a barrier among each other which in some cases can be antagonistic. Therefore, when Mengozzi gives a different character to each register, he is considering the differences they have among themselves a virtue.

This way of understanding registers, treating them as connected to a character, can be also transferred to the bassoon. However, the division of the tessitura in registers does not necessary look for the homogenization of sound in the whole range. Nevertheless, the idea of contrast in the registers is introduced by the way bassoonists present the different registers of their instrument, together with the technical details in the execution they give. For instance, Willent-Bordogni (1844: 3), establishes the division in registers through an analogy with the human voice. He connects the characters of each of the bassoon’s three registers with the qualities of the singing voices of the bass, baritone and tenor\(^8\).

In a similar way, Jacourt (1847: 2) describes in his tutor the character of each one of the bassoon’s registers as majestueux (majestic) in the low register, touchant (touching) in the high register, and, plein et sérieux (full and serious) in the middle one\(^9\).

Regarding the technical performance of registers, all bassoonists (such as Neukirchner, Willent-Bordogni and Jancourt) describe their execution by using a different embouchure in each case. Willent-Bordogni, for instance, describes the embouchure for each register as pincée (pinched), naturelle

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\(^6\) Ceux ci entendent par ce mot un certain nombre de sons de la voix, dont le caractère diffère du caractère d’un autre nombre de sons, lesquels forment un autre Registre (Mengozzi 1804: 4).

\(^7\) The polysemy of the term character and the important role it plays in performance practice is discussed in chapter four of the research.

\(^8\) As he points out : Il a même trois nuances bien distinctes et qui tiennent à la fois des voix de Basse, de Baryton et de Ténor, propriété qui offre aux solistes et surtout aux compositeurs des ressources précieuses et incalculables (Willent-Bordongni 1844 : 3)

\(^9\) Le son en est majestueux dans le bas, touchant dans le haut, plein et sérieux dans le médium (Jancourt, 1847: 2)
(natural) and relâchée (relaxed). Example 3.1 shows the division in registers and the embouchure.

Example 3.1. Different types of embouchure according to the register by Willent (1844: 7).

The modifications of the embouchure the authors are referring to are generally made by applying more or less lip pressure to the reed. This produces a greater difference in sound than when using other techniques to change the register, such as varying the air pressure.

Although in many cases bassoonists organize the range in three registers, some players, like Neukirchner or Jancourt add a fourth register considering the highest notes of the instrument, while the other three registers keep the division made by Willent-Bordogni. The organization in three or four registers is directly linked to the widening of the bassoon diapason towards the upper notes. For many bassoon virtuosos of the first half of the nineteenth century, the expansion of the range becomes a way of overcoming the established limits of the instrument, as well as being an identifying feature of their performance.

There are several cases where journalists in music magazines focus their reviews on the solo bassoonist concert skills of the player in mastering the whole diapason of the instrument. This is, for instance, the case of the Swedish bassoonist Preumayr, who had a great impact in his English concerts in 1830, as several reviews reflect\(^\text{10}\), like those published in *The Morning Post* on July 20, 1830; *The Athenaeum* on July 24, 1830, or even in the Indian newspaper *Oriental Observer* on October 24, 1830. All the critics agree on the quality of his tone in all the range of the bassoon, arriving to a high E flat. But Preumayr is not the only one seeking to widen up the tessitura. Neukirchner, for instance, had also a great impact on Parisian society of 1830s, where he proved to have a fine range of three octaves and a half for the instrument, as pointed out by Georges Kastner (1844a: 36).

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\(^{10}\) See chapter 8.4 Repertoire performance.
In the repertoire for bassoon, this extreme high register is not very commonly used in the score, and it is restricted to cadenza passages or solos, which are usually composed to fit a specific player, or are just improvised by the performer. As the century progresses, instrument makers work to stabilise and widen the register through bassoon mechanics. However, during the century, using the highest notes and widening the range is more a virtuoso feature chosen by the performer than a new capacity of the instrument. This is the reason why it is not possible to determine in a linear way a progressive increase of the bassoon’s diapason during the nineteenth century.

The graphic of figure 3.2 is built using fingering charts from the main nineteenth-century tutors and other references taken from composition treatises analyzed for this research. It shows the highest note the bassoon can achieve, according to each author.

![Figure 3.2. Graphic of the highest tone in the bassoon according to different tutors. Source: made by the author.](image)

The graphic shows the difficulties encountered to find a chronological pattern even when following national traditions. The discrepancy is not just due to changes in the bassoon model, because, in fact, there are divergences in the bassoon top notes even in the case where the authors are referring to the same instrument model. For instance, in his 1843 tutor, Almenräder extended the bassoon to its maximum limit, while his instrument maker partner Johann Adam Heckel in 1887 considered the highest note one tone
under, and while Richard Strauss in 1905 and Weissenborn in 1887, set the top note one fifth under. However, the four of them have in mind practically the same model of German bassoon.\(^{11}\)

The conclusion is that, as a performer, Almenräder explored the higher register of his instrument throughout his life. He worked to widen it up through his luthier abilities and his playing technique. The graphic also shows how in his first 1824 model, Almenräder still considered the top note a minor third lower than it was in his last version. In his performance he developed the top register as the quality of a virtuoso, which can be considered as his identity feature. In his tutor, there are several examples of cadences he incorporates in compositions, where Almenräder shows the large diapason he sets for the bassoon.\(^{12}\) Some of those fermata examples are illustrated in example 3.3.

Example 3.3. Cadences showing the use of the bassoon high register. Almenräder (1843: 64).

In the case of the French bassoonists it is also impossible to see in the graphic 3.2 a linear increase in the register. In 1844 Willent-Bordogni sets the

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11 Heckel’s reference is taken from a fingering chart included in a reprint of Almenräder’s tutor made in the late nineteenth century under the name of *Tabelle der Fagotte von Hofinstrumentenmacher J. A. Heckel nach C. Almenräders Angabe*. It describes Heckel’s 1879 bassoon model; the same model Weissenborn uses in his famous 1887 tutor. Almenräder’s bassoon, in the hands of Heckel’s family, does not suffer radical changes in the widening of the diapason in the decades after his death. Richard Strauss, who is more restraint showing the tope range in his composition treatise, is in direct contact with the Heckel factory, therefore, this is the kind of instrument he had in mind.

12 See also chapter eight for more examples of Almenräder’s cadenzes.
limit of the bassoon in the E flat, while for some preceding (Berr, 1836) and later (Jancourt, 1847) French musicians the top is one tone above.

Figure 3.2 also shows that the controversy over the bassoon’s tessitura is not exclusive to the decades after 1830. Actually, the same attitude in performers is visible in musicians at the turn of the century proving how the diapason increase arises mainly from the attitude of certain performers. For instance, Ozi in both his tutors from 1787 and 1803 widens the tessitura one third above his contemporary Cugnier. In the 1787 *Méthode nouvelle et raisonnée* Ozi features two tablatures for instruments he named *basson ancien* (ancient bassoon) and *basson moderne* (modern bassoon). The so called *basson ancien* is the same model as Cugnier’s. Nonetheless, even when referring to the same instrument there is discrepancy in the bassoon’s range: when for Ozi it may arrive to a D, for Cugnier it only reaches an A.

However, not everybody aimed to widen the bassoon’s top range. Some musicians, such as Fröhlich (1810: 62), were critical of the tendency of some players to widen the diapason, because they consider that it went against the nature of the instrument. In his *Fagottschule*, he describes this attitude and condemns it.

> But take care not to push the exercises too high, to G1 at the highest, as striving for the high register without a specially firm embouchure ruins the low range, which a real artist on this instrument needs more, so to speak, than the high, if he is to use the instrument according to its nature. Who would not prefer a full, manly tenor voice to an excited, exclusively high one!13 (Fröhlich 1810: 62).

As in the bassoon, in other musical instruments the diapason is also structured by means of a division of registers associated to a concrete character. In the case of the clarinet, for instance, this modern instrument is understood in the early nineteenth century as the juxtaposition of different instruments that conform the registers in which it is divided (Hoeprich 2008: 88). Jean-Xavier Lefévre (1802: 8-9) in his *Méthode de clarinette* distinguishes three registers. The lower one, named *chalmeau*, is described as having a *très doux* (very sweet) sonority, and it refers to the Baroque ancestor of the

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13 Nur sog man im Anfange sehr behutsam, diese Uebringen zu viel in die Höhe, und war höchstens nur bis in das G auszudehnen denn das Suchen der Höhe, ohne besondere Festigkeit im Ansätze, verdirt die Tiefe, welche der wahre Kunst der auf diesem Instrumente haben muss, so zu sagen mehr als die Höhe, wenn er dieses Instrument seiner Natur gemäß behandeln will. Wer wird nicht eine volle männliche Tenor Stimme einer exaltierten einseitig hohen vorziehen? (Fröhlich 1810: 62).
clarinet. The middle register, named *clarión ou clarinete*, is described as the *plus sonore et plus brillant* (the louder and more brilliant). It’s reminiscent of the etymology of the general instrument name, from the Italian trumpet (*clarion*). Finally, Lefevre (1802: 8-9) points out the difficulty of the last register, *tons aigus* (higher tones). Therefore, through its registers, the clarinet is understood as three instruments in one; each of which having a specific character.

The division in registers linked to a character, however, is not exclusive to singing or wind instruments. The violin, for instance, also has a partition which, in this case, is made around its four strings, each one of them having its own character. Baillot (1834: 140-144) in *L’Art du violon* describes the sonority features in each one of the violin four strings in the following manner:14 (Baillot: 1834: 140-144):

- **Chanterelle**: Its natural character, soprano voice
  Its imitation character: Timbre of the piccolo flute
- **Second string**: Its natural character, soprano voice
  Its imitation character: Timbre of the flute. It can also take the timbre of the oboe and the Musette [bagpipe]; the oboe from the mountains
- **Third string**: Its natural character: Contralto voice. Grandioso style
  Its imitation character: Timbre of the flute
- **Forth string**: Its natural character: Tenor voice.
  Its imitation character: Timbre of the horn. It is also possible to produce the sounds of the *Trumpet* in the fourth string.

Baillot establishes a hierarchy when assigning the characters. On one hand, he assigns a character linked to the human voice tessitura: soprano, contralto and tenor to each string, similarly to Willent-Bordogni, when he organized the bassoon registers according to the bass, baritone and tenor voices. On the other hand, Baillot provides each string with an imitation character,

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associating each instrument with the character of a wind instrument: piccolo flute, flute, oboe, musette, horn and trumpet. The fact that he chooses wind instruments as character references is not a coincidence, because those instruments had assigned to them the various character qualities in a more fixed and defined manner than any other kind of instrument.

The large diapason of the bassoon explains why the division in registers is in the nature of the instrument. The current study, which includes practical experimentation on bassoons, found that this fact applies to models of period instruments as well as modern instruments. Although, in the case of the modern bassoon, its late mechanical modifications lead to a greater homogeneity in the sonority of all registers. Musicians in the first half of the nineteenth century provided each register with a character, at the same time they described a specific technique to perform each one of them. The application of this technique implies that the bassoonist may emphasise and contribute to differentiate those registers, instead of trying to make them equal in sonority. This is something, on the other hand, which corresponds to the general attitude players of different instruments had at that time.

### 3.2. Breathing

The main explanations on breathing in bassoon tutors focus on where to breathe in the musical phrase. In the explanations it is usual to find analogies with the spoken word, which can be seen as the tradition from previous theoreticians of the eighteenth century like Mattheson (1739) or Türk (1789). Frédéric Berr, for instance, proposes a direct comparison between writing text and music when he relates punctuation to musical signs, both of which share a similar function. Therefore, he establishes series of analogies connecting the two worlds. Berr (1836b: 22), for example, relates a perfect cadence in music to a full stop in language, the imperfect cadence to a semicolon and the interrupted cadences correspond to an exclamation mark.

Berr is not an exception; there are many musical authors who start their approach to this topic by making some kind of reference to the spoken word or to poetry. Especially in the sources linked to singing, such as, Garcias’ tutor. In it, he describes rhyme, with its caesuras and the accent regularity in

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15 See chapter 4.2 Character of instruments.
its verses, as possessing the qualities which music should try to imitate (Garcia 1847, II: 15).

In the case of wind players and singers, this constant reference to poetry results in the fact that the way of organizing breathing gains a huge significance. All nineteenth-century bassoonists underline how important it is for a musician to know how to place the pauses which give structure to phrases. Willent-Bordogni (1844: 68), for instance, claims quite drastically, that those who breathe in the wrong places are people with little logic who cannot associate their own ideas. The organization of the musical discourse, which is so important for Willent-Bordogni, is done through breathing. During the first half of the century, authors explain that musical phrases are regularly separated in sets of four bars (Ozi, 1803: 27), two or, some times, three bars (Jancourt, 1847: 63). The symmetry and regularity when setting breathing, is the key that determines the characteristic phrasing and accentuation in that period.

Breathing is understood as having the same function as punctuation in the spoken word and, therefore, it is classified in different kinds according to its duration. García (1847 II: 18) even considers some small separations between notes where it is not necessary to take air in, but it is necessary to make a small caesura for the correct articulation of the phrase. In general, authors agree on differentiating two kinds of respirations: Grande-Respiration (full breathing) and Demi-Respiration (half-breathing), also called Soupir (sigh).

The Grande-Respiration is placed at the end of a musical phrase and it is situated in a silence or after a fermata. However, in most cases, the phrases are too long for wind players or singers to use a unique breathing which would cover the whole phrase. In those cases, it is necessary to use the Demi-Respiration; a short and quick breathing that is situated in the middle of the phrase. It is very important that both kinds of breathings are not misunderstood, because it could mean that the end of the phrase is placed or thought incorrectly. For this reason, most explanations and music examples in tutors are devoted to illustrate where to correctly place the Demi-Respiration.

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16 Un artiste musicien qui respire ou phrase mal à propos, est un artiste incomplet. Ce défaut, s’il est organique, chez lui, annonce un homme de peu de logique et par conséquent qui associe mal ses idées (Willent-Bordogni, 1844: 68)

17 This topic and its implications in accentuation are discussed in chapter 6.5.
In example 3.4, Jancourt shows a four bar phrase followed by a *Grande-Respiration*. In the middle of the second bar, he includes, as an example, a *Demi-Respiration*. Most of authors like Berr (1836b: 23), Willent-Bordogni (1844: 68) and Almenräder (1843: 46), among others, underline the importance of not placing the *Demi-Respiration* in the bar line, except when the phrase ends. This is shown in example 3.5; where Willent-Bordogni (1844: 68) advises that it is better anticipating the breathing breaking a long slur than breathing in the bar line.

The reason for this is that a *Demi-Respiration* situated in the bar line, could be mistaken for a *Grande-Respiration* which indicates the end of a phrase. In order to avoid breathing in the bar line, it is preferable to omit slurs, as shown in the previous musical extracts, or even to do without some notes. Generally, breathing implies the shortening of the previous note. However, in some long passages with many notes that are not possible to diminish, several authors, like Neukircher (1840: 28), recommend, explicitly or implicitly, leaving out some notes in order to breathe. Ozi is one of the most
radical ones in claiming this when he points out: “One should skilfully skip the least necessary note, without breaking up the line”18 (Ozi 1803: 27). Almenräder, on the other hand, gives a graphic example in a passage of semiquavers (Ex. 3.6), where he indicates how it is possible to avoid a note to breathe:


Technically the Demi-Respiration is fast. Some bassoonists like Almenräder (1843: 44-45) develop a method to achieve high speed breathing. In his tutor he writes a series of several progressive exercises with this aim.

Tutor’s chapters devoted to breathing normally center their explanations on identifying the correct places to place the respiration. Moreover, a few authors also give technical details on how to proceed with breathing while describing the process. It is necessary to point out, however, that the action of breathing never plays an important role in wind instrument’s tutors. In fact, when analysing those historical sources, only a few of the writers actually describe technically the physical action of breathing for the purpose of playing the instrument. This is in contrast with the great level of detail and extension seen in the in other chapters.

Among the numerous bassoon tutors of the first half of the nineteenth century analyzed for the present research, Jancourt’s Méthode théorique et pratique pour le bassoon is the only one explaining the physical process of breathing when playing a wind instrument:

Breathing consists of inhaling, which is the introduction of air into the chest by the expansion of the lungs and collapse of the stomach and expiration, which is the expulsion of the air that was introduced. It produces the opposite result of expanding the stomach and collapsing the lungs19 (Jancourt, 1847: 45).

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18 il faut sans morceler le trait, dérober adroitement la note moins nécessaire (Ozi 1803 : 27).
19 La respiration se compose de l’Aspiration, qui est l’introduction de l’air dans la poitrine par la dilatation des poumons et l’affaissement du ventre, et de l’Expiration, qui est l’expulsion de l’air qu’on y avait introduit: ce qui produit ce résultat contraire de dilater le ventre et d’affaisser les poumons (Jancourt, 1847: 45).
Through the quote of the breathing process, it can be suggested that Jancourt did not use abdominal or diaphragmatic breathing; the kind of breathing that is at the basis of both modern singing and wind playing techniques. Instead, he describes a different kind of breathing, consisting in the use of the upper part of the lungs. Consequently, the stomach collapses; sinks (affaissement du ventre). A priori, by affaisser it may be understood that the stomach moves down instead of inside; which would lead to abdominal breathing. However, Jancourt, describes how during the breathing out process, the stomach expands. This movement would not be a natural gesture when talking about abdominal breathing, but it would become an automatic reaction of the stomach in thoracic breathing. Therefore, it remains clear to which kind of breathing Jancourt refers.

However, Jancourt’s use of thoracic breathing should not be seen as a unique case, since his indications agree with other proposals on breathing taken from several types of nineteenth-century music tutors. Lablache, in 1840 Méthode complète de chant introduces several instructions on the breathing process for singing purposes, sharing the same idea claimed by Jancourt for playing the bassoon: “To breath in one must be sure to flatten the stomach and to inflate and raise the chest as much as possible”²⁰ (Lablache 1840: 3). As Jancourt did, Lablache describes how during the breathing in process, the stomach flattens (aplatir le ventre) and, as a consequence, the chest raises (monter la poitrine); which corresponds to what Jancourt called the expansion of the lungs.

Jancourt and Lablache share a similar description of breathing; however, both are short quotes; therefore, it is worth considering whether our understanding of their words is correct. Or, could they actually just be using an extravagant way of describing diaphragmatic breathing?

Furthermore, both, the Jancourt and Lablache tutors are written in the 1840s. Although many aspects of the singing and playing techniques develop and change from the beginning of the century onwards, the breathing technique appears to remain invariable for decades. As previously mentioned, the 1804 Méthode de chant of the Paris Conservatoire, remains a reference work valued and quoted by many contemporary and subsequent musicians throughout the nineteenth century. Therefore, it becomes a source worth consulting, especially on the important topic of breathing. In the Parisian

²⁰ Pour la prendre [la respiration] il faut qu’il ait soin d’aplatir le ventre et de faire enfler et monter la poitrine autant que possible (Lablache 1840: 3).
singing tutor, it is certainly possible to read a description of diaphragmatic breathing, where the stomach enlarges during the breathing in process. However, for Mengozzi (1804: 2), this kind of diaphragmatic breathing should be restricted to speaking, but it is not the appropriate sort for singing:

It should be noticed that the act of breathing in order to sing, is somehow different than breathing in order to speak. When breathing to speak, or simply to renew the air in the lungs, the first movement is breathing in, in which, the stomach swells and its upper part moves a little forward, and then it collapses. This is the second movement, breathing out [...]. Contrary to that, in the act of breathing for singing, when breathing in, one should flatten the stomach and push it up rapidly, inflating the chest forward. When breathing out, the stomach should slowly return to its natural position and the chest should go down

Mengozzi stresses the difference between the so-called natural breathing and breathing appropriate for singing. In the latter one, in contrast to the breathing used when speaking, the stomach flattens and the chest is inflated; filling with air the upper part of the lungs by the use of a thoracic breathing. This approach, made by Mengozzi, is wholly in line with the above quotes from Jancourt and Lablache. For Mengozzi (1804: 2-3), developing and improving this thoracic breathing technique in singing is essential. In his tutor he underlines how important it is, as an exercise, to practice every day this kind of breathing before starting singing.

These explanations underlining the antagonism between breathing used for vocal technique versus breathing used in speech, are not exclusive to singing tutors. After all, singers and wind instrument players agree on using the same kind of breathing technique. Moreover, the use of the technique whereby the air concentrates in the upper part of the lungs was common, not just in France, like the examples above mentioned, but also in the rest of Europe.

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21 Il faut observer que l’action de respirer pour chanter, diffère en quelque chose de la respiration pour parler. Quand on respire pour parler, ou pour renouveler (sic) simplement l’air des poumons, le premier mouvement est celui de l’aspiration, alors le ventre se gonfle et sa partie supérieure s’avance un peu; ensuite il s’affaisse, c’est le second mouvement, celui de l’expiration [...]. Au contraire, dans l’action de respirer pour chanter, en aspirant, il faut aplatis le ventre et le faire remonter avec promptitude, en gonflant et avançant la poitrine. Dans l’expiration, le ventre doit revenir fort lentement à son état naturel et la poitrine s’abaissir (Mengozzi 1804: 2)
It is especially interesting, in order to support this claim, to refer to František Tadeáš Blatt, clarinetist, composer and assistant director of the *Pražská konzervatoř* (Conservatory of Prague). He combines his career as a teacher in the conservatory since 1820 with an important performing career in Germany and other north European countries (Fetis 1862: 439). The first edition of his clarinet tutor, *Méthode complète de clarinette*, was published in a bilingual German and French edition, circa 1829. In it, Blatt (1829: 18) includes an interesting instruction on the breathing technique used to play wind instruments:

When breathing in normally, the upper part of the abdomen goes forward a bit, and when breathing out it goes back to its position. But the action is different when playing a wind instrument. In this case, when breathing in it is necessary to enter the stomach and bring out the chest, and when breathing out, which it should be done gently and without bumps, the stomach and chest come back to their natural position.\(^{22}\) (Blatt 1829: 18).

As happened with Mengozzi’s description, Blatt also makes a distinction between commonly used breathing and breathing appropriate to play a wind instrument or singing. The technique used in the latter case is the same as the one described by the other authors. In it the air covers the upper part of the lungs, in contrast with ordinary breathing (*gewöhnlichen Einathmen*/*respirant à l’ordinaire*), which for Blatt was not suitable for playing, resembling the one commonly called diaphragmatic breathing nowadays.

In the nineteenth century some musicians show a keen interest to apply the latest discoveries in several scientific fields to their instrumental performance technique. This is the case, for instance, of Manuel Garcia, who is one of the main figures to apply studies on human physiology to singing. He combines a scientific research career with a career as a singing teacher. In

\(^{22}\) *Bey dem gewöhnlichen Einathmen tritt der obere Theil des Unterlaibs etwas hervor und bey dem Ausathmen, begibt sich derselbe in seine gewöhnliche Lage zurück. Anders verhält es sich bey dem Blasen eines Instrumentes, alsdann wird bey dem Einathmen der Unterleib eingezogen, und die Brust tritt hervor und bey dem Ausathmen, welches langsam und ohne Stoß geschehen muss. [The text is quoted as the original, preserving the possible differences with modern German spelling].

*En respirant à l’ordinaire la partie supérieure du ventre sort un peu, et en soufflant elle rentre dans sa position. Mais c’est autre chose lorsqu’on joue un instrument à vent. Alors en respirant il faut faire entrer le ventre et ressortir la poitrine, et en soufflant, ce qui doit se faire doucement et sans secousse, le ventre et la poitrine reprennent leur état naturel. (Blatt 1829 : 18)*
1841 he presents for the first time a Mémoire sur la voix humaine (Dissertation on the human voice) in the Académie des Sciences de Paris, a piece of research that lead him to invent the Laryngoscope, which was presented in 1855 to the Royal Society of London with an article called Observations on the Human Voice. His scientific research finds a direct application in his singing tutor, which since its first edition in 1840 goes through several modifications in its later reprints.

The first edition of the Traité complete de l’art du chant describes his father’s school, and the singing technique of his sister, Maríia Malibrán. Gradually, the following editions include a scientific language which lays the ground for and systematizes nineteenth-century singing technique. Hints on Singing (1894), represents the point of arrival for this combination of scientific rationalization and singing technique. It is a reduced version of his Traité and it can be thought of as the high point for the application of his scientific research, by including a developed description of the organs implied in singing. Those are: the lungs, the bellows; larynx, the vibrator; pharynx, the reflector; mouth organs, to articulate23 (García 1894).

However, since the first edition of the first part in 1840 of the Traité complete de l’art du chant, García (1847, I: 24) describes the breathing process including the name of the muscles involved in the process, such as the diaphragm:

[To inhaling] Lift the chest with a slow and regular movement, and enter the pit of the stomach […] To allow air to penetrate in the lungs, the ribs must move away and the diaphragm move down […] If in this situation, the ribs are allowed to drop down and the diaphragm is allowed to lift, the lungs, being pressed on all sides like a sponge in hand, drop out immediately the air which they had was previously inhaled24 (García 1847, I: 24).

The kind of breathing he claims appropriate for singing, whereby the ribs expand, is thoracic breathing. In later texts, where García shows his ample knowledge of the respiratory system, such as Hints on Singing, he uses the

23 Les poumons, soufflerie; le larynx, vibrateur ; le pharynx, réflecteur ; les organes de la bouche, articulateurs (García 1847).

24 [Pour inspirer] Soulevez la poitrine par un mouvement lent et régulier, et rentrez le creux de l’estomac. […] Pour que l’air puisse pénétrer dans les poumons, il faut que les côtes s’écartent et que le diaphragme s’abaisse […] Si, dans cet état de choses, on laisse retomber les côtes et se soulever le diaphragme, les poumons, pressés de tous côtés comme une éponge sous la main, abandonnent à l’instant l’air qu’ils avaient inspiré (García 1847, I: 24)
name “thoracic breathing”, as opposed to “abdominal breathing”; which he claims it is not suitable for singing (Garcia 1894: 4-5).

Throughout the second half of the nineteenth century, thoracic breathing is described by many writers as breathing used when singing. Fétis, in his 1870 _Méthode des méthodes_ of singing, talks about both kinds of respirations, mentioning the muscles involved in each one. Once more, Fétis (1870: 26) defines abdominal or diaphragmatic breathing as the breathing commonly used in daily life. For singing, however, it is necessary to use thoracic breathing.

Breathing in singing differs from life breathing in the muscular mechanism. [...] The stomach inflates, and the upper abdomen rises towards the diaphragm when breathing in. It then collapses when breathing out, and both alternating movements take place slowly when the body is in a normal state. The opposite occurs in the act of breathing to sing, because it is the thorax that rises when breathing in, while the abdomen is flattened and moved rapidly to the chest area. When breathing out, the chest area is lowered slowly while the stomach returns to the original position^{25} (Fétis 1870: 26).

The use of thoracic breathing in singing or wind instruments extends even up to the early twentieth century. The tenor Enrico Caruso (1975 [1909]: 53) describes briefly how he breathes in 1909 by saying: “To take a full breath properly, the chest must be raised at the same moment the abdomen sinks in. Then with the gradual expulsion of the breath a contrary movement takes place.” In this quote, Caruso points out his use of thoracic breathing.

However, in the early twentieth century, some singers started to change the breathing technique. In this sense, Caruso’s words fully contrast with those from Luisa Tetrazzini. In the same year 1909, Tetrazzini (1975 [1909]: 9) claims she uses diaphragmatic breathing, although, she is aware that many singers at that time were using thoracic breathing: “I breathe low down in the diaphragm, not, as some do, high up in the upper part of the chest.”

^{25} La respiration dans le chant diffère par le mécanisme musculaire de la respiration vitale. [...] le ventre se gonfle, et la partie supérieure de l’abdomen se soulève vers le diaphragme au moment de l’aspiration; il s’affaisse ensuite pendant l’expiration, et ces deux mouvements alternatifs s’opèrent avec lenteur quand le corps est dans un état normal. Le contraire a lieu dans l’acte de la respiration pour le chant, car c’est le thorax qui se soulève à l’aspiration, pendant que l’abdomen s’aplatit en se portant avec promptitude vers la région de la poitrine; à l’expiration, celle-ci s’abaisse avec lenteur pendant que le ventre retourne à la position primitive. (Fétis 1870: 26)
In any case, the fact that it is Caruso who uses this breathing technique brings the possibility of actually listening to it, due to the numerous recordings he left, and in some cases even visual sources can be added. Analyzing and studying those recordings makes it possible to appreciate the richness that resulted from a fully developed thoracic breathing technique. The same system is used by singers, bassoonists and wind players in general until the early twentieth century.

3.3. Embouchure

The current study found that bassoon players from the first half of the nineteenth century seem to have used thoracic breathing. But, what are the implications of this fact in performance? The use of this kind of breathing, in contrast to diaphragmatic breathing, suggests that the bassoon technique was not sustained by concepts like air support or column of air, ideas which generally facilitate diaphragmatic breathing. However, the use of a technique that differs from the one commonly widespread nowadays does not imply any kind of disability or impossibility of using all the resources of the instrument in performance.

Bassoon tutors in the nineteenth century do not base their technique on breathing; in fact there are only random references to the topic. Instead, they devote relevant chapters and make constant references to embouchure. Indeed, according to the place occupied by embouchure in those sources, it might be considered as having the equivalent role of breathing in modern bassoon technique. Nineteenth-century bassoonists described their embouchure as very flexible and in constant movement. Embouchure is presented as the key to the use of a great number of resources in performance; such as register changes, dynamics, tuning modifications, and variations in sound.

After analysing the main bassoon tutors, it is possible to claim that from late eighteenth century until mid-nineteenth century, embouchure technique (implying its basic position and main variations) is quite homogeneous in Europe. Apart from occasional exceptions, the descriptions of embouchure made by several bassoonists do not show any relevant geographic or temporal differences.

The embouchure can be modified mainly through the combination of two actions: varying lip pressure and introducing more or less reed inside the
mouth. In both cases, this modification affects the amount of vibration of the reed. Some writers show some kind of preference for some system over another, but in fact, embouchure variations are normally the result of a mixture of both. A significant variation of embouchure is needed when changing from one register to another. All authors argue that the bassoon diapason is divided into registers and, technically, this implies a different embouchure for each one of them.

Reference embouchure is situated in the bassoon’s middle register, often called “natural”: natürliche by German authors like Neukirchner or Naturelle by French musicians like Willent-Bordogni (see ex. 3.7). The embouchure in this case is generally described as light. Neukirchner (1840: 16) also indicates that both upper and lower lip should put an equal pressure on both blades of the reed26.


Example 3.7 illustrates both the natural and the low register. According to the sources, low register requires greater reed vibration; which implies a softer lip pressure. In this case, the embouchure, therefore, needs to be more relaxed, and to diminish when approaching lower tones (Neukirchner 1840: 16).

Several bassoonists, like Ozi (1803: 2-3), Fröhlich (1810: 58), Willent-Bordogni (1844: 5), etc. agree that lip variations should be accompanied by a change in the lip placement on the reed. Therefore, when going from the first natural register to the third, higher register, the reed should move inwards into the mouth. By contrast, when going from the middle register to the lower one, the reed should move outwards from the mouth. These claims do not constitute a new aspect of nineteenth-century bassoon technique. Eighteenth-century tutors share similar indications to change registers by relaxing or tensing the embouchure, as happens in the case of the bassoonist

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26 In dieser Lage nimmt man den Ansatz ganz leicht, so dass die untere und obere Lippe gleich stark gegeneinander drücken (Neukirchner 1840: 16).
Cugnier (1780: 332) or even Quantz in chapter four of the *Versuch* devoted to embouchure (Quantz 1752: 40-51).

The third register, shown in example 3.8, named *pincée* (pinched) by Willent-Bordogni, comes with a greater reed pressure. Neukirchner (1840: 16) indicates that the lower lip should be pressed against the upper, especially in octave jumps, when sharing the same fingering.


Finally, Neukirchner, as Jancourt (1847: 15-16) introduces a fourth register composed of the upper notes (Ex. 3.8). In order to perform this register, apparently, it is not enough to increase the reed’s tension with the lips; therefore, Neukirchner (1840: 16) suggests combining a strong embouchure and moving the reed forward (inwards) into the mouth.

Limiting the bassoon registers technical performance entirely to embouchure variations, that is to say, without mentioning air support at all, produces an important timbric variation among each register. Bassoonists where fully aware of it, and, in fact, many authors, like Ozi (18787: 4), Berr (1836b: 4), or Jancourt (1847: 15), share the idea that the bassoon’s sound is determined mainly by the embouchure. Therefore, an active embouchure for each register is not just a technical tool to play the instrument; it also implies significant modifications on the sound, which bassoonists were fully aware of.

Timbric variations made by the embouchure, allowed performers to use a different kind of sound depending on the repertoire. Cugnier, for instance, gives a good example of how to adapt the embouchure to suit the bassoon’s role. For him, playing concertos, or solo music, require a different kind of embouchure than the one required to play in the orchestra. Even in this case, Cugnier (1780: 333) makes some suggestions in this regard about when it becomes necessary to adapt the embouchure to the repertoire.
Cugnier underlines the contrast, in his view, involved in playing musical pieces with a *sostenuto* character, referring, for instance to the bassoon part in Rameau’s operas.

It is possible to move the reed a little bit forward into the mouth, when it is necessary, in order to play some musical pieces, where the bassoon part requires sustained sounds, like in the Operas by Rameau and others, where it is necessary to get stronger sounds from instruments

Using an embouchure where the reed is forward into the mouth, as he claims, is definitely related to the register, since Rameau’s operas stand out for their use of the bassoon’s upper register, forcing the instrument to its limit. However, Cugnier points out that the objective of using this embouchure is to obtain more sound volume from the instrument; normally, when the reed is deep inside the mouth, the reed is more open, allowing more air in and more sound. Cugnier’s claim is important, because it displays another function that lip position had in bassoon technique: embouchure played an important role in the performance of dynamics.

Moving forward to the nineteenth century, Neukirchner explains what the technical key is to make dynamic variations:

When making a real crescendo one must consider the necessary and imperceptible change of lip pressure in passages and runs, widening the palate, so that the reed is allowed to vibrate. The reverse occurs in the decrescendo

Neukirchner suggests a gradual modification of lip pressure to make crescendo and decrescendo. Less pressure allows more reed vibration, thus increasing the bassoon’s dynamic range. However, it becomes necessary to clarify from his words that the lip variation he demands is quite subtle. Neukirchner also points out that what is important in this case is that the mouth cavity becomes bigger, allowing more resonance in the *forte*. Yet,

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27 On peu cependant l’avancer un peu plus dans la bouche, lorsqu’il faut exécuter de certains morceaux de Musique, où la partie du Basson exige des sons sostenus, comme dans les Opéra de Rameau & autres, où il faut tirer de ces instrumens des sons plus forts (Cugnier 1780: 333)

embouchure modifications are not limited to a greater or lower lip pressure, but they imply changes in the inner shape of the mouth, allowing more or less resonance depending on the circumstances.

Another function attributed to embouchure is correcting the intonation of specific notes. The first writer who described this use in bassoon sources is Cugnier (1780: 334). Nevertheless, in this respect, it is worth consulting the chapter on fingering “Von Fingersatze”, in Fröhlich’s *Fagottschule*. In it, the fingering of some problematic notes on the bassoon is accompanied by an indication of how the embouchure should be in order to correct the tuning of specific notes (Fröhlich 1810: 59-61).

Bassoon technique in the first half of the nineteenth century is built on the sound resonance offered by thoracic breathing and, over all, on an active embouchure. Its flexibility allows using many resources like register changes, sound alterations, dynamic variations or intonation corrections. At this point, the functions of the embouchure and its main modifications have been discussed. However, it is necessary to describe the so-called natural embouchure, the starting point for all the modifications it was subject to in performance.

The first characteristic of the embouchure used from late eighteen century until mid-nineteenth century is that the reed did not enter in the mouth with its blades parallel to the lips; instead, it had a slight inclination. Nearly all bassoon players agree about the oblique position of the reed: French authors like Cugnier (1780: 332), Ozi (1803: 2), Berr (1836b: 4), Willent-Bordogni (1844: 4), Jancourt (1847: 15) and German ones like Fröhlich (1810: 58), Neukirchner (1840: 14) or Fahrbach (1841: 7). In some cases they include a drawing representing this inclination, showing that the angle they are referring to is important. As an example, figure 3.9 represent’s Jancourt’s drawing indicating the angle of inclination that the reed should have.

![Figure 3.9. Reed inclination angle (Jancourt 1847: 15).](image)

The inclination must apply exclusively to the reed. Some tutors, like Ozi (1803: 2), emphasize the importance of keeping the head straight while playing the bassoon. The main reason for this reed position is that it allows
the player to have control of the reed vibration. Quoting Ozi’s (1803: 2) words:

It is required that the reed is slightly inclined, forming an angle with the lip where it rests. This inclination is necessary to voluntarily modify the vibration of the blade; On the contrary, if the reed is placed horizontally on the lip, it will not be possible to control this vibration, and only screeching and unpleasant sounds will be obtained from it. Apart from rounding the sounds, the inclination of the reed makes it easier to control the embouchure and to cover self-assuredly all the sounds of the bassoon diapason\textsuperscript{29} (Ozi 1803: 2).

As Ozi claims, the reed position plays a significant role in the sound. In fact, many authors agree that the inclination is an advantage, bringing the possibility to modify the timbre easily (Berr 1836b: 4; Willent-Bordogni 1844: 4; Jancourt 1847: 15).

The oblique position of the reed gives a greater vibration in general. On the contrary, if the reed is situated parallel, part of the vibration stops because the contact surface of the lips on the reed is bigger. The angle, which allows a greater vibration, is more sensitive to any change in the embouchure. Therefore, in this sense, the variation range is greater, which increases the above mentioned possibilities for the embouchure, such as those concerning register change:

The oblique placement of the reed serves to promote vibrations and perfect control in both high and low registers. If the reed is in a horizontal position between the lips it inhibits the vibrations and influences the power in these registers and with the slightest pressure of the lips, a somewhat soft reed will become even lighter and play even less than pianissimo. If the oblique position of the reed seems to complicate intonation at the beginning, one gets used to it very quickly and then the advantages are great, as even the weakest reed can give a full tone (Neukirchner 1840: 15)\textsuperscript{30}.

\textsuperscript{29} Il faut que l’anche soit un peu inclinée, et qu’elle forme un angle avec la lèvre sur laquelle elle est posée ; cette inclinaison est nécessaire pour modifier à volonté la vibration du roseau ; autrement si l’anche étoit (sic) posée à plat sur la lèvre, on ne pourrait maitriser cette vibration, et l’on n’obtiendroit que des sons aigres et désagréables. Outre le moyen d’arrondir les sons, l’inclinaison de l’anche donne la facilité de gouverner l’embouchure et de parcourir avec assurance tous les sons que comporte l’étendue du basson (Ozi 1803 : 2).

\textsuperscript{30} Diese schiefe Stellung des Rohres ist wesentlich, um die Schwingungen desselben möglichst zu begünstigen und Höhe sowohl als Tiefe vollkommen in der Gewalt zu haben; bei einer flachen Lage des Rohres zwischen den Lippen drücken diese in der ganzen Breite auf das
Furthermore, in order to use the oblique reed position, it becomes necessary to take into account the reed hardness. From the above referred quotes by Ozi and Neukirchner, describing what happens when setting the reed parallel to the lips, it appears that the reeds they are referring to must be extremely thin. Due to their reed making technique, based on inner gouging\textsuperscript{31}, the outside layer of the blade is the one in contact with the lips. Since this outside layer has a higher density, it needs to be fully scraped to allow vibration, which results in thin and light reeds.

Neukirchner (1840: 15) describes how this kind of reed situated parallel to the lips would sound too softly: mehr noch als pianissimo; “even more than pianissimo”. Due to the thinness of the reed, the minimum lip pressure would close it, thus allowing this exceptionally soft sound. In addition, Cugnier (1787: 332), who also describes this reed position, justifies it by saying that it prevents the reed from closing, which would block the air entrance.

Nevertheless, although most bassoonists suggest an oblique position for the reed, Almenräder (1843: 6) does not agree. In his tutor, he considers it a wrong position because, if it is not controlled, it favours air leaks from the sides of the lips, making an audible whistle sound. The bassoonists using an oblique reed position were aware of this problem, and they advised their students to work on it, so there would be no air escaping (Neukirchner 1840: 15; Jancourt 1847: 15). Although Almenräder suggests an embouchure with the reed parallel to the lips, he agrees with his contemporaries in explaining the different modifications of embouchures in order to, for instance, change registers and so on (Almenräder 1844: 6).

In addition, another important embouchure characteristic all authors agree with is that the reed should rest on the lower lip, and this lip is also in charge of controlling the degree of pressure on the reed, according to the playing needs (Ozi 1803: 2; Fröhlich 1810: 58; Berr 1836b: 4; Neukirchner 1840: 16; Fahrbach 1841: 7; Jancourt 1847: 15). Due to the fact that this lower lip

\textsuperscript{31} See chapter 2.3 on reeds.
regulates the reed pressure, some bassoonists like Neukirchner (1840: 16) suggest that the stronger blade of the reed should be placed down.

Regarding the initial lip position on the reed, in general a tendency to introduce a great amount of blade into the mouth can be observed. Most nineteenth-century bassoonists suggest that the lip should be placed at 3 *lignes*\(^{32}\) (6.76 mm) from the first wire; the closest to the tip. This is shared by Ozi (1803: 2), Fröhlich (1810: 58) and Berr (1836b: 4). However, this distance is meaningless if the reed dimensions in each one of these authors are not taken into account. Therefore, it becomes necessary to look into the reed making chapters, and superimpose the lip placement measurement to the reed drawing that appears in those chapters. Amongst the above mentioned writers, Ozi might be the one who offers more detailed information on the dimensions of his reed in the chapter “Indication sur la maniere de faire les anches” (1803: 142-144).

Figure 3.10 shows Ozi’s reed almost finished, from his tutor, where he is very explicit about its dimensions\(^{33}\). To finish the reed, Ozi (1803: 143) advices to scrape the bark of the blade, so to say, the wood surface that goes from 5 *lignes* (11.25mm) from the first wire to the tip. Moreover, concerning embouchure, Ozi (1803: 2) claims that to produce C, on the middle register, the lip should rest at 3 *lignes* (6.76 mm) from the first wire.

![Figure 3.10. Lip placements on Ozi’s reed in relation to the scraped surface. Illustration made by the author based on the engraving of Ozi’s reed (Ozi 1803: 144).]

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\(^{32}\) In 1799 France resolves that 1 meter is 443, 296 lignes; Therefore, 1 ligne = 2,2558mm.

\(^{33}\) According to Ozi, the reed should measure 28 *lignes* (63,26mm) long and the first wire should be placed in the middle. At the tip, the reed should be 8 *lignes* (18.04mm) wide, while at the first wire, it should reach 5 *lignes* (11.25mm) wide. The distance between the first and the second wire should be 3 *lignes* (6.76 mm) (Ozi 1803: 144).
According to these measurements, I have marked on fig. 3.10 the place where Ozi suggests placing the lip, and at what distance he scrapes the bark of the blade. Consequently, as the figure shows, Ozi places the lip on the part of the blade surface that has not been scraped; in direct contact with the bark layer.

Willent-Bordogni also offers information about the scraping area of the blade and lip placement. In his case, the distance is the same: 4 lignes (9.02 mm) from the first wire, as it is represented in figure 3.11.

![Figure 3.11. Lip placements on Willent’s reed in relation to the scraped surface. Illustration made by the author based on the engraving of Willent’s reed (Willent-Bordogni 1844: 103).](image)

Generally most nineteenth-century tutors agree that the lip is placed closest to the first wire. Moreover, if it is not in contact with part of the blade bark that has not been scraped, the lip rests just where this area starts. This lip position is probably directly related with the oblique position of the reed. Therefore, Almenräder, who was the only one advising against reed inclination, suggests a different lip position than the other players. Almenräder (1843: 6) advises that lips should be placed in the middle point of the surface between the first wire and the tip. This means that he takes much less reed into his mouth than other bassoonists. His tutor does not include a drawing of his reed, however Gottfrid Weber published in 1826 an article about Almenräder’s reed in Cäcilia. In figure 3.12 I have marked with a vertical line the place where, according to Almenräder, the lips should be placed.

In many ways Almenräder’s embouchure differs from his contemporaries’, both French (Ozi, Berr, Willent-Bordogni, Jancourt, etc.) and Germans (Fröhlich 1811, Neukirchner). On one hand Almenräder is the only one claiming to have a parallel position of the reed with the lips. On the other
hand, compared with the other authors, he suggests not to introduce the reed too much into the mouth.

Moreover, he also offers another important difference in reed making. In his tutor, Almenräder (1843: 126) suggests scraping the sides of the reed thinner than the central part. Therefore he creates a middle spine in the reed, which is also mentioned by Weber (1826: 118-119) in an article about Almenräder’s reeds. For him, the key to Almenräder’s sound was precisely in his reed making, which, for Weber, was unique. It becomes necessary to establish a relationship between his characteristic scraping, which is reminiscent of modern scraping, and the embouchure he suggests.

However, even though he should be considered an exception, Almenräder is not the only one mentioning the middle spine in the reeds. Fröhlich, in the later revision of his tutor, made in 1829, also gives advice about scraping the sides thinner than the central part, to have a better tone colour (Griswold 1991: 31-33).

As Fröhlich claims, this edition includes the advice of the bassoonist Carl Bärmann (1782-1842), brother of the famous clarinettist. Therefore, Almenräder may not have been an isolated case, and some bassoonists in Germany may have started to make a central spine on the reed. In fact, some scholars, such as Griswold (1996: 106-108) identify a Berlin/Saxon school of reed making with this characteristic occurring in the first half of the nineteenth century.

Regardless of Almenräder’s case, embouchure in the first half of the nineteenth century is quite homogenous and it is characterized by being introduced deep into the mouth and having a certain degree of inclination.
This embouchure is closely related to the kind of reeds used and by the inner
gouge of the reed. However, the key to bassoon embouchure technique in
the first half of the nineteenth century is centred in a flexible embouchure
that allows using many resources like register changes, dynamic variations,
sound alterations, or intonation corrections.
Chapter 4

Character

as an Interactive Relationship between Performer Composer and Audience

4.1. Character in performance

If chapter two analysed the technical innovations in the bassoon as a process of feedback between performers and instrument makers, this chapter presents “character” as a keyword in performance practice during the early nineteenth century. In this context, the term character comes up when studying the interactive process taking place between performer and composer. Nevertheless, first of all it becomes necessary to understand what was meant by character in that period.

One of the most surprising features, when dealing with historical sources on nineteenth-century performance practice, is the omnipresence and apparent polysemy of the term character. The term is mainly used to describe, by means of a list of adjectives, the characteristics of the style of musical pieces and their movements. In fact, the link between “character” and “style” is understood during the nineteenth century in such a way that in some dictionaries, like Castil-Blaze’s *Dictionnaire de musique moderne*, both words share similar definitions and they cross-reference each other (Castil-Blaze 1825, I: 90-91).

But where is the link between character, composer and performer? The character of the music seems to depend, in the first place, on the composer’s decisions; since he is the one who defines the character of his piece or movement. However, it is the task of the performer to set this character. In nineteenth-century tutors, it is possible to find many references to character throughout the text. Moreover, they also have some specific chapters
devoted to character. These sections distinguish, for instance, between the character of *adagio* as opposed to the character of *allegro*. At first, it could be thought that they are just referring to formal aspects of music, which would concern mainly composers; however, they deal with performance issues, as they point out that the performer must be the one who has to stress the differences on the movements by using different kinds of expressive and technical resources. In the first half of the nineteenth century, this action of the performer was called “accentuation”. Pierre Marie Baillot, for instance, points out in *L’Art du violon* this division of tasks between composer and performer. Baillot also stresses how important it is, in a performance, to accentuate according to the character of the piece.

The character is drawn by the composer, and the accent is put by the performers [...]. Set the character of the music with the accent that suits it and you will move: ignore this accent or choose the wrong one, and the best characterized piece will lose its effect¹ (Baillot 1834: 193).

Although this is the main meaning of accentuation in the first half of the nineteenth century, it is not the only one; in other contexts, the word could also be used in the same sense as today. That is to say, it was also used to denominate an inflexion or punctual expressive resource that affects a specific note. To a lesser extent accentuation is also used to mean internal stress in the bar.

In order to accentuate, the performer may use all sorts of expressive and technical resources he has. Just in this sense, it is possible to understand the words of the singer Auguste Panseron (1840: 17) when in his *Méthode de vocalisation* he describes several types of accents by including all kinds of performance resources: from crescendo and decrescendo to rallentando and accelerando and covering also different kinds of articulations². In nineteenth-century tutors, dynamics, articulation, tempo flexibility and ornamentation are featured as tools used by the performer in order to provide a given character to a musical piece. The case given by the singer and teacher Luigi

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¹ Le caractère est tracé par le compositeur, et l’accent est rendu par l’exécutant […]. Rendez le caractère de la musique avec l’accent qui lui convient et vous saurez émouvoir : négligez cet accent ou prenez-le à faux, et le morceau le mieux caractérisé manquera son effet (Baillot 1834: 193).

² Il y a plusieurs espèces d’accens (sic): le Crescendo, le Decrescendo, le Diminuendo, le Lié le Piqué, le Détaché, le Forté, le Piano, le Rallentando et l’Accelerando (Panseron 1840: 17).
Lablache in example 4.1 is a very clear illustration of this idea. In it, Lablache shows how a simple phrase can be performed according to the different kinds of musical characters.

![Example 4.1. Lablache’s different performances according to character.](image)

Although example 4.1 is taken from a chapter called *Art d’orner la mélodie* (The art of ornamenting melody), the changes he proposes to perform each character are not just ornaments or added notes. Nevertheless, they include a much wider range of performance features, such as changes in the rhythmic figures through the syncopations of the *Passionné*; accents and dynamic variations of the *Tendre*; a marked articulation proposed in the *Brillante*; the incorporation of several ornaments like Gruppetti in the *Léger*, added notes in the *Elégant* and Appoggiaturas of the *Doloureux*. All of them are shown in example 4.1.

This use of character, although it develops in a particular way during the nineteenth century, has its origin in the eighteenth century. The idea of the character of movements, for instance, reminds us of some aspects of the theory of affects. However, during the nineteenth century it is possible to observe new aspects in the use of the term. Those develop parallel to some new ideas, such as that of the romantic genius that includes both the virtuoso performer and the composer.

Therefore, there is a constant interaction between composition and performative elements when referring to the term character that guides its
use, even to describe the qualities of outstanding musicians. In the first violin tutor of the recently founded *Conservatoire de Paris*, written by Baillot, Rode and Kreutzer, the playing of some important contemporary and past violinists, is described using terms that belong to character.

[the violin] has taken the different characters the great masters wanted to give it: simple and melodious under Corelli’s fingers, harmonious, moving and full of graces under Tartini’s bow, pleasant and soft under Gabiniés’, noble and grandioso under Pugnani’s, full of fire, full of nerve, pathetic, sublime in Viotti’s hands³ (Baillot and Kreutzer Rode 1803: 1).

According to this, the main qualities of those violinists are their ability to recreate specific characters on the violin. Corelli: simple and melodic (*simple et mélodieux*); Tartini: graceful, moving (*harmonieux, touchant*), Viotti: pathetic, sublime (*pathétique, sublime*). The ability to show those characters is even more important than other qualities like their technical mastery of the instrument. Although the main aim of the chapter where this quote appears is to describe the violin’s sound qualities: an instrument that can adopt the different characters the great masters wanted it to have in their playing.

### 4.2. Character of instruments

Besides its use in performance, the term character helped define and fix the nature and composition uses of musical instruments. The role of each instrument is established according to its sonority, this becoming thus the most accurate criteria to reflect the spirit or character of a piece, or fragment of music. Hector Berlioz’s *Treatise on Instrumentation* is one of the most emblematic tutors, but not the only one, that describes the instruments in relation to their character. It intends to guide composers through when determining which instrument to use according to what they want to express in each piece. It also offers a good example of the use of orchestration during the nineteenth century. Therefore, each instrument is described by a list of character adjectives, acquiring a role in music. In many occasions, this role makes reference to a specific aspect of daily life. This is the case, for instance,

³ *[le violon] a pris les différents (sic) caractères que les grands maîtres ont voulu lui donner : simple et mélodieux sous les doigts de Corelli, harmonieux, touchant et plein de graces sous l’archet de Tartini, aimable et suave sous celui de Gaviniés, noble et grandioso sous celui de Pugnani, plein de feu, plein d’audace, pathétique, sublime entre les mains de Viotti (Baillot Rode and Kreutzer 1803 : 1).*
of the French horn and the hunting calls, or the trumpets in military marches. In these cases, the use of the instrument in the compositions came along with some specific melodic and rhythmical patterns.

However, leaving aside the musical references to daily life, the instruments’ character leads to a higher level of abstraction where, even one same instrument may represent different characters depending on the register used. The bassoon represents a good case study to better understand the character in the orchestration. In his Treatise, Berlioz describes the character of the bassoon with the following adjectives: pale, cold, deathly (pâle, froide, cadavéreuse) (Berlioz 1843: 130). He also presents, as a good use of the instrument, its intervention in the “The Ballet of the Nuns” (“Procession des Nonnes”) in Meyerbeer’s opera Robert le Diable. Example 4.2 shows a fragment of the solo bassoon part in the opera number.

Example 4.2. “Procession des Nonnes” in Meyerbeer’s opera Robert le Diable.

In an article published about this opera in the Gazzette Musicale de Paris, Berlioz (1835: 232) describes this moment of the opera where the nuns, who in life were unfaithful to their vows, rise from their graves:

Then, after some horrible strophes, two bassoons alone just cluck an animated rhythm, already anticipating the movement of dance where the halve-resurrected Nuns will soon appear. But it is so pale, so sad, so dazed. The hand of death still weighs so heavily on these miserable creatures that we believe we hear the dull sound and the cracking of the joints of galvanized corpses, and we also believe
we see the hideous movements that develop there. Horrible! Horrible! Hideously grotesque! (Berlioz 1835: 232).

A terrible and grotesque image is brought by the bassoon duet, due to the character associated with the instrument. According to Berlioz (1835: 232), the bassoon duet is untranslatable; nothing can give a better idea of horror than… two bassoons! 5

This kind of association between the instrument and its character consolidate during the nineteenth century, giving extra-musical information to the public in order to define and understand music. In the case of Berlioz and the bassoon, for instance, the character of the instrument is the reason why he gives it an important part in the “Marche au Supplice” (March to the Scaffold) of his *Symphonie Fantastique*.

Therefore, there is a code in the orchestration known by the composer and the public. At first, the performer recognizes the character of his instrument, stressing its quality while playing. However, as the century progresses, the approach to the playing changes in many ways. The performer’s technique together with some changes in the instrument mechanics develops in order to achieve new goals, as we have seen in chapter 2 of the thesis. The main idea behind these developments in the technique is to widen up all the possibilities of the instrument. But, of course, this aim clashes with the idea of identifying one instrument with one character only. This is the reason why some performers try to avoid the established cliché of their instrument, although they do not deny it.

Another wind instrument with a strongly fixed character is the oboe, which was associated with a pastoral character. In the romantic consciousness, the idea of nature and country life acquires a new value and it has an important influence in all arts, literature, painting and music. In the

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4 Puis après chacune de ses horribles strophes, deux bassons seuls viennent glousser un rythme plus animé, qui fait déjà pressentir le mouvement des danses, auxquelles les Nonnes à demi ressuscitées vont bientôt se livrer ; mais c’est si pâle, si morne, si hébété, la main de la mort pèse encore si lourdement sur ces misérables créatures, qu’on croit entendre le son mat, le craquement des articulations de cadavres galvanisés, et voir les hideux mouvements qui s’y développent. Horrible ! horrible ! Affreusement grotesque! (Berlioz 1835 : 232).

5 Le duo de bassons surtout est intraduisible ; rien ne peut en donner une idée que… deux bassons.

6 Those are, for instance: increasing the register and the dynamic range of the instrument; increasing the number of tonalities where the instrument can play, etc.
case of musical instruments, the oboe was chosen to represent, in an idiomatic way, the “bucolic” role. Among other factors, this was due to the similarity in the sound of the oboe to some high double reed instruments of popular music.

Gustave Vogt (1781-1870) was one of the most important oboe teachers of the nineteenth century. He taught oboe in the Paris Conservatoire during 37 years and he had a direct influence on nineteenth-century oboe players. His students won places in the main orchestras and conservatories all over France and England. (Burgess 2003: 22). Vogt did not manage to publish his oboe method, although a copy of the manuscript used in his classes is kept in the library of the Paris Conservatoire. In it, he presents a good example of how the performer was starting to fight against the established character of his instrument. In Vogt’s case the oboe pastoral character.

While the timbre of the oboe lends itself to music of a pastoral genre, it would be ridiculous to argue that the oboe is appropriate only to that style. [...] The character of a piece lies in its composition and not in the sound of the instrument that plays it one can express the pastoral on the piano just as well as on the oboe. It is a simple and naïve melody as well as the rhythm that indicate to the listener that the composer intended to paint a country scene. It is true that the artist charged with the performance of a piece of music must grasp its character (Vogt 2003 [1816-1825]: 81).

Vogt states that the character is implicit in the music by the composer; however, the performer has the task of showing it in his playing. According to this, any instrument can play any character, because the key is in the performance, not in the sound of the instrument. Somehow the same idea is reflected in Baillot’s description of the character of the violin. Baillot (1834: 5) does not limit his explanation using a list of adjectives that approach the violin’s sound; moreover, he claims that the violin may acquire different characters that he relates to other instruments:

7 For further readings on the topic see “The oboe in romantic and Modernist music: cultural themes and implications” in (Burgess 2004: 214-248).

8 Quoique le timbre du son du hautbois prête à exprimer la Pastorale il serait ridicule de s’imaginer qu’il n’est propre qu’à cela [...] Le caractère d’un morceau de musique existe dans la composition et non dans le son d’un instrument car on exprimera tout aussi bien la Pastorale sur un piano que sur un hautbois ; c’est un chant simple et naïf, ainsi que le rythme qui doivent indiquer à l’auditeur que le compositeur a voulu prendre une situation champêtre ; il est vrai que l’artiste chargé de l’exécution doit saisir le caractère d’un morceau de musique (Vogt 2003 [1816-1825] : 81).
We can give to it [the violin] the rural Character of the Oboe, the penetrating sweetness of the Flute, the noble and touching sound of the Horn, the brightness of the warlike Trumpet, the vague fantasy of the Harmonica, the successive vibrations of the Harp, the simultaneous vibrations of the Piano, finally the harmonious gravity of the Organ (Baillot 1834: 5).

The quote reflects that, for Baillot, the violin is able to overcome its own limits by imitating the distinctive character of several other instruments. However, in order to describe the sound the violin may accomplish, he refers to its established character. Therefore, he is not denying that each instrument has a specific character. This attitude reflects the romantic consciousness, where man is able to overcome nature: On one hand the character of a musical instrument is established and it has a specific function. On the other hand, performers fight to overcome the nature of their own instrument.

We found the most extreme effort by the performer to overcome the possibilities of his instrument in the case of the piano. The way Franz Liszt understands his instrument, both as a composer and as a player is a good example. For Liszt, the pianist is able to reproduce the most characteristic resources of all the orchestral instruments: the arpeggios of the harp; the tenuto of the winds or some articulations that are reminiscent of particular instruments.

We do arpeggios like the harp, extended notes like wind instruments, staccato and a thousand other passages that in the past seemed to be the special sole quality of this or that instrument (Liszt 1995: 87).

According to this way of understanding the piano, Liszt gives the instrument its own orchestral character built from the character of other instruments. His piano arrangements of many pieces, such as the Symphonie Fantastique, Beethoven’s symphonies, or the Reminiscences de Robert Le Diable, represent a new way of understanding piano transcriptions. In them, Liszt...
goes further by imitating with the piano the colours of the original orchestration (Liszt 1995: 87).

Gradually, the will of the players to overcome their instruments character, among other factors, such as a change in the musical aesthetics, weakens the idea shown by Berlioz in his *Gand traité de instrumentation*. Therefore, the adjectives that were firstly used to set the role and function of the instrument become just descriptions of sound and tone colour: that is to say, the timbre of the instrument.

This shift, from character to timbre, happens gradually during the second half of the nineteenth century, and it is possible to observe it in the main orchestration manuals. A good example of this is illustrated in François Auguste Gevaert’s treatises: both in his *Traité général d’instrumentation* (General treatise on instrumentation) of 1863 and in the 1885 revision. In his 1863 version, under each chapter devoted to a specific instrument, Gevaert has a section describing each instrument, called “Caractère, timbre, emploi” (Character, timbre, use). However, in his explanations, he mixes the idea of character and tone colour, giving them, on some occasions the same meaning. For example, in the section “Caractère, timbre, emploi” referring to the bassoon it is possible to observe how both concepts blend. While talking about the lower register of the bassoon, Gevaert describes its sound; but, he assigns a character to the middle register.

The low notes have a full and vibrant timbre […]. The middle register adopts easily a burlesque character. In the high register […] the timbre is duller and it has something dreadful and tormented about it12 (Gevaert 1863: 67-68).

Some years later, already in the early twentieth century, the orchestration tutors leave aside the idea of character, and they convert it to a sonority issue. To appreciate this aspect, it is worth consulting some of the multiple revisions of Berlioz’s treatise made in the early twentieth century, like the ones made by Charles Widor or Richard Strauss. In *Technique de l’orchestre moderne faisant suite au Traité d’instrumentation de H. Berlioz* (1904) (Technique of modern orchestra), for instance, Charles Widor avoids all the terms concerning character that appeared in Berlioz’s *Treatise*. Instead, in order to describe instruments, he uses ideas of tone colour, sound and timbre in each

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12 Les notes graves ont un timbre plein et vibrant […]. Le registre moyen prend aisément un caractère burlesque. Le registre aigu […] le timbre soit plus terne et ait quelque chose de pénible et de souffreteux (Gevaert 1863: 67-68).
register. As a novelty, the *Technique of modern orchestra* gives a detailed description of the technical resources and effects that may be performed on each instrument. This part is written together with the main teachers of the Paris Conservatoire of the time. Consequently, Widor prefers to explore the timbric effects of the instruments in order to build the orchestration of a musical piece.

On the other hand, Richard Strauss’ 1905 revision of Berlioz’s *Traité*, is organized in a different way. Strauss translates Berlioz’s text into German, preserving it all, and adds a great amount of comments with a different typeface. In this case, Strauss’ observations show that for him the key to orchestration is the treatment of timbre and the search for sound. Many of his comments explore the possible combinations of different instruments in order to obtain new timbric effects which are important because of their sonority, despite their character.

An example by Mozart is to be mentioned where he employs the bassoon with the oboe, two octaves below the latter, to express an affected coyness: in the scene in “Cosi fan tutte” where Fiordiligi tries to hide her weakness in high-sounding retorts to the wooings of her disguised suitors (Strauss [1905] 1948: 194).

### 4.3. Bassoon’s character: The creation of its identity

For the bassoon, this new association that relates an instrument to a concrete character represents, overall, its definitive emancipation as part of the *basso continuo* of the Baroque period. Although the relationship instrument-character can not be considered strictly new, having as it has its basis in the Baroque period, towards the end of the eighteenth century the association becomes more relevant, acquiring new implications.

For instance, in the case of the instruments configuring the *basso continuo*, the concept of character, developed at the turn of the century, influences their development, performance and repertoire. The qualities set by the character that define each instrument, allow them to acquire enough autonomy to become something else than a low accompaniment instrument. After all, during the Baroque, it was not so relevant if the bass was made by a cello, viola or a bassoon. However, when instruments start having their own identity, the possibility of exchanging instruments with different qualities becomes less obvious, just because they share a similar register.
Since the bass became the first voice and composers gave it for this reason a particular character, it is named Violoncello in order to distinguish it from the simple accompaniment bass\footnote{Depuis que la Basse est devenue partie récitante et que les compositeurs lui ont donné en cette qualité un caractère particulier, on l’a nommée Violoncelle pour la distinguer de la simple Basse d’accompagnement (Baillot and Levasseur 1804: 2).} (Baillot and Levasseur 1804: 2).

The quote appearing in the *Méthode de cello* of the Paris Conservatoire plays with the idea of the emancipation of bass instruments that used to form the Baroque basso continuo. By using the term violoncello, the composer is stressing a difference with other accompaniment voices, due to the fact that the instrument obtains untransferable qualities; that is to say, its own character.

In the case of the bassoon, this emancipation is strengthened by the modifications in the mechanics and morphology that accentuate the soloist feature of the instrument. This leads gradually to define its new role in the orchestra. Consequently, during the nineteenth century the character of the bassoon becomes the object of debates in the main composition treatises and courses. As pedagogical texts, these treatises in many cases use examples of famous musical pieces of the period, in order to illustrate how sonority matches the character given by composers in particular passages.

For instance, the above referred scene of Meyerbeer’s “Résurrection des nones” (*Robert le Diable*) becomes a reference for several writers like Kastner in the *Supplément au cours d’instrumentation* (1844) or Berlioz in the *Grand traité d’instrumentation* (1843). In their works they agree on the appropriate use of the bassoon for the scene due to its sonority and character, defined as “cold and gloomy”\footnote{Froid et lugubre.} by Kaster ([1844b] 2005: 171), and “pale, cold, deathly”\footnote{Pâle, froide, cadavéreuse.} by Berlioz (1843: 130). Apart from those references to compositions, in order to configure the character of the instrument, composition tutors usually include a list of feelings suitable for the instrument. For instance, referring to the bassoon’s character, Kastner ([1839] 2005: 168) enumerates the following feelings: “love, sadness, irony, desire”\footnote{L’amour, la tristesse, l’ironie, le désir.}.

Developments in the orchestra in the nineteenth century, among other factors, promote the publication of many orchestration courses and essays describing the instruments. In these, there is not always agreement when
referring to instruments like the bassoon. A good example of the confrontations involving the bassoon is found in a discussion held by Hector Berlioz and Georges Kastner in a series of different publications. Some years before Berlioz writes his *Grand traité*, Kastner publishes two works in Paris: *Traité général d’instrumentation* (1837) and *Cours d’instrumentation* (1839).

Immediately, after being published, both books become official textbooks for the composition courses of the Paris Conservatoire, thus becoming very important in the musical scene. Kastner’s writings are a great influence for Berlioz, and there are many similarities between the later Berlioz’s *Gran traité* published in 1843 and Kastner’s treatise. However, there are also disagreements among both musicians. In the chapter about the bassoon, for instance, Berlioz (1843: 28) does not show great enthusiasm for the instrument when he writes:

> The sound is not very strong, and its tone, absolutely lacks brightness and nobility, with propensity to the grotesque, which must always be taken into account when it is highlighted [...]. The character of its high notes has something dreadful, tormented about it, I would even say, miserable17 (Berlioz 1843: 128).

No more than one year later, in 1844, Kastner revises his texts publishing the *Supplement au cours d’instrumentation*, in which he offers a forceful answer to Berlioz words on the bassoon. Kastner defends the novelty and touching sound of the bassoon in general, blaming some inferior performers for bad sonority. As an example of good bassoon playing, he mentions Wenzel Neukirchner; a young bassoonist from Stuttgart (Kastner [1844b] 2005: 171).

The question about whether the bassoon’s imperfections are due to the instrument or to the performer’s abilities generates a controversy that also worries bassoon players. For instance, in the late eighteenth century, when the first relevant transformations on the instrument occurred, Ozi (1803: 31) considers his latest 1803 bassoon model as one of the most perfect wind instruments. This is a claim that contrasts with the idea of his colleague Cugnier (1780: 3249), who assumes that by 1780, the bassoon had gained its highest degree of perfection. The coexistence of early and modern models and the pursuit of technical innovations depends on the needs of the

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17 Sa sonorité n’est pas très forte, et son timbre, absolument dépourvu d’éclat et de noblesse, a une propension au grotesque, dont il faut toujours tenir compte quand on le met en évidence [...] Le caractère de leurs notes hautes à quelque chose de pénible, de souffrant, je dirai même de misérable (Berlioz 1843:128).
performer and how he confronts new musical difficulties. Cugnier regards
the bassoon as a bassoon continuo instrument and for that reason he does not see
the need of incorporating any kind of modification. On the contrary, Ozi,
who develops a soloist carer, playing a major role in the Concert Spirituel,
becomes soon aware of the instrument deficiencies for the new repertoire
and the demanding ascending pitch and tries to improve the instrument. In
1787, Ozi still considers the model used and described by Cugnier, referring
to it as “old bassoon” (bassoon ancien). However, in his 1803 tutor he does not
even mention it.

The main difference between Cugnier and Ozi, although both musicians
consider that the bassoon at the peak of its development, is that Ozi is the
first one having a critical attitude towards the first instrument model that he
can get his hands on. Therefore, he tries to transform it in order for it to fit
into a new musical aesthetics that shapes both performance and new
compositions. This attitude will be common among bassoonists of the first
half of the nineteenth century. Musicians are aware of the deficiencies of
their instrument, and they work together with instrument makers to correct
them. Cugnier, on the other hand, also glimpses the first modifications of the
late eighteenth century bassoon, but he shows a more conservative attitude
towards them. As for instance, when he refers to the inconvenience of the
higher pitch used in the Concert Spirituel (Cugnier 1780: 328-329).

Already in the nineteenth century, bassoon players do not hesitate to seek
transformations in their instruments in order to improve them. Almenräder,
after promoting important modifications in the bassoon, starts being critical
of the instrument’s performance. For instance, Almenräder (1843: 1) blames
some bassoonists, and their lack of professionalism, when they play several
wind instruments at the same time, relegating the bassoon to a second place.

One is probably amazed to see that bassoon playing has not matched the
progress in development made by all the other wind instruments, and that in
general it still holds a lower rank. Especially when one is convinced that the
bassoon’s own sound is capable of all the modifications, and, due to its
considerable range, its sound can also be as advantageously employed in all the
nuances of several musical genres, as the sound of other wind instruments. [...] It
is therefore not in the alleged imperfection of the instrument where we should

18 See Griswold (1985) “Fundamentals of Bassoon Playing as Described in Late Eighteenth
Century.”
look for the cause of the lack of enthusiasm or success in the study of the bassoon\textsuperscript{19} (Almenräder 1843: 1).

Reading it and keeping some perspective, the quote shows how the same controversy seen between Kastner and Berlioz, about whether the bassoon’s deficiencies were due to the instrument or the performer, is also reproduced among bassoonists.

Beyond this controversy, nineteenth-century bassoon tutors offer many references devoted to describing the character of the bassoon. In many cases, they connect the character of the instrument with that of the piece. Consequently, tutors name the kind of movements that best suit the bassoon’s character. Generally, the often described as “unctuous and moving” (onctueux et touchant) sound of the bassoon is indicated for slow movements. Writers such as Ozi (1803) or Jancourt (1847) with more than a forty-year gap between them, use an important space in their tutors to talk about the sound of the bassoon in the \textit{Adagio} (Ozi 1803: 29; Jancourt 1847: 12).

Among wind instruments, the bassoon is the one that can better approach the beauties of the Adagio movement. It receives this advantage from its characteristic unctuous and moving sound, its diapason, and from the nature of the bassoon’s performance; which lends itself to largo and grave themes\textsuperscript{20} (Ozi 1803: 29).

Other musicians show in their tutors a list of musical genres that suit the bassoon. Willent Bordogni (1844: 3), for instance, designates the characters “grave, melancholic, pastoral, dramatic” (grave, mélancolique, pastoral, dramatique) and, in some occasions, “comic and bizarre” (comique et bizarre).

\textsuperscript{19} On est sans doute frappé de voir que le jeu du basson n’a point égalé en progrès le perfectionnement de celui de tous les autres instruments à vent et qu’en général il occupe encore un rang inférieur, surtout quand un est convaincu que le son propre au basson est capable de toutes les modifications et peut par l’étendue considérable que possède cet instrument, être aussi avantageusement employé à toutes les nuances des divers genres de musique, que celui d’autres instruments à vent. […] Ce n’est donc point dans la prétendue imperfection de l’instrument qu’il faut chercher la cause du peu d’ardeur ou de succès dans l’étude du basson (Almenräder 1843: 1).

\textsuperscript{20} Le basson est celui, des instrumens (sic.) à vent, qui se prête la mieux à faire sentir les beautés du mouvement de l’Adagio: il reçoit cet avantage du son onctueux et touchant qui le caractérise, du diapason qu’il parcourt, et de la nature de son exécution qui se prête plus facilement aux chants larges et graves (Ozi 1803: 29)
Most bassoonists agree on the characters named by Willen Bordogni. As for Jancourt (1847: 2), he points out the bassoon’s “dramatic and religious accents” (accents dramatiques et religieux). The religious connotation of the bassoon is mentioned due to the role that—if not the proper bassoon—its relative, the dulcian, used to have and, partially still had in church music. As it is shown by the research done by Josep Borràs (2008: 38), even during the nineteenth century the dulcian was still used in some religious services, although it was not so common anymore. Therefore, the bassoon inherits the religious character indicated by Jancourt from the role it played in church music of previous centuries as well as from the dulcian. This quality is used by many composers to point out the religiosity of a musical piece or passage until the late nineteenth century, as for instance in the case of Verdi’s Requiem from 1874.

Other sources that deal with the bassoon character are, for instance, musical dictionaries. The instrument entries consolidate this instrument feature when they describe both the sonority through the character, and the movements that suit it, as in the Castil-Blaze dictionary:

Although the character of the bassoon is tender and melancholic, its accents, full of vigour and feeling, are used to express the great passions in the Agitato. They invite to contemplation, inspiring a gentle piety when accompanying religious singing\(^{21}\) (Castil-Blaze 1825: 56).

In the *Dictionnaire de musique moderne*, Castill-Blaze (1825: 57) also shares a poetic definition of the bassoon. He admits that, even if it has some defects, such as the lack of volume, it is an indispensable element in the orchestra comparing it with the perfume of the violet hidden in the meadow: it might not be visible, but its scent is noticed.

As the voice of the bassoon has little shine, we do not always distinguish it among the masses. But the benefits it spreads, the harmony it introduces really exist nevertheless, and we should be thankful for them, especially because they are sometimes attributed to other instruments. Just like the violet, hidden

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\(^{21}\) Quoique le caractère du basson soit tendre et mélancolique, ses accens (sic)s, pleins de vigueur et de sentiment, servent à exprimer les grandes passions dans l’agitato, invitent au recueillement, inspirent une douce piété s’ils accompagnent des chants religieux (Castil-Blaze 1825: 56).
beneath the grass, perfumes the meadow and does not show itself among the flowers that embellish it22 (Castil-Blaze 1825: 57).

As it has already been seen, in the first half of the nineteenth century the adjectives used to describe the bassoon shape its identity. They contribute to create its character, which is recognized by bassoonists, composers and listeners. The character it acquires relates the bassoon to feelings like melancholy, sadness or love. Moreover, due to its character and background, it also finds a relevant role in pastoral and religious music. On the other hand, the second half of the nineteenth century involves in general a gradual transformation of those character features into definitions of timbre qualities of the instrument. In this period, the character of the instruments still has some weight, although it will weaken to give way to the important role played by the timbre at the turn of the century.

The bassoon, however, shows a different path than the one followed by the majority of instruments. While the general musical debate is about timbre and sound colour, the bassoon happens to adopt a new character. Furthermore, the bassoon manages to grow in significance in a period of character downfall, overshadowing the list of adjectives used by early writers to describe its qualities. Thus, the collective consciousness has built the identity of the bassoon setting it up as that of the “clown of the orchestra”. I believe that it is worth focusing on this issue in order to clarify when and where it comes from, since this relatively recent adopted character did not exist during the period analysed in the present research.

The role of the orchestra-clown associated to the bassoon develops during the first half of the twentieth century, spread in most cases by popular sources. At the beginning of the century there are several singers and players who use the humoresque role of the bassoon in their performances. Some of them have even recorded songs in phonograph cylinders, like George J. Gaskin and his theme “The bassoon” recorded in 1903, or the duet by Weyert A. Moor (flute) and Benjamin Kohon (bassoon) who in c.1918

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22 Comme la voix du basson a peu d’éclat, on ne la distingue pas toujours dans les masses; mais les bienfaits qu’elle répand, l’harmonie qu’elle y introduit, n’existent pas moins, et l’on doit lui en savoir d’autant plus de gré qu’on les attribue quelquefois à d’autres instrumens (sic). Telle la violette, cachée sous l’herbe, parfume la prairie et ne se montre point parmi les fleurs qui l’embellissent. (Castil-Blaze 1825: 57).
recorded themes with obvious humoresque connotations developed by the bassoon, like: “The Elephant and the Fly” and “Nightingale and the Frog.” The bassoon also took part in some vaudeville shows, like the one by the British theatre performer Charles Penrose (1873-1952), who popularized the theme “Laughter at the Old Bassoon” (c.1927). Moreover, the film industry reflects the comic role of the bassoon in many occasions. For instance, when in the film *Fantasia* (1940), Mickey Mouse plays his role during the bassoon solo of Dukas’ *The Sorcerer’s Apprentice.*

Undoubtedly the golden age of the orchestra-clown developed during the twentieth century, but when did it originate? The first written reference is found in 1877, in Ebenezer Prout’s *Instrumentation,* a monograph on musical instruments. In it, he assigns a comic role to the bassoon, giving it the title of “the clown of the orchestra.”

For the production of grotesque effects no instrument equals, or even approaches, the bassoon; it may indeed be called the clown of the orchestra (Prout 1877: 44).

Prout’s main point is that he considered the bassoon ideal “to produce grotesque effects”. As stated before, the grotesque character was assigned to the bassoon earlier, especially by Berlioz, and after he published his *Traité,* his references where used and repeated by numerous writers, such as Geavert, among others. However, Berlioz chooses as the best example to show the grotesque character of the bassoon, the scene of “Procession des Nonnes” in Meyerbeer’s *Robert le Diable,* discussed above. Therefore, Berlioz considers the term “grotesque” as something related to horror and gloomy images, but he does not seem to use the term to describe something necessarily ridiculous or comic.

Prout’s innovation of the clown of the orchestra, however, becomes quickly popular, giving this new comic role to the bassoon that, somehow, displaces previous characters. Late nineteenth-century journalists and concert reviewers particularly enjoy the new character given to the bassoon. The denomination of “the clown of the orchestra” is frequently used in newspapers such as *The Era* on January 20, 1894 or *The Standard* on March 11, 1897. A review published in *The Standard* on December 23, 1886 of a concert where a bassoonist named Wotton performed the *Adagio* and *Rondo*  

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23 The songs were recorded as both, phonograph cylinders and in gramophone record. The cylinders used Edisson’s Blue Ambrol system.
from Weber’s bassoon Concerto is a good example of how journalists adopted the idea of the bassoon as the clown of the orchestra.

The movements from the bassoon concerto are specimens of true humor, combined with the highest technical skill in writing for the “clown” instrument of the orchestra. Mr. W. Wotton is so admirable an artist that no small amount of the grotesqueness of the bassoon, when employed in its solo capacity disappears under his hands—indeed the tone and phrasing of the cantilena passages were quite vocal in their smoothness and expressiveness; but the growlings and squeaking of the lower and upper register, introduced as Weber here brings them in, can produce nothing but laughter. It is, after all a very capital joke; and since the author of Der Freischütz did not think it derogatory to write it, Mr. Wotton, need not be ashamed of figuring as its interpreter (The Standard 1886)

The early twentieth century witnesses some controversy, when bassoonists and some critics try to restore the seriousness of the instrument and to erase the recently acquired stereotype. For instance Hugo Burghauser, a bassoonist who lived at the turn of the century, narrates how, sometimes in concert halls, people from the public suddenly started laughing when the bassoonist entered to the Hall in order to perform Weber’s Concerto (Burghauser 1973: 28). The controversy also reaches the press when in 1925 a critic of the Times publishes an article against calling the bassoon the clown of the orchestra (Langwill 1948: 28). Since then, the character of clown given to the bassoon remains a ghost in the identity given to the bassoon by a certain collective consciousness.
Chapter 5

Tempo

5.1. Character in tempo

From the continuous references seen in the previous chapter, one can already glimpse the strong relationship that existed between character and tempo. Historical instrumental tutors become a good source, reflecting the relationship between both concepts and showing how close they were. The more relevant chapters about tempo, in nineteenth-century historical sources, are those where an author talks about the character of each movement.

These writings reveal that the main distinction between slow and fast movements is not just a matter of speed. Therefore, the main difference between movements was established in the diverse interpretative resources that were more appropriate for each tempo. Then, what distinguished, for instance, an *allegro* from an *adagio* was the kind of ornaments, articulations or dynamics that were considered more suitable for each one of these tempi. The employment of those kinds of resources becomes more important for the performer than the fact that *allegro* is faster than *adagio*.

However, this way of understanding tempo is not a new feature of the nineteenth century. As an example, it is possible to draw a continuity line between eighteenth and nineteenth-century tutors on their treatment of tempo character, as seen on Quantz’s *Versuch* and his discussion on fast and slow tempi (*adagio* and *allegro*) in chapters XII “Von der Art das Allegro zu spielen” (Quantz 1752: 111-117) and XIV “Von der Art das Adagio zu spielen” (Quantz 1752: 136-151). Similarly, Ozi’s method dedicates chapter IX: “Du mouvement Adagio” (1803: 29-30) and chapter X: “Du mouvement Allegro” (1803: 30-31) to the same topic. In other cases, there is just one huge chapter in which the author describes the main characteristics of each tempo, and also speaks about which one is more suitable for the instrument,
as Jancourt (1847: 50-51) does in his chapter 14: “Du caractère des divers mouvements”.

It can reasonably be stated that the indications on tempo performance relating it to a character, and the interpretative resources implied are common in tutors from the first half of the nineteenth century. Usually, *adagio* is normally related to *tenuto* sounds with a sustained legato combined with a softer attack in the articulation. As summarised by Jancourt (1847: 50) in the quote:

> The practice of taking and holding the breath in order to control the sound, to sustain it and to develop it, to show the tenderness of the port de voix [...] are the most essential qualities to acquire in order to sing in the *adagio* [...] The articulation by the tongue should be done with a soft accent (du)¹ (Jancourt 1847: 50).

By contrast, *allegro* is normally related to a stronger articulation, brightness and clarity in fast passages, as Jancourt (1847: 51) points out in his tutor. Moreover, another important difference among both movements is settled by the kind of ornamentation suitable for each.

Ozi’s method is a clear example of how he adapts his technique to the character of each tempo. By doing this, he underlined the differences in the performance of different tempi. He was not only concerned about establishing differences between the various kinds of ornaments, but also about articulation. In his examples, like the one shown in example 5.1, Ozi takes some passages and rewrites them with different articulations, conceived for different tempi.

![Example 5.1. Articulations according to character (Ozi, 1803:7).](image)

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¹ L’habitude de bien prendre et retenir sa respiration, de manière à bien poser le son, à bien le soutenir et le filer, à bien faire sentir se moelleux des ports de voix [...] sont les qualités les plus essentielles à acquérir pour bien chanter l’*adagio* [...] Le coup de langue doit être donné avec l’accent doux (du) (Jancourt 1847: 50).
It is important to remark that the articulations Ozi proposes regarding the character of the tempo simply follow an aesthetic taste; consequently, they are not necessarily planned to make the passage technically easier. For instance, in many cases he asks to play more *staccato* notes in *allegro* than in *lento* when, for an instrument like the bassoon, it would be much easier the other way around.

When referring to ornamentation, Ozi (1803: 30) stresses the importance of its use in the *adagio*, stating that it is this movement that better suits them. Still, his claim could be seen as a reminiscence of baroque ornamentation tendency for slow tempo if it is compared with claims by authors like Quantz, Leopod Mozart or Carl Philip E. Bach. However to understand tempo according to character prevails over the first half of nineteenth century. For instance, in mid nineteenth century Jancourt (1847: 50) shares Ozi’s opinion that ornamentation is a resource that perfectly fits the *adagio* movement, but in his claim it is possible to appreciate a slight change of trend due to the passage of time, when he warns that it should not be overused.

One should be very sober with regards to ornaments, because the severe style of the *adagio* does not comprise them. Only taste should inspire the artist those ornaments that are connected to the spirit of the piece2 (Jancourt 1847: 50).

The idea that character shapes the performance of movements written under different tempi is not exclusive to the French tradition. Instead, it is a generalized practice among bassoonists from all over Europe. For instance, the German bassoonist Carl Almenräder gives one of the clearest examples of performance relating to tempo. He does not have any specific section in his method on the character of tempo.

However, in his chapter about ornamentation, Almenräder (1843: 69) illustrates the differences in the performance of *allegro* and *adagio* with a short example. Through it, Almenräder argues that the term tempo was connected to some expressive resources. These include, for instance, the various kinds of articulations and the use of slurs.

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2 On doit être très sobre d’ornaments (sic), car le style sévère de l’adagio ne les comporterait pas. C’est le goût seul qui doit inspirer à l’Artiste des ornements qui soient en rapport avec l’esprit du morceau (Jancourt 1847: 50).
Firstly, Almenräder writes a bare four bars phrase reproduced in ex. 5.2

![Example 5.2. Bare phrase (Almenräder 1843: 69).](image1)

Throughout his next examples, he reproduces graphically the expressive resources that fast and slow tempi should have. Almenräder explains how this phrase should be played in an allegro (see Ex. 5.3):

![Example 5.3. Almenräder’s indications for playing allegro (Almenräder 1843: 69).](image2)

The strokes indicate that each half note should be played shorter, not with its entire value. Also, he marks each note with accents, so that the kind of attack should be stronger in the allegro than in the adagio.

Finally, Almenräder shows what it would be like if the phrase were played in an adagio, as illustrated in example 5.4.

![Example 5.4. Almenräder’s indications for playing adagio (Almenräder 1843: 69).](image3)

In this case Almenräder slurs the notes in each bar. Concerning slurs, he is not drawing a big slur that would cover the entire phrase of all of the four bars. His method is from 1843; Almenräder lived during the first half of nineteenth century and the idea of the big line will appear later on in the century.

The second thing to notice is the rhythm he writes anticipating the second note of the bar. This was the typical graphic way at the time to write portamento or port de voix\(^3\). Portamento is linked to the idea of expression; hence,

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\(^3\) Portamento was a very common resource as it is shown in many nineteenth-century tutors, such as singing tutors by Garcia or Vaccai, or other tutors for string instrument like Baillot’s. See chapter 7.3.
it is suitable in slow movements regardless of whether it appears written on the score with the dotted note slur—as it has been shown—or it is not defined by any kind of specific notation. Therefore, in his example, Almenräder is telling the performer to make a slide, a glissando between the two notes in each bar in order to connect them in the *adagio* movement.

### 5.2. Tempo terms

Since the performers’ approach to tempo seems to be conditioned by the character, the question still remains of how tempo terms, appearing at the top of most compositions, were faced by the musicians. Tempo terms at the beginning of the nineteenth century appear to have two meanings. They offer some information about the speed the piece should be played and, at the same time, as it has been previously mentioned, they still have the main function they used to have in the eighteenth century: they refer to the character of each section of the piece. However, this duality happens to be more apparent than real. Still, it is essential to understand why the main primary sources of this period speak in terms of character and expressivity when they refer to tempo terms.

Brown (1999: 336) maintains that with the proliferation of tempo terms, especially at the beginning of the century, a lack of homogeneity in the meaning of the terms appears. Therefore, when comparing several lists of tempo terms that are ordered by speed and appear in methods and treatises, several interesting differences between authors arise. An important cause for these disagreements among musicians is that tempo terms combine words related to speed with words related to character.

See for instance in the left column of figure 5.5, Berr’s bassoon tutor chapter named “Italian words indicating movement” (*mots italiens indiquant le movement*). Some of the terms in the charts, like: *cantabile*, *affettuoso* or *grazioso*, are commonly seen as terms that define performance expression. Between those, there are also some of the typical terms used concerning tempo, like *adagio* or *allegro*.

These kinds of charts were quite common in the preliminary chapters, such as the chart appearing in Jancourt’s tutor, reproduced in the right column of figure 5.5. Apparently, Jancourt’s list looks similar to Berr’s; moreover, when comparing both charts closely, several discrepancies arise. Firstly, both authors use different criteria when ordering tempo terms...
according to their speed. For instance, in Jancourt’s list *moderato* seems to be faster than for Berr; while in Jancourt’s list, *moderato* comes before *allegro*, in Berr’s *moderato* is placed sooner; this is right before *andante*. Secondly, terms concerning expression also offer some discrepancies: for Berr, *cantabile* appears to be much slower than *andante*, whereas if we look at Jancourt’s chart, the same *cantabile* is faster.

Figure 5.5. Charts of tempo terms from bassoon tutors by Berr, left, and Jancourt, right (Ber 1836: 6; Jancourt 1847: 12).

The duality between tempo and character in tempo terms becomes even stronger when reading the translation and explanations from the Italian word into French: Berr’s definition of *cantabile*, *chantant posément*: “singing calmly” refers to the performance expression. However, Jancourt’s translation treats *cantabile* just as a speed term when he defines it like *Mouvement un peu lent*: “movement a little bit slow”. In many cases, there are huge differences in
translations from two languages like Italian and French that share many similarities.

Certainly, it is possible to find amazing translations in languages not so close to Italian, like German. A clear example of misunderstandings caused by language is found in the controversial debate around *andantino*. For some authors, like Jancourt, or Berr, *andantino* is faster than *andante*. However, some German authors like Czerny in his 1839 *Pianoforte-Schule*, or Hummel, believed that *andantino* is slower. In fact, in his 1828 *Anweisung zum Piano-Forte-Spiel*, Hummel (1828: 66) pointed out the discrepancies between authors on this term, and he claims that it should be slower, because *andantino* is the diminutive of *andante*.

The multiple meanings of tempo terms, implying the duality of speed and character is not limited to methods and tutors. Dictionaries of music terms, so popular during the nineteenth century, are a good example, such as John Adam’s *Dictionary of Musical Terms* (1851). In its definitions or translations of tempo terms, the duality between speed and character continuously arises. For instance, Adams (1851: 6) defines *Adagio assai or molto* as “extremely slow and expressive”, combining terms of speed like, “slow” with expressivity.

Another problem concerning the duality between character and tempo, is the problem of quantifying the exact speed of tempo terms. To answer this question, many authors from the end of the eighteenth century—such as Daniel Gottlob Türk in his 1789 *Clavierschule*—were looking forward to any kind of mechanical invention that would answer the problem of measuring time. In 1815, twenty-six years after Türk’s *Clavierschule*, a machine was invented: the Metronome. It seemed, at that moment and even today, the definitive answer to find the right tempo, but, of course, this is just an illusion.

The metronome was born as the answer to a new sensitivity that was looking for precision in tempo because of the geographical expansion of the repertoire in the first decades of the nineteenth century. Another important factor that helped the expansion of this new invention was the fact that the eighteenth century conventions on performance practice had weakened. A very important reference in choosing the tempo in Baroque or Classicism had been the tempo of dances related to choreographic patterns that were

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4 The transformation of *andante* and an analysis of its various meanings has been deeply discussed by Brown (1999: 351-361).
well known by any musician of his time. In the nineteenth century, many of the old conventions were called into question, hence this reference started to lose its grip, and discrepancies in choosing tempi appeared.

Furthermore, publisher development helped people from different countries play the same music, but not necessarily at the same tempo. As a result of a new social order, musical education expanded for the first time to include a new kind of student, the bourgeois that conceived music as a part of his education. This new class of musician was not expected to know about the conventions of the past, like, for instance, *tempo giusto*; an indication quite common in the eighteenth century (Brown 1999: 303). *Tempo giusto* refers to the tempo that was appropriate to a dance and that the performer was supposed to know. It was not so common in the next century, although it appears in a few pieces and methods like the one mentioned before by Berr in figure 5.5.

For these reasons, the metronome was celebrated by many composers who saw in this new invention a solution to the variety of tempi that performers were using to play their work. However, it becomes important to underline that the metronome was used just as a guide to find out the speed of the piece, as several musicians pointed out.

Baillot (1834: 252), for instance, explains in his tutor the use of the metronome only at the beginning of a piece, to be used as a guide to follow the composer’s intentions. In fact, none of the pedagogical methods of this period consulted recommended the student the constant use of this machine while practicing the whole piece. The result would be a performance that would be too static. To understand why, it becomes necessary to keep in mind the great number of changes in tempo that occur during the performance of one single piece. Some teachers, like Jancourt (1847: 13), asked their students to keep the rhythm with the foot if they need it, rather than playing all the time with a metronome.

From this claim, and from the general use given to the metronome—a machine that was invented relatively late, despite its uncomplicated mechanism—it is possible to draw an important conclusion. The metronome can be seen as an exponent of tempo, understood as speed. Therefore, in the duality tempo speed-character, the weight given, or the importance attached by the performer, is clearly to the character, with all its implications.
5.3. Tempo flexibility

Similarly to the way a character determines the tempo for each movement, changes in the character of inner sections may also influence tempo. This is particularly true when the stress in the performance lay in the character of the passage, and tempo is not simply understood as a matter of speed. Several researchers, such as George Barth (1992: 53-86), have studied those tempo modifications according to character inside movements, especially in the case of Czerny, Beethoven and Hummel.

Contrasting themes from sonatas or concertos, may assert their differences through a faster or slower tempo. Therefore, finishing a movement or a musical piece with a different tempo from the one at the beginning was not a problem for the nineteenth century performer. In fact, according to his point of view, this speed variation should not be strictly considered a tempo modification; it was rather understood as one of the tools used by the performer to stress the different characters within the piece.

Apart from tempo modifications related to character in the big sections, tempo flexibility inside phrases on specific occasions was a very recurrent expressive resource during the period. It was particularly common among solo players or singers. Bassoonists like Jancourt are aware of this practice when he gives advice in his tutor about playing in the orchestra, in chapter 16: “Playing in the orchestra and accompaniment” (Du jeux dans l’orchestre et de l’accompagnement). In it, Jancourt (1847: 53) stresses the importance of being subordinated to the tempo modifications the soloist may introduce in the performance. As an example, he points out the difficulties of playing in recitatives.

These kinds of detailed tempo modifications are widely documented in all sorts of nineteenth-century tutors. For instance, Garcia (1847, II: 23) devotes a whole section in his singing tutor to the interpretation of rallentando, accellerando, ad libitum. His theoretical explanations come with plenty of musical examples. Furthermore, Garcia (1847, II: 23) remarks that there are many cases, particularly in the case of composers like Donizetti or Bellini, where it is necessary to use rallentando or accelerando, even if there is no graphical indication to do so.

Although tutors that cover these topics at a deeper level are those addressed to instruments with an important soloist role, like piano, violin, and singing, bassoon tutors also contain some important references. In this
respect it is particularly relevant to read the description, made by several bassoonists, of an expressive resource that asks to delay the emission of certain notes. As it is claimed by Berr (1836b: 23):

A short breathing (demi-respiration) can be considered an ornament whereby some notes to which we want to give a special accent are played a bit later\(^5\) (Berr 1836b: 23).

Berr suggests delaying notes with a particular significance, such as appoggiaturas, high notes after a scale, etc., notes that the performer wants to stress in a particular way, but instead of using another kind of resource, like an accent altering volume variation, he prefers to play with tempo. Through this resource, he produces a delay by a short breath, which produces a gap in the sound, as shown in example 5.6.

Example 5.6. Delaying of notes as an expressive resource (Berr 1836b: 23).

As I have pointed out in chapter 3.2, on breathing, writers, as a general rule, claimed not to breath in the bar line. In his example, Berr is playing precisely with this convention when he suggests breathing there, delaying, therefore, the note to be stressed. Consequently, he succeeded in his emphasis in two ways: firstly, when he surprises with non-conventional breathing; secondly, when he delays the pulse of the melody.

Berr is not the only one who refers to this expressive resource. Willent-Bordogni also mentions it in a chapter named “On the delays in the attack of the notes” (Des retards dans l’attaque des notes). However, Willent-Bordogni (1843: 76) develops this effect sharing a starting point with Berr, but increasing the amount of notes implied in the delayed emission: from one concrete note to a whole musical phrase moved from its accompaniment (see Ex. 5.7).

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\(^5\) Il faut considérer comme agrément du chant une demi respiration dont on se sert pour prendre un peu plus tard certaines notes auxquelles on veut donner une nuance particulière (Berr 1836b: 23).
This kind of expressive accent where the melody is moved and to which many nineteenth writers refer, is the characteristic *tempo rubato* from the eighteenth century. During the last quarter of the eighteenth century, *tempo rubato* was described as a displacement of the melody from its bass. The definition came with syncopated examples like the one given by Willent-Bordogni for the bassoon, as the researcher Hudson (1994: 113) illustrates. This expressive resource is particularly popular among texts addressed to keyboard instruments, and it appears in nineteenth-century tutors like the *Méthode de piano* by Louis Adam (1804: 5) or the *Metodo per il clavicembalo* by Francesco Pollini (1812: 63).

Under this perspective, *tempo rubato* becomes a tempo alteration that moves one step further from a rigid syncopation. However, *tempo rubato* is also understood as a free interpretation of tempo by the soloist followed by a stable accompaniment. Important singing tutors like those by Corri (1810: 6) or García (1847, II: 24) share the same idea expressed with a similar definition.

*Tempo rubato* is a detraction of part of the time from one note, and restoring it by increasing the length of another, or vice versa; so that, whilst a singer is, in some measure, singing ad libitum, the orchestra, which accompanies him, keeps the time firmly and regularly (Corri 1810, 6).

Garcia, on the other hand, sees *tempo rubato* as the development of another kind of tempo alteration which he names “Stoping time” (*Temps d’Arrêt*). According to Garcia (1847, I: 49) it consists in a slight prolongation of the value of some notes and the acceleration of the following ones so that the final timing is not affected. Then, his definition shares many things with that
of *tempo rubato*. For Garcia (1847, II: 25), the clue to a *rubato* that he applies during a whole phrase, consists in a steady rhythm on the bass, over which the soloists “abandon themselves to their inspiration to meet the bass only when the chord changes, or at the end of the phrase”\(^6\) (Garcia 1847, II: 25).

To illustrate his idea, Garcia shows an extract of Rossini’s *Barbiere* as it would have been performed by musicians like his father, Manuel García, or the violinist Paganini.

![Example 5.8. Rubato in Rossini’s *Il barbiere di Siviglia* according to Garcia (1847, II: 25).](image)

This kind of *tempo rubato*, shown in example 5.8, encompassing a whole musical phrase was not limited to virtuosos like Paganini or Garcia. A sign of the common use of this resource is found, for instance, in the indications given to accompaniment instruments, like the bassoon, in nineteenth-century tutors. Although the bassoon may also have played in some occasions a soloist part, in most cases, as an orchestral instrument, it played an important role accompanying concerts and operas. Because of this, several bassoon tutors made a remark to students on how to perform in those cases. Both authors, Almenräder (1837: 116) and Neukirchner (1849: 52), warn about the need to keep a steady rhythm in the orchestra against the liberties taken by the soloist through *tempo rubato*.

Moreover, regarding some more general modifications in tempo made by the soloist, Neukirchner (1840: 52) simply recommends that the bassoonist be aware of them, in order to follow the melody. This remark takes on a special meaning when performing recitatives, where regular beat sometimes looses its value, leaving a great margin for flexibility by the musicians.

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\(^6\) S’abandonnaient à leur inspiration pour ne se rencontrer avec la basse qu’à l’instant où l’accord changeait, ou bien à la fin même de la phrase (Garcia 1847, II: 25).
While accompanying, the orchestra the musician is obliged to completely subordinate himself to the soloist. [...] The accompaniment takes care never to push the soloist nor drag the tempo, but follows him whenever changes of tempo occur. All of these points apply also to the accompaniment of singers. One kind of song is especially difficult to accompany, that is the recitative, as the regular beat stops completely7 (Neukirchner 1840: 52).

Concerts written in this period contain many passages suitable for the kind of tempo flexibility described by musicians like Garcia or Neukirchner. The easiest ones to recognize are those where the bass remains stable, and the melody has some virtuosity pattern of semiquavers or triplets.

The following passage from Carl Maria von Weber’s *Concerto per il Fagotto principale* (1811) represents an excellent case study to analyse the implementation of tempo flexibility in a performance together with the problem of character.


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7 Beim Akkompagnement hat der Orchesterspieler die Verpflichtung, sich dem Solospieler ganz unterzuordnen. [...] Der Begleitende hüte sich, den Solospieler im Tempo weder zu treiben noch zurückzuhalten, doch folge er ihm sogleich, wenn dieser sich kleine Abweichungen vom Zeitmaasse (sic) erlauben sollte. Alles Vorstehende gilt auch von der Begleitung des Gesanges. Eine Gattung des Gesanges ist aber besonders schwer zu begleiten, nämlich das Recitativ, weil bei ihm die gleichförmige Taktbewegung ganz auf hört (Neukirchner 1840: 52).
The passage of triplets shown in example 5.9 is located in the middle section of the Concerto’s first movement. After introducing the main theme, Weber suggests a change of character by the indication of *con fuoco*. As it has already been mentioned, it may come with a general tempo change of the whole section, if it contributes to underline the particularities of the new *con fuoco* character.

Leaving aside the general tempo chosen for it, the passage shares several features with example 5.8, where Garcia suggests applying *tempo rubato* per phrase to Rossini’s *Barbiere*. Therefore, it is possible to extrapolate Garcia’s keys to performance to Weber’s extract. As with Rossini, that would bring a reorganization of timing in notes of special significance. The same thing happens in the second bar of Garcías’ example (the highest point of the passage), made into syncopation, and followed by the transformation of the triplets into semiquavers in bar three. Weber’s extract can also be conceived with a similar performance of *tempo rubato*.

Moreover, it is possible to appreciate a difference between the extraordinary detail of Weber’s articulation marks in the concert—as when he presents the main theme—and their absence in passages like that of the triplets. This should not be understood as neglect by the author; on the contrary, it might be seen as an invitation to the performer. The accents written by Weber in the triplets, on the other hand, as the ones written by Garcia in the execution extract of example 5.8, might also respond to a common practice at the time related to tempo flexibility. In several sources, for instance Castil-Blaze (1825, I: 7), these kinds of accents, in many cases, refer to a prolongation of the note, more than to a percussive accent.

A flexible attitude towards tempo, like the one just described, becomes crucial in the performance of solo pieces. Some elite musicians who develop the common double career of performer and composer share some extraordinary examples in their instrumental tutors. In them, they comment on how their own concerto should be performed, illustrating many of the interpretative aspects that are not usually described by any other kind of written indication in the published music score.

Hummel and Spohr, who by 1830 were some of the most renowned virtuosos of their instruments, offer in their tutors extended explanations as

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8 I have chosen to show the original manuscript by Weber, to better appreciate his hand writing in features like accents, and general indications. Although the piece was composed in 1811, the manuscript corresponds to a revision made by Weber in 1822 in Berlin.
complement on how to perform some fragments of their instrument repertoire. One of the most interesting topics they discuss in their comments is related to the great amount of tempo modifications that they suggest as being crucial even if they are not indicated at all by the score.

Spohr’s extracts of his own compositions and other pieces, for instance, has been deeply studied and analysed by Richard Hudson (1994: 104-108) in the book, Stolen Time. However, Hummel’s case somehow becomes even more illustrative and complete when referring to tempo flexibility. In one of his pedagogical examples Hummel (1828: 429-435) suggests, for instance, an interpretation of the first movement of his Concerto for piano and orchestra in A minor op. 85, with some kind of tempo modification in every musical phrase. As an example, it is interesting to observe the numerous indications referring to tempo during two of the solos of the Allegro Moderato:

**First solo from Allegro Moderato**

- **bar 1-2:** from here, moderating the tempo
  \(\textit{von hier aus mässig im Zeitmass}\)

- **bar 20:** from here, more slightly animated and marked
  \(\textit{von hier aus etwas gehender und markierter}\)

- **bar 33-34:** slightly holding back (ritardando) and singing
  \(\textit{etwas zurückhaltend, und gesangreich}\)

- **bar 49:** slightly advancing
  \(\textit{etwas vorwärtsgebend}\)

- **bar 64-65:** ritardando assai

- **bar 66-68:** The middle phrase slightly holding back and with delicate feeling
  \(\textit{Der Mittelsatz etwas zurückhaltend und zartem Gefühl}\)

- **bar 74:** faster and with spirit
  \(\textit{schneller und mit Geist}\)

- **bar 90-95:** slightly slowing down to prepare the entrance of the main theme, that must be performed with fire and with an stable tempo until the end of the solo
  \(\textit{etwas nachgebend, als Vorbereitung zum Tonfall in die Hauptpassage, die bis ans Ende des Solos mit Feuer und in gleichem tempo vorzutragen ist}\)
Third solo from *Allegro Moderato*:

**bar 5:** slowing down  
(*nachgebend*)

**bar 7-14:** from here even more obliging, stretching—always—more—and—more—ending—in complete—slowness  
(*von hier aus noch nachgiebiger, gedehnter—immer—mehr—und—mehr—endlich—ganzlangsam*)

**bar 15-16:** Tempo 1°, The first main tempo with fire and following it until the end  
(*Das erste Haupttempo mit Feuer ergreifend und so fort bis ans Ende*)

**bar 20:** Little by little accelerating in contrast to the previous passage  
(*Eine nach und nach geschwinder werdende Stelle, als Gegensatz der Vorgehend*)

**bar 22-26:** little—by—little—always—more—and—more—quicker—and—crescendo  
(*nach—und—nach—immer—mehr—und—mehr—geschwinder—und—stärker*)

(Hummel 1828, 429-435)

Despite all the remarks implying tempo flexibility seen in this quote, the truth is that in his period, Hummel is generally considered a calm performer. In fact, after the previous extract Hummel concludes with a thought on tempo variations. For the *larghetto* that precedes the *allegro moderato*, and in spite of the tempo flexibility he had just shown in the previous movement, Hummel (1828: 437) recommends that the performer keep a steady tempo in order to make it easy for the orchestra. He also accuses some performers of abuse by increasing to a great extent the indications regarding tempo made by the composer, and states that, as a result, in their performances, the character of simplicity, typical of the *adagio*, is lost.

Hummel is also usually seen by his contemporaries as a conservative performer, especially regarding timing. Czerny, for instance, describes Hummel’s performance as “metronomic” (Barth 1992: 56), a feature that would not be used nowadays to describe a performance like the one illustrated by Hummel himself in the previous quote. It also raises the question of how not-metronomic those performances were. For this reason it becomes difficult to get a precise picture of the sense of the opinions of those musicians who, on the contrary, demanded more freedom concerning tempo flexibility. Generally speaking, they consider that, with the passage of time, the performer finds more and more restrictions into his interpretation.
Among this group of musicians, it is significant to quote the singer Corri (1810: 6) who claims at the very beginning of his Singer Preceptor:

It is an old adage “Hours (that is, a rigid observance of time) were made for slaves.” –This is no less true in the musical than in the moral principle. […] The rhythm of time appears, therefore, to be an invention of modern date, and from hence it has arisen, that melody being shackled and restrained within its strict limits, the energy or pathos of singing, and the accent of words, have become as it were cramped and fettered (Corri 1810: 6).

Beyond the controversy of whether there is a trend towards a more or less strict vision of tempo, the liveliness of the debate suggests that, in any case, there was great tempo flexibility in all kinds of performances: the most restrained ones and the freest ones. This flexibility is determined and explained, on one hand, in musical tutors through detailed resources like tempo rubato, and temps d’arrette. In other cases, changes in tempo are understood as happening in a larger scale through bigger sections that are determined overall by the character affecting tempo.

Unfortunately, the bassoon has not got the equivalent of the Spohr or Hummel descriptions of solo piece performances implying tempo modifications. However, it is possible to suppose that nineteenth-century bassoonists hold a similar position to that of the soloists of their time when performing concertos or virtuosity pieces. An attitude characterized by a virtuoso execution and a theatrical declamation that becomes the key to tempo flexibility in their performances. This declamation style would prevail for generations, until the time of the first phonographic recordings, which offer us stunning testimonies of the continuity of this tradition.
From a performer’s point of view, articulation is directly connected to the instrument technique. Therefore, when analyzing the different kinds of articulations it becomes necessary to regard them in terms of the bassoon or other reed instrument technique. Moreover, the wealth of bassoon related sources makes it an ideal reference to understand the role of articulation in the general context of performance practice in the nineteenth century.

However, as several sources point out, the specificity of reed instruments technical resources does not prevent us from appreciating explicit analogies with other instruments; particularly with string instruments. For instance, several wind instrument tutors claim that the tongue has the same function as the bow has in string instruments. As Barret (1850: 4) claims in his *Complete Method for Oboe*: “The tongue is to wind instruments what the bow is to stringed instruments, it produces a brilliant execution, and it is the means to an infinite variety of articulations.”

Barret’s appreciation however, is not original. Almost identical sentences head chapters on articulation of very diverse bassoon books, from early French sources, such as Cugnier’s, to German late publications, like Almenräder’s tutor (Cugnier 1780: 340; Almenräder 1843: 47). The analogy between the bow and the tongue as the source of articulation appears also in tutors devoted to other wind instruments, like oboe (Van der Hagen 1792: 14), flute (Hugot 1804: 6), and horn (Domnich 1807: 4).

However, the relationship with the string technique is not the only particularity to be considered in order to completely understand articulation in this period. For instance, keyboard instruments also present an important feature which is necessary in this analysis. For them, in many cases,
articulation is regarded as depending almost exclusively on the length of the sound, even though the duration of the note and the kind of attack it starts with are two different phenomena. Mixing these independent aspects generates in some cases some confusion in articulation that is also reflected in the bassoon case.

Finally, singing also has a great influence in articulation performance. As already pointed out several times, musicians try to imitate the human voice in as many aspects as possible. In the case of articulation, this search is translated into the imitation of the prosody of the voice. This way of constructing an articulation from the discourse of speech, leads us to analyze the important role articulation plays when defining a related parameter: accentuation in the musical discourse.

6.1. Articulation attacks

The beginning of the nineteenth century does not involve a change in the types of attacks used in articulation, with regards to what had been happening in the previous decades. However, it is possible to observe a change in the musicians’ approach to the topic, concerning above all, the way in which the starting note range is defined and described; that is, the different types of attacks.

Partly because of the close relationship between performer and composer, by the end of the eighteenth-century musicians had in mind a sound ideal concerning articulation that made it unnecessary to make an issue of the topic. This situation changes with the turn of the century, when it starts to become necessary to describe more accurately many aspects of performance. As a consequence, the amount of articulation marking in the scores increases with the appearance of signs which, although not necessary new, become more frequently used. However, it is important to stress that both the developed theoretical explanations and the graphic signs that come with them are just a tool to describe an already existing performance practice.

Ozi offers a paradigmatic example of this change of the musicians’ attitude in the way they deal with articulation at the beginning of the nineteenth century. Following the trend in his time, Ozi changes his approach to articulation in his two bassoon tutors, the *Methode nouvelle et raisonee pour le basson* (1787) and the *Nouvelle méthode de basson* (1803). However, in both tutors Ozi maintains that the main point of articulation is that it should match the main character of the passage. The chapter on articulation of the
1787 *Methode nouvelle et raisonee* is built on this premise. Therefore, Ozi (1787: 10-15) illustrates what types of articulations should be used in the different characters.

Ozi’s tutor of 1803, however, does not simply show the relationship among different articulations for different characters, as he did in his previous tutor. In 1803 Ozi goes one step further, developing a technical explanation for each different type of attack to which he assigns a graphic equivalence by means of an articulation mark. That is to say, in 1803 Ozi deems necessary to include in his tutor a detailed description of a sound practice that already existed.

As happens with the general theoretical discourse on bassoon performance practice, Ozi also becomes a reference for future bassoonists in the field of articulation. In the *Nouvelle méthode* Ozi (1803: 6) distinguishes three different types of attacks, and he describes them in the following manner:

- **Coulé:** This articulation is marked by a long slur. Ozi claims that only the first note should be pronounced.
- **Détaché:** Articulation designed by a stroke (′), and it requires a sharp tongue stroke over each note.
- **Piqué:** Marked by a dot (·) over the note. It should be performed with less strength, that is to say, with a less sharp tongue stroke as the *détaché*, but with a support similar to the preceding one.

(Ozi 1803: 6)

Although Ozi becomes a reference for decades, the theoreticians that followed introduced new nuances and complementary explanations to Ozi’s claims. However, the innovations and apparent variances can be understood just as a different approach to the same practical idea. The key to this disambiguation, in theory more than in practice, is in the main reference used by musicians to explain the idea.

Bassoonists like Blumer (1840: 5) or Willent-Bordogni (1844: 6), among other wind players, take string instruments as their reference, claiming that each articulation in wind instruments has its direct equivalent in the bow strokes. In the theoretical explanations for the different attacks they struggle to find similarities, asking the student to imitate different bow strokes, depending on the case. The comparisons with the strings’ articulation made by Willent-Bordogni, however, represent the search to find a sound reference in other instruments beyond the bassoon. They are based on the musicians’
assessment of the sound and in the seek for similarities in the resulting articulated sound between the strings and the bassoon.

Nevertheless, if we make the opposite comparison, that is to say, if we look into string instrument tutors similar to that by Willent-Bordogni, like Baillot’s 1834 *L’Art du violon*, it becomes harder to establish parallels between strings and wind, since the different kinds of articulations are described through the violin’s performance technique. Therefore, in order to find similarities with what is written in wind tutors, it becomes necessary to withdraw from the literal explanation and focus on the sound result of the described practice having in mind that, in some cases, the assigned mark may lead to misunderstanding.

Besides, Willent-Bordogni’s tutor shows another attempt to describe the practice—a sound idea of each articulation type—together with the assignment of a graphic sign and a name to it. As it often happens in his tutor, Willent-Bordogni extends Ozi’s words by adding a correlation with the string instrument technique describing to which bow stroke each attack corresponds. Moreover, Willent-Bordogni (1844: 6) adds a new type not mentioned before by Ozi. Therefore, articulation attacks are now divided in four:

- **Coulé:** It is defined quoting Ozi together with the same musical examples.
- **Détaché:** Designed by a stroke (‘). After sharing Ozi’s definition, Willent-Bordogni matches the bassoon *détaché* with the *staccato* in string instruments. But just as if he were not convinced by the similarity, he justifies it in a foot note explaining that the comparison is not completely exact, but, due to the bassoons slow vibration, the final result would be the same1.
- **Piqué:** Indicated by a dot (·). To Ozi’s words, that placed the *piqué* with one degree less of hardness than *détaché*, Willent adds that the tongue stroke should be dry in order to imitate the strings *pizzicato*.
- **Louré:** This articulation, which was not mentioned by Ozi, is designated by dots under a slur. To explain its performance, Willent-Bordogni introduces a new consonant *Do*. In previous examples he used *TU*, as had done before2.

(Willent-Bordogni 1844: 6)

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1 *La comparaison n’est pas parfaitement exacte, mais comme la vibration du basson est lente, le resultat sera le même* (Willent-Bordogni 1844: 6).

2 See the next subchapter 6.3, “Articulation from a woodwind perspective” for a deeper discussion on the use of syllables to describe the attacks.
No matter how usual the attempt to generalize becomes in some musical practices, and despite of their being applicable to different families of instruments, these generalizations might lead to misunderstandings. For instance, the fact that Willent-Bordogni, writes justifications in foot notes, or that he does not find a reference for the last type of attack he describes, suggests that Willent-Bordogni was not completely sure that the similarities between the bassoon and string instruments were, in this case, sufficiently obvious.

Willent-Bordogni introduces the four types of attacks on which most authors agree, however, nineteenth-century tutors often suggest a different order in which to present them. Berr (1836b: 19), for instance, in both his bassoon and clarinet tutors, distinguishes only two different types: *coulé* and *notes piqués*. In the last group he includes the three types already mentioned *détaché*, *piqué y pointé coulé* (*lourd* for Willent). Therefore, Berr explains the same performance practice, but changing the order and name of the last type of attack.

Jancourt (1847: 25) shares the same order with Berr, but in order to avoid the confusion with names normally used by the strings, he simplifies the name of each attack. Then, he adapts it to the bassoon specifics, taking the articulation mark as the starting point. So, just like Berr, Jancourt (1847: 25) writes about two different attacks:

- **Coulé**: Jancourt quotes Ozi, using, as he did, the *TU* syllable as the performance key. However, in the musical example he adds some dynamic marks (*cresc.* and *dim.*) under the long slur, which is an indicator of the changing times.

- **Piqué à trois nuances bien distinctes** (*Piqué in three different nuances*).
  - **Accent ordinaire** (ordinary accent): Indicated by a dot (*·*). Its performance should be made by pronouncing the syllable *TU*.
  - **Accent doux ou coulé** (soft accent or *coulé*): Described by a dot under a slur. In the musical example Jancourt indicates that it should be performed with the syllable *DU*.
  - **Accent dur ou Détaché** (hard accent or *détaché*): Indicated by a stroke (*ˈ*). He suggests a hard attack with a firm tongue stroke pronouncing the syllable *TTU*. However, Jancourt advises to use it only in the orchestra, not in solo playing, due to the hardness of this attack in the bassoon.

(Jancourt 1847: 25)
Jancourt endeavours to stress that, even one kind of attack, such as *piqué*, might have different nuances according to how it is played. In the case of the bassoon, the consonant used represents the key in the performance.

The French tradition described by the bassoon tutors appears to be quite homogenous, which makes us wonder if their claims concerning articulation are shared by German bassoonists. Even if at first, some apparent discrepancies arise between both traditions, they fade away after a closer look.

Joseph Fröhlich (1810-11: 63), important reference for wind instruments at the beginning of the nineteenth century in German speaking countries, contemplates two different types of attacks: *Schleifen* (legato) and *Stoßen* (staccato). However, Fröhlich claims that *Stoßen*, in turn, is divided into two different types; a sharper and a softer attack. The first type is indicated by a stroke; the second one, which he names *staccato*, is marked by a dot, and, as he remarks, it should be played with less hardness than the other one. Although Fröhlich’s theories are presented differently from those in Ozi’s tutor, it becomes easy to relate Ozi’s *Coulé* with Fröhlich’s *Schleifen; Détaché* with the harder *Stoßen*, both marked by a stroke; and the *Piqué* with the softer *Stoßen* also called *Staccato*, marked by a dot. The same similarity between Ozi and Fröhlich, appears among the French and German bassoonists that follow.

Table 6.1 presents the inter-correlations among the articulation attacks as well as what is implied by the marks. It summarises the contributions of the different bassoonists quoted in the analysis, keeping the name each one of them uses for the articulation.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Ozi 1803</th>
<th>Fröhlich 1810-11</th>
<th>Berr 1836</th>
<th>Willent 1844</th>
<th>Neukirchner 1840</th>
<th>Jancourt 1847</th>
</tr>
</thead>
<tbody>
<tr>
<td>![image]</td>
<td>Coulé</td>
<td>Schleifen</td>
<td>Coulé</td>
<td>Coulé</td>
<td>Coulé</td>
<td>Coulé</td>
</tr>
<tr>
<td>![image]</td>
<td>——</td>
<td>——</td>
<td>Note <em>piqué</em> subdivided:</td>
<td>——</td>
<td><em>Stoßen</em> subdivided:</td>
<td><em>Piqué</em>: subdivided:</td>
</tr>
<tr>
<td>![image]</td>
<td><em>Piqué</em></td>
<td><em>Stoßen</em> (Staccato)</td>
<td><em>Piqué</em></td>
<td><em>Piqué</em></td>
<td><em>Staccato</em></td>
<td><em>Accent ordinaire</em></td>
</tr>
<tr>
<td>![image]</td>
<td><em>Détaché</em></td>
<td><em>Stoßen</em> (hart)</td>
<td><em>Détaché</em></td>
<td><em>Détaché</em></td>
<td><em>harte Accentuirung</em></td>
<td><em>Accent dur ou détaché</em></td>
</tr>
<tr>
<td>![image]</td>
<td>——</td>
<td>——</td>
<td><em>Pointé coulé</em></td>
<td><em>Louré</em></td>
<td><em>weiche Staccato</em></td>
<td><em>Accent doux ou coulé</em></td>
</tr>
</tbody>
</table>

Table 6.1. Comparative articulation chart. Source: made by the author
However, the apparent differences shown in the chart (table 6.1) can be seen just as a diverse approach to the same practical concept.

For instance, Neukirchner (1840: 17) refers in his *Allgemeine Fagottschnale* to the same general articulations mentioned by Fröhlich: *Schleifen* (legato) and *Stoßen* (staccato). However, instead of dividing *Stoßen* into two groups, as Fröhlich does, Neukirchner divides it into three, according to the intensity of the attack. This is the same kind of division seen in French tutors of a similar date, like Berr’s, Willent-Bordogni’s or Jancourt’s (see chart in table 6.1).

If, for instance, we compare Neukirchner with Jancourt (1847: 25), Neukirchner’s named *Staccato* relates in its description to Jancourt’s *Accent ordinaire* (ordinary accent); *weiche Staccato* or *weiche Accentuirung* (soft accent) corresponds to Jancourt’s *Accent doux ou coulé* (soft accent); and Neukirchner’s *harte Accentuirung* (hard accent) corresponds, also graphically by a stroke, to Jancourt’s *Accent dur ou détaché* (hard accent).

It is important not to ignore the differences between French and German traditions concerning this subject, as they are described by Brown (1999: 200-240). However, I would like to introduce a nuance: In the case of the types of attacks used by wind instruments, the divergence in the names converges on a similar performance practice; as table 6.1 reveals.

### 6.2. Length problem

The key to the richness in articulation in wind instruments is in the various types of attacks they can produce. However, as this is closely related to the technical capabilities of the instruments, it is not the main focus of attention in other families of instruments. In the case of keyboard instruments, for instance, in many occasions the attack at the beginning of the note remains in the background, and articulation is understood as a problem in the duration of the note. This attitude remains nowadays when researchers that have become an important reference like Rosenblum (1988: 149-150), use the variations in the note value as the key to define a different kind of touch.

The main issue in understanding articulation according to duration arises when two independent concepts blend together. Those are the note length and the kind of attack that comes with it. However, this confusion was not exclusive to keyboard players, and some nineteenth-century bassoon tutors also offer some definitions of articulations according to the length of the
note. For instance Berr (1836b: 19) in his bassoon tutor describes the execution of *détaché* in the following manner represented in example 6.2:

Example 6.2. Articulation according to note length by Berr (1836b: 19).

Even if there are some examples in tutors like Berr’s, this mixture of concepts, also present in the eighteenth century, reaches the bassoon through the comparisons with other instruments. In the case of keyboard instruments in particular, it was common to find a division of articulations almost exclusively according to length. This is the case of the *Méthode de piano* by Adam (1804: 154-155), which functioned as a reference work in the Paris Conservatory for decades, or of Francesco Pollini’s (1763-1846) tutor. In 1812 Pollini publishes *Metodo pel clavicembalo*, a method that was actually made for piano and it was quite modern for its time. In it, Pollini (1812: 62) defines different types of articulation according exclusively to the length of the note in a way (see example 6.3), almost more graphic than the one suggested by Adam.

Example 6.3. Different types of articulation according to note length by Pollini (1812: 62).

These kinds of examples are not relegated to theoretical explanations in scales or study exercises in the tutors. Adam, for instance, presents several practical examples in melodic compositions. For instance in an example named “Example of slur and détaché” (*Exemple de liaison et détaché*), reproduced in example 6.4, Adam (1804: 155) graphically describes the performance of different articulation types exclusively in terms of duration:
Similar examples appearing in keyboard tutors were common during the period studied and indeed had some influence on the way of understanding articulation in general music theory concerning all kinds of instruments. In the case of the bassoon, however, and due to the particular technical characteristics of sound emission, the attack of the note becomes more important than the note length in the process of articulation. Because of this, the bassoonist Almenräder, more than any other author mentioned before, is sensitive to the problem that may lead to a confusion between the note length and the way it is emitted. Therefore, he clarifies this subject in his tutor stating the reasons that may lead to a misunderstanding. Almenräder (1843: 47) claims that notes may have different lengths: short, or long. This exclusively affects the end of the note, but it is irrelevant for the beginning of the note and its initial emission; that is to say, to how it was attacked. Thus, Almenräder distinguishes only between two different types of attacks: hard and soft (hart, weich). Nevertheless, both types can be used indistinctly in notes that have different length: short or long, as shown in example 6.5.

Consequently, Almenräder (1843: 47) sets out all the possible combinations. A hard attack might be used either in a short note followed by a rest or in a note that prolongs its value until the next note. Likewise, a soft attack can be used to get different effects in a sound that is longer or shorter. This clarification isolates the beginning and the end of the note in the process of articulation, Almenräder solves any confusion that may arise on the matter. His answer to the problem may sound simplistic, but it is worth
considering that, after all, it was a problem inherited from the practice of other families of instruments. Although for keyboard players length problems may be the sticking point, these problems hardly resolve the real challenge that involves articulation in bassoon performance practice.

6.3. Articulation from a woodwind perspective

The attack of the note in the bassoon may have different shades depending on the degree of intensity involved. Frequently, the ordinary or most commonly used attack is described in nineteenth-century tutors by the pronunciation of the syllable \textit{TU}. Then, generally a softer attack, played with less strength, should be designated by \textit{DU}, because the pronunciation of \textit{D} consonant is softer than \textit{T}\textsuperscript{3}. In order to describe a harder, sharper attack, some bassoon tutors double the consonant, suggesting \textit{TTU}. However, although \textit{TU} is normally used to describe the basic attack, there are some exceptions. One bassoonist who seems to differ is Almenräder, who also stands out from the others by using the consonant with no vowel. In his tutor, he describes two types of attacks: soft and hard (\textit{weich/doux; hart/dur}). According to Almenräder (1843: 7), the softer attack should be used when there is no articulation mark or if there is a dot on the note. Technically it should be played by pronouncing the letter \textit{D}. On the contrary, the hard attack requires the letter \textit{T}, and it should be used when the note is marked by a stroke or indications like \textit{fp} or \textit{sfz}.

The fact that writers use different terminology to designate the attacks or that they describe them under different terms, leads us to think that the bassoonists have a different understanding of their performance. However, under the changing descriptions it is possible to grasp a similar approach, the variants of which are due in some cases to the differences in the language spoken by the bassoonist (for instance German vs. French). Therefore, for instance, when Jancourt (1847: 25) claims he performs the marked stroke (') using \textit{TTU} and the dot (·) by \textit{TU}, the main idea is that he establishes a hierarchy where the first attack is stronger than the second. When contrasting his claim with a German speaking author, like Almenräder (1847: 7) who relates the stroke with \textit{T} and the dot with \textit{D} attack, any strict comparison may lead to misunderstanding. However, even if both authors

\textsuperscript{3}Willent-Bordogni, in the \textit{Louré}, changes the vowel using \textit{Do} instead of \textit{Du}, as in most cases. The reason for this change is because with the \textit{O} it is intended to get a even softer attack.
use different consonants to refer to the different attacks, the main point is that in both cases they describe a similar idea when they present the attacks, where the one, usually designated by the stroke, is stronger than the other.

With regards to the end of the note, it is not always shaped by the natural resonance offered by the reed vibration. Occasionally, in order to gain some specific effects, the sound is abruptly interrupted by closing the air entrance from the reed with the tongue. This resource is very rarely used nowadays in the performance of nineteenth-century repertory. However, several historical sources for double reed instruments mention the practice, like the oboist Henri Brod, who offers a description of the articulation in the Grande méthode de hautbois. Brod (1826-35: 5) claims that the sound must be stopped by the action of the tongue against the reed with the precaution of keeping the airstream until the sound stops. As a result, the ending of the note is abrupt and dry (TUT). This articulation is also described by bassoonists like Berr (1826b: 19) or Willent-Bordogni (1844: 77). It is normally used to obtain a particular effect, for instance in the case of the so-called jetée articulation.

The types of attacks mentioned until now share in common the fact that they are all produced by the action of the tongue against the reed. The contact can be made more or less strong, by the use of T or D, resulting in a harder or a softer attack. One might wonder, however, about the use of other types of attacks that do not necessarily imply the action of the tongue on the reed. That is, attacks in which the needed vibration on the reed is produced by an air stroke or by the action of the lip on the reed, but without the participation of the tongue in any case.

The references to these aspirated or breath attacks are not numerous and they involve some controversy because through this technique the attack loses the clarity and distinctive precision obtained by those produced by the tongue. Nevertheless, several early nineteenth-century woodwind tutors refer to breath attack as a common practice. However, its use is relegated to two specific cases. On the one hand it is used to facilitate the sound emission in a particular register of the instrument (the high register in the case of the

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4 In modern bassoon performance practice this resource is used only as a one-off effect explicitly required by the composer in some contemporary music.

5 C’est aussi en remettant la langue sur l’anche que le son doit être arrêté, et sans ôter au vent la force qu’on a donné (Brod 1826-35 : 5).

6 see chapter “6.6 Particular accents”.
bassoon); on the other hand, it is used to gain a special effect at specific times.

The clarinettist Johann Georg Heinrich Backofen (1768-1830) represents a good example of a musician who normalizes breath attacks. In the first version of his tutor, *Anweisung zur Klarinette*, Backofen (1803: 12) includes among the different types of attacks one that is not produced by the action of the tongue against the reed. In the later edition of his tutor, revised by himself in 1824 Backofen goes deep into the subject relating two types of attacks that are not performed by the tongue with musical passages or registers where they should be employed. Therefore, while Backofen (1824: 14) advises the use of tonguing for brilliant and fast passages, for delicate, cantabile and slow phrases he suggests attacks produced by the action of the chest (*Brust*) or lips (*Lippen*). Regardless of the type of passage he also recommends in general a lip attack (*Lippen*) for the high register and chest attack (*Brust*) for the low register.

Among the early bassoon tutors, Fröhlich (1810: 58) considers the breath attack. Technically he describes its performance by the use of the syllable “*HIE*”. Fröhlich suggests its use mainly to more easily produce the high register of the bassoon. However, the use of breath attacks is not wide spread, and it seems to be a question of personal taste when it causes a strong rejection to some musicians. Such is the case of the clarinettist and main teacher of the Paris Conservatory at the turn of the century Jean-Xavier Lefèvre (1802: 10), who disapproves of the practice:

Those who play with the chest get very tired and they cannot achieve evenness in their playing. There is nothing like the tongue which, due to its agility can bring expression to melodies and to the performance of traits. Those who do not use it, play consequently in a cold, poor and monotonous way7 (Lefévre 1802: 10).

The references to attacks produced by the lips, as those distinguished by Backofen, are, if anything, less frequent than the ones made by breath strokes. It is worth mentioning, however, one reference to the subject present in Joseph François Garnier (1755-1825) *Méthode raisonnée pour le

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7 Ceux qui jouent de la poitrine se fatiguent beaucoup et ne peuvent avoir d’égalité dans leur jeu: il n’y a que la langue qui puisse par son agilité mettre de l’expression dans le chant et dans les traits d’exécution, ceux qui ne s’en servent pas ont naturellement le jeu froid, maigre et monotone (Lefèvre 1802: 10).
Garnier (1798: 11) names a type of attack made by the action of the lips against the reed as “lip trembling” (frémissement de lèvres). In the studies (Études) that complement his tutor only one use for this articulation appears. In it, Garnier (1798: 17) suggests its application in an accompaniment of quavers where the same note is repeated in a Grazioso written in $\frac{3}{4}$ (See example 6.6).

![Example 6.6. Garnier Étude including an indication for frémissement de lèvres (Garnier 1798: 17)](image)

As happens in the case of Garnier’s frémissement de lèvres, often breath attacks or lip attacks are relegated to create one-off effects. Therefore, in some tutors they are explained as one more option to widen the types of articulations. One of the main references of this kind is found in Joseph Sellner’s (1787-1843) oboe tutor, first published in Vienna as Theoretisch praktische Oboe Schule (1824) and three years later in France as Méthode pour le hautbois (1827) where it was well received. Sellner (1827: iv) suggests as an alternative articulation to TI, or the softer DI, a type of attack performed without the participation of the tongue, and performed only with the lips.

From approximately 1830 onwards the references to breath attacks in reed woodwind instrument tutors are more and more exceptional. One of the few musicians to mention them, Almenräder (1843: 7) explicitly recommends avoiding the use of an articulation made by breath by means of an aspirated letter like $H$. Almenräder claims that kind of articulation lacks the clarity needed for proper attacks. With this important recommendation Almenräder is implicitly pointing out two relevant facts: firstly, by referring to breath attack he is suggesting that it was a practice used by some musicians. Secondly, it is worth considering that while to Almenräder it seems important to remark that this practice he considers inappropriate for the bassoon should be avoided, among the rest of bassoon tutors used in this research

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8Si on prononce DI pour TI le son devient plus mou, aussi peut-on produire sans la langue, et seulement avec les lèvres des sons coupés (Sellner 1827 : iv).
written from 1830 until 1850, he is the only one referring to breath attack. This leads us to think that it was a residual practice in any case.

A very important aspect of breath attacks produced by air strokes or even by the lips (like Backofen’s *Brust* and *Lippen*) is its relation with double tonguing: an articulation that alternates an attack made by the tongue with another made with an air stroke. In brass instruments and the flute, double tonguing is an articulation that dates back to the sixteenth century and it has remained through the centuries (Tarr 2007: 20-28). However, the same is not properly documented in the case of reed instruments. In the *Versuch einer Anweisung die Flöte traversiere zu spielen*, Quantz (1752: 72) is one of the rare writers to claim that double tonguing is possible in the bassoon (although surprisingly not in the oboe) similarly with the flute, with the exception of its low register. However, Quantz’s claim is not supported by any eighteenth-century bassoon tutor.

In modern technique used for wind instruments, the main function of double tonguing is to gain speed in fast staccato passages. In order to do so, one of the main objectives to develop in the technique is to gain equality between the attack made by the tongue and the breath attack. However, this was not the main function of double tonguing in the Baroque. From the sixteenth century until the eighteenth century, double tonguing was used to differentiate *good* notes from *bad* ones through the use of different consonants, therefore creating the effect of *inégalité* (Tarr 2007: 20-28). In the late eighteenth century, *inégalité* stops being a frequently used expressive resource, so this function of the double tonguing disappears.

Contrary to what happens when the objective of double tonguing is speed, the key for the *inégalité* lies in the fact that the attacks produced by different consonants should sound as different as possible. Therefore the musician’s technique develops to fulfil this objective; this is the opposite of what is needed in double tonguing today. Having this difference in function in mind, the question we are interested in is when was the first time that double tonguing was used to facilitate speed staccato passages in reed instruments?

A similar resource to double tonguing which can be first considered as a help in fast staccato passages is that previously mentioned by Garnier, “lip trembling” (*frémissement de lèvres*). However, the examples of its use suggested by Garnier indicate that this articulation was aimed, not so much to facilitate speed, as to obtain a soft accompaniment. In any case, if it were used with the same function as the double tonguing, that is to say, to facilitate speed in
fast staccato, it would not be possible to consider it as proper double tonguing, because the change of note is made by the action of the lips and not by an air stroke. Other musicians, such as Neukirchner (1840: 18), solve the problem of fast staccato passages suggesting a very soft attack, $DU$, in which the tongue separates barely from the reed. The use of a soft articulation, together with the recommendation to control the tongue movement certainly helps in the performance of fast staccato passages, but it is still not double tonguing.

As in many other cases, it would be Almenräder who, in his search for new technical resources, would develop a type of attack to facilitate speed in staccato, which resembles double tonguing as it is understood nowadays. Almenräder (1847: 48) makes it clear, however, that despite of Quantz’s claim, reed instruments like the bassoon cannot play double tonguing. The statement makes sense because after all, the objective of Quantz’s double tonguing was the *inégalité* while Almenräder is aiming at gaining speed through notes that sound as equal as possible. Moreover, what Almenräder is looking for, is an articulation that facilitates the performance of fast staccato passages in the bassoon. For this purpose Almenräder (1843: 48) contemplates double tonguing as a possibility, but he rejects it, claiming that “there is not an articulation for the bassoon that used in fast passages has any similarity with double tonguing” (Almenräder 1843: 48).

However, after his forceful claim neglecting double tonguing in the bassoon, Almenräder proposes a technique which, for him, would have the same effect as Quantz’s articulation, but it would allow the bassoon to acquire speed in staccato. To represent it graphically, Almenräder (1847: 48) writes two notes slurred and two staccato (see example 6.7). The last two notes in each figure should be performed with the softest attack, so the tongue brushes the reed quickly. Nevertheless, Almenräder claims that this marking is not accurate and the student should learn the technique by imitating his teacher.


9 Il n’y a à la vérité, pour le basson une articulation qui, employée dans des passages rapides, [...] a quelque ressemblance avec le double coup de langue (Almenräder 1843 : 48).
In the practice exercises for these articulations there are several cases where the same note is repeated through the whole bar. This indicates that the note Almenräder writes as slurred to the first one needs some kind of soft consonant. Thus, this articulation would be similar to double tonguing: *tu-ku-tu-ku*, or, using softer consonants: *du-gu-du-du*. Almenräder assigns a marking to this new articulation for fast staccato passages. The marking he employs, only in the theoretical explanation and not in his studies, is the same one used by Garnier in 1798 when in the *Methode raisonnée pour le hautbois* he refers to “lip tremor” (*frémissement de lèvres*) by using: 


Almenräder’s suggestion represents the effort of nineteenth-century virtuosos to expand their instruments technique. It is the product of research and study to obtain new resources that in many cases are understood as the identity mark of some individual performers such as Paganini at the violin, Liszt at the piano, Parish-Alvars at the harp or Bottesini at the double bass. Although in many cases this expansion of the technical resources ends up being absorbed and assimilated by other performers, it is never a linear or immediate process. In the case of the bassoon, for instance, it is necessary to wait until the early twentieth century to consider the use of double tonguing in fast passages as a usual technical resource employed by most bassoonists. Although Almenräder in his 1843 *Die Kunst des Fagotblasens* has already stated the foundation for this technique that was probably used occasionally by his students or other bassoonists in the second half of the nineteenth century.

### 6.4. Character in articulation

Nevertheless, no matter how much effort tutor’s writers employed in describing graphic marking, the duration or the hardness of the attack, musicians kept in mind that the most important thing when choosing the proper articulation to use was always its concordance with the character of the music. For this reason, after some more theoretical chapters, writers devote a great part of their tutors to explain where to use the various types of articulations, depending on the character of the piece.
The 1787 edition of Ozi’s tutor presents articulation only according to character, describing the types of articulations more or less appropriate for each movement according to character. Although in the 1803 edition he expands his text with a theory on articulation, the relationship between articulation and character is still present, and it even plays a more prominent role. Therefore, Ozi’s text is full of claims remarking the significance taken on by articulation in the performance of character, for instance:

Articulation contributes to determine the different characters of music. It also produces clarity, lightness and poise in performance (Ozi 1803: 6) // It becomes especially necessary to interiorize the character of the piece performed, in order to use the articulation that suits it¹⁰ (Ozi 1803: 9).

Ozi’s explanations are not just limited to words. He carefully describes articulations in a practical way, showing all kind of slurs that match better one or another character. In his examples Ozi takes one musical phrase as a model, and he writes different types of articulations to it, depending on the character: lent, andante or allegro (see Ex. 6.9).

Example 6.9. Articulation according to character by Ozi (1803: 8).

Presenting the articulation as dependent on the character was not original to Ozi, as it is a common approach to the subject in all the tutors analyzed for this research. Thus, for instance, in string instrument tutors, the most interesting theoretical explanations on bow strokes are usually related to the character of movement, as shown in the *Méthode de violon* by Baillot, Rode and Kreutzer (1803: 129-130).

¹⁰ L’articulation contribue à déterminer les différents (sic) caractères de la musique, elle produit aussi la netteté, la légèreté et l’aplomb dans l’exécution. (Ozi, 1803: 6) // Il faut surtout, se pénétrer du caractère du morceau qu’on exécute, afin d’y employer l’articulation qui lui convient (Ozi 1803 : 9).
In the *adagio*, where sounds must be supported slowly, the bow should be used from one end to the other and all the notes performed as connectedly as possible [...]. In the Allegro Maestoso or Moderato Assai, where the bowstroke should be more frequent and determined, the détaché must have as much extent as possible. [...] Here one should also use the bow lively and introduce some sort of little rest between every note. [...] In the presto the bowing should be even more frequent and livelier\(^{11}\) (Baillot, Rode, Kreutzer 1803: 129-130).

Therefore, the use of different types of articulation is commonly explained in tutors in terms of character. As most writers, Almenräder also describes the most suitable articulations for each movement in *Die Kunst des Fagottblasens*. However, unlike Ozi, Almenräder does not restrict himself to writing only about the usual tempi used as model types like *allegro* or *adagio*. Moreover, he looks for a greater precision when it comes to showing different character types in specific passages in the music. Therefore, Almenräder expands the range of possibilities including, for instance, the type of articulation suitable for *brilliant* character passages, very popular in the period of emerging virtuosos. As Almenräder (1843: 51) claims\(^{12}\) “brilliant passages that require fire in the performance require a hard tonguing, either short or long for a greater effect. With it, the passage rarely misses its goal in a magnificent performance.”

On a larger scale, Almenräder considers the articulation involved in the most common characters including Scherzo and slow movements. However, Almenräder does not admit many generalizations, and he tries to explore new possibilities with characters where the combination of effects opens up new paths on the performance. For instance, Almenräder (1843: 51) suggests introducing sporadically a short articulation in the *cantabile*, as a contrast between this articulation and the typical legato of this character.

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\(^{11}\) Dans le *adagio*, où tous les sons doivent être soutenus lentement, on employera (sic) l'archet d'un bout à l'autre et on donnera le plus de liaison possible à toutes les notes [...]. Dans l'Allegro Maestoso ou Moderato Assai, où le coup d’archet doit être plus fréquent et plus décidé il faut donner au détaché le plus d’étendue possible [...] On doit aussi tirer et pousser l’archet vivement et mettre entre chaque note une espèce de petit repos. [...] Dans le presto, le coup d’archet devant être encore plus fréquent et plus vif (Baillot, Rode, Kreutzer 1803: 129-130).

\(^{12}\) Dans les passages brillants qui exigent du feu, le coup de langue dur, bref ou long, est souvent du plus grand effet, et manque rarement son but dans une exécution grandiose. (Almenräder 1843 : 51).
The melodious passages that have an exciting character sometimes require a short articulation that offers a nice contrast with the sustained melody and the portamento\textsuperscript{13} (Almenräder 1843: 51).

Through these kinds of indications, Almenräder reveals himself as a virtuoso performer who, by exploring the technical resources of his instrument, expands its possibilities. However, the virtuoso facet of Romanticism is counterbalanced by a growing respect for the figure of the composer. Thus, as a reminder for composers, Almenräder (1843: 52) stresses the importance of writing down the articulation for each passage, because, by using different slurs, the character can change completely. Even if by the time Almenräder wrote his tutor it was common to find all the articulations written in the score, only some years before it was an exception. Almenräder (1843: 52) illustrates his claim with a one bar passage written three times under different articulations. Through his example, shown in example 6.10, the transformation of the music by the performance of different slurs becomes obvious.

Example 6.10. Passage written with different articulations changing its character

For a musician like Ozi, or earlier, example 6.10 would show that in writing one articulation or another it is important not to go against the character of the musical piece. However, Almenräder’s approach offers a different point of view. His main concern is that, if the composer is not clear with the articulation marking, this confusion can lead to the performer misinterpreting in his playing the character thought by the composer for the music. That is to say, the main point now, by the mid nineteenth century, is

\textsuperscript{13} Les passages chantants qui sont d’un caractère piquant demandent quelquefois une articulation brève qui forme alors un beau contraste avec le chant soutenu suivant et le portamento (Almenräder 1843: 51).
that the performer should not contradict the composer’s creation because the ideal of Romanticism is that both the virtuoso and the composer make of the performance the sum of their respective talents.

The differences between musicians like Ozi or Almenräder are not restricted to a change in the mentality illustrated by examples like the previous one. The first half of the nineteenth century is a period of constant development and changes in performance practice. Among other parameters, articulation represents a good indication that illustrates differences in performance in the fifty year frame covered by the present research.

The key to the complexity in the study of the different types of articulations used during the period is in the fact that articulation follows a fashion that is in constant transformation. Taking Ozi as a case study can illustrate the process. He represents a good example of a musician committed to new trends in performance in his capacity, not only as professor of the Paris Conservatory but also as an active bassoonist. Ozi adapted his playing in many ways, experimenting with new instrument models¹⁴ and promoting the use of higher pitch as a soloist in the Concert Spirituel. Taking his two tutors as an example, each one of them reflects the time when they were written, even if there are only published within a sixteen year difference.

In his effort to adapt the performance to modern times, Ozi writes in his 1803 tutor some examples of articulations that should not be used anymore, just because they have run out of fashion. As Ozi (1803: 9) claims, they are too similar to the old musical style “cela tiendrait trop du vieux style musical”. However, some of these articulations rejected in the 1803 tutor, appear in his previous 1787 tutor as adequate. Ozi’s position is an example of the general attitude in the following years, where performance adapts to different fashions at a breathtaking rate. If even the same musician, as Ozi, shows changes in the performance in little more than a decade, new performers will be even more radical setting new trends that aim at overtaking the existing ones.

However, leaving aside the several types of articulation used during the first half of the nineteenth century, there are some directories that remain constant during the period, helping musicians choose from one or another particular articulation. For instance, in the case of wind instruments, it is common to use speech imitation to determine articulation. This relation is

¹⁴ In his 1787 tutor he describes two models of instruments, while in his 1803 edition, he only considers the most advanced model.
Articulation deep-seated in both German and French tutors, such as Neukirchner (1840: 17) or Jancourt (1847: 25). Bassoon tutors often make direct analogies with semantics in speech, as claimed by Jancourt (1847: 25):

In the same way as we articulate long or short syllables when talking, there is a special articulation for every note in a musical piece where the notes are slurred or separated\(^{15}\) (Jancourt 1847: 25).

At first, Jancourt’s words can be seen as advices to singers rather than to bassoonists, since some topics, like this one, share a common language integrated into the general nineteenth-century performance practice no matter who the reader was. Moreover, singers also understand articulation similarly to the way Jancourt described it. However, for singers it becomes necessary to stress the difference between articulation and pronunciation. A significant difference that can have certainly important results when extrapolating singing guidelines to the ones aimed at instruments. Mengozzi (1804: 63) explains the difference between the two concepts claiming that, while pronunciation of words is a fixed phenomenon, articulation is a malleable tool, which the singer should adapt to the performance of each piece.

Very often the pronunciation is mistaken for articulation. It is essential to differentiate them. [...] Articulation is the main vehicle to make audible what differentiates syllables from each other, that is to say the consonants, with the appropriate degree of force needed for expressing the feelings placed in the singing. Moreover, [...] the pronunciation should be the same, but articulation varies\(^{16}\) (Mengozzi 1804: 63).

But, where are the limits to the singer’s flexibility in articulation? The 1840 singing tutor by Lablache (1840: 89) sets the limits in the character of the musical piece. The articulation, therefore, would be defined by the meaning of the words, the dramatic situation and the personality of the character.

\(^{15}\) De même qu’on articule les syllabes longues et brèves en parlant, de même il y a une articulation spécial des notes dans un morceau de musique, on lie les notes ou on les détache (Jancourt 1847: 25).

\(^{16}\) On confond assez ordinairement la Prononciation avec l’articulation. Il est essentiel de les distinguer. […] L’articulation est la manière de faire sentir ce qui distingue principalement les syllabes entre elles, c’est-à-dire les consonnes, avec le degré de force qui convient aux sentiments (sic) qu’on exprime et aux lieux où l’on chante. Ainsi […] la pronunciation doit être la même, mais l’articulation varie (Mengozzi 1804: 63).
played\textsuperscript{17} (Lablache 1840: 89). This way, by considering the articulation as depending on the text, or the dramatic context of the music, it becomes easy to draw a parallel with how players applied articulation. Therefore, a similar relationship to the one established by singers differentiating pronunciation and articulation can be seen in instrumental tutors. Such is the case of Neukirchner’s (1840: 17) bassoon tutor, where he claims:

Having the differences in articulations with their corresponding variety in musical figures and movements at his disposal, the player is able, as a speaker, to make meaningful and expressive sentences\textsuperscript{18} (Neukirchner 1840: 17).

Previously to this quote, Neukirchner presents the different possible types of attacks in the bassoon. And, just as if what he had explained were the key to pronunciation, he now invites the bassoonist to perform articulation as if the player where a speaker.

The instrument players’ approach to the prosody and punctuation typical of the spoken language is not exclusive of wind instruments, and neither should it be understood as a reminiscence from the Baroque period. References to the topic are frequent throughout the century from different sources. One of the most remarkable ones, for instance, is the case of Charles Bériot in his 1857 \textit{Méthode de violon}, where he invites the violinist to imitate singing practices through the speech. To describe the practice, he explores topics applied to the violin like “Punctuation” (Bériot 1857: 206-10) or “Syllabation” (Bériot 1857: 211). Bériot treats the violin as a speaker when, by the correct distribution of syllables, he brings the instrument performance closer to the voice. Although Bériot includes many examples from opera Arias to illustrate his point, he expands this practice to include pure instrumental music. Therefore in the chapter “On the prosody of the bow” (\textit{De la prosodie de l’arcet}) Bériot (1857: 212-213) uses examples from violin concertos by Beethoven or Viextemps. Through these examples, he shows how to distribute bow strokes according to the same principles that may be applied to the voice.

\textsuperscript{17} Le choix du dégré de cette force d’Articulation doit être subordonné au sens des paroles, à la situation dramatique, au caractère du personnage qui parle (Lablache 1840: 89).

\textsuperscript{18} Aus dieser Verschiedenheit der Artikulation und deren entsprechender Abwechslung und Vermischung in den Tonfiguren und Sätzen entspringt eine Fülle von Mannichfaltigkeit im Ausdruck und der Bedeutung, wie sie kaum besser selbst der Redner durch die für seinen Gegenstand ihm zu Gebote stehenden, Sinn enthaltenden Wörter zu geben vermag (Neukirchner 1840: 17).
6.5. Accentuation

During the first half of the nineteenth century, articulation was chosen and organized principally according to two factors. On the one hand, as seen before, it was invariably dependent on the character of the composition. On the other hand, articulation plays an important role in the organization of the time signature, defining the inner hierarchy of measures and creating, therefore, a sort of accentuation19.

The bond between articulation and metrical accent is especially explicit in the case of singing as, for instance, shows Corri in his Singers Preceptor. After discussing briefly accentuation in even and triple time, Corri (1810: 68) points out, by using some musical examples, how composers create a natural accentuation when they make strong voiced consonants overlap with the strong beats of the measures. However, Corri claims that, even if accentuation is implicit in one way or another in compositions, to stress it more or less is the task of the performer.

This thread was picked up by Garcia in L’Art du chant, where accentuation plays an important role in sections like L’Articulation dans le chant “The articulation in singing” and, particularly in Distribution des paroles sous les notes “Distribution of words on the notes” (Garcia 1847, II: 8-9). For Garcia, the singer should be always aware of the strength of certain consonants as opposed to the softness of vowels or voiceless consonants. Consequently, the performer creates an articulation that allows a flexible accentuation.

The inner-bar metrical accents become especially important for the audience, who lack the score as reference. Oboist Henri Brod, for instance, is quite explicit in his Grand méthode de hautbois. Brod (1826-35: 8) uses articulation to stress this kind of accentuation:

19 This is the meaning that will be given to the term accentuation in this chapter. However, during the nineteenth century the term was not always used to refer to a metrical organization of the time signature. In historical music tutors, for instance, those matters are normally included in chapters on rhythm or articulation and in many occasions the practice is explained without a fixed denomination like the term accentuation. This happened because, as previously mentioned in chapter 4 on character, in many cases, to accentuate meant to give the musical piece its proper character.
The objective of those articulations is to give lightness to the performance and to mark the beat at the beginning of each measure in a distinctive and precise manner, so that the audience may perfectly discern the rhythm and the movement of the music they are listening to\(^{20}\) (Brod 1826-35: 8).

For Brod, one of the main functions articulation has is to mark the beats of the measure for a clear accentuation. Therefore, in his chapter on how to organize articulation, he takes accentuation into consideration by setting two general basic rules. Firstly, Brod (1826-35: 7) advises the player to always articulate the beginning of each measure. Secondly, he recommends, in general, articulating strong beats rather than weak beats\(^{21}\).

Even when referring to oboe playing, his remarks bring up the idea of the so-called rule of down-bow, still in use in the nineteenth century, but mostly present in the eighteenth-century string tutors, like Leopold Mozart’s *Versuch einer gründliche Violinschule*. According to this rule, the beginning of each measure should start with a down bow because it gives a stronger sound than the up bow, producing a metrical accent in the music.

As the nineteenth century unfolds, a marked accentuation is still considered important, as shown by numerous references. Bassoonists also follow this trend including several references in their tutors. Such is the case of Berr (1836b: 21), who stresses the importance of metric accent to clarify the rhythm of the musical piece:

> In order to make the rhythm clear it is necessary to determine the time signature from the beginning. When the strong beats are well marked, the ear is satisfied and it understands more easily the cleverness of a musical piece\(^{22}\) (Berr 1836b: 21).

Jancourt also peppers his tutor with several remarks that stress the great importance articulation has in performance. From some short advice on the

\(^{20}\) Le but de ces articulations est de donner de la légèreté à l’exécution, et de marquer d’une manière distincte et précise, le commencement et les temps de chaque mesure, afin que l’auditeur puisse bien discerner le rythme et le mouvement de la musique qu’il entend (Brod 1826-35: 8).

\(^{21}\) Il est à remarquer, 1°. Qu’on doit presque toujours détacher le commencement de chaque mesure, à moins qu’il on soit autrement indiqué ; 2°. Qu’il vaut mieux détacher les temps forts que les temps faibles (Brod 1826-35 :7).

\(^{22}\) Pour faire comprendre le rythme on doit au commencement décider la mesure, lorsque les tems forts sont bien marqués l’oreille est satisfaite et l’on acquiert plus facilement l’intelligence d’un morceau (Berr 1836b: 21).
importance of marking the strong and weak beats at the end of technical exercises, such as the chromatic ones (Jancourt 1847: 68), to more complete explanations, like in the chapter on the performance of the bassoon as a member of the orchestra, in which Jancourt (1847: 53) is very explicit about the need to accentuate only strong beats, unless it is marked otherwise by the composer. It is not fortuitous that Jancourt chooses to write about accentuation in the chapter about the performance of accompaniment. A strict accentuation by the orchestra is needed to give a greater scale of action to the solo player and still keep the sense of rhythm of the music. This was a practice that was still in use, but had its origin in previous centuries (Brown 1999: 27-29).

However, despite the fact that bassoon and other musical tutors agree on the importance of accentuation in performance, it is not always possible to read clear explanations about the topic or how it was organized. The reason for this was that accentuation was generally considered as a part of musical theory, which in the early nineteenth century started to be studied separately from instrumental lessons.

The Paris Conservatory, as a reference centre, is one of the first institutions promoting a separation between instrument practice and the learning of basic theoretical concepts of solfeggio. For instance, the instrumental tutors written as a series for the conservatory include a common supplement called *Principes de la musique* (Principles of music) not necessarily written by the main author of the tutor. It consisted of a summary of the basic concepts of musical theory which included the basis for accentuation: from distribution of weak and strong beats to, sometimes, more complex ideas—theoretical explanations that do not appear mentioned explicitly in the rest of the tutor, but which are implied in the general discourse.

Developed theories such as those of the *Principe de la musique* appear in French musical theory books like Adolphe Le Dhuy’s *Nouveau manuel simplifié de musique: ou Grammaire contenant les principes de cet art* (1839). In relation to accentuation, what in French texts is a short and unpretentious explanation, takes on a greater dimension among German theoreticians, who develop long theories and detailed explanations. Following the discourses of eighteenth-century theoreticians like Johann Georg Sulzer, it is especially interesting to follow the theories on accentuation of Gottfried Weber, whose texts were often quoted or copied by later authors in the second half of the century, A.B. Marx, for instance.
Nevertheless, even if Weber is not quoted very often nowadays, he had a
great impact on the musical community in the first decades of the nineteenth
century. According to the *Grove Music Dictionary* (Saslaw “Weber, Gottfried”),
he was the first one to write a music theory manual similar to the French one
(*Allgemeine Musiklehre*, 1822, 3ed. 1831). His influence is also due to his work
as editor of the specialized journal *Cäcilia* from 1824-1839. One of Weber’s
main writings is the monumental work: *Versuch einer geordneten Theorie der
Tonsetzkunst zum Selbstunterricht, mit Anmerkungen für Gelehrtere* published in four
volumes in 1817-21 and revised by himself on several occasions (1824

Weber’s work was translated into English and exported to the United
States, where soon his writings become a reference in music theory. The
*Allgemeine Musiklehre* is a shortened version of the larger *Theorie der
Tonsetzkunst*. Both works share much in common and some chapters are even
the same, such as the seminal “Rhythm and Beat” (*Rhythmik und Takt* 1824, I:
77-133).

These theory books are critical to understand how accentuation was
thought of in the nineteenth century. They complement instrumental tutors
which, even if they may lack a structured theory, offer support with practical
examples that show how the theory was actually put into practice.

The only exception to this tandem appears in tutors written for military
music and wind bands. They are generally written specifically for every
instrument, like the series written by Joseph Fahrbach for flute (*Neueste
Wiener Flötenschule*, 1835), bassoon (*Neueste Wiener Fagottschule*, 1841), clarinet
(*Neueste Wiener Clarinettenschule*, 1841) and oboe (*Nuovissimo metodo per oboe de
facile*, 1843) or the oboe tutor by Kastner (*Metodo elementare per oboe*, 1845). All
these military and band music tutors share in common a chapter of great
importance on rhythm, developing extended accentuation theories that in
other tutors are generally relegated to theoretical music books.

Still, whether the facts about accentuation are taken from music theory
books or from tutors, it is possible to explore some basic concepts about its
organization. Accentuation is structured in two ways, on a small scale and on
an larger scale. On the one hand, there should be a hierarchy inside the
measure according to the time signature. Even bars, consisting of two beats,

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23 This happens quite soon, the *Allgemeine Musiklehre* in 1841 and some years later appears an
English translation of the third edition of the German *Theorie der Tonsetzkunst* (1846, 2ed.
1851).
have a first heavy beat followed by a light one and triple (uneven) bars have a first heavy beat.

Weber’s illustration shown in figure 6.11 illustrates this idea, where \textit{schwer} (s.) stands for heavy and \textit{leicht} (l.) for light. In the second example, the same hierarchy is followed in the inner divisions which may be present in every beat.

![Figure 6.11 Inner-bar accentuation structured according to time signature (Weber 1824, I: 100-101).](image)

Diagrams and figures like the previous one of figure 6.11 had appeared before in eighteenth-century treatises, like for instance in Sulzer’s \textit{Allegmeine Theorie}, or Türk’s \textit{Klavierschule} (Sulzer 1771-4, II: 136-7; Türk 1789: 88-90). However, even if making references to the subject was quite common, there was not always a general agreement on certain aspects on accentuation.

One of the most significant examples where it is possible to find contradictions among musicians happens in the accentuation of triple time. In most cases, as in Weber or Sulzer, the uneven time has a heavy-light-light accentuation. However, some musicians like Castil Blaze (1825, II: 305) under the entry “Temps” of his \textit{Dictionnaire de musique moderne}, point out that they should be accentuated heavy-light-heavy. The same indication is found in some instrumental tutors, such as Berr’s (1836b: 4) bassoon method “Principes de la Musique”, as well as in eighteenth-century works, like the \textit{Dictionnaire de musique} by Jean-Jacques Rousseau (1768: 505-507) or the \textit{Clavierschule} by Georg Simon Löhlein (1782: 6).

Perhaps the most striking feature is how easy it is to find discrepancies in issues that are generally considered basic in accentuation. The differences of opinion once more are just an indication of the many options in performance practice.
Besides the inner-bar accentuation, and happening at the same time, there is also an organization on a larger scale named Höhere Rhytmen; Higher rhythm by Weber. In it bars gather together just as the beats were doing inside of the measures (see fig. 6.12).

![Figure 6.12. Höhere Rhytmen accentuation structure (Weber 1824, I: 102).](image)

In order to establish a hierarchy in the bar group, an accentuation that distinguishes strong, heavy measures from light ones is established. Even if in a larger group, this accentuation keeps the same relation as the beats inside the bars had shown in figure 6.12.

Hence the measures are distinguished from one another in such higher rhythms according to their greater or lesser internal weight or accentuation, in the same way as the parts of measures are distinguished among themselves; i.e. the heavy or accented measures assume a prominence above the lighter, as do the heavier parts of the measure above the lighter ones (Weber 1824, I: 103).

On this basis Weber develops a theory of Zusammengesetzte Taktarten (compounded measure types) where he explores the different possible combinations of groups of bars in order to set a hierarchy among the bars as it happens among the beats inside the measures.

As a result, Weber (1824 I:106) presents the combinations illustrating them with well known musical extracts. Those are:

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24 Darum unterscheiden sich in solchen höheren Rhythmen die Takte, rücksichtlich ihres grössern, oder geringern inneren Gewichtes, eben so von einander, wie die Takttheile unter sich; d.h. es heben sich schwere Takte vor leichteren heraus, wie, unter den Takttheilen, die schwereren sich vor den leichteren herausheben (Weber 1824, I: 103).
Even number of even measures: *graden Anzahl grader Takte* (Ex. 6.13)

Example 6.13. Even number of even measures (Weber 1824, I: 106).

Even number of uneven measures: *graden Anzahl ungrader Takte* (Ex. 6.14)


Uneven number of even measures: *ungraden Anzahl grader Takte* (Ex. 6.15)

Example 6.15. Uneven number of even measures (Weber 1824, I: 106).

Uneven number of uneven measures: *ungraden Anzahl ungrader Takte*. Ex. 6.16

Example 6.16. Uneven number of uneven measures (Weber 1824, I: 106).
However, after considering Weber’s theories one might ask how and to what extent these explanations taken from theory books were found in nineteenth-century performance practice. Did they have a direct application in playing or where just a tool for musical analysis\textsuperscript{25} of compositions?

For a wind instrument like the bassoon, the organization of measures is of great importance because it is closely linked to breathing. In the first half of the nineteenth century the appropriate place to breath remains a key subject for wind players and singers. As seen in chapter 3.2 of this research, wind instrument tutors attached a huge importance to the subject, focusing the discussion on where to breathe and reducing the description of how to breathe to a simple remark, if this was even mentioned at all. The reason for this is that the pauses produced when breathing are the key to the organization of musical phrases. Moreover, it is precisely in those chapters on breathing where it is possible to notice how bassoonists, singers and wind players had in the back of their heads theories like Weber’s Höhere Rhytmen.

Let’s see some examples to explore this idea. The first case study is an extract taken from Hugot’s Méthode de flûte du Conservatoire. In it Hugot (1804: 18) organizes breathing in a regular way which results in a graphic image that reminds us of the examples shown by Weber.

Example 6.17. Organization of breathing (Hugot 1804: 18).

In example 6.17 Hugot organizes the breathing marks he writes establishing their importance according to where they are set. Thus,

\textsuperscript{25} Even if it is possible to track some kind of method in analysis back in 1750s, musical analysis as it is nowadays understood was not established until late nineteenth century (Bent, “Analysis”).
breathing can be longer or shorter according to its significance. Therefore, in his example, Hugot establishes a short breathing (*petite-respiration*) in every bar line, a medium breathing (*demi-respiration*) covering two bars and finally a long breathing mark that covers the whole musical phrase.

The next case study, more complex, is taken from Neukirchner’s *Allgemeine Fagottschule*. It shows an extract of a study where Neukirchner (1840: 30) writes in a second stave how the music should be performed. Analyzing the different kinds of breathing marks written by Neukirchner, it is possible to understand how the bassoonist applies the theory described by Weber by giving a hierarchy to the measures that build the musical phrase.

Example 6.18. Study with breathing marks. The second stave indicates the performance (Neukirchner 1840: 30).

The first thing to point out from example 6.18 is that the slurs marked on the top stave do not describe the articulation the exercise should be played with. On the contrary, Neukirchner presents the student with a performance rich in small detailed articulation marking with a great variety of dots, strokes and different small slurs. Thus, the long slurs on the top stave must have a different function than articulation marking: they contribute by indicating some of the phrasing. In the extract, most of the slurs connect bars in groups of two, establishing a first level of combination formed by measures. This combination of two bars behaves in a similar way as a slur on top of two
notes; that is to say, the first note is stressed with regard to the second one\textsuperscript{26}. Similarly, in this case the first measure under the two bars slur is of greater importance than the second one\textsuperscript{27}.

The next level in the grouping of music is determined by breathing. Neukirchner indicates by a * mark, regular breathing every four bars. However, not all the breaths he suggests have the same length. The first breath mark in the fourth bar is short; it has only the value of a quaver, which he indicates by shortening the length of the note previous to the breath in the performative stave. Meanwhile, the breath mark situated in the eighth bar takes twice the value; this is a crochet length. The same happens in the next sequence of four and eight bars.

Furthermore, the sort of breathing Neukirchner suggests in bar 16 is extremely interesting. In order to indicate the greater rest that the end of bar 16 represents, he does not recommend shortening the value of the minim to breath, as he did at the end of bar 8, which is rhythmically the same as bar 16. In this case he situates the breathing after the minim that preserves its full length. By doing this he is altering the given rhythm by transforming the following crochet—upbeat to bar 17—in a quaver preceded by a rest. Consequently, Neukirchner differentiates three different types of breathing: A shorter, more frequent one, an intermediate one, and finally a breathing that indicates a greater rest.

Figure 6.19. Outline of the section of Neukirchner’s study. Source: made by the author.

Figure 6.19 illustrates in an outline Neukirchner’s organization of the study extract. Through the slurs on the smaller scale and the different types of

\textsuperscript{26} For more details see in chapter 6.6 the section on “Des sons coupés” of the present research.

\textsuperscript{27} This sort of accentuation where one bar has more importance than the next one is also described in other instrumental tutors in different ways. One of the most clarifying examples can be seen, for instance, in Hummel’s *Anweisung zum Pianofortespiel*, where at the end of the treatise he includes several performative examples. In some of them Hummel establishes a hierarchy among the bars whereby one should be more important than others. In order to do this he uses a marking system with symbols like + and ^ (Hummel 1828: 442-446).
breathing discussed, Neukirchner presents an organization of the music that matches Weber’s theories on the hierarchy grouping of music through accentuation.

In this case, the example taken from the bassoon tutor illustrates in a practical way the performance of the theory described by Weber in the first place. Neukirchner’s *Faggotschule* and Weber’s *Theorie der Tonsetzkunst* are an example of two publications intended for a completely differing kinds of public which, by using an unlike way of expressing their ideas, arrive at a similar conclusion on how accentuation should be structured. This can be understood as a sign of how deeply rooted in general performance practice was this way of accentuation, that structured music by prioritising some measures over others in a complex combination of levels.

The organization on a larger scale described by Weber as *Höhere Rhytmen* is the germ of a trend that would develop towards its peak at the end of the nineteenth century, resulting in a phrasing of great lines. In order to get there, it is necessary to consider the greater grouping of bars as a whole, and dilute the accentuation of the inferior levels, as well as eliminating the inner accentuation in every measure. The immediate consequence of this trend in wind instruments is seen in the loss of importance of where to breathe according to the musical phrase. Gradually breath marks will stop being set in a regular way to stress accentuation, and they will be set under another basis, if at all.

However, Weber’s approach is still a long way from understanding a musical performance where the accentuation on a larger scale plays down the importance of a detailed accentuation and articulation. In this regard, Germany develops the main theories that will guide us towards this trend, contrary to what happens in France, where the influence of vocal music and opera, among other factors, makes the taste for the small detailed articulation last longer. The most important step towards a larger line accentuation is given by the theories of the Swiss Mathis Lussy (1828-1910) and his way of understanding accentuation, which would pave the way for later theoreticians like Hugo Riemann (1849-1919). In his *Traité de l’expression musicale* Lussy (1874: 11) distinguishes three types of accentuation: metric accentuation (*l’accentuation métrique*), rythmic accentuation (*l’accentuation rythmique*) and pathetic accentuation (*l’accentuation pathétique*).

The strong sounds that excite the movement of your head and your feet when hearing the measure: these are *metrical accents* [...]
coincide with the beginning of the verse, or the caesuras, which mark the
different cadences and rests after a phrase: these are *rhythmic accents* [...]; The
strong sounds, different from the metric and rhythmic accents, that occur in an
exceptional unexpected manner, emphazise notes that may displace the tonic,
change the mode or break the regularity of the rhythm measure: these sounds
are *pathetic accents* (Lussy 1874: 11).

Under metric accent Lussy considers both the inner accentuation of
measures and the larger *Höhere Rhytmen*, the novelty of his approach lies with
what he calls rhythmic accent. This accentuation distinguishes the longer
phrases that are delimited and formed by the *Höhere Rhytmen*. However, those
phrases were already defined before him, but the fact that Lussy categorizes
them in his theory as special type of accent specifically designed to highlight
them, shows new priorities and a new way of understanding phrasing
through accentuation.

In some way, the accentuation derived from the *Höhere Rhytmen* sets the
ground for later theories by Lussy of a phrasing based on a great line.
Nevertheless, the way of understanding accentuation and phrasing in the first
half of the nineteenth century does not correspond to the path followed
from the late century onwards. Despite sharing a common starting point in
most cases, theoreticians understand the rhythmic and accentuating aspects
of music in a different way. For instance, Weber (1824, I: 77) begins the
chapter “Rhythmik und Takt” of his *Theorie der Tonsetzkunst* with a significant
claim:

The musical art requires, in addition to the connection of different tones, still
another property, which, though it is not absolutely essential to the nature of
music, has nevertheless the power of very much enhancing its beauty. This is
rhythm or measured movement (Weber 1824, I: 77).

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28 Les sons forts qui excitent les mouvements de votre tête et de vos pieds sont sentir la
mesure : ce sont des *accents métriques* [...]; Les sons forts qui coïncident avec le
commencement des vers, des césures, marquent les différentes cadences et repos résultant
des phrases et membres de phrase : ce sont des *accents rhythmiques* (sic) [...]; Les sons forts,
distincts des accents métriques et rythmiques (sic) qui surviennent d’une manière
exceptionnelle imprévue, marquent les notes susceptibles de déplacer la tonique, de
changer le mode, de brises la régularité de la mesura du rythme (sic) ; ces sons sont des
*accents pathétiques* (Lussy 1874 : 11).

29 Die Tonkunst macht, nebst dem Verbinden verschiedener Töne, auch noch von etwas
Anderem Gebrauch, was zwar nicht nothwendig zur Wesenheit der Musik gehört, aber
According to Weber, rhythm is not essential to the nature of music because he considers that music can be understood without it, since there is music that is not rhythmic or measured. Weber (1824, I: 78) takes as an example the usual choral singing of the church congregation where even if sounds have a duration according to the syllables, there is not a measured movement marked by accentuation. This approach to the subject clashes completely with later theories that consider rhythm as the backbone of music:

It is then with Rhythm that we shall begin the study of the aesthetic of music. Because in the genesis of Art it is the liveliest and most fertile element, like the Fiat lux: the word of God in the genesis of the universe. And going further than perhaps, what the famous conductor Hans von Bülow himself thought in making the spiritual joke, when he said, paraphrasing the text of Saint John in his own way:

“In the beginning was the Rhythm!” (d’Indy (1897-98) 1912: 21)

Without entering into the connotations of the quote which connects music and religion, d’Indy’s claim shows the importance of the concept of rhythm in the late nineteenth century. This radicalization that leads to a divine treatment of rhythm contrasts with Weber’s ideas, who structures music under a different order of priorities.

Another important detail that shows the different approach of Weber and later theoreticians is found in how he uses poetry and speech as a constant reference. For instance, in the chapter of rhythm, where Weber writes about accentuation, there is a constant link that brings together music and rhetorical speech, also through articulation. Thus, Weber supports his claims with these constant references in order to justify the organization of accentuation in the musical speech.

Prosody as a reference gradually disappears in later texts. While in Lussy’s Traité d’expression musicale (1874) there are still some reminiscences of that, as

doch ihren Reiz sebr zu erhöhen vermag. Es ist dies der Rhytmus oder die Taktmässigkeit (Weber 1824, I: 77).

30 C’est donc par le Rythme que nous commencerons l’étude esthétique de la Musique, car il est, dans la genèse de l’Art, l’élément vivifiant et fécond, tel, dans la genèse de l’univers, le Fiat lux, le Verbe de Dieu ; et elle portait plus loin que il ne le pensait peut-être lui-même, la spirituelle boutade du célèbre chef d’orchestre Hans von Bülow, alors qu’il disait, paraphrasant à sa manière le texte de saint Jean : « Au commencement était le Rythme ! » (d’Indy (1897-98) 1912 : 21).
the twentieth century approaches it becomes rare to find references to speech when reading about rhythm and accentuation.

Lussy's work, therefore, is crucial to understand the point of view of the late nineteenth century and it plays an important role at the beginning of the next century. However, his theories may lead to misunderstandings if they are used in research of previous periods. Even if at first they might be seem appropriate to understand music from earlier periods, Lussy’s approach to accentuation looks forward in an opposite direction from that of his predecessors.

Regarding accentuation, the first half of the nineteenth century represents a bridge where eighteenth-century practices converge with what it will become one of the main features of late Romantic musical performance. On the one hand, there is a great degree of detail produced by small articulation and inner-bar accentuation, as it is described by Türk or Sülzer. On the other hand it coexists with long slurs, marking a phrasing of big lines, like the named rhythmic accent by Lussy. Ways of phrasing that will gradually spread until they will dilute accentuation on a smaller scale.

Nevertheless, leaving aside the past and the future of the first half of the nineteenth century, the richness of this dual role in accentuation makes it a unique feature in the history of performance practice. Bassoonists of this period reflect in their tutors how they experienced the confluence of the two ways of understanding accentuation on smaller and a larger scale. Almenräder (1843: 48), in one of the practical examples from his *Fagottschule* illustrates soft and long articulation, showing the following marking seen in example 6.20.


In this example, the longer slur no longer reflects a performance where small cells are important, but it brings up the idea of a longer phrase. The small slurs and articulation marking that lay underneath, however, are still indicating a detailed articulation. The coexistence of those two kinds of slurs shows a period full of transformations.
6.6. Particular accents

Another one of the multiple meanings given to the term accent in the first half of the nineteenth century is that of an emphasis given to some particular note or musical passage (Castil-Blaze 1825, I: 7). It should be clarified, however, that this emphasis or accent was not necessarily produced by a sharper articulation or by a stronger dynamic. The deep relationship between bassoon playing and singing at the period leads to the development of the performance of expressive accents from the prosody point of view. Just as singers did when they stretched syllables to produce accents (Garcia 1847, II: 5), players try to imitate them. Consequently, in many cases accents are made, not only by altering the dynamics, but by employing different resources, such as extending or shortening sounds or even modifying the tuning. As Castil-Blaze (1825, I: 7) claims in the *Dictionnaire de musique moderne*:

> Accents can be made: First, by articulating the note strongly or with a gradual strength. Second, by giving it a bigger time value. Third, by distinguishing it from other notes by means of a different intonation, higher or lower (Castil-Blaze 1825, I: 7).

These are the most common ways of performing accents. However, in some particular cases accents are used to break with the symmetry of music under different parameters like harmony, articulation, and tempo. Let’s see the cases of particular accents that are more important for bassoon performance practice.

*Des notes altérées and Des sons coupés*

These notes that introduce some kind of tension in the harmony need, for many musicians, a particular stress or accent. Willent-Bordogni, for instance attaches great importance to what he calls *notes altérées* (accidental notes). In his tutor, Willent-Bordogni (1844: 74) claims that the note that has the tension—the accidental note—should be stressed before falling into the resolution.

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31 In Castil-Blaze’s words a “stronger energy”: *énergie plus marqué* (Castil-Blaze 1825, I: 7).

32 Soit 1° en articulant cette note plus fortement ou avec une force graduée ; 2° en lui donnant une valeur de temps plus grande ; 3° en la détachant des autres par une intonation distincte au grave ou à l’aigu (Castil-Blaze 1825, I: 7).
Des sons coupés is the term used to name an articulation that links two notes by a slur followed by a shorter rest. The second note should be performed more softly than the first one and it should be shortened. This definition is found in several wind instrument tutors such as Willent-Bordogni’s method (1844: 76) or Berr’s tutors: Méthode complète de basson (Berr 1836b: 21) and Méthode complète de clarinette (1836a: 38).

Furthermore, it is not always necessary to have a rest after the second note. In some cases by sons coupé is also understood as an articulation of two slurred notes where the second one is performed weaker and shorter than the first one. This articulation becomes very popular and it appears in tutors for other instruments as well, such as Anweisung zum Piano-Forte-Spiel by Hummel (1828: 106).

Des Notes Jetées

A particular type of articulation to which numerous musicians refer is one in which the last note under a slur is marked by a stroke or, occasionally, a dot. French sources such as Berr (1836b: 19) or Willent-Bordogni (1844: 77) denominate this articulation Notes jetées. Other musicians like Almenräder (1843: 51-52) describes its practice in a similar manner, but omitting any specific name.

Example 6.21 Example of Notes jetées by Berr (1836a: 35).

In the case shown in example 6.21, where the slurred notes are more than two, Berr (1836b: 19) claims that the stress or accent should fall in the last note but one, and the note with the stroke should be shortened by half. Willent-Bordogni (1844: 77) also explains this kind of articulation.

\[^{33}\text{Lorsqu’on voit des notes liées terminées par une autre pointée, il faut accentuer l’avant dernière note et jeter légèrement le son sur la dernière en diminuant sa valeur de moitié (Berr 1836b ; 19).}\]
Furthermore, he adds as a technical remark that in order to shorten the last note so that it sounds dry, the reed vibration should be stopped by putting the tongue against the reed.

Another example taken from Almenräder (1843: 51-52) can shed some light on this articulation, for he accompanies the musical example with a graphical suggestion for performance, as shown in example 6.22.


For its performance, Almenräder (1843: 51) claims that the first note should be short articulated with an impulse towards the second one. In his performative clarification, also shown in example 6.22, Almenräder (1843: 52) adds a rest after the first note to emphasise the cut and modifies the value of the two slurred notes so that they are played faster.

Perhaps, judging by Berr’s illustration of example 6.21, or after reading Willent-Bordogni’s indication of stopping the reed’s vibration using the tongue, it might appear that it was rarely used in musical composition. However, this was not the case, as this articulation was very popular at the time, as many bassoonists refer to it in their tutors. One question that needs to be asked, however, is what is the origin of this particular articulation and its performance practice in the bassoon?

A possible explanation for it might be that in its performance, this articulation described in so many different bassoon tutors, is an attempt to imitate a resource used by string instruments. Baillot (1834: 107) in *L’Art du violon* also gives the name of détaché jeté to what is normally known as *Staccato à Ricochet*. Baillot (1834: 107) describes this articulation not only to be used on

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34 La première note de chaque figure, celle-ci devant s’articuler brièvement, doit se lancer légèrement sur la seconde note (Almenräder 1843 : 51).
a repeated note, but in fact the first example, reproduced in example 6.23, he suggests resembles the one given by Almenräder in example 6.22.


Baillot’s instructions for violin performance achieve a result similar to the descriptions read in bassoon tutors: “It is done by pulling or pushing, but generally pulling the bow and throwing it from the extremity to the middle about two inches in height from the string.”

According to Baillot (1834: 107) Paganini was the first violinist to use this resource applying ricochet to several articulated consecutive notes under the same bow.

It shows once more how players try to improve the technique of their instrument through new effects taken from other families of instruments. However, it is significant how bassoonists from different nationalities struggle to imitate this new technical effect born from Paganini as an instrumental virtuoso. This is the case, in France with Berr (1836b: 19), Willent-Bordogni (1844: 77), or in Germany with Almenräder (1843: 51-52). It is also important to highlight that in this case a wind instrument tries to imitate the technique of another instrument—string, in this case—instead of imitating a resource coming from the singing technique, as it had commonly happened until then.

**Combination of different types of attacks**

The reference to speech, which will gradually loose importance as the century draws on, is still of great importance during most of the nineteenth century. This has a direct impact on articulation, which does not only concern itself with different kinds of slurs. Even in the case where all the notes are played staccato, musicians may admit different types of attacks, thus creating a rich

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Articulation

speech through music. For instance, in example 6.24, Jancourt (1847: 27) suggests alternating the different articulations produced by *tu* and *du* in a same passage of dotted notes.

![Example 6.24. Articulation in dotted notes (Jancourt, 1847: 27).](image)

Jancourt’s description on how to articulate dotted notes where the shorter note has a stronger attack is typical of previous centuries (Tarr 2007: 11-33). Therefore, it can be surprising to find this practice well into the nineteenth century, as it is claimed by Jancourt (1847: 27) or Neukirchner (1840: 18). Nevertheless, this appears to be the pattern in many cases during the nineteenth century: great innovations coexist with traditions from the past.

Syncopation

Unlike what happens when looking into other topics on accentuation, where explanations are generally found in theory books, syncopation and, especially, its performance has a privileged place in almost every instrument tutor. Syncopation is seen not so much as a theoretical topic, but as something that should matter to performers more than to any other musicians. Consequently, it becomes important that players learn how to confront its performance.

Tutors cover many different approaches to the topic. Berr, for instance, writes in his tutor about how to perform the accompaniment for syncopation. Berr (1836b: 22) claims that when playing the bass line in syncopations made by the melody, it is important to accentuate the beats more than usual, in order to emphasise the alteration of natural rhythm. Concerning the performance of syncopations, there are different possibilities that should be chosen according to the character of the musical piece. Baillot (1834: 135-136) condenses, in his tutor, three different ways of performing syncopation. The first consists in starting the syncopated note softly and gradually making it sound louder. The second way of performing
syncopation is where the off-beat note is sharply accentuated and immediately decreased to piano. Both ways are shown in example 6.25.

Example 6.25. Different performances for syncopation (Baillot 1834: 135).

In a third example, shown in example 6.26, Baillot (1834: 136) claims that there are some cases where syncopation requires a steady performance, with no particular nuance, leaving the marking of the beat to the bass.


According to Baillot (1834: 136), choosing one way of performing syncopation or another depends on the character of the musical passage. Thus, all the illustrations of his claims are taken from Concertos or chamber music instead of using meaningless musical examples made just for the tutor. The idea that the performance of syncopation should adapt to the character of the piece is shared by many musicians. For instance, the bassoonists Berr (1836b: 22), Willent-Bordogni (1844: 65) and Jancourt (1847: 45) agree that syncopation should be performed differently in slow and fast movements, being strongly stressed in fast tempi. As Jancourt (1847: 45) claims:

In slow movements, it is necessary to stress a little the sound on each syncopated note. When the movement has a certain speed, the inflexion of sound should be strongly marked, especially in pieces where the rhythm is regular, like in the Agitato, the Polonaise, the Bolero36, etc. (Jancourt 1847: 45).

36 Dans les mouvements lents, il faut appuyer un peu le son sur chaque note syncopée. Lorsque le mouvement est d’une certaine vitesse, l’inflexion du son doit être plus
Some characters are defined by their rhythm and accentuation, which in turn is marked by syncopation. In those cases, a clear performance of syncopation is crucial, as Jancourt claims referring to Polonaise and Bolero or, to generalise, to many regional and popular pieces that are associated to particular rhythms. For instance, the singer Manuel Garcia (1847, II: 26) claims that well marked syncopation is the main identity mark of many Spanish national songs.

In order to emphasise the required stress of syncopation, several musicians like Willent-Bordogni (1844: 65) or Berr (1836b: 22) suggest shortening the un-accentuated note, as shown in example 6.27, where Berr indicates the performance by adding a rest.

Example 6.27. Indication for the performance of syncopation (Berr 1836b: 22).

Despite the fact that in *L’Art du violon* Baillot gives the impression that the three ways of performing syncopation are equally used, in general, there is a preference for the second manner, the same as Berr suggested in example 6.27. The trend increases as the second half of the nineteenth century approaches. In fact, there are not many musicians who even mention the first performance (that where the sound is swelled) at all, or if they do it, they refer to it as a practice of the past no longer in use. Such is the case of the *Anweisung zur Clarinette*, where Backofen (1824: 36) describes the two ways of performing syncopation. However, he makes clear that even if some musicians make a crescendo in the syncopated note, he considers this practice inaccurate. Other musicians, like Berr (1836b: 22) or Willent-Bordogni (1844: 65), only present one way of performing syncopation by means of an accent and a sudden diminuendo of the off-beat sound. Furthermore, oboists like Barret (1850: 8), explicitly indicate that the practice marquée, surtout dans les morceaux dont le rythme est plus cadencé, tels que l’Agitato, la Polonaise, le Bolero, etc. (Jancourt 1847 : 45).
should be avoided, claiming that “care must be taken to avoid marking the second half of the note” (see example 6.28).

Example 6.28. Indication for bad performance of syncopation (Barret 1850: 8).

However, the fact that Barret feels the need to describe or even to mention this habit of syncopation in his tutor, shows that as late as 1850 there were still some performers who were still playing syncopation that way.

The interest raised by syncopation lies in the fact that it produces a break in the rhythm regularity when the accent is placed on the weak part of the measure (Willent Bordogni 1844: 65; Jancourt 1847: 45). Moreover, the fact that an exception to rhythm deserves so much attention in music tutors reinforces the enormous importance that the general rule had in music performance: that is, to emphasise the beat by the use of accentuation.
Chapter 7

Ornamentation

7.1. Character in ornamentation

The approach to ornamentation constitutes a challenge for modern researchers and scholars. Especially considering the huge amount of literature devoted to seventeenth and eighteenth-century ornamentation published in the twentieth century expressing its own vision where, apparently, the main focus is, in most cases, the search for a performative translation of the written sign, as discussed in chapter one. The nineteenth century, on the other hand, has its own peculiarities as bassoon primary sources show.

Just like treatises from the previous century, nineteenth-century tutors devote a large section to ornamentation. Taking Ozi (1803: 10-27) as a model example in this regard, it can be seen that he combines a short explanation with every concrete illustrated case and he enriches it with a variety of solutions taken, in many cases, from the singing method of the Paris Conservatory. As the century progresses, bassoon tutors try to rationalise their content with classifications that are sometimes contradictory and not always efficient (Almenräder 1843: 64-76; Neukirchner 1840: 48-51; Willent-Bordogni 1844: 45-64; Jancourt 1847: 31-43).

In those and other cases it is possible to see the effort made by writers to add increasingly more signs in order to describe new ornaments that were becoming usual. Tutors started to include many pages with explanations on the meaning of each abbreviation and the performance of the main ornaments. Actually, it becomes impossible to draw together all those explanations because, in their attempt to systematize the writing of musical notation, one could claim that every author ends up having their own language.
Consequently, contradictions in both ornament nomenclature and their performance are plentiful. As a result, due to the huge amount of proposed examples, reading ornamentation chapters involves a stroll in the wide range of possibilities offered by the music, instead of a consistent systematization of fixed and imperturbable rules.

This apparent chaos does not apply exclusively to the bassoon; moreover, ornamentation in the first half of the nineteenth century faces a paradox. A struggle to find the right balance between, on the one hand the attempt by composers and tutor writers to systematize ornaments using notation, and, on the other hand, the freedom unavoidably taken by the player in his performance. However, the key to the paradox lies in how we approach the source. For a nineteenth-century musician, ornamentation chapters in tutors were seen as a catalogue of possibilities instead of a manual of rules. Fröhlich offers a good example that illustrates this in his Oboeschule.

As Fröhlich himself points out in the different subsections, the chapter on trills, taken from the Oboeschule, has general indications that can be applicable to all woodwind instruments. Thus, the Clarinettschule, Flötenschule and Fagottschule refer to the Oboeschule for general rules on trills. The most interesting parts of his observation are several proposals that Fröhlich (1810: 48) presents as alternatives in performing trills under the sign tr:


In example 7.1 Fröhlich writes several alternative suggestions for the performance of a two note trill. They consist of turns, added notes or just a variation in the dynamic of a still note. As he claims, the point of these alternatives is that they should be used according to aesthetic reasons or in case the trill happens to be too complicated or even unworkable in the instrument.

The various options provided for the performer that are described in tutors, like the example just given, show the complex reality of ornamentation performance. Even when confronting a sign as common as the trill, discussion is not reduced to whether or not it should start from the
upper note. The reality of performance practice in the nineteenth century explains how ornamentation, even despite of the entire systematization attempt shown by the written sources, went further than a simple translation via notation issue.

Nevertheless, all the alternatives displayed for the use of the performer followed some kind of guideline. Ornamentation, just like other parameters of performance, was determined by the character of the music. Once more, the link between performer and character, thought of as the element that defines the performer’s task, would lead the musician to choose which ornamentation better adjusts to each musical fragment. As Almenräder (1843: 69) claims:

Those [ornaments] often depend on the good taste of the artist who, in an *adagio*, will certainly not use jumps or thirds unsuitable for a noble and touching melody. [...] He will always stick to the character of the musical piece he is performing\(^1\) (Almenräder 1843: 69).

Furthermore, the same ornament was performed differently, even when using the same sounds, if it appeared under an *adagio* or *allegro* character. For instance, in the case of the trill, the differentiation can be set, instead of by using different sounds, by the variation of the speed in each performance. Several musicians claim that trills should be played slower in slow monuments than in faster ones (Neukirchner 1840: 23; Willent-Bordogni 1844: 56; Jancourt 1847: 3).

Ozi (1803: 24-25) does not only refer to the difference of speed in trills, but he also claims that the beginning and termination of trills should be different according to the character of the music.

Example 7.2. Trill performances in *lento* and *allegro* movements by Ozi (1803: 24-25).

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\(^1\) Elles [Les broderies] dépendent souvent du bon goût de l’artiste qui certainement ne fera point, dans un Adagio, des sauts ou des triades qui ne conviennent point, à un chant noble et touchant. […]Il s’attachera toujours au caractère du morceau qu’il exécute (Almenräder 1843 : 69).
Therefore, example 7.2 illustrates how Ozi exemplifies this idea with an example of trill performance in a slow movement, as opposed to a trill performed in allegro. As in the trill example, the performance of any ornament varies according to character. Brod (1830: 27) makes it a general rule when he claims that “in general, performance of grace notes should be subordinated to the slowness, to the fastness, and to the expression of musical phrases”.

The character of the music determines the performance of the notated ornamentation in the score. That is why studying it by making a table that merely translates sounds into graphic symbols isolated from their original context, gives an imprecise result.

Another important fact to be considered when researching ornamentation is that the main reference for ornamentation is vocal music, as it was usually the case with performance in general. In many cases, the chapter about ornamentation from the singing tutor of the conservatory of Paris is used to write about the subject in methods for other instruments. Among the tutors that directly use textual fragments from Mengozzi’s singing method are, for instance: Méthode de flûte by Hugot, Méthode de clarinette de Lefevre, Nouvel méthode de basson by Ozi, Méthode de premier et de second cor de Domnich, Méthode de violon by Baillot, Rode y Kreutzer, Méthode de piano by Adam.

As stated in chapter 2, those first methods of the Paris conservatory have an enormous influence in the subsequent instrument tutors, not only in France but also in other countries, like Germany or England. Chapters on ornamentation represent a good example of the influence exerted by these methods. Then, as the century progresses, new notations are added to the older signs. As a result, tutors provide the reader with a big collection of ornaments where new and obsolete notations for ornaments meet.

The apparent chaos present in the ornamentation chapters of the first half of the nineteenth century is a sign of the wide range of options available to the performer. However, the attitude towards ornamentation does not remain still during the period studied in the present research. The freedom enjoyed by the performer with regards to ornamentation will gradually diminish moving towards the second half of the century.

Jancourt’s tutor, for instance, written in mid-nineteenth century, reveals how aware he is of a change in attitude that goes from the heritage of the eighteenth century to an approach towards the score that somehow

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2 En général le mouvement des petites notes doit être subordonné à la lenteur, à la vitesse, ainsi qu’à l’expression des phrases de musique (Brod 1830: 27).
Ornamentation

resembles modern tendencies. Jancourt (1847: 38) condenses the story of ornament performance throughout history in a few lines:

In the old times, composers used to notate the plain melody, and they left the task of ornamenting to the performer’s taste. This resulted in a multitude of ornament traditions that one artist taught another. However, as the latest always added new ornaments, they resulted in a license and lack of taste that created confusion in the performance. Composers where thus forced to mark the ornaments themselves with small notes, leaving the option to the performer, who must now strictly observe the measure3 (Jancourt 1847: 38).

The trend towards a more conservative view of ornamentation brings up a static link between notation and performance. This change in the approach happens during the nineteenth century and it is visible even in the different attitudes taken by the same musician. This is, for instance, the case of the oboist Apollon Marie-Rose Barret, who wrote the first edition of his tutor in England in 1850 as *A Complete Method for the Oboe* and subsequently edited the same text in French in 1876 under the title *Méthode complete de hautbois*. In general the French edition scarcely changes the English edition, so it can be considered just as a translation. It is because of this that the few differences in both texts acquire an important meaning.

On the subject of how to perform grace notes, in the London edition, Barret (1850: 9) admits that there are several options, and that, ultimately, the decision lies with the performer. However, in the French edition Barret (1876: n.p [9-10]4) appears more restrictive when he proposes a concrete performance for each notation, showing only one possible solution for each case. Paradoxically, Barret justifies a unique performance of grace notes, in opposition to the variety of options of his first edition, by presenting the executions as the legacy of earlier composers.

Finally, it is necessary to clarify two important points on the preparation and organization of the present chapter. Firstly, even more than in other cases, this chapter has been conceived having the bassoon in mind. Almost

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3 Anciennement les Compositeurs avaient la coutume de noter la mélodie simplement, et de laisser au goût de l’exécutant le soin de l’orner par des agrémens (sic). Il en résultait une foule d’ornaments (sic) de tradition qu’un Artiste enseignait à l’autre. Cependant, comme les derniers ajoutaient toujours quelques nouveaux agrémens, on arrivait à une licence et à un manque de goût qui jetaient la confusion dans l’exécution ; les compositeurs furent donc forcés de marquer d’eux mêmes, par des petites notes, les ornements, et en laissant la faculté à l’exécutant, celui-ci devant observer strictement la mesure (Jancourt, 1847: 38).

4 The tutor has no page numbers, so the numeration has been made by the author.
all the examples and quotes are taken from bassoon tutors. This reduces the huge amount of options and explanations of concepts appearing in multitude of sources of the time, which have anyway been deeply researched from the second half of the twentieth century onwards. However, this new approach sheds light on where the focus was for nineteenth-century bassoonists regarding ornamentation.

Concerning the organization of the chapter, the sources show that nineteenth-century treatises include among the common ornaments resources like portamento and vibrato. Therefore, in order to avoid anachronisms, I have opted to consider them in the same way, giving them the status of ornaments at the same level of grace notes, turns, and trills. However, I am aware that as in contemporary music these are seen as effects, many modern researchers of historical performance practice treat them from a modern perspective when they have to classify them.

7.2. Grace notes

7.2.1. Graces: Petite note, appoggiatura, acciaccatura

Grace notes acquire a significant place in bassoon tutors, where they appear as the most used ornament. Moreover, in those pedagogical sources, they are used as the starting point to explain more complex ornaments formed by the combination of graces. Despite the systematization attempt by the tutors, the way grace notes were referred to was not homogenous. As Brown claims (1999: 456) they were employed to mean a number of different things, and they lacked a generally agreed terminology. This is reflected in bassoon tutors.

Ozi (1803: 10), for instance, uses the term petite note in order to name any kind of appoggiaturas he describes in the score. Jancourt (1847: 38), alternatively, employs the term portamento in order to denote appoggiaturas, which had been common in France since the eighteenth century (Brown 1999: 458). Willent-Bordogni (1844: 45), as a later writer who aims to put some order in the terms by including detailed descriptions, distinguishes between appoggiatura, defined by a sort of petite note, and acciaccatura.

Then, instead of trying to analyse the attempt to organize ornaments made in the different tutors, what becomes really interesting is to observe the illustrated examples as a catalogue of performance possibilities. Examples
such as, for instance, the one appearing in the tutor by Willent-Bordogni (1844: 47) on how to perform petite notes (see example 7.3).

The brief rules appearing in tutors, together with, above all, the numerous examples, allow us to outline some general guidelines, especially regarding the accentuation of the appoggiatura. Broadly speaking, the accent falls on the appoggiatura, when this takes, at least, the same duration as the real note. In the case of fast appoggiaturas, the real note would be the one accentuated. Determining the duration of grace notes, however, remains a problem for tutor writers. Despite of the attempt by some musicians to set some rules, many admit that there is a great variety in performance. As Ozi (1803: 11) claims, for instance: “There are cases where the grace note is worth less than half the main note, others where it is worth half and others where it is worth more”\textsuperscript{5}. That is why they prefer to complete the theory with numerous examples in order to illustrate the variety.

However, despite all the different ways of presenting the subject, the interval distance between the appoggiatura and the real note is discussed in all the bassoon tutors analyzed. Moreover, the subject appears highlighted at the beginning of all explanations, acquiring, therefore, a special relevance. Musicians agree that upper appoggiaturas can be at one tone or semitone distance from the real note, while the under appoggiatura can only have one

\textsuperscript{5} Il est des cas où la petite note vaut moins que la moitié de la note principale, d’autres ou elle vaut la moitié de cette note, d’autres enfin où elle vaut davantage (Ozi 1803: 11).
semitone difference. At first this information might be considered a problem for composers, however, it has very important performative implications, since, as Ozi (1803: 10) claims: “under [appoggiaturas] must be always of a semitone, any other interval must be considered an indication of portamento²⁶”. Therefore, in some cases graces are also used to indicate portamento, a very common practice at the time.

7.2.2. Turns: **Gruppetto Doppelschlag, Mordent**

Grace notes reflect a reality that is seen in all kinds of ornaments designated by a sign. Even in the case of turns, the marking of which apparently leaves little doubt about their performance, there is not always an agreement on its execution. The turn or gruppetto is commonly defined by bassoon tutors as a gathering of several graces, petites notes. It is very often claimed as one of the more often used ornaments, however, even in its definition there have been some discrepancies among musicians. Willent-Bordogni (1844: 51) and Berr (1836b: 37) divide gruppetto into two categories. Firstly, they consider those made by two, three or four written notes, therefore including the tierces coulées in the classification. According to Willent-Bordogni (1844: 51) its performance would be fast and it would take its value from the previous note as shown in example 7.4.

Example 7.4. First categories of turns according to Willent-Bordogni (1844: 51).

Secondly, they classify in a second group the ornament indicated by ∞ and it has four notes; starting on the real note and ascending. According to Willent-Bordogni (1844: 51) all four notes would have the same value, which

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²⁶ au-dessous elle doit toujours être à un demi ton, tout autre intervalle doit être considéré comme pour indiquer le portamento ou port de voix (Ozi, 1803: 10).
has been taken from the real note, unless the marking comes together with a dot, in which case, the last note would be longer (see example 7.5).

Example 7.5. Second categories of turns according to Willent-Bordogni (1844: 51).

However, no matter how clear those explanations on tutors may seem in theory, every author seems to have his own classification. Going through the sources reveals a great amount of possibilities of performance that, in many cases, might lead to contradictions. Especially in the case of German tutors written in the 1830s and 1840s, the unfolding of cases presents a great number of options for the performance of the turn, named in German *Doppelschlag* or *Mordent*. For instance, Neukirchner (1840: 48), following a trend at the time seen in tutors by Hummel or Spohr, makes a distinction in the sign direction to indicate if the turn is ascending or descending.

Therefore, Neukirchner uses ⫯ to indicate a descending turn, and ⫵ to indicate an ascending turn (see example 7.6).

Example 7.6. Ascending and descending turns according to their marking (Neukirchner 1840: 48)

Notice that Neukirchner’s sign for an ascending turn indicates the opposite from that seen in the example 7.5 by Willent-Bordogni. Likewise, German authors contemporary of Neukirchner contradict him when they take the opposite as the ascending mark for the turn, i.e. ⫵. This is for instance the case of Almenräder (1844: 65), when he writes in example 7.7:

Example 7.7. Performance of turns according to Almenräder (1843: 65).
However, the direction of the sign is not the only thing conditioning its performance. The catalogue of possibilities is open to many different factors shown in tutors. Therefore, the turn performance also depends on where it is placed. For instance, if it is found between two notes, the ornament will be used to connect two sounds, as in Neukirchner’s (1840: 48) illustration of example 7.8:

Example 7.8. Turn used to connect an interval (Neukirchner 1840: 48).

The case mentioned by Willent-Bordogni previously, where the turn comes with a dot, is also mentioned by Neukirchner. However, in this case both authors contradict each other again, not only on the direction of the turn, but also on the rhythm used, as the comparison of figures 7.5 and 7.9 revealed.

Example 7.9. Performing turns with dot and double dot according to Neukirchner (1840: 48).

Neukirchner (1840: 48) finally distinguishes a turn that comes together with two dots instead of one, as it was the case in the previous example 7.9. According to his setting, this double dot affects the rhythm, indicating a longer first note. Nonetheless, this double dot appears also in other tutors, like Almenräder’s, illustrated in example 7.10 (Almenräder 1843:65).

Example 7.10 Performing turns with dot and double dot according to Almenräder (1843:65).
Conversely, the indication for its performance is not the same as Neukirchner’s and, somehow resembles the one mentioned in example 7.5 by Willent-Bordogni, when both authors have the same dotted rhythm at the end of the turn. However, the sign used by Willent-Bordogni is not the same as Almenräder’s, for the French musician claims that the turn should come with one dot instead of two. Almenräder’s turn with one dot is then performed differently to Willent’s and it resembles the performed one suggested by Neukirchner, marked with two dots for a turn (see Ex. 7.9).

Turns are, in this case, a good example of how ornamentation—its performance and its indication in the score—worked in the nineteenth century. Sources offer a huge catalogue of possibilities that in an attempt at systematization, fall into plenty of contradictions that make it impossible to establish a guide whereby each sign is related to a unique performance. The only possible conclusion in this case calls for a flexible look into ornaments where the notes or rhythm they formed were in the end not as important as other factors, such as their suitability to the character of the piece.

Before continuing with this exposition based on sources like bassoon tutors, it is necessary to make some observations in order to justify the relationship and grouping of two sets of ornaments composed by, on the one hand, gruppetto-portamento and, on the other hand, vibrato and trill. If we were following a standard classification based on a formal setting, we would have to distinguish between ornaments marked by a graphic sign, which include grace notes, turns, gruppetto and trill, and ornaments lacking an indication in the score, like portamento and vibrato.

But what has made us decide on an order like the one followed, where all ornaments belong to the same category and they are interspersed? The decision has been made after observing a relationship or direct link between some of the ornaments in nineteenth-century performance practice. In the case of the turn, for instance, a relaxed performance, close to a slide, without a clear diction of every note brings it closer to the practice of portamento.

Moreover, the technical performance of vibrato in the first half of the nineteenth century, both in string and wind instruments, shows how this ornament brings it closer to a tremolo than to the modern conception of vibrato (Brown 1999: 517). That is why we understand the tremolo-vibrato as related to the trill instead of considering it as an effect independent of any other nineteenth-century expressive resource.
7.3. Portamento

Although nowadays portamento or *port de voix* is understood as a sound effect, in the nineteenth century this expressive resource reached the category of ornament. A possible explanation for this might be, among other reasons, that it was a frequent practice that only in the early twentieth century starts to become unpopular. In fact, it is still possible to appreciate its common use in early recordings of singers such as Adelina Patti, string players, and others.

However, for the research of the practice of portamento in periods previous to the invention of the phonograph, there are numerous sources such as tutors or magazine reviews which confirm its widespread use among singers and all kinds of musical instruments. This, naturally, includes bassoon; not the first instrument that comes to mind when talking about portamento.

In order to define portamento, the bassoonist Willent-Bordogni (1844: 77) claims in his tutor that the term can have two different meanings. In the first place, it might refer to a passage of notes under a big slur. However, he states that the most common use of the term portamento is when it describes a small glissando.

Portamento is an anticipation of the subsequent sound on which there is a slight glissando of the voice made by a quick inflexion passing through an infinite number of intervals inaudible to the ear7 (Willent-Bordogni 1844: 77).

Willent Bordogni’s second definition of portamento agrees with the one written in many different nineteenth-century singing tutors in diverse countries (Corri 1810: 3; Mengozzi 1804: 15-16; Vaccai [1834] 2000: 32; Panseron 1840: 14; García 1847 I: 29). Once again singing is the main model to be imitated by all musicians leading to different instrumental families to emulate an expressive resource conceived first and foremost for singers. String instruments also adopt the practice of portamento, as it has been described by Clive Brown (1999: 574). According to Brown (1999: 573) wind instruments also try to adopt this resource as Fröhlich shows in his *Musikschule*, where he claims its use in flute, oboe, clarinet, bassoon, horn and trombone.

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7 C’est une anticipation du son suivant sur lequel on glisse légèrement la voix avec une inflexion rapide, qui passe par un nombre infini d’intervalles inappréciables à l’oreille (Willent-Bordogni, 1844: 77).
The claim appearing in a general treatise such as Fröhlich’s is not surprising, for nineteenth-century tutors are filled with references to portamento. In the case of the bassoon, almost all tutors used for this research include some kind of reference to its practice on the instrument (Ozi 1803: 12; Jancourt 1847: 50). In some cases bassoonists even devote one specific chapter or subchapter to explain how it should be performed (Almenräder 1843: 67; Willent-Bordogni 1843: 77).

The only one of the principal bassoon tutors that does not mention portamento is Fredéric Berr’s. Nevertheless, this omission is probably due to his personal suspicion against the practice. In his clarinet tutor, published in the same year as the bassoon one, Berr (1836a: 62) describes how some wind players perform portamento claiming that the result is a sort of “diatonic mewing”:

To imitate these sliding sounds, some players draw back the fingers placed over the holes progressively, from which an ambiguous sound results which is quite similar to a diatonic mewing8 (Berr 1836a: 62).

7.3.1. Technical performance of portamento in the bassoon

Despite the numerous mentions of portamento proving its common practice, not all bassoon tutors explain how it should be technically executed. However, some writers do write about its performance, from where it is possible to grasp at least two different technical methods being used. One system that matches Berr’s quote on the clarinet—where the portamento was made by fingering—is suggested by Almenräder (1843: 67-68).

He illustrates the practice with a double example, describing in detail how to slide the fingers in order to uncover the holes progressively. For the first example, reproduced in example 7.11, Almenräder describes the technique to perform portamento as follows:

After having played B, the right index is gradually moved from its hole, forcing a simultaneous sound until the hole is completely uncovered, producing only C9 (Almenräder 1843: 68).

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8 Pour imiter ces sons glissés, quelques instrumentistes retirent au fur et à mesure les doigts placés sur les trous; il en résulte un son équivoque assez semblable à un miaulement diatonique (Berr 1836a: 62).
In his first example the notes where Almenräder applies portamento are consecutive (B-C), so in this case uncovering only one hole works out easily. However, Almenräder does not limit portamento to consecutive intervals, but claims it is possible to use it on more occasions. Therefore, Almenräder (1843: 68) gives a second example (see Ex. 7.11):


This second example has a bigger interval of a fourth (A-D) and, consequently its performance is harder. However, as he claims that portamento has a good effect in sweet and expressive (doux et expressif) passages, it becomes necessary despite all the difficulties involved.

However, the technique suggested by Almenräder poses problems which render the use of portamento difficult in some bassoon intervals, as practical experimentation on period bassoons reveals. It is no coincidence that in the examples given by Almenräder, he is careful choosing a register where the fingering acts directly on the bare holes, something that is not always possible in the bassoon.

Especially if we consider that, as we move further into the nineteenth century, more keys are added to the instrument. Hence, the amount of notes allowing a fingering where the finger can slide in order to control the opening of the hole become less numerous every time. Besides, the increase of keys limits this technique, because it is not possible to obtain a portamento opening a key in the same way as when the control of the movement is made by the finger in direct contact with the hole. The current study based on practical evidence shows that the key at once opens the whole surface of the hole with a vertical movement that does not allow the same kind of slide made by the finger horizontally and gradually.

Après avoir attaqué le si, on retire peu à peu l’index droit de son trou et force en même temps le son jusqu’à ce que le trou, entièrement découvert, ne rende que le son d’ut (Almenräder 1843: 68).
Another inconvenience of this technique for the use of the portamento lies in the shape of the bassoon’s inner-bore. Figure 7.12 represents a cross section of the bassoon wing joint showing the inner bore and the direction of the drilled holes of the instrument.

![Figure 7.12. Wing-joint showing inner direction of holes. Source: made by the author.](image)

As the illustration shows, in the case of the holes controlled by the left hand, the E-hole is drilled in an ascending direction, while the D and C holes have been drilled in a descending direction. When using a fingering technique like Almenräder’s to make portamento, it is necessary to follow the direction of the drilled hole. Therefore, as an example, in order to slide from D to E the finger should move up, while when sliding from E to F the finger should go down. The complex mechanics of the bassoon with its oblique drilled holes adds complexity to this portamento technique, something which other wind instruments like the clarinet or the flute do not have to deal with.

Consequently, other bassoon players develop different techniques in order to do portamento. Such is the case of Willent-Bordogni, whose technique does not imply the movement of fingers in order to utilise this expressive resource. Willent-Bordogni describes how it should be done in ascending and in descending intervals:

Portamento can be done while ascending or descending. In the first case it is necessary to go from soft to forte and in the second case, from forte to soft. The tonguing that performs the repeated second note forming the portamento is
done by bringing up the tongue to the palate without touching the reed\textsuperscript{10} (Willent-Bordogni 1844: 77).

Willent-Bordogni’s suggestion, lifting the tongue to reach the palate, produces a controlled rising of pitch practicable on any note. In fact, the results of the application of this technique on the bassoons used in the research indicate a successful performance of portamento on the different instruments. In addition, Willent-Bordogni accompanies the movement with a dynamic modification that varies if the portamento is ascending or descending. The objective of this is not necessarily to facilitate the execution; it is part of the usual practice of portamento. The correlation between dynamics and portamento is often mentioned by singers such as Panseron (1840: 14) and by string players such Baillot (1834: 75-77).

All these theories on how to imitate a resource like portamento in singing to the bassoon, show how popular its practice was in the first half of the nineteenth century. Hence, in order to follow the trend, musicians make a big effort to overcome the technical difficulties of their instruments with imaginative proposals for their performance.

7.3.2. Use and types of portamento

After outlining the technical performance of portamento in the bassoon, we will focus here on where and how it was used. Musicians such as Ozi (1803: 29-30) or Jancourt (1847: 50) agree that portamento was above all reserved for slow and cantabile character movements. Despite the fact that both writers use the same term portamento, they may not be referring to exactly the same kind of effect, since portamento during the nineteenth century also had its own performance practice history that tells how it changed to adopt different trends. Therefore, in the first half of the nineteenth century it is possible to distinguish between two main different types of portamento particularly well described by singers like Vaccai (1834) or García (1847).

Nicola Vaccai’s Metodo Practico gives an easy-to-understand explanation of both types of portamento, since it was a method devoted to an amateur public\textsuperscript{11}:

\textsuperscript{10} Le \textit{port de voix} se fait en montant et en descendant. Dans le premier cas il faut passer du doux au fort et dans le second passer du fort au doux. Le coup de langue qui doit exécuter la répétition des deux notes qui constituent le \textit{port de voix} doit se donner en allant frapper le palais et sans toucher l’anche (Willent-Bordogni, 1844: 77).
The first way [of portamento] consists in anticipating the following note almost imperceptibly using the same vowel as that of the preceding syllable. [...] The other way, less in use, consists in postponing the note almost imperceptibly, articulating the syllable that is left\(^{12}\) (Vaccai, [1834] 2000: 32).

Then, according to Vaccai ([1834] 2000: 32), the first kind of portamento is done by delaying the preceding note before the slide. However he claims that this way of performing it is not so common anymore, unlike what happens with the second type, which is made by slightly anticipating the subsequent note. The two different ways of performing portamento led to several debates among singers. The discussion also involved where to place the syllables of the melody text, which was an important subject at the time.

When both Vaccai and Garcia published their tutors by the 1830s-40s, the first way to perform portamento, delaying the first note, had fallen out of fashion. It then becomes necessary to look into early sources to find it as a common practice. Ozi’s tutor, nevertheless, is from 1803, a time when that manner was used, as his tutor reveals. For instance, as stated in chapter 7.2, Ozi (1803: 10) claimed that when the inferior grace note formed an interval bigger than a semitone, then it should be performed by means of a portamento. Furthermore, in some subsequent examples, Ozi (1803: 11) suggests different ways of performing double petite note. There, he introduces the possibility of combining several grace notes that imply portamento in order to soften the ornament.

The first example (Ex. 7.13) shows how E is delayed in order to perform the portamento. In the second suggestion for performance, Ozi adds C so the portamento is also present in the jump of the third (C-E). This anticipation portamento showed by Ozi is the same that is described in other early nineteenth-century tutors, such as Meogozzi’s singing method (1804: 51).

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\(^{11}\) Vaccai’s method exposes the basis of singing, for it is aimed at an amateur beginner reader. In this sense it is far away from Garcia’s tutor, intended for professional singers, which implies a bigger complexity in his explanations. However, the fact that Vaccai devotes several pages to deal with portamento, confirms once more the great importance of the practice in the nineteenth century.

\(^{12}\) Il primo è anticipando quasi insensibilmente colla stessa vocale della sillaba precedente, la nota qui segue [...] L’altro modo, meno usato, è posticipando quasi insensibilmente la nota, e pronunciandone la sillaba con quella che si lascia (Vaccai [1834] 2000: 32).
However, after writing the example shown in example 7.13, Ozi (1803: 11) states that normally these kinds of ornaments, such as the portamento, are rarely notated in the score, but that it is up to the performer where to place them\textsuperscript{13}. This was because, generally, its use was deeply rooted in performance practice, making it unnecessary to accompany the practice with any kind of explicit notation.

However, in order to set some patterns when researching historical performance practice, it becomes necessary to look at some other notated ornaments related in such way that sometimes imply the use of portamento. In the case of appoggiaturas, for instance, sources advice that some composers used them in order to indicate portamento\textsuperscript{14}. Mengozzi (1804: 52) claims so, for instance, as he illustrates some examples of when appoggiaturas become portamento:

\begin{example}
\centering
\includegraphics[width=0.5\textwidth]{example714.png}
\caption{Performance of portamento in Mengozzi (1804: 51).}
\end{example}

In example 7.14 Mengozzi shows a graphical description of the kind of portamento he uses where the first note before the portamento is repeated. From the decade of 1830s onwards, the way of making portamento changes, and instead of the first note, the second note is the one anticipated. The new

\textsuperscript{13} Cet agrément ne s’écrit point, c’est à l’exécutant à le placer avec goût (Ozi, 1803: 11).

\textsuperscript{14} Les compositeurs employent (sic) quelquefois la Petite Note pour exprimer et indiquer le Portamento (Mengozzi 1804: 51).
practice is reflected in music tutors and in the way they notate it graphically. They change the manner of writing in order to bring the explanations as close as possible to the execution. Thus, tutors from 1830 onwards show a new way of illustrating portamento, where the second note is now the repeated one.

Example 7.15. Performance of portamento in Garcia (1847, II: 28).

In example 7.15, Garcia (1847, II: 28) uses two different ways of notating portamento for his explanations. The first one, by using an appogatura, resembles Mengozzi’s last example of example 7.14, although he is now repeating the second note. Then, Garcia shows a second notation indicating portamento that would become more frequently used than the first one. It consists in a dotted rhythm slurred to the note where the portamento is performed. This is the characteristic graphic notation of portamento that would appear in many compositions and always indicates its performance.

Bassoon tutors also reflect the new trend in portamento practice. Methods dating from 1830 onwards show several examples of the kind of portamento whereby the second note is anticipated. Willent-Bordogni (1844: 77), for instance, shows in his tutor an example where he describes portamento by using the dotted slurred rhythm as discussed above in Garcia’s example of Lucia.

In example 7.16, Willent-Bordogni accompanies the portamento with an increase or diminution of dynamics. Almenräder (1843: 69) also presents an example using rhythm to indicate portamento which has already been mentioned in the chapter 5.1 “Character in tempo”. In his example Almenräder graphically referred to portamento by using the dotted-note notation as a convenient resource when performing the *adagio* movement.

However, in both cases, the indication of portamento appears only as an instruction in didactic examples. In fact, in most cases an explicit notation of portamento is not expected to appear in the score, even if the resource was frequently used. Furthermore, as it was considered an ornament, it keeps the link to other ornaments that had an established notation, as has been shown before with appoggiaturas. That caused portamento in several cases to be used together with other ornaments.

Almenräder (1843: 66), for instance, points out the possibility of combining portamento with turns, as he claims that turns can be used to slur sounds when portamento occurs\(^\text{15}\).

![Example 7.17. Turns used instead of portamento (Almenräder 1843: 66).](image)

Thus, Almenräder’s claim suggests that the performance of turns could be probably understood as a waving of the sound more than an ornament, where each sound has a clear individual pronunciation.

\(^{15}\) “Les Mordants s’emploient souvent aussi pour lier les sons; p. ex.: dans les *port de voix*” (Almenräder 1843: 66). Almenräder uses the term *Mordant* to name turns, as seen in his musical examples (1843: 65-66).
7.4. The trill

Numerous pages devoted to trills in tutors show the enormous importance that this ornament had in nineteenth-century practice. Although one may think at first that most of those chapters in bassoon tutors consist of fingering charts, the truth is that chapters on trills deal more with performance issues than with technical ones. Moreover, some authors also include several exercises on the practice and study of trills\textsuperscript{16}, such as Willent-Bordogni (1844: 37), or Almenräder (1843: 66). Nevertheless, the most interesting and extended sections are devoted to discuss its performance.

As happens with all ornaments, the performance of trills depends directly on the character of the movement. Consequently, trill performance will vary according to character in aspects like speed, dynamics or the starting and closing of the trill.

Even if the different bassoonists organize their chapters on trills differently, the idea of character is recurrent and permanent. Jancourt (1847: 31), for instance, focuses on the speed of the trill, claiming that a faster movement would require a faster trill. Willent-Bordogni (1844: 56) completes claims like Jancourt’s by illustrating different suggestions for beginnings and endings of trills, always according to their character. German bassoonist Neukirchner (1840: 23) incorporates dynamic variations to the performance of trills comparing \textit{allegro} with \textit{adagio}:

\begin{quotation}
As to the speed of the trill, the following rules apply: in \textit{allegro} or pieces of fiery character, the trills should be faster and stronger than in \textit{adagio} and tender songs full of feeling\textsuperscript{17} (Neukirchner 1840: 23).
\end{quotation}

The speed of the trills and their variation according to character appears frequently mentioned in all sorts of nineteenth-century tutors such as singing tutors (Mengozzi 1804: 54), clarinet tutors (Lefevre 1802: 16), horn tutors (Duvernoy 1802: 26), and violin tutors (Baillot 1834: 79). There is a

\begin{footnotesize}
\footnotesize
\textsuperscript{16} Exercises on trills are quite common also in other instruments than the bassoon. The equivalent in the piano would be exercises that combine trills made with all possible combinations of fingerings, like those of Pollini (1812: 55) or Hummel (1828: 291).

\footnotesuperscript{17} Was die Geschwindigkeit der Trillerschläge anbelangt, so gelten folgende allgemeine Regeln: Im Allegro und überhaut in Musikstücken feurigen Charakters soll der Triller schneller und kräftiger sein als im Adagio und bei sanftem und Gefühlvollem Gesange (Neukirchner 1840: 23).
\end{footnotesize}
common agreement on a faster trill performance in *allegro* and a slower one in *adagio*.

Moreover, one trill does not necessarily have to keep the same speed for its entire duration. In the case of cadential trills, for instance, many musicians suggest some kind of variation in the speed while it develops. This speed variation in long trills was a common practice during the eighteenth century. It also allowed different possibilities, from simple accelerando to more sophisticated features, such as the Italian *ribattuta*, where the increment of speed is produced by a dotted rhythm that melts with faster figures. Those practices, even if they might seem old fashioned in the nineteenth century, are also mentioned in some tutors. Such is the case of Ozi (1803: 20), who presents an example of trill with *ribattuta* (see example 7.18).

![Example 7.18. Ribattuta (Ozi 1803: 20).](image)

Ozi’s example, however, is taken from Mengozzi’s singing tutor. It is certainly a reminiscence of a practice no longer common, but nevertheless it is still mentioned in tutors even as late as 1814, such as Serpent’s method (Gossec et al. 1814: 6). Already in 1840, however, Lablache (1840: 50) describes the practice of *ribattuta* as typical of singers of the past. But what was still in use during the first half of the nineteenth century, is a variation of speed in long cadential trills. The practice appears in many tutors such as Almenräder’s (1843: 66), who presents an accelerando to the end, shown in example 7.19.

![Example 7.19. Accelerando in trill performance (Almenräder 1843: 66).](image)

Very often the speed alteration of the trills happens with an accelerando to the end. In fact, many musicians such as Jancourt (1847: 31) or Neukirchner (1840: 23) explicitly claim that a trill should not start fast and end up slow. However, it is possible to find musicians who claim the opposite, arguing, for
instance, that it is correct to start slow and increase the speed to come back to a slow ending of the trill. That is the case of Baillot (1834: 79-80), who presents the mentioned case as one more option in trill performance. This shows, once more, how the interpretation of ornaments was wide, and the performer was the one having the last word adapting them to his own taste.

The key to understanding why all this flexibility in performance is given to a trill, specially concerning speed variation, lies in the fact that the trill was not seen as a sound effect produced by the action of two sounds blending together. On the contrary, the two sounds forming the trill should be clearly heard in its performance. Because of this way of thinking about the trill, as a combination of two sounds and not as a whole, some musicians advise players to regulate the speed in order to produce both sounds clearly. Neukirchner (1840: 23), for instance, advises players to play slower trills that are at a semitone distance. Likewise he claims that trills in the lower register of the bassoon should be also slower, in order to better distinguish them.

The change of the trill notes with half tones should in general be a little slower than those with a whole note, because the ear cannot easily hear a fast change with the smaller interval. Likewise, low trills should not be played too quickly because they have slower vibrations than higher ones (Neukirchner 1840: 23).

Dynamic variations on trills become common in tutors written from the 1830s onwards. Thus, especially in longer cadential trills, the above mentioned acceleration or speed alterations come together with dynamic variations, as indicated by several writers such as Willent-Bordogni (1844: 56), Neukirchner (1840: 23), and Jancourt (1847: 31). Almenräder (1843: 67), for instance, illustrates in his tutor several possibilities including not only dynamic indications, but also different kinds of crescendo and diminuendo.

Example 7.20 Dynamics in trill performance (Almenräder 1843: 67).

18 On fait aussi quelquefois des cadences en commençant avec lenteur, augmentant peu à peu de vitesse, et diminuant de mème de manière à terminer lentement (Baillot 1834 : 79-80).

19 Die Schläge der Triller mit halbem Ton sollen im Ganzen genommen etwas langsamer sein wie die Triller mit ganzem Ton, weil das Ohr den schnellen Wechsel mit dem nächsten Intervall nicht so leicht fassen kann, wie den mit dem entferntern (sic). So dürfen auch die tiefen Triller nicht so schnell geschlagen werden, weil sie langsamere Schwingungen machen wie die hohen (Neukirchner 1840: 23).
As example 7.20 shows, Almenräder (1843: 67) considers many possibilities with dynamics: like starting piano increasing the sound till forte, or increasing and decreasing the sound during the same trill, or even starting forte and diminishing to end the trill piano.

However, apart from the alterations of speed or dynamics that happens throughout the trill, the greatest richness of the trill happens in its extremities. The beauty in the performance of the trills thus lies in the embellishment produced by the combination of different ornaments at its beginning and closing. According to Willent-Bordogni (1844: 56), trills should have a preparation, formed by one or a combination of grace notes, and an ending formed by a turn, or other kind of ornament combination. The beginning and ending of trills then, appear in nineteenth-century tutors as a huge catalogue of possibilities that enriched the performance of ornaments. Example 7.21 shows, for instance, some examples taken from Ozi’s method.


Considering Ozi, a musician who lived halfway between two centuries, one may think that the numerous examples from his tutors show a trend that derives from the Baroque period. However, looking into bassoon tutors of subsequent decades, these show a similar number of examples, as rich as Ozi’s, concerning trill performance. This does not apply solely to bassoon tutors, as it follows a general trend that would start to change in the middle of the nineteenth century under the shadow of positivist thinking. Nevertheless still Baillot in 1834 *L’Art du violon* and Czerny in the 1839 *Pianoforte-Schule* offer a great variety of options regarding resolutions of trills, as well as their bassoonist contemporaries, such as Willent-Bordogni (see example 7.22).
The examples seen until now show above all rich and ornamentated closing of trills. Nevertheless, musicians also devote many thoughts to the preparation of trills which do not have to be necessarily built from a simple grace note (Ozi 1803: 24-25; Willent-Bordogni 1844: 56). The examples from tutors are on many occasions classified to be used according to the character of the piece. Therefore, they appear as suitable for slow movements, or they are classified as suitable for *allegro* movements like the cases in example 7.23.

The possibilities to prepare a trill are enormous, and they do not necessary imply the addition of many notes, like in the examples seen in example 7.23. For instance, among singers it was quite common to start a trill with a *messa di voce*, as Corri (1810: 30) explains:

*Manner of executing the shake. Begin the note on which you mean to shake *piano*, swell it to *forte* and return to *piano*, and begin the shake very slow increasing in quickness by degrees till it becomes rapid, and at the conclusion let the*
principal note be heard again distinctly before proceeding to the next note, or to the turn (Corri 1810: 30).

This way of starting the trill is often transferred to the performance practice of wind instruments, like the bassoon, as shown in several examples from tutors.

With regard to the issue of over which note a trill should start when there is no indication by the composer, most bassoon sources do not make any reference to this at all. Only three bassoon tutors published in the same decade (Almenräder’s, Neukirchner’s and Jancourt’s) pose the problem, but they contradict themselves on the answer. For Almenräder (1843: 66), the general rule sets the start of the trill on the upper note. Alternatively, Neukirchner (1840: 22) and Jancourt (1843: 37) agree that trills should start and end on the main note.

Finally, in trill chapters, bassoon tutors often make some reference to the chain of trills (Ozi 1803: 20; Almenräder, 1843: 67; Willent-Bordogni 1844: 57; Jancourt 1847: 37). Musicians agree that in the chains, trills should end in the main note and the resolution should only happen when it is written down. In many cases, as illustrated by Willent-Bordogni (1844: 57) in example 7.24, the chain of trills comes together with dynamic and speed modifications.

Chains of trills were commonly used in solo pieces and concertos. Consequently, in the case of instruments with a relevant role as soloists like the piano, the explanations on trill chains gain a special significance in musical tutors (Hummel 1828: 393; Czerny 1839: 25). Nevertheless, although the bassoon has not the predisposition to solo playing of the piano, nineteenth-century bassoonists dedicate some lines to the subject. Thus, this shows once more how bassoon tutors reflect the trends in performance practice in their period.
7.5. Vibrato

Nowadays our understanding of vibrato and its use differs essentially from what nineteenth-century sources show. As Brown (1999: 521) claims, the main difference consists in understanding vibrato as one sort of ornament used to embellish certain notes, and not as a quality belonging to sound production. Vibrato seen as an ornament leads nineteenth-century musicians to focus on how often and where to place it correctly. Therefore, several bassoonists’ main worry on the subject is to warn against its overuse (Almenräder 1843: 69; Jancourt: 1847: 44). In fact, bassoon tutors advise in general on a moderate use of vibrato, and some bassoonists, like Almenräder (843: 69) even recommend replacing it by other “ornaments” like dynamics.

The abuse of this ornament and the trembling on each sound is rejected—and certainly with reason—by all good professors. By hearing a constant use of it, one is tempted to doubt whether the player is not able to produce beautiful sounds soft or forte, without vibrato in crescendo or decrescendo. The truth is that it has its difficulties, but it is much better than this constantly flapping and trembling, unless the performer is moved by a natural feeling\(^{20}\) (Almenräder 1843: 69).

Example 7.25. Vibrato placement indicated by (……). (Jancourt 1847: 44).

\(^{20}\) L’emploi trop fréquent de cette borderie ainsi que du tremblement sur chaque son est rejeté, et certainement avec raison, pour tous les bons maîtres. En l’entendant se répéter souvent on est tenté de douter que l’exécutant soit à même de produire de beaux sons également doux ou forts, sans vibration, en croisant ou décroisant. Ce qui à la vérité a ses difficultés, mais est de beaucoup à préférer à ce battement et à ce tremblement répété à moins que l’exécutant n’y soit porté par un sentiment tout naturel (Almenräder, 1843: 69).
Jancourt (1847: 44), who describes vibrato as “the result of a deep feeling expressed on the instrument”\textsuperscript{21}, also warns about its overuse claiming that its abuse creates a ridiculous effect among the public. In order to be more explicit about its use, he incorporates a melody with suggestions on vibrato placement (Ex. 7.25).

In the example, Jancourt’s suggestions for the use of vibrato might seem arbitrary, making it hard to establish some rules. Nevertheless, the use Jancourt gives to vibrato is quite sporadic, and it can be regarded as closely related to his normal use of other kinds of ornaments. In fact, all the vibrato indications given by Jancourt could be easily replaced with any other type of ornament such as turns, grace notes or trills.

However, the bassoon tutors used for this research do not include many references to vibrato, and most of them do not mention the practice at all. The reason for this is that bassoonists were just following a trend in their time. On the one hand, the fact that early tutors like Ozi’s do not refer to it can be seen as normal, since the late eighteenth century and early nineteenth century experienced a general rejection of vibrato (Brown 1999: 528).

On the other hand, following the path set by singers, who strongly influenced wind players, can shed light on why bassoonists, especially in France, did not talk about vibrato until nearly the 1840s. In 1870 Fétis exposes in his *Méthode des méthodes de chant* a short history of the use of vibrato in singing since the previous century. According to Fétis (1870: 54), the use of vibrato in France during the first half of the nineteenth century was very rare. However, it was a commonly used resource in the mid-eighteenth century and, by the time Fétis published the *Méthode* in 1870, it started to be popular again.

The great singers of the old school used this peculiar emission of the voice as a singing ornament. One of Farinelli’s traits—which we know by Burney—serves as an example of the way this ornament of his time was used […] Neglected later for a long time, especially in the French school, it is a singing effect that has returned to be popular again lately: One can even say that distinguished singers make too frequent use of it\textsuperscript{22} (Fétis 1870: 54).

\textsuperscript{21} Le résultat d’un sentiment profond exprimé sur l’instrument (Jancourt 1847: 44).

\textsuperscript{22} Les grands chanteurs des anciennes écoles faisaient usage de cette émission particulière de la voix comme d’un ornement du chant. Un des traits de Farinelli, qui nous a été conservé par Burney, offre un exemple de la manière d’employer cet ornement de son temps. […] Longtemps négligé ensuite, particulièrement dans l’école française, cet effet du chant a été
Fétis words correspond to other sources for singers. For instance, Manuel Garcia mentions this resource that he calls *tremolo*, although warning of its overuse. As García (1847, II: 54) claims: “The repeated use of the trembling produces a quavering voice” (*l’usage réitéré du tremblement rend la voix chevrotante*).

String instruments, nevertheless, have a different approach to vibrato. There are references to its use during the whole period starting from the early nineteenth century, such as the Paris Conservatory method by Baillot, Rode and Kreutzer (1803: 136-137). Sources suggest, however, a timely use of vibrato, treating it as one of many ornaments. For instance Baillot, Rode and Kreutzer (1803: 136-137) suggest the use of a vibrato made by the bow inserted into the *mesa di voce*.

In his later method, Baillot explains with more detail different ways to perform vibrato technically with the violin by a movement made by the bow or the left hand. Regarding its use, Baillot (1834: 137-139) claims that every different way of making it produces a different effect that should adapt to the character of the piece.

Considering, therefore, the position adopted toward vibrato by singers and string players, bassoonists fall between two stools. On the one hand, French singers’ rejection of the use of vibrato made them refuse to use it for most of the first half of the century. On the other hand, its accepted use among string instruments generates a strong pressure to adopt its use. In the 1840s bassoonists succumb to the strings influence, gradually adopting the use of vibrato. German players, however, appear to accept its use before French ones, which, as Almenräder (1843: 68) claims, comes from the imitation of string vibrato.

Neukirchner (1840: 50-51) also introduces the players to vibrato under the strong influence of Spohr’s *Violinschule* in his own tutor. As it often happens in his tutor, Neukirchner takes Spohr’s musical example of vibrato use, and he transposes it for the bassoon. Example 7.26 shows Spohr’s study on vibrato (Spohr 1832: 176-177).

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remis en vogue dans les derniers temps : On peut même dire que des chanteurs distingués en font un trop fréquent usage. (Fétis 1870: 54).

23 According to Baillot, vibrato can be made: by an undulation of the bow: *ondulation produite par l’Archet* (Baillot 1834: 137); by moving the left hand: *Ondulation produite par la main gauche* (Baillot 1834: 138); or by a combination of bow movement together with finger movement: *Ondulation produite simultanément par le mouvement de l’archet et par le mouvement du doigt* (Baillot 1834: 137-139).
Example 7.26. Example of vibrato placement by Spohr (1832: 176-177)
Neukirchner adapts Spohr’s exercise taking many details into consideration. Notice, for instance, how the articulation Neukircher marks for bar three is indicated by Spohr, instead of using articulation marking, by fingering. Then, the melody is almost copied for the bassoon and only at the end Neukirchner introduces several variations and adaptations that better fit bassoon playing. Example 7.27 shows Neukirchner’s version of the same study (Neulirchner 1840: 51).

Example 7.27. Example of vibrato placement by Neukirchner (1840: 51).
Regarding vibrato, the fact that stands out in figures 7.26 and 7.27, is that it is used as any other ornament. It is not placed in every long note, for instance, following some kind of pattern, and, in fact, it could be replaced with any other type of ornament, like turns, grace notes or especially trills. One of the many examples that sustain this claim happens, for instance, in the cadence of bar ten. This bar is equivalent to bars four or eight where, instead of vibrato, a gruppetto (Spohr) and a double appoggiatura (Neukirchner) are suggested. Consequently, instead of vibrato, bar ten could present any of the mentioned ornaments or, more likely, a cadential trill. Therefore, when analyzing vibrato placement in the example, it seems possible to replace vibrato suggestions with other types of ornaments. This gives support to the idea that vibrato was behaving as an ornament and not as a property of the tone colour of the sound.

The vibrato marking in Spohr and Neukirchner in figures 7.26 and 7.27 are graphically different. Spohr’s wave, unlike Neukirchner’s dots, allows him to differentiate types of vibrato, according to their intensity, and speed. However, this should be seen only as a graphical representation difference, because Neukirchner explains in his tutor the different types of vibrato performance, which should adapt to the necessities of the music. Therefore, taking the comparison of the performance examples as a starting point, it becomes necessary to make a relevant observation regarding the technical performance of vibrato in the bassoon.

**Technical performance of vibrato in the bassoon**

The ultimate consequence of using string instruments as a reference for vibrato, forces bassoonists to adopt a technique capable of bringing this resource closer to instruments of a different nature. Thus, during the nineteenth-century vibrato playing in the bassoon was not made in any instance by modulating their air flow into the instrument, as it is done nowadays. Instead, bassoonists developed personal techniques that varied from fingering oscillation to shaking the instrument.

Almenräder (1843: 68-69) advises players to produce vibrato by moving a finger quickly over a key or hole. To play this effect, which resembles *flattement*, he suggests special fingerings, commenting on some special cases. Because of the different bassoon models used at his time, Almenräder claims that the key used to vibrate may change from one model to another.
However, he has some suggestions to make that work on his bassoon. In most cases he suggests the use of the low E-flat-key to vibrate, although he also presents other cases where he uses another key or hole (Almenräder 1843: 68). It is important to remark that Almenräder’s fingering suggestions are carefully chosen so that the intonation does not change. The variation should only be produced in the tone colour of the note, not in its pitch.

Turning now to the experimental evidence, the E-flat-key suggested by Almenräder has proved in this sense a good result not changing the pitch but only its tone colour, especially in the German instruments used in the research (Gresnser, Wiesner and Almenräder-Heckel models). In the case of the French bassoons (Rust and Savary models) the problem arises because the E-flat-key is operated by the left-thumb, instead of the left little finger, complicating the vibrato production.

Vibrato, however, ends up being a personal issue for bassoonists. This leads them to develop different techniques for its practice, which were not at all homogenous. For instance, Jancourt (1847: 44) chooses a different technique than Almenräder’s to perform vibrato. It consists in shaking the instrument by moving the right hand above the holes.

Finally, Neukirchner (1840: 50) introduces in his tutor both techniques described by Jancourt and Almenräder but slightly adapted to his own playing. To perform vibrato using a fingering technique he suggests the movement of the third finger on the right hand, on the G hole. As it generally works, he advises that for some notes it is necessary to look for other alternatives that might even differ in the same model of instrument. However, Neukirchner also suggests performing vibrato by shaking the instrument. In this case, unlike Jancourt, he claims that the movement should start in the articulation of the hand, thus preventing the whole arm from shaking. According to Neukirchner, this kind of vibrato is closer to the one made by singers than the first type, which leads him to relate the resulting sound on the previous fingering vibrato to string instruments vibrato.

There is a means which the bassoonist can use to produce the vibrato as a singer who moves the lower chest. This occurs when he brings the instrument to tremble by an imperceptible shaking of the hands. […] The shaking motion only needs to come easily from the joints of the hands, without using the arms.

Performed in this manner, the vibrato on the bassoon needs nothing to be

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24 On obtient cette vibration au moyen du tremblent de la main droite au dessus des trous (Jancourt 1847: 44).
desired and is completely equal to that of a deeply moving human voice, like the magic tones of bell sounds extinguishing in the distance; perhaps no other instrument approaches the human voice as closely; indeed surpassing it to a certain extent, in terms of intensity of tone\textsuperscript{25} (Neukirchner 1840: 50).

The different ways Neukirchner introduces vibrato in the bassoon complement each other in the performance of the ornament. Just like Baillot, who showed different techniques—using the bow, the left hand or a combination of both—every one of them to be used according to the character of the piece, Neukirchner also suggests two possible ways to perform vibrato in the bassoon. Both are equally good, because they are meant to be used according to what the bassoonist wants to express, and always following the character of the piece.

Among the French bassoonists, apart from Jancourt, only Berr makes a short reference to vibrato and its performance in the bassoon. Berr (1836b: 21) merely advises the student to avoid any kind of lip movement while vibrating by using the fingers\textsuperscript{26}. However, in his clarinet tutor, Berr (1836a: 62) extends his explanations about vibrato. In it, he includes a section explaining different types of fingerings for a same note, making vibrato possible in the clarinet.

Despite the fact that vibrato in clarinet playing is not nowadays extended to all music styles, several sources show that some nineteenth-century players enjoyed its use. In some cases vibrato was even explicitly required by the composer, as in Glinka’s \textit{Trio Pathétique} (1832) for clarinet, bassoon and piano (Hoeprich 2008: 169). Moreover, some instrumental tutors mention the use of vibrato in the clarinet. Apart from the above mentioned Berr, Hyacinthe Eleanore Klosè (1848: 58) also introduces its use in the clarinet by referring

\textsuperscript{25} In der That (sic) steht dem Fagottisten ein Mittel zu Gebote, wodurch er die Bebungen vollkommen so zu geben vermag, als sie im Gesange au seiner tief bewegten Brust manchmal hervortreten. Dieses geschieht, wenn er sein Instrument in eine zitternde Bewegung durch ein unmerkliches Beben der Hände bringt. [...] Die zitternde Bewegung muss nur gut und leicht aus dem Gelenke der Hand, ohne die Arme selbst zu beunruhigen, gemacht worden, und, auf diese Art dann ausgeführt, lassen die Bebungen auf dem Fagotte nichts zu wünschen übrig; sie sind vollenommen gleich denen der tiefbewegten menschlichen Stimme, gleich den Bebungen jener wie Zaubertöne verhallenden Glockenklänge, und vielleicht kein anderes Instrument tritt gerade hierin der menschlichen Stimme so mahe, ja übertriff sie gewissermassen, was Intensität des Tones dabei anbelangt (Neukirchner 1840: 50).

\textsuperscript{26} Lorsqu’on veut faire vibrer le son les lèvres ne doivent pas participer aux divers mouvements (sic) des doigts (Berr 1836b: 21).
to it as one of those pleasant effects borrowed from string instruments that can be performed in the clarinet.  

With this quote, Klosè points out a very important tip for vibrato playing in reed instruments. His remark—considering vibrato as an effect borrowed from string instruments—represents a significant turn in nineteenth-century performance practice.  

While until this moment singing was the main reference for wind players in the performance of all expressive effects, when vibrato comes into the scene, the reference switches—in almost every case in mid-nineteenth century—to string instruments. And this happens even despite the fact that singing was still the main reference for string players (Brown 1999: 539).  

Among bassoon tutors, string playing appears to be present in the chapters on vibrato. Almenräder (1843: 68), for instance, explicitly advises players to imitate the excellent result of vibrato produced in string instruments. The main consequence of taking a string model for vibrato is that it drives bassoonists to search for a technique that resembles as closely as possible what they want to imitate. This is the reason why players are not advised to produce vibrato by modulating their air flow into the instrument, instead, sources present techniques like shaking the instrument or fingering movements that change the colour of the note. The result, however, is very interesting when put into practice, providing a sort of ornament different from what is considered vibrato in modern bassoon technique.

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27 Il est de certains effets très agréables sur les instruments à cordes et qu’avec un peu d’habilité on peut rendre sur le Clarinette (Klosè, 1848: 58).
8.1. Character and *belle* performance

Bassoon methods of the 1840s, just like other instrumental tutors of that decade, incorporate a general reflection on the aesthetics of performance at the end of their texts. Those chapters vary their length and deal with topics that range, from the role of the bassoon player to philosophical ideas on how performance should be, from the perspective of nineteenth-century values.

A recurrent topic in those sections deals with the concepts of accentuation and character, as they were understood in the nineteenth century, explained in chapter 4. The idea that character is defined by the composer and the performer’s duty is to underline it including resources like articulation, ornamentation, tempo, and dynamics. appears to be present throughout the first half of the nineteenth century. Therefore, as recurrently stated by musicians such as Neukirchner (1840: 52), Jancourt (1847: 50) and Almenräder (1843: 115) among others, the first quality of performance is being accurate to the character of the music.

Both Neukirchner (1840: 52), who paraphrases Spohr (1832: 195), and some years later Jancourt (1847: 50), underline this idea when they differentiate between two kinds of performance: correct performance as opposed to beautiful performance. According to them, correct performance requires: pure intonation, the exact division of the measure to its time signature, keeping tempo without rushing or holding back and precisely following the prescribed nuances and articulation. In addition to the requirements already mentioned, beautiful performance must follow the character of the music; in Neukirchner’s words:
What makes a correct performance into a beautiful one is the ability to portray the character of a piece of music, share the predominant expression and reproduce it\(^1\) (Neukirchner 1840: 52).

Once more, their character appears as a key element, able to make a difference in performance practice. Jancourt, however, adds to Neukirchner’s words some thoughts that introduce concepts like style or taste (style, gout), new to bassoon literature. With this, Jancourt puts himself, in 1847, at the forefront because by going deeper than his contemporaries, he explores the question of the position of the composer in comparison with the bassoonist’s role in music performance. In his thoughts, Jancourt (1847: 50) defines style as a quality inherent to each composer.

The **STYLE** depends on the character and the movement that is adapted to the different pieces performed. It varies according to the composers’ essence and talent. It is easy to feel that works by Beethoven, Mozart, Haydn, Rossini, Boieldieu and d’Aubert should be performed with great differences in style\(^2\) (Jancourt 1847: 50).

Opposed to style, Jancourt (1847: 50) introduces the idea of taste (goût) that refers to the performer’s own contribution to the performance. His thoughts reflect the spirit of Romanticism, where the figure of the performer gains in individuality. He possesses a unique characteristic that has its reflection in music playing.

The **TASTE** is the inseparable support of the Style. Both are found together, and from this union results what is called a good Method. It would be hard to apply rules to taste because it can not be defined. It is almost subordinate to the intentions and to the nature of the artist\(^3\) (Jancourt 1847: 59).

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\(^1\) Was den richtigen zum schönen erhebt, nämlich die Fähigkeit, den Charakter des vorzutragenden Musikstückes zu erkennen und den darin herrschenden Ausdruck mitzuempfinden und wieder zu geben (Neukirchner 1840: 52).

\(^2\) Le **STYLE** dépend du caractère et du mouvement qu’on adapte aux divers morceaux qu’on exécute. Il varie selon le génie des Compositeurs. Il est facile de sentir que les Œuvres de Beethoven, de Mozart, de Haydn, de Rossini, de Boieldieu et d’Aubert doivent être interprétées avec de grandes différences de style (Jancourt 1847: 50).

\(^3\) Le **GOÛT** est l’appui inséparable du Style, tous deux sont pour ainsi dire fondus ensemble, et c’est de leur union que résulte ce qu’on appelle une bonne Méthode. Il serait difficile d’appliquer des règles au goût car il ne peut guère se définir ; il est presque subordonné aux intentions, à la nature de l’Artiste (Jancourt 1847: 59).
8.2. Dynamics

The mechanical innovations made on the bassoon during the first half of the century tend to extend its dynamic range by modifying, for instance, the instrument’s inner bore. However, the bassoon rarely stands out for a loud sound, when compared with brass instruments, and consequently, this period is one of constant innovation increasing its dynamic power. However, the problem of the bassoon’s lack of dynamics was often counteracted in orchestra playing by doubling voices, so as to adjust the balance with string or other instruments. The Baroque idea of tutti thought as forte vs. piano-solo concerning dynamics, still applies in this case: to get a louder sound, just have more bassoons playing at the same time.

In the nineteenth century, wind instruments were commonly double, searching dynamics especially in large-scale performances (Koury 1986: 132). For instance, one case of this orchestration-setting practice involves Beethoven conducting his own work in 1814 Vienna. For a concert where the Seventh and Eighth Symphonies, as well as Wellingtons Sieg, where played, Beethoven asked to have, in addition to the common wind setting that was doubled: 18 first violins, 18 second violins, 14 violas, 12 cellos, 7 double basses, and 2 contrabassoons (Koury 1986: 117). As Jones (2006: 180-181) points out, the practice of doubling the wind section was not rare in Vienna at that time, and large-scale performance of symphonies were not exceptional. This view is supported by Brown (1988: 12) who writes:

> The supposition that they used doubled wind in the performance of Beethoven’s orchestral music at this time is supported by a set of parts of the Fourth Symphony in the archives of the Gesellschaft, in which Beethoven himself has marked the wind parts “solo” and “tutti” indicating which passages should be played by a single player and which should be doubled (Brown 1988: 12).

However, in the case of the above mentioned concert, the unavoidable question arises: what did the two contrabassoons play in that concert, if neither the Seventh nor the Eighth Symphonies of Beethoven have a contrabassoon part? Were they only hired to play Wellingtons Siege? or, did they also play in the Symphonies, as researchers Pace (2012: 644) and Koury (1986: 117) suggest? Then, in that case, did they play the double bass part, or the bassoon part? In any case, Beethoven’s aim was to have a more powerful bass section for that particular concert in Vienna. Nevertheless, as a
conductor of his own music, instead of asking the bassoons he had at his disposal to play louder, he opted for having some extra reinforcement.

Moreover, descriptions of orchestral concerts in the nineteenth century show several cases where this conception of dynamic balance is applied revealing astonishing settings. Moscheles, for instance, required for several concerts in Dresden c. 1816 an orchestra composed of twenty violins, six violas, six double basses and cellos to be balanced with only one of each wind instrument, except for four bassoons (Koury 1986: 132). By asking for four bassoons, Moscheles intends to find a desirable balance in volume with the rest of instruments, and the reason for his choice is not necessarily found in any requirement of the repertoire. In some cases even the composers themselves request doubling the number of bassoons or even adding them to their compositions looking for a more powerful base section, even if they are not even mentioned in the score.

Nevertheless, the bassoon is perfectly able to play dynamics. Therefore, particularly in solo playing, musicians describe several important practices in tutors concerning the subject. This is the case, for instance of the called *son filé* in France, which in Baroque time was known as *messa di voce*. The use of the *son filé* is prolonged in bassoon playing at least until the mid-nineteenth century. Therefore, both Ozi (1803: 10) and Jancourt (1847: 30) share a common definition of the effect, describing it as a swelling and decrease of a long sustained tone. This effect was highly appreciated and employed in different circumstances, like for instance in syncopation, as discussed in chapter 6.6. In some occasions it is also considered an ornament, particularly when employed with trills. Then, it could be used as a substitute for trills or it could be treated as an embellishment, before starting them (see chapter 7.4).

Dynamics in the first half of the nineteenth century present some timeline differences between the beginning and the end of the researched period. Those differences can be analyzed from two perspectives, on the one hand, from the dynamics notation perspective, and on the other, from that of its practice.

As it generally happens with the notation of other parameters such as tempo, articulation or ornamentation, dynamics marking increases considerably towards the mid-nineteenth century. Taking, for instance, Ozi’s studies written in the early nineteenth century, the marking is reduced to some sporadic *p, f, pp, ff, rinf* as well as some *cres.* directing a *forte*, or some indication for *son filé*. His scarce indication contrasts, however, with the
plentiful marking shown in the practical examples of execution present in his tutor (see for instance example 8.8). Despite the lack of indications in the score however, Ozi shows a performance full of dynamic cresc. and dim. not very long in length.

Subsequent sources show an increase in this respect in the amount of dynamic indicators. Jancourt’s studies, for instance, widen the range, presenting an important amount of markings like: p, f, pp, ff, mf, rf, sf, rinf, fz, dim., diminuendo, cresc., and filer. But beyond the differences in the score, comparing Ozi and Jancourt reveals an important difference in the performance. While Ozi’s dynamics were considerably short, Jancourt presents longer cresc. and dim. which, in some cases, cover several bars. By doing this, Jancourt is showing a trend that goes from regarding small detailed cells to longer phrases. A trend that is present as well in different aspects of performance, such as articulation.

Several musicians show their preferences to comprehend bigger lines from the 1830s onwards. Berr, warns us against interrupting longer phrases with small dynamics. In example 8.1. Berr (1826b: 22) compares the performance of a small phrase whereby the upper stave shows the correct performed melody with longer dynamics, and the lower stave shows the incorrect performance.

Example 8.1. Dynamics applied to longer phrases (Berr 1836b: 22).

Moving forward in time, the trend towards looking for a greater line becomes more visible. In a similar example to Berr’s, Barret (1850: 8) prejudices us from small dynamics that can damage a greater phrase. As in the previous example, Barret illustrates the correct performance in the upper stave (see example 8.2).
Example 8.2. Use of dynamics to avoid small nuances (Barret 1850: 8).

8.3. Repertoire

Historically, the bassoon’s role at the orchestra gradually takes on significance. From the second half of the eighteenth century onwards the bassoon starts to have its own score part, different from that for cellos and double basses. Therefore, it becomes independent from the role it had until then in the *basso continuo*. Nineteenth-century orchestra experiences a transformation that seeks a sonority rich in timbers, thus creating space for the bassoon’s recently acquired solo role to develop fully.

Nevertheless, is not only on the symphonic stage where the bassoon improved its reputation. The popularity of the instrument allowed it to cover different settings, and it was present, playing an active role in almost every music genre of the nineteenth century: From symphonic orchestral music, to opera or ballet, as well as music bands or the remaining *Harmonie* music. These small wind orchestras which rose in Germany at the end of the eighteenth century where generally formed by a wind octet (two oboes, two clarinets, two bassoons and two horns), although their components could vary according to the repertoire. Due to the socio political changes after the Napoleonic wars, these formations gradually disappeared as they became too expensive for the aristocrats who were supporting them. However, some of these *Harmonie* survived until well into the nineteenth century.

After most groups dissolved, many of the musicians who were enrolled in the *Harmonie* started working in orchestras or, more likely, in military bands (Rhodes 1997: 22). Moreover, in the late eighteenth century, the *Harmonie* continued...

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4 According to Griswold (1989: 31) Haydn symphonies instrumentation show how this more independent role was established around 1775.

5 One example of those remaining music bands is the *Harmonie* supported by the Duque Friedrich Franz I (1756-1837) in the court of Mecklenburg-Schwerin in Ludwigslust (Rhodes 1997: 21).
originated the wind quintet as a stable formation. The quintet soon consolidated and many nineteenth-century composers like Franz Danzi or Anton Reicha composed several works for them. Other chamber compositions involving the bassoon are diverse and might seem nowadays somehow an odd mixture. Many of them include the piano as support and several are for big groups, almost small orchestras, where wind and string instruments are combined. These settings result from the will to condense a colourful sonority in a small hall, bringing, therefore, the orchestra to private concerts. However, many of these compositions, as well as their composers, nowadays remain forgotten.

The recently published *The Bassoon* by James Kopp (2012) gathers a great amount of the bassoon’s repertoire from the nineteenth century. As Kopp shows, the solo repertoire of the instrument embraces a heterogeneous number of compositions. It ranges from concertante symphonies for several instruments and orchestra, to miniatures or longer concerts. Works for solo bassoon and orchestra were usually composed on commission for some particular virtuoso. Such is the case, for instance, of Carl Maria von Weber’s *Concert op. 75* for bassoon, composed in 1911 for the bassoonist Georg Friedrich Brandt (1773-1836).

In other cases, the orchestra conductor played a double role by being also composer and writing works for musicians in his orchestra. This is the case, for instance of Ferdinand David (1810-1873) violinist and conductor of Mendelssohn’s orchestra in Leizpig, who wrote *Concertino op. 62* for the first bassoon player Carl Wilhelm von Inten (1799-1877), active in the orchestra between 1832-1857. Bassoon compositions by Conradin Kreutzer (1780-1849) or Johann Wenzel Kalliwoda (1801-1866) are other examples of acknowledgement of the bassoonists in their orchestras in the court of Fürstenberg in Donaueschingen.

**Genres**

In the early nineteenth century the concerto form in three movements was still commonly used for string instruments or piano; however, it was not so common among wind instruments. Instead, in order to explore the colours offered by wind instruments, the audience preferred a lighter composition regarding both musical form and duration. Consequently, compositions like *Concertino* or *Concertstück*, *Potpourries* and *Fantasies* become popular and widespread among the bassoon’s repertoire.
These works had a dual purpose: on the one hand they showed the virtuosity of the performer for whom the piece was composed, on the other hand their main aim was to entertain the audience by including popular, easily recognisable themes. The compositions were commonly played in the interval of operas or ballets. Therefore, the musical form was not crucial for this sort of composition and they were often shaped as a collage made by the juxtaposition of different ideas and themes. Almenräder (1843: 114) explains in his tutor how Potpourris and Fantasias where favoured for wind instruments instead of concerts.

Fashion has had a great influence on every art, as well as music, particularly concerning its form. This happens especially when choosing solo wind instrument pieces to be performed in public concerts. We almost never hear any other solo than Potpourris and Fantasies. The first ones are normally a mixture of sweet and sour, if I might use this expression, the others are mostly an Introduction, Variation and Coda. [...] The concert itself seems unfortunately lost, since it is nowadays rarely performed by wind instruments⁶ (Almenräder 1843: 114).

Potpourris were favoured pieces at public concerts and often chosen by bassoonists. A brilliant example of a music piece following this Potpourri form is Bernhard Crusell’s (1775-1838) Concertino for bassoon and orchestra. The piece is a good example of collage where after a long orchestral introduction, the bassoon opens with a solo cadenza that covers the whole register, from the lower register to the highest tone. Then comes an opera-aria type of melody after which the Allegro begins. The second movement consists of an operatic theme with variations that embraces with a third Polaca movement, a rhythmical dance fashionable at that time that assured him acclaim from audiences.

Crusell’s Concertino was composed for his bassoonist son-in-law, Franz Preumayr, in order to be played on a tour he made around Europe in 1829-30. Preumayr (1828-29: 77) claims in the diary he wrote during that tour, that that challenging piece becomes his “Cheval de bataille”. One of the

⁶ La mode a exercé de tous les autres arts, particulièrement sur leurs formes, de même sur la musique, une grande influence. Celle-ci paraît surtout dans le choix des morceaux pour les solo exécutés en public sur les instruments à vent. On n’en entend presque plus d’autres solo que des Pots-pourris et des Fantasias. Les premiers ordinairement un mélange d’aigre doux, si je puis me servir de cette expression, les dernières pour la plupart Introd., Var. et Coda. [...] Le Concerto proprement dit semble malheureusement perdu, puisqu’on l’entend aujourd’hui rarement exécuté par des instruments à vent (Almenräder 1843: 114).
advantages of performing potpourris was that the piece was easily adaptable to the necessities of every specific concert. For instance, rehearsing a concert that would be held in Paris in the following days, Preumayr (1828-29: 196-197) explains in his diaries that he had to rearrange it by cutting some parts of Crusell’s *Concertino* because, otherwise, it would have been too long for public performance. In this case, Preumayr was not completely satisfied with the result, claiming that the *Concertino* ended up being too short (Preumayr 1828-29: 197).

Another piece that follows the same characteristic potpourri form, and it was also dedicated to Preumayr⁷, was the *Concertstück op. 2* by Franz Berwald (1796-1868). As was typical of this musical form, Berwald’s second movement consists of variations taken from a popular theme (see example 8.3).

Example 8.3. The theme “Home Sweet Home” in Berwald’s *Concertstück* for bassoon.

In this case, the chosen theme is *Home Sweet Home*, a sentimental aria composed in 1821 by Henry Bishop in England. This melody has been used on plenty of occasions as a music quote, as in Gaetano Donizetti’s *Anna*

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⁷ The premier of this piece written in 1827 was made by Preumayr the next year of its composition.
Bolena (1830), or in a series of variations for piano op. 72 that Sigmund Thalberg made in 1857 on the theme. In fact, the popularity of this melody lasts until the mid-twentieth century, appearing as iconic in several movies like *The Wizard of Oz* (1939), *Gone with the Wind* (1939) or even *Arsenic and Old Lace* (1944). In those movies the theme appears with the same intention as in Berwald’s bassoon *Concertstück*: to tear homesick feelings out from the public’s memories.

The potpourri musical form is not limited to solo pieces, being also employed in chamber music. This is the case for instance of Hummel’s *Grande Sérénade en Potpourri* for piano, violin, guitar, clarinet and bassoon Op. 63. The *Sérénade* was included in a cycle of *Soirées Musicales* that took place in 1815 at *le Jardin Botanique de Schönbrunn*.

The piece includes quotes from operas by several composers. Mozart’s operas are included in the first *Allegro vivace*, which is taken from *Die Zauberflöte*, an *Allegro* with themes from *Don Giovanni*, the *Andantino*, inspired by *La Nozze di Figaro* including a bassoon solo, as well as the final *Prestissimo*. The *Sérénade* incorporates also quotes from other composers, like Cherubini (*Les Deux Journées, Les Abrencérages*) or Spontini (*La Vestale*), among others.

Regarding Fantasias, these were, in many cases, composed by the same bassoonist who performed the concert. These compositions, close to improvisations, were usually based on chosen themes that belonged to opera arias. Under this categorization are, for instance the *Fantasia sur “Lucie de Lammermoor”*, for bassoon and piano, op. 27 by Jancourt, *Fantasie sur “Norma”*, op. 17 by Jacobi, *Rondo sur des themes de “Preciosa”*, in B flat major by Koch.

Nonetheless, not all Fantasias were published, like those previously mentioned. Also, the importance of this musical form in the nineteenth-century bassoon solo repertoire is reflected in periodicals and reviews, when they advertised or reviewed concert programmes. Thus, for instance, the London newspaper *The Age* documented a concert in October 11, 1840 where Willent-Bordogni played his Fantasia solo piece *La Melancolie*. Or, in November 29, 1840, the same publication refers to a concert where Willent Bordogni played his *New Fantasia from Bellini’s “Norma”*.

Similarly to the case of potpourris, the Fantasia form applied not just to solo music but also to chamber music, and could also be employed involving several instruments.
For instance, the newspaper *John Bull* of London announces a concert in September 11, 1841, where the *New Grand Fantasia on the most popular motives of Bellini’s Opera of “La Sonnambula”* was performed. The piece composed or arranged especially for that concert by W. Childe was conceived for specific well known performers. It included solos for Adolphe Deloffre (violin), Jarrett (horn), Eugene Jancourt (bassoon), Henry Lazaurs (clarinet) and Hoenig (cornet a pistons).

The art of variations on opera arias producing Fantasias was a common practice that finds an important place in nineteenth-century instrumental tutors. Among the tutor studies and exercises there are numerous variations or arias written by the same tutor authors. This melodies where conceived to be performed by students. However, and despite the fact that they were taken from tutors, they were not only used with a pedagogical purpose, but they were also performed in public concerts as Almenräder (1843: 6) claims.

Bassoon solo pieces were commonly incorporated into concert programmes that could be of long duration and have a rich variety of players. Even if the bassoon was not necessarily known for its solo repertoire, its presence was not relegated to an inferior category or to second class concerts.

When analyzing concert programmes of the first half of the nineteenth century, is not unusual to find bassoon players sharing the stage with prestigious performers, like singers María Malibran or Luigi Lablache or pianists like Ignaz Moscheles or Johann Baptist Cramer.

Taking for instance one of the concerts by Preumayr on his European tour, it is possible to see an example of what could be a typical concert program of that period. The concert took place in London’s King’s Theatre Great Room on June 30, 1830. Preumayr has an active presence in the concert performing several music works of different genres including a Military concert composed for him by Pierre Crémont in Paris a few months before the trip to London (Preumayr 1829-30: 218). Preumayr also performed a flute, bassoon and piano trio by Henri Brod, and a Potpourri of Swedish airs compiled by himself.

On June 23, 1830 *The Morning Post* reproduced the concert program that went as follows:
Performance

Part I

Overture, Weber

Aria, Miss Riviere

Duo, Signor Santini and Signor De Begnis (Rossini)

Concertino Militaire, bassoon, Mr. Peumayr (Cremont)

Duo, Madame Mailbran and Signor Lablache (Rossini)

Concerto, pianoforte, Mr. Moscheles (Moscheles)

Duo “Non palpitar”, Madame Stockhausen and Mr. Begrez (Mayer)

Quartetto, Madame Malibran, Stockhausen, Signor Donzelli, and Lablache

Fantasia, violin, Mr. Eliason (Eliason)

In the course of the Concert Madame Stockhousen will sang a Swiss Air

Part II

Variations, Madame Malibran, Hummel

Fantasia Sur les Motifs de “Guillaume Tell”, Violoncelle, Mr. Ronselot (Ronselot)

Terzetto, Madame Stockhausen, Mr. Begrez and Signor De Begnis, (Martini)

Trío, piano flute and bassoon, Mesers. Cianchettini, Sedlnizek, Preumayr (Brod)

Aria Il Pirata, Signor Donzelli, (Bellini)

Polonaise, Guitar, Mr. Schulz (Giuliani)

Duo Miss Riviere, Signor Santini

Recollections of Sweden, Bassoon, Mr. Preumayr

Leaders: Mesers. Spagnoletti and Mori; Conductor, Mr. Cianchettini

Other concert programmes might also include symphonies resulting in
concerts of long duration. For instance, on May 31, 1830 Preumayr
performed within the Philharmonic Concerts cycle a varied programme that
included Beethoven’s and Spohr’s symphonies, opera overtures and arias,
and solo concerts. The Harmonicon advertised the concert program as it is
reproduced in figure 8.4 (Leigh 1830, I: 303).
The bassoon is present in the nineteenth century musical scene in all kind of settings. In addition to its increasingly important role at the orchestra, including symphonies, ballet, and opera, the bassoon plays a significant role in wind bands and chamber music. Regarding the solo repertoire, traditional musical forms like concertos or sonatas do not favour the instrument as much, although there are some examples of those to be found. However, musical forms such as potpourris or fantasias become very common in its repertoire, offering an extensive literature for solo bassoon playing.

8.4. Repertoire performance

Regarding public performances, nineteenth-century bassoonists show a great awareness of the particularities of every concert in order to adjust their playing to these. On the one hand the audience plays an important role in choosing the repertoire, as agreed by Neukircher (1840: 52), Almenräder (1843: 113) and Jancourt (1847: 52). On the other hand, musicians adjust their playing to the features of the concert hall. Bassoonists, by being aware of the circumstances surrounding every concert they are involved with, therefore create a unique performance for every occasion.

Due to the acoustic characteristics of the bassoon as a low instrument, the hall plays a key role in aspects like dynamics, articulation or ornamentation.
The volume of the instrument might be insufficient for solo playing in some cases. In order to solve this problem several bassoonists recommend adjusting the playing technique to the acoustics. Almenräder, for instance, discusses in his tutor which kind of reed is more appropriate to the size of the hall and the repertoire. Almenräder (1843: 116) claims that for a large hall with a big audience, a harder or stronger reed—*une anche plus forte*—would be needed than for a smaller room. Almenräder also remarks that chamber music with piano is usually performed in smaller places, therefore, he recommends the use of a softer reed—*une anche plus faible*—(Almenräder 1843: 116).

Nevertheless, the size of the concert hall is not just a problem of volume, but according to Almenräder (1843: 116) it should also be considered in order to choose an accurate articulation or ornamentation for the concert. This attitude is shared by nineteenth-century players and singers. Corri (1810: 72), for instance, suggests in his tutor to have a proportional power of the tone and adjust the degree of expression according to the concert hall. He also deems it necessary to choose the repertoire regarding the performance location by, for instance, avoiding high-pitched songs in small places (Corri 1810: 72).

In solo playing, the bassoon is not alien to the debate on virtuosity that was present in musical activity in the first half of the nineteenth century. In later tutors written in the 1840s, several bassoonists, like Jancourt (1847: 52), Neukirchner (1840: 52) and Almenräder (1843: 115), speak out against pure technical virtuosity that only aims to please the general public.

Performers seeking to awake admiration only by overcoming great technical difficulties will undoubtedly achieve their goal in front of a crowd, but they will not satisfy a selected audience. This requires something else from a fine arts perspective. The artist will transmit the character of the performed piece to the souls through an expression full of feeling and fire, thus meeting the requirements of aesthetics, and producing, when playing the simplest passages, a stronger impression than the cold admiration\(^8\) (Almenräder 1843: 115).

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8 Les exécutants qui ne cherchent à exciter l’admiration qu’en surmontant de grandes difficultés pratiques, obtiendront sans doute leur but auprès de la foule, mais ne satisfieront point un auditoire choisi. Celui-ci exige d’avantage sous le rapport des beaux arts. L’artiste fera passer dans les âmes, par une expression pleine de sentiment et de feu, le caractère du morceau qu’il exécute, suffira ainsi aux exigences de l’esthétique et produira, en exécutant
It becomes necessary however, to establish a historical framework in order to contextualize this quote. Beyond the gratuitous virtuosity criticized by Almenräder, there are several qualities and specificities carefully developed by each individual performer. Doing this, the bassoonist aims to stand out by developing a particular technical mastery and then, being recognized by others. This is a common attitude in the nineteenth century, where the individuality of the artist is understood as that of the romantic genius. In the case of the bassoon, an instrument that lacks a solo role comparable to piano or violin, those exclusive virtuoso features become even more necessary in order to stand out from other performers in the general reviews. Moreover, if one considers how long the typical concert programmes were—as discussed in chapter 8.3—the performer’s need to excel is perfectly understandable.

Let’s take for instance, as a case study, the concert performed by Preumayr in London 30th June 1830 the program of which is displayed at the end of chapter 8.3. For the occasion, Preumayr was sharing the stage with eight singers, two pianists, one violinist, one cellist, one flutist, one guitarist and an orchestra with its conductor, all of them performing solo pieces or duets. Furthermore, the concert performers were very well known to the audience, as they were among the most recognized players of their time.

Taking this into account, one might think that the performance in London by a Swedish bassoonist would quite easily remain unnoticed. Who could remember Preumayr in a concert where Malibran and Lablache sang together, followed by Moscheles playing his own music? However, Preumayr’s performance was not unnoticed by the press. In July 20, 1830 the following review was published in *The Morning Post*:

Preumayr is the best performer on the bassoon that we ever heard, taking tone, taste, and execution into consideration; he makes nothing of a rapid flight from the lowest B flat in the bass to E flat, fourth space in the treble, three octaves and a half! In his Concertino Militare yesterday, he displayed great skill and command of his instrument, by modulating into various keys in a very masterly manner; a few bars in D flat, and its relative minor, were exquisitely performed.

But this was not the only enthusiastic review Preumayr received of a concert where he was able to stand out despite the excellent performers with whom he shared the stage.
His performance is certainly wonderful. Keys in which, to other bassoon players, passages are impracticable, are to him nothing: but not content with a facility or command within the bounds of former *fagotto*-music, he has extended his domain of flourish, and actually can arrive at will upon E flat (4th space treble), and rest there as long as he pleases. In his *Concertino Militare* which he played before at the Philharmonic Concert, he was truly delightful; also in his trio with flute and piano-forte (Buckingham 1830: 461).

Beyond some generalities about the concert, those reviews point out a very important feature in Preumayr’s playing: his ability to cover the entire range of the bassoon. As the reviewer claims in astonishment, Preumayr was able to jump from the lowest note to the highest tones of the instrument. Therefore, it is possible to see his deep mastery of the bassoon’s high register as a distinctive mark. It becomes, therefore, a feature that distinguishes his playing from that of anyone else.

Preumayr is not the only bassoonist choosing the upper register as a distinguishing mark. However, in the repertoire written for bassoon in this period, the predilection of soloists for the highest tones is not always reflected in the published scores. The reason for this is that the space where this identity virtuosity fully develops is relegated to passages where the performer has room for improvisation. Those places are usually cadenzas or fermatas as well as passages where musicians typically introduced variations in the performance, for instance, repetitions.

Some bassoon tutors show some examples of *fermatas* by their authors, where it is possible to grasp some particular tendency in their playing. Almenräder, for instance, presents several examples where, as in Preumayr’s case, he shows a predisposition to explore the upper register of the bassoon in virtuoso passages. His extract from example 8.5 shows how he exceeds the a priori imaginable limits of the instrument.

Other players chose other features as distinctive marks. Jancourt, for instance, shows a predilection for big jumps—slurred in some cases—from the first to the third octave as his identity mark. His studies show several examples of short fermatas with this feature (Jancourt 1847: 75; 77; 152). However, he warns his students against its overuse; although he claims it has a good response from the audience (Jancourt 1847: 16).

Beside cadences and fermatas, the performer had plenty of room to show his virtuosity through variations and ornamentation9 introduced in the score. These were, for instance, required in the performance of compositions with repetitions, as well as in those including different types of variations. In those cases musicians unanimously agree that, as a general rule, a theme should not sound the same in its subsequent repetitions. As Garcia (1847 II: 37) claims in his tutor:

As a general rule we should vary an idea every time it is repeated. This is indispensable in order to give a new charm to the idea and to hold the audience’s attention. Pieces based on the repetition of a motive like rondo, variation, polacca, airs, and cavatines with a second part, are particularly targeted to receive changes10 (Garcia 1847 II: 37).

Garcia enumerates several music genres where the main theme is repeated and, consequently, these are open to variation. Among them, the Rondo stands out as a musical form, the performance of which is particularly understood, since the early nineteenth century at least, by the possibilities offered by its repetition of the theme. When performing the Rondo, for instance Mengozzi (1804: 80) states that the talent of a singer consists in his ability to vary the main theme every time it is repeated. In order to choose the character for each variation of the Rondo, Mengozzi claims that, if the Rondo has two parts, the character should be contrasting: Cantabile in the first variation and allegro in the second, for instance. When the Rondo is

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9 The term ornamentation should be in this case understood with a broader meaning. By it I am not just referring to added notes or trills, but, as seen in the examples given above, the idea of ornamentation is linked to improvisation in such way that it includes every possible interpretative parameter. From rhythmical alterations to articulation, dynamics, and accentuation.

10 Règle générale. On doit varier une pensée chaque fois qu’elle se répète, soit en totalité, soit en partie ; cela est indispensable et pour donner un nouveau charme à la pensée et pour soutenir l’attention de l’auditeur. Les morceaux qui reposent sur le retour d’un motif, les rondo, les variations, les polacca, les airs et les cavatines avec une seconde partie, sont particulièrement destinés à recevoir des changements (Garcia 1847 II: 37).
written in one movement, ornaments should always be accurate with regards to the main character (Mengozi 1804: 81).

Examples on how to develop changes in the themes or variations appear in many instrumental and singing tutors in the nineteenth century. In the case of the bassoon, the most descriptive author on the subject is Almenräder (1843: 72), who offers several options on how to vary a theme that is repeated in a composition. Firstly, he suggests employing different articulation in the same passage. As an example, Almenräder presents a music phrase that can be modified as shown in example 8.6.

Example 8.6. Modifying articulations as a form of variation (Almenräder 1843: 72).

In example 8.6, Almenräder writes two possible articulations for the music passage, one above the notes, the other under them. It is no coincidence that he should choose this example as his first case. Articulation is an important feature of woodwind instruments, becoming, therefore, one of the most common resources used in variations. Other wind instrument musicians like Vogt (2003 [1816-1825]: 84) also regard articulation as one of the main tools to use in order to introduce variations in the performance of a theme.

Almenräder’s next proposal to change a repetition goes by altering dynamics, for instance making the repetition softer than the theme. Finally, he also suggests the possibility of changing the theme register. Almenräder (1843: 72) shows in a musical example (Ex. 8.7) a phrase of four bars which, when repeated, is performed one octave higher.

Example 8.7. Modifying register as a form of variation (Almenräder 1843: 72).

Almenräder’s examples are shown here as one easy way of introducing variations by modifying articulation, dynamics or register. However, the
possibilities of introducing variations in a musical phrase are not limited to those kinds of changes. Moreover, there is a high level of complex improvisation involved in the performance, particularly in solo playing. In order to develop the skills on the art of ornamentating a melody or performing variations, music tutors generally include numerous examples of this practice. In them two staves are displayed: the first one shows the music as it appears on the score, under which there is an example of the ornamented or varied version of the music. Those examples with ornamentation suggestions so often seen in eighteenth-century tutors like Quantz (1752), also appear in nineteenth-century tutors like Ozi’s. Example 8.8 shows an extract of Ozi’s ornamentation suggestions.

![Example 8.8. Performance indications for lento, andante and allegro movements. Upper stave shows the written score; second stave shows performance practice (Ozi 1803: 12-19).](image)

The kind of ornamentations and variations suggested are adapted to the taste of the new century, showing significant differences with regards to those examples from the previous century. Nevertheless, they retain the main indication given by musicians on how to choose ornaments: they should match the character of the music. However, Ozi’s example of example 8.8 should not be considered as a reminiscence of previous times. Similar ornamentation examples not only appear in early tutors, but they are present in different kinds of tutors throughout the first half of the nineteenth century transcending geographical boundaries. They show as common practice in solo performance an interpretation of the score that enriched the written text in a great variety of aspects.
Tutors of the mid-nineteenth century, like those by Jancourt (1847: 64-65) and Almenräder (1843: 70-71), show examples of ornamentation presented in a similar way to in Ozi’s. But as Ozi’s variations differ from those from the eighteenth century, later tutors also show dissimilarities from his text, adapting the example to the performative taste of the mid-nineteenth century. Although, despite the musical differences, they still share the same principle as their predecessors: all the ornaments and variations should be in accordance with the character of the music (Almenräder 1843: 46). Therefore, the examples given in the tutors are still classified depending on the character, stressing if they are meant to be played, for instance, as andante (see example 8.9) or adagio (see example 8.10) movements.

Example 8.9. Performance indications for andante movement. Upper stave shows the written score; second stave shows performance practice (Almenräder 1843: 70).

Musical examples follow the same structure whereby the upper stave shows the composed written melody and the lower stave shows the performance. Besides having a different style from Ozi’s, the kind of variation suggested by Almenräder in figures 8.9 and 8.10 includes several personal virtuoso elements. Almenräder uses these features to build his identity as solo performer from the perspective of the romantic genius ideal. In the extract shown in example 8.10, for instance, he chooses a piece in B-flat minor, a tonality that for a bassoon is a priori hard or almost impossible. However, thanks to the improvements Almenräder develops in his instrument prototype, in this case the addition of keys, it now becomes possible.
As already stated, one more of the virtuoso particularities of Almenräder’s performance seen in his tutors, is his preference for the use of the upper register of the bassoon. While in his compositions or studies this tendency remains hidden, the ornamentation examples he writes are filled with cases where he jumps from the low to the upper register. For instance, in the penultimate measure in example 8.10 Almenräder suggests a jump from the lowest tone in the bassoon to the high G flat above the stave. Such an extraordinary musical tour de force should be seen as Almenräder’s own identity mark as a performer, and it should be regarded as one example of the kind of resources he will employ as a solo player.

The tools appear to be in hands of the performer who consequently builds his own space in music playing. Regarding the cadences case as well as other places with space for improvisation, like theme variations, nineteenth-century bassoonists build by those means their own identity mark as virtuoso performers.
This thesis researches performance practice in the first half of the nineteenth century. The findings from this study and the method used for this analysis make several contributions to the current literature on musical performance, its theoretical context and its praxis.

One of the unusual topics of the thesis is presenting the bassoon, a wind instrument, as the vehicle for the narration of the history of performance practice. This represents a novelty for two reasons. Firstly, it is not very common for research on music history to focus on the performer’s musical problems and perspective. Current musicology studies often research social aspects of the musical environment, virtuosos’ or composers’ biographies, technical matters or other relevant questions related to aesthetic and philosophical subjects. Secondly, woodwind performance practice finds itself lagging behind keyboard or string instruments as a relevant research topic.

The reason behind the lack of studies in this field is unclear, and it is even more surprising considering the large number of historical sources I have found available for my research. Fortunately, nineteenth-century wind players, more specifically bassoonists, appear to write prolifically about their musical careers. The present dissertation makes available a large amount of data, much of it from sources that have been little explored in scholarly research.

Even when they follow the same trends as other instrument players, bassoonists narrate their performance history from their own perspective, providing an unique point of view that enriches the image currently held by scholars of the musical scene in that period. Bassoon sources are very
sensitive in their thorough account of wind instrument techniques, such as the different aspects of articulation, not fully covered by any other sources.

Nineteenth-century performance practice has been misunderstood, until certain extent, because of two problems: first, it has been considered a no man’s land, in the sense that some qualities coming from the adjacent centuries have been attributed to it, and it has not been studied as a period with its own particular characteristics. To understand these characteristics, the thesis emphasizes two significant features to be looked into in the research on nineteenth-century performance practice: the political influence of the new social and national differences, together with the aim of aesthetic changes as a constant demand for renovation, typical of the artistic and technical performance on this period.

The second bias was to assume that the research carried out during the twentieth century determined our way of understanding nineteenth-century performance practice. The main mistake in this position is the assumption that notation should be taken as the starting point in the study of performance. In other words, research on nineteenth-century performance practice, by taking for granted musical conceptions from previous centuries, has not contributed to illustrating the aesthetic ideas behind nineteenth-century musical practices. The performance of this repertoire, which is only now starting to be commonly played with period instruments, fluctuates between practices derived from contact with eighteenth-century repertoire and an uncritical assumption of twentieth-century performance traditions.

Moreover, there has not been a serious debate about how this music should or could be played. It might seem a caricature, but the predominant performance, regardless of the kind of instrument used, appears to be a sort of Karajan’s legacy with slight variations or, in the case of period instrument performances, a somehow faster, less legato approach, with fewer performers on stage and without vibrato.

In order to start a debate on the performance of nineteenth-century music, it becomes necessary to begin by rethinking the research methodology used until now. Then, nineteenth-century performance practice will have its own space, which will favour new approaches to performance in concert halls.

The conclusion of this thesis is based on research which shows that performance in the first half of the nineteenth century finds its balance between the influences of some baroque practice, and the germ of some ideas, marked by a positivist mentality, that will have fully developed by the
end of the century. Somehow, the bassoon—like other woodwind instruments—also finds itself in a similar position. It is undeniable, according to the data, that singing and its new techniques had a great influence as the main source of inspiration for every performer. However, the period studied witnesses a new trend whereby bassoonists start to look into how string players developed new features that become personal marks, especially, in virtuoso performance. A significant case in that regard is found in the use of vibrato or the attempt to imitate typical string effects such as *staccato a ricochet*.

This study finds it necessary to introduce nuances into the researched traditions of France, Germany and Britain. We are accustomed to assuming the continuity of marked contrasts among the various national tradition performances in different periods within the nineteenth century, such as 1800-1830 and 1830-1850. However, our data show that in the cosmopolitan nineteenth-century music scene, important connexions among countries were developed by travelling musicians and by a constant exchange of musical ideas across national boundaries.

One of the most significant findings to emerge from this study underlines the importance of the concept of character and its implications in the music scene. Performance in the first half of the nineteenth century is based on using the tools in the performer’s hands, but always according to the character of the piece determined by the composer. At the same time, each instrument is associated with a character, a role that makes it the most appropriate to reflect the spirit of a musical piece.

On the whole, performers accept this character assigned to their instruments, although, according to the romantic ideology, they make an effort to expand the possibilities of their instruments. As the nineteenth century progresses, the idea of associating instruments with character weakens, while concepts like timbre and tone colour grow in importance. These concepts will play a crucial role in the aesthetics and the music of the early twentieth century.

Reflecting the importance given to the notion of character in the period, I have used the analysis of character as a link between the different chapters in order to give unity to the dissertation. Historical sources have shown that performance was conditional on character, thus the performer’s main task was to play according to the character of the music. Sources revealed that every single musical parameter is explained on the basis of its character and
musicians adjust resources like ornamentation, articulation and dynamics depending on the character of the music.

In my current research I found it indispensable to compare with the results from the historical performance practice techniques of other wind instruments. Unfortunately, this is a new field of research and there is a remarkable lack of studies in this area. This is the reason why in several cases it became necessary to describe basic concepts instead of developing more complex ideas from previously researched studies. Instrumental technique is an on-going development process, and its transformation in the last centuries has not stopped.

It is often—wrongly—assumed that, even when the previous instrument was somehow different from the modern one in use, its playing shared the same basic principles governing the technique used today. However, historical data deny this fact, showing that performers of the past created their technique based on different principles. In the case of the bassoon, one of the clearest examples of a completely different approach taken in modern as opposed to Classical or nineteenth-century performance is found in the use of breathing techniques: in contrast with the present bassoon practice, the historical technique was based on the sound resonance offered by thoracic breathing and, over all, on a flexible and active embouchure.

From a musicologist perspective, this research has revealed many questions in need of further investigation. As the temporal framework of the thesis is established as the first half of the nineteenth century, a further study could consider the topic in previous and subsequent periods. This could continue as a comparative analysis of nineteenth-century performance with Baroque or Classic performance, as does the present research. It would be interesting, for instance, to develop the question of when and why the repertory started to include pieces from composers that were no longer alive and how players interpreted the social memory of the musical past.

The second half of the nineteenth and early twentieth century offer an exciting opportunity to develop this line of research because this period provides the first phonographic recordings and their establishment as mass consumer goods. The analysis of early-recordings or piano rolls, as data opens up an unexplored and rich field for researchers interested in the analysis of variations in performance.

Last, but not least, the thesis addresses questions that have a practical application for early music performers. It is still rare to find research done
from a practical perspective covering issues of historical technique in wind instruments. The research in those cases should include, as part of the method, practice and experimentation with period instruments with the aim of understanding the challenges faced by the musicians of the past. In this sense, we have to realize that in order to research past time performances; the historical instrument has to be used as a primary source, indeed as the primary source of data: I would like to remark that research in historical performance practice is enriched when it has practical support coming from experimentation with period instruments themselves. By doing this, we are providing new choices—coming from the past—for twenty-first-century performers.


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