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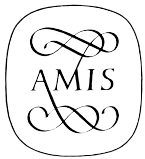

Changes in the Tonal Character of the Eighteenth-Century French Bassoon

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SIGNIFICANT CLUES gleaned from major late eighteenth-century tutors, treatises, Parisian journals and newspapers, and musical almanacs and dictionaries indicate that the tonal traits of the bassoon were undergoing considerable transformation during the latter half of the eighteenth century.

As pitch standards were raised, the dimensions of the instrument became smaller. As early as 1752, Quantz, concerned with rising pitch standards, speculated on what the tonal effect of these smaller woodwind instruments would be:

> Although the shape of the instrument would remain, the very high pitch would finally make a cross-pipe again of the transverse flute, a shawm of the oboe, a violino piccolo of the violin, and a bombard of the bassoon. . . . To be sure, smaller and narrower instruments could be made that would improve the high notes; but the majority of the instrument makers work according to accustomed models that are adjusted to the low pitch, and very few would be in a position to reduce the measurements in a sufficiently correct ratio that would make the instrument high yet also retain its trueness. And even if some were finally to succeed, the question would still remain: would the above-mentioned instruments, if adjusted to the high pitch, produce the same effect as with the old measurements peculiar to them?[1]

Almost thirty years later (in 1780), Pierre Cugnier (1740–?), a bassoonist in the Paris *Opéra,* confirmed the existence of bassoons with dimensions "diminished in proportion" and observed that the older low-pitched bassoons could no longer be used in some orchestras in Paris where the pitch was too high:

> Although the length of the bassoon is fixed at eight feet, reduced to four, it is to be noted that as the length of the instrument, more or less great, renders it

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1. Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), trans. Edward R. Reilly, *On Playing the Flute, A Complete Translation with an Introduction and Notes* (London: Faber and Faber, 1966), 268. Quantz indicates (p. 85) that his instructions are also directly applicable to the bassoon and oboe.

> more or less high or low, [and as] the pitch which one takes in all sorts of music, and particularly at the *Concert spirituel,* is much higher than the one I used when I began to play the bassoon, it is necessary for the length of this instrument to be diminished in proportion, in order to put the bassoon into the pitch in use now; for one cannot play high with a low instrument.[2]

Although the older bassoons were unsuitable for performance in the popular and long-running public concert series in Paris known as the *Concert spirituel,* Cugnier states that "bassoons made according to the old system of manufacture" were still being used for church music in places where the organs were low in pitch, and also at the *Opéra* where the pitch was continually fluctuating:

> Bassoons that are made in the proportion of eight feet reduced to four, according to the old system of manufacture, are appropriate for playing in cathedrals, where ordinarily the pitch of the organ is very low, as was formerly that of the *Eglise des Innocents,* and as is still that of the *Sainte-Chapelle* of Paris and the *Chapelle du Roi* in Versailles. These bassoons are also used in the Paris *Opéra,* where one changes pitch according to whether the roles are lower or less high: thus the pitch is sometimes so low that all the wind instruments are necessarily out of tune from the difficulty, one can even say the impossibility, of playing in tune with an instrument too high or too low.[3]

Twenty years after the publication of Cugnier's tutor, an unknown author reviewed a recently published bassoon tutor by Etienne Ozi (1754–1813) in the *Correspondance des amateurs musiciens* of 1803. The writer informs us that the bassoon in France had evolved into an instrument with an extended high range, but that this had been accomplished to the "detriment of the beautiful homogeneous tones of the middle register" of the older bassoons:

2. Pierre Cugnier, "Le Basson," in Jean Benjamin de Laborde, *Essai sur la musique ancienne et moderne* 2 (Paris, 1780): 328. "Reduced to four" simply refers, of course, to the bending back of the bassoon bore (Cugnier measures the eight feet from the end of the bocal to the end of the bell). According to both Gerber and Schilling, Cugnier's article on the five-keyed bassoon remained the major source of instruction for the bassoon in France and Germany until the appearance of Etienne Ozi's *Méthode nouvelle et raisonnée* in 1787. See Ernst Ludwig Gerber, *Historisch-biographisches Lexikon der Tonkünstler* 2 (Leipzig, 1790–92), col. 628, and Gustav Schilling, *Encyclopädie der gesammten musikalishchen Wissenschaften* 2 (Stuttgart, 1835–38): 331.

3. Ibid., 329. It is interesting to speculate on how a late eighteenth-century bassoonist such as Etienne Ozi (1754–1813), a member of the *Chapelle du Roi,* soloist at the *Concert spirituel,* and later a member of the *Opéra* orchestra, coped with the fluctuating Parisian pitch standards described here by Cugnier. He may have owned several differently pitched bassoons: Ozi informs us in his 1787 tutor that he plays on a bassoon made by Keller of Strassburg, but indicates that he owns several bassoons made according to his own specifications by the Parisian maker Porteaux. See Ozi, *Méthode nouvelle et raisonnée* (Paris, 1787), 3–4.

> The method of the celebrated *professeur* Ozi is unquestionably the most perfect that has appeared in this genre up to the present time; this instrument, which for the last thirty years has made the most rapid and astonishing improvement, needed explanation and a reliable method.
>
> In former times the bassoon was confined to the meaning of its name, BASSON, which indicates a low-pitched sound, and it was only employed in accompaniments which go up to G [*g*], but our present-day *professeurs* have exceeded on this instrument the limits to which it was confined, and have pushed it up to D [*d'*]. We dare to suggest that this is to the detriment of the beautiful homogeneous tones of the middle register of the bassoon; but after all, it is established that one cannot at present avoid pushing up to this note if one wishes to perform the concertos and sonatas that include it.[4]

Present-day experiments with surviving eighteenth-century bassoons appear to substantiate these contemporary accounts. In 1968 Jurgen Meyer electronically measured and compared the amplitude as well as the presence and absence of overtones in the tone of various instruments: a baroque bassoon made in Vienna around 1750, a baroque bassoon made in Paris between 1730 and 1750, a Parisian bassoon dated 1790, and present-day German and French bassoons. He concludes that:

> One can determine that the tonal character of the bassoon in the past three hundred years changed to a great degree. Compared with present-day instrumental tone, the bassoon of the Baroque was dark and occasionally even somewhat muffled, so that the best tonal region was the low part of the range. At the end of the eighteenth century, the tonal concept changed in the direction of a lighter timbre, and the preferred range with respect to tone moved into the higher layer of the tonal range. These changes find a parallel in the compositional treatment of the bassoon in the various style periods.[5]

In 1958 Eric Halfpenny carried out similar experiments with bassoons made in England between 1750 and 1800. He not only made a comparative study of their tone quality, but was also able to make x-ray photographs of several eighteenth-century English bassoons, thereby showing the gradual changes in construction of the bore, tone holes and wall thickness. He concluded that the late eighteenth-century English bassoon was gradually transformed into something "quite different from its former self":

> The brighter sonority of the later instruments and indeed their higher pitch, considering their almost negligible difference in overall length, are due to the opening up of these lower note holes from *E* downwards, to the progressive widening of the bell choke and to the thinning of the wood at its waist. The re-

4. *Correspondance des amateurs musiciens* (August 27, 1803), 3.

5. Jürgen Meyer, "Akustische Untersuchungen über den Klang alter und neuer Fagotte," *Das Musikinstrument* 12 no. 11 (November 1968): 1256.

> duced size of the wing holes seems to concentrate and focus, as it were, the tone in this part of the instrument and also establishes the basic "open" fingering for *f*.[6]

Halfpenny indicates that the English baroque bassoons exhibited a somewhat softer and more blending tonal character than the brighter sonority of their successors:

> Their characteristic tone, when in full playing order, is a deep rich burr, full and soft in quality, and capable of blending with and reinforcing other instrumental sounds without overpowering them. After practical experience of this tone quality it is easy to understand the comparatively large number of bassoons employed by baroque musical establishments.[7]

During the late eighteenth century, frequent observations were made concerning the expanded expressive and emotional range that the changed tonal character of the bassoon made possible. This apparently was a new quality for an instrument whose traditional role in the earlier part of the century had been a functional one, that of a continuo instrument rather than that of an expressive or soloistic one. The change in compositional treatment of the bassoon during the eighteenth century is well documented. Independent orchestral parts were not usually written for the bassoon in the first half of the eighteenth century; its function was that of a continuo instrument until later in the century when it was given a staff of its own and an independent part. The instrumentation of Haydn's symphonies reveals that this new orchestral role for the bassoon was permanently established as early as 1775.[8]

As late as the 1780's the bassoon had not yet fully acquired a reputation for having an expressive character. The writer of a review of Etienne Ozi's performance at the *Concert spirituel* in 1779 indicated that at that time it had a reputation for being a "disagreeable" (*ingrat*) instrument: "Mr. Ozzi [sic] played a bassoon concerto: his manner is free and confident; the beautiful quality of his sounds on such a disagreeable instrument and the perfect accuracy of his intonation have earned for him, among connoisseurs, a place

6. Eric Halfpenny, "The Evolution of the Bassoon in England, 1750–1800," *Galpin Society Journal* 10 (May 1957): 33.

7. Ibid., 30.

8. H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Editions and Rockliff, 1955), 374–75. For further information on the employment of the bassoon in the eighteenth century, see Lyndesay G. Langwill, *The Bassoon and Contrabassoon* (New York: W. W. Norton and Co., 1971), 72–89; Adam Carse, *History of Orchestration* (New York: Dover Publications, 1964), 171; and Carse, *Orchestra in the XVIII Century* (Cambridge: W. Heffer and Sons, 1948), 18–27, 33, and 124–26.

in the ranks of the best artists."[9] Laborde wrote in 1780 that Cugnier was convinced that the bassoon could never be as pleasing as other solo instruments:

> For nearly two years Mr. Cugnier has been first bassoonist of the *Opéra,* and fulfills his duties with all possible intelligence; he has especially devoted himself to a quality of sound that is very rare in those who accompany. He decided he never wanted to play alone in public, for he is convinced that whatever talent one has for the bassoon, this instrument can never please as much as the violin, the flute, the oboe, and the cello; and that the fatigue that one experiences in playing solos can only hurt the evenness of sound that is necessary for accompaniment.[10]

The scarceness of bassoon soloists at the *Concert spirituel* suggests that others shared Cugnier's conviction that the bassoon "could never please" as much as other solo instruments. The bassoon was not a popular solo instrument at the *Concert spirituel* until after 1780, the year Laborde published these remarks about Cugnier's career. Of the ninety-nine appearances of bassoon soloists during the years that the *Concert spirituel* functioned (1725–1790), over half occurred during the last ten years. After 1780 bassoon soloists appear on the series more often than flutists, oboists, or cellists, making the bassoon one of the more popular solo instruments during the last decade of these influential public concerts in Paris.[11]

The writer of the review of Ozi's performance at the *Concert spirituel* on February 2, 1781, not only observed the expressive character of the performance, but also indicated that such a performance was so unusual on the bassoon that it could easily have been mistaken for another instrument: "Mr. Ozi appeared to be a bassoonist of superior merit. This instrument takes on, in his hands, a life, a soul, and an expressive character that would almost make one confuse it with the instruments furthest away from it by nature."[12]

Some of the adjectives frequently used to describe the tone of the bassoon in late eighteenth-century France were *mélancolique, lugubre, tendre, pathétique* and *religieux.* Grétry wrote in 1797, "The bassoon is somber and must be employed for pathetic passages."[13] François Devienne was ad-

9. *Mémoires secrets pour servir à l'histoire de la république des lettres en France* 14 (December 14, 1779): 219.

10. Laborde, vol. 3, p. 505.

11. Constant Pierre, *Histoire du Concert Spirituel 1725–90* (Paris: Société Française de Musicologie, 1975), 221–23.

12. *Almanach musical pour l'année 1781,* 74.

13. Walter Kolneder, "Fagott," *Musik in Geschichte und Gegenwart* 3 (Kassel: Bärenreiter Verlag, 1954), col. 1727.

mired for the "tender, melancholy, religious character [of his playing] on the bassoon."[14] In his 1803 tutor, under "The Character of the Bassoon," Ozi wrote, "The touching voice of the bassoon, employed by the great masters, always produces an assured effect upon listeners; its accents express dramatic sentiments, and add to a religious character."[15] The unknown author of Etienne Ozi's obituary wrote in 1813, "A clear and precise performance, a simple and natural expression, a great purity of sound were particularly characteristic of his style. The bassoon never failed to produce in his hands the melancholy and touching tone which belongs to its quality."[16] As late as 1828 Castil-Blaze wrote in his dictionary that "the character of the bassoon should be tender and melancholy."[17]

A study by Alexander Ringer reveals that the particular tonal character of the bassoon was used symbolically (usually in minor keys) in several operas written during the French Revolution. Ringer cites the remark by Grétry above and discusses selected passages in Cherubini's *Medée* and G. Benda's *Ariadne auf Naxos* in which the bassoon is used in this way.[18]

The concept most frequently used for transcending the expressive limitations of the bassoon in the late eighteenth century is that of vocal analogy. In the article in his 1787 tutor that deals with forming the embouchure Ozi advises students to imitate the human voice:

> Since the sound of the bassoon induces, through its low pitch, coldness in its part, one must try to mend this fault by trying to imitate a beautiful human voice, and I dare say that of all instruments it is the most likely to approach it; experience proves that an accompaniment or a bassoon solo, performed with taste and a beautiful sound, becomes as interesting as any other wind instrument; but if it is so pleasing with a beautiful sound, it becomes very disagreeable with a bad sound.[19]

A review of Ozi's tutor published in 1803 also noted the prevailing practice of using vocal analogy as a guide in various tone production techniques on the late eighteenth-century bassoon:

14. Ibid.

15. Etienne Ozi, *Nouvelle méthode de basson adoptée par le Conservatoire* (Paris: Imprimerie du Conservatoire, 1803), 32.

16. Constant Pierre, *Le Conservatoire National de Musique et de Déclamation, documents historiques et administratifs* (Paris: Imprimerie Nationale, 1900), 115–16.

17. F. H. J. Castil-Blaze, *Dictionnaire de musique moderne* (Bruxelles, 1828), 23.

18. Alexander L. Ringer, "Cherubini's *Medée* and the Spirit of French Revolutionary Opera," *Essays in Musicology,* ed. Gustave Reese and Robert J. Snow (Pittsburgh: University of Pittsburgh Press, 1969), 294–95.

19. Ozi, *Méthode nouvelle et raisonnée pour le basson,* 4–5.

> What citizen Ozi says on the formation of sounds is infinitely true, for in order to play this instrument, it is necessary to have a perfect ear, which knows how to evaluate well the accuracy of tones and their value; I will add that it is very necessary to know the principles of song—of prolonging sound, sustaining it, swelling it without going sharp or flat, likewise of softening it, of making an appoggiatura, of supporting the tone—in conclusion all that which is of the essence of good singing, for this is the only way on this instrument to make the most either of an adagio or of the phrases of melody often inserted in the accompaniment.
>
> The bassoon should render the beautiful sound of a mellow and agreeable tenor, and its voice should be moving and sensitive; this is what citizen Ozi knew how to explain in the article in which he speaks of the adagio.[20]

It is evident from the critical remarks made in the *Distribution des prix aus élèves du Conservatoire de Musique* (1797) on the adjudicated performance of a student at the *Conservatoire* that faculty members of the newly founded conservatory expected more than mere technical accuracy from bassoon students: "Citizen Jean Judas, student of Citizen Ozi. Has a lot of facility; a clean execution but monotonous. He still needs to work on his style and to phrase his melody."[21] Nuance (defined as a subtle fluctuation of volume) is a way to avoid monotony in performance, according to Ozi's 1803 tutor. Not only various articulations, but nuances also, contribute to "the determination of the different characteristics of music" in the bassoonist's performance, he says. "Without nuances there would be only one color in one's performance; a succession of sounds that have no nuances would produce monotony and would destroy the charm of the music."[22]

The new, enlarged expressive range of the late eighteenth-century bassoon is perhaps best observed by Cugnier. He describes the versatility of the bassoon by listing the various uses of the instrument from its traditional role as a continuo instrument to "nearly all the types of music that are in use now":

> The bassoon, like the cello and the contrabass, serves to play the bass part: it produces a sound which, through the timbre given by the reed, brings out the sound of the other instruments with which it is mixed in pieces of music that are capable of a grand effect. It is for this reason that it is used in all orchestras. Aside from this characteristic, the bassoon has another essential use: it is that through the similarity found between the sound of this instrument and that of the human voice, it is very good for accompanying the voice, especially the bass voice, with which it has more rapport than with any other; it also has a good effect in the type of music which the Germans call *musique d'harmonie,* composed

20. *Correspondance des amateurs musiciens* (Paris, 1803), 3.
21. *Distribution des prix aux élèves du Conservatoire de Musique, pour le cours d'étude l'an VI,* 20.
22. Ozi, *Nouvelle méthode de basson,* 6, 9.

> for two clarinets, two horns, and two bassoons. One also uses it advantageously to accompany pieces of music arranged for the harp; finally, one knows today from experience that this instrument has attained a degree, if not of perfection, at least sufficient to make known that it is capable of being used in nearly all the types of music that are in use now. It is enough to have heard virtuosos such as Monsieurs Jadin, Schubart, Ritter and a few others, to be convinced that this instrument is good for playing concertos and other types of music.[23]

Cugnier describes in detail various types of bassoon timbres and their use in specific musical situations. He elaborates on the ideal bassoon tone needed for accompanying the human voice in his tutor, comparing this particular timbre to that of a large flute—a timbre in which there is no buzziness (*sifflement*) produced by the reed, yet possessing a certain degree of pointedness (*mordant*):

> It has already been said that the tone of the bassoon has a lot in common with the human voice, and that in this it is suitable for accompanying all sorts of voices. When used for this purpose, the tone of the bassoon must be adjusted so that one does not hear at all the kind of buzzing that the reed produces of which we have already spoken, and so that the tone of this instrument imitates, so to speak, that of a big flute, if it were possible to make one which produces a tone as low as that of the bassoon. This tone must not, however, be entirely without the kind of piercing quality proper to it, and which gives it the necessary timbre; for then it would resemble that of the serpent, which would be equally disagreeable.[24]

According to Cugnier, this degree of piercing quality is dependent on the lip pressure on the reed. "But as the more or less piercing quality characteristic of the sound of the bassoon depends on the pressure, more or less strong, on the reed between the lips, an amateur could, by himself, succeed in forming an agreeable tone, avoiding the forcing of the reed that produces a bad tone."[25]

Cugnier offers further instruction on achieving specific timbral results by positioning the lips at various places on the blades of the reed. He advises against placing the lips on the tip of the blades, claiming that this will result in a sort of whistling or buzzing that he calls a "comb tone" because it resembles the noise caused by passing a knife blade quickly over a comb. On the other hand he cautions against advancing the lips too close to the first wire. This practice, he claims, will make the reed hard to blow, tire the lips, and create a hard and raucous sound. According to Cugnier, the ideal

23. Cugnier, 324.
24. Ibid., 333–34.
25. Ibid., 333.

placement of the lips is halfway between the tip of the reed and the first wire. However, he indicates that the reed could be advanced into the mouth a little further than this halfway mark in order to sustain the tones in pieces of music such as Rameau's operas, where a louder tone is desired for continuo playing. This type of sound, he maintains, is quite unlike the sound used in concerto playing.[26]

The late eighteenth-century French tonal ideal of imitating the human voice with the expressive subtleties and nuances described by Ozi and Cugnier in their tutors does not appear as a musical consideration in the major German bassoon tutor of the early nineteenth century, Fröhlich's *Vollständige theoretische-praktische Musiklehre.* However, Fröhlich does compare the instrument, in terms of its range, with a tenor voice:

> Just as a beautiful, full tenor voice brings out the most pleasing effect in a vocal quartet, in that its high range is the charming feminine and its low range the majestic bass and, so to speak, blends the two together, the bassoonist possesses all the necessary means to bring the same advantages to the instrumental choir. The full, moving tone of this instrument is well suited to express the most solemn exalted sentiments, to lend a kind of dignity to a thought, and to soften the majesty of its low register by the gracefulness of its middle and high range.[27]

He includes a little reminder that "these pieces should not be mere note formulas," but vocal analogies do not enter into the discussions of articulation, tonguing, or embellishment.

The bassoon appears to have remained a relatively soft instrument throughout the eighteenth century, and it probably did not become appreciably louder than the earlier baroque bassoons, despite the fact that it underwent considerable changes in pitch, tone quality, and expressive capabilities. Quantz equated the volume of the mid eighteenth-century bassoon with that of a viola or cello: "If the violist is required to play in a trio or quartet, he must carefully observe what kinds of instruments he has against him, so that he can adjust the strength and weakness of his tone accord-

26. Ibid., 332–33.

27. Joseph Fröhlich, "Fagottschule," *Vollständige theoretische-praktische Musiklehre für alle bei dem Orchester gebrauchlich Instrumente, zum Gebrauche für Musikdirektoren, Lehrer, und Liebhaber,* (Bonn, 1810–1811), 52. Fröhlich's "Fagottschule," the first known German bassoon tutor after Eisel's *Musicus autodidactus* (Erfurt, 1738), is written for an eight-keyed bassoon manufactured by Heinrich Grenser (b. 1764), whose bassoon was the type most widely used in Germany between 1800 and 1820. A large part of Fröhlich's text is a German translation of the instructions in Ozi's *Nouvelle méthode de basson adoptée par le Conservatoire* of 1803. Fröhlich even included several of Ozi's musical illustrations and compositions in his "Fagottschule," but added commentary of his own, which in some instances clarified Ozi's original instructions.

ingly. Against a violin he can play with almost the same strength, against a violoncello or bassoon with equal strength. . . . "[28] He suggested ratios for achieving proper balance in ensembles of various sizes and advised using one bassoon in an ensemble with nine strings, two bassoons in an ensemble with fourteen strings, and three bassoons in an ensemble using twenty-one strings.

This relatively large number of bassoons, however, was not limited to the baroque period. The number of bassoonists thought necessary to balance a given number of string players remained high during the eighteenth century. Some examples:

1758	Darmstadt orchestra	4 bassoons against 3 violins, 2 violas, 1 cello, and 1 contrabass
1773	Paris *Opéra*	8 bassoons against 9 cellos and 6 contrabasses
1781	Mozart symphony	6 bassoons against 10 violas, 8 cellos, 10 contrabasses, and 40 violins
1784	London	27 bassoons against 26 violas, 21 cellos and 15 contrabasses

In France around 1795 the large demand for bassoonists was met by four bassoon classes at the Paris Conservatory (then called the Institut National de Musique). An organization chart for that year shows seventy-two bassoon students![29] Large numbers of bassoonists were frequently needed in the presentation of the outdoor patriotic festivals for civic holidays during the French Revolution. A performance report (dated 1795) indicates a wind ensemble of one hundred members, about one fourth of them bassoonists (eighteen bassoons and four contrabassoons).[30]

For the instrumental music played during these festivals it was necessary to have all the bassoonists play the single bass line. The bass line was doubled an octave lower by serpents or contrabassoons. In a speech given at a festival on November 20, 1793, Bernard Sarette (1765–1858), the director of the ensemble, recognized the problem of the audibility of the bass line in the "vault of the sky." He mentioned a new instrument, the *contre-clarion,* which was to support and strengthen the bass line. He cited a Monsieur Hostié as the creator of the *contre-clarion,* but said that the instrument had yet to be perfected.[31]

28. Reilly, 240.

29. Kolneder, col. 1725.

30. Constant Pierre, *Bernard Sarrette et les origines du Conservatoire National de Musique et de Déclamation* (Paris, 1895), 119.

31. Ibid., 49.

Other contemporary sources also confirm the relatively soft sound of bassoons manufactured during the late eighteenth century. Vandenbroek described the bassoon in his treatise (1795) as "naturally a bit muted" but very useful in the orchestra.[32] Heinrich Koch wrote in his *Musikalisches Lexikon,* "Nowadays it is not only used in music for wind instruments, for playing continuo, for playing filler in a full orchestra, and for augmenting the bass, but also as a solo instrument. As a solo instrument it plays soft music best. Therefore it is often called the instrument for love."[33] As early as 1787, Etienne Ozi, the major bassoon soloist at the *Concert spirituel,* indicated the need for more sound from the bassoon when he stated that the bore of his Keller bassoon was larger than most Parisian bassoons "and consequently obtains a greater volume of sound by using a bocal of large caliber, which the instrument demands".[34] As late as 1826, Castil-Blaze poetically reported that:

> As the tone of the bassoon has little brilliancy, one cannot always distinguish it in the masses, but the benefits it spreads, the harmony it introduces there, exist none the less, and it is due all the more credit, that these benefits are sometimes attributed to other instruments. Like the violet, hidden in the grass, it perfumes the meadow, and does not reveal itself among the flowers which beautify the surroundings.[35]

Although there has been a great deal of interest in the study, collection, replication, and playing of baroque bassoons during the past quarter of a century, it has only been within the past few years that there has been a surge of activity in replicating and performing on bassoons used during the late eighteenth century. At the Boston Early Music Festival and Exhibition in 1985, replicas of late eighteenth-century bassoons were exhibited by no less than five instrument builders. Performances on late eighteenth-century bassoons and replicas, equipped with reeds made according to eighteenth-century instructions,[36] with attention to the eighteenth-century

32. Othon Vandenbroek, *Traité général de tous les instruments à vent à l'usage des compositeurs* (Paris: 1795), 61.

33. Heinrich Christoph Koch, *Musikalisches Lexikon* 2 (Frankfurt am Main, 1802), col. 549–50.

34. Ozi, *Méthode nouvelle et raisonnée,* 3.

35. Castil-Blaze, 23.

36. See Paul White, "Early Bassoon Reeds: A Survey of Some Important Examples," this *Journal* 10 (1984): 69–96.

written accounts and careful adherence to known performance practices,[37] may provide us with a better understanding of the differences between the tonal characteristics of the earlier baroque bassoons and those of instruments of the latter part of the eighteenth century.

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37. See Harold E. Griswold, "Fundamentals of Bassoon Playing as Described in Late Eighteenth-Century Tutors," *Journal of the International Double Reed Society* 13 (1985): 33–41.