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Bruce Haynes. *The Eloquent Oboe: A History of the Hautboy from 1640 to 1760*. Oxford: Oxford University Press, 2001. xxix, 528 pp.: 93 black-and-white illus., 4 figs., 10 tables, 20 musical exx. ISBN: 0-19-816646-X. \$99.00 (hardcover).

In a way it is fitting that within three years of the death of Philip Bate (1909–1999), two major works should be published that expand upon his histories of the flute (first edition 1969) and the oboe (first edition 1956). For decades, these texts served as insightful introductions to their respective members of the woodwind family, being narratives that students of all ages could readily comprehend. With the recent release of Ardal Powell's *The Flute* (Yale University Press, 2002) [reviewed elsewhere in this Journal] and Bruce Haynes' *The Eloquent Oboe*, it is doubtful that aficionados will gravitate to Bate's books with the same zeal as in earlier days, but his writings—along with those of his peers Anthony Baines, Thurston Dart, Eric Halfpenny, Josef Marx, and James A. Macgillivray—will continue to be of interest to dedicated scholars of woodwind history, inspiring others in much the same way that they seem to have inspired Messrs. Powell and Haynes.

Instrument historians have long assumed that the oboe is a refined version of the shawm, but it was Bate's largely British circle of post-World War II wind enthusiasts who were the first to critically examine this assumption in depth and at length. By evaluating both historical documentation and historical instruments, they developed theories about the oboe's evolution based on analyses of its construction, design, and tone. As members of the newly formed Galpin Society, they published their findings in the organization's *Journal* from 1948 to about 1957, never suspecting that their contributions would heavily influence the revivification of the "baroque" oboe in the mid-1960s, nor the destiny of a young Californian by the name of Bruce Haynes.

Born in 1942, Haynes trained on the modern oboe, studying with Raymond Duste of San Francisco. He developed an interest in the early oboe after being exposed to sounds from the past as re-created by Frans Brüggen (recorder and traverso) and Gustav Leonhardt (harpsichord). Traveling to Holland in the mid-1960s, he studied with Brüggen for several years, then returned to the States to pursue an apprenticeship with Friedrich von Huene to gain a better understanding of how antique woodwinds would have been made. His work with von Huene enabled him to produce some replica instruments of his own. In 1972, Haynes

accepted an appointment to teach recorder and baroque oboe at the Royal Conservatory in The Hague, where he was soon concertizing with fellow revivalists Leonhardt and Brüggén. Their influence on his development appears to have been paramount, for it is to these men that Haynes dedicates his book.

Haynes' fascination with the baroque oboe resulted in his acquiring instruments by Richters, Stanesby Sr., Jacob Denner, and Naust. His long acquaintance with these late-seventeenth/early-eighteenth century originals, coupled with his assiduousness in ferreting out oboe-related data from seemingly every relevant source available, places him in a unique position to address the inherent playing qualities of the young oboe and to reflect upon its emergence as a chamber and regimental instrument at the court of Louis XIV. Add to this his vast knowledge of instrumental design, reed-making customs, oboe-family repertoire, and historical performance practices, and we have the formula for an exhaustive study of the early oboe, which, in a single volume that exceeds 500 pages, is precisely what Haynes has given us.

The title of the book is derived from a passage in Johann Mattheson's *Das neu-eröffnete Orchestre* (Hamburg, 1713, p. 268, ¶ 8, wherein the oboe is described as *der gleichsam **redende** Hautbois . . . [der kommt] nach der Flute Allemande, der Menschen-Stimme wol am nächsten wenn [er] mannierlich und nach der Sing-Art tractirt [ist]* (literally "the as-it-were speaking oboe . . . which except for the German flute [is the instrument that] most resembles the human voice, if it is played in a mannerly style and in accordance with the singer's method"). Because the art of oboe playing shares much in common with the art of singing, and because the early oboe figured prominently in vocal music of the day (opera, cantatas, and oratorios), Haynes' choice of title is splendid; and he succeeds admirably at reinforcing the concept of the oboe's eloquence—its ability to speak, "convey and impart meaning"—at appropriate points within his text (e.g., in chapter 4, section I, where he compares the speaking phrase with the romantic "long-line").

Haynes' choice of the term *hautboy* to identify oboes from his prescribed period also makes for good sense, despite the book's being technically about the emergence, development, and spread of the French *hautbois*. As he points out in his introduction (p. 5), "In the Baroque period, the standard English name for the oboe was the 'Hautboy' . . . [it] seems an [especially] appropriate term for our time . . . because . . . it was a name that began to go out of fashion at about the same time the instrument began adding keys and rejecting cross-fingerings."

More important than the terminology he uses is the way in which Haynes organizes his sizeable amount of material. Drawing on data gathered from literally hundreds of sources, he has divided his text into seven chapters having to do with the hautboy's history (four chapters covering three decades each), its physical characteristics, manner of playing, and relationship with J. S. Bach. Although much of the information presented in these chapters has been drawn from previously published sources, it is collated in ways that enable the reader to benefit from being exposed to multiple authors' views on any given topic. In this sense, the book achieves the goal which Haynes presumably had in mind for it—to serve as a comprehensive, single-volume reference containing virtually everything written about the *hautbois* / hautboy from 1640–1760 (as well as slightly before and, at times, unexpectedly beyond). Those who have followed Haynes' work for the past three decades will recognize material from his numerous periodical articles, much of it unavoidably redundant within this equally specialized but considerably larger context. His discourse on performing practices (phrasing, tonguing, vibrato / flattement, embellishment, and dynamics) may also appear a bit reiterative, even donnish, to musicians who already have been schooled in the finer aspects of performing early music. But his discussions of the basics (posture, breathing, embouchure, tone production, and hand position) will no doubt appeal to newcomers who have yet to become immersed in the study of baroque performance practice or have yet to establish a rapport with the baroque oboe. Certainly, teachers of all early instruments would do well to review his chapter "Playing the Hautboy," as Haynes' interpretation of primary source material is pertinent to music-making in general and not to oboe playing in particular.

As to the mechanics of the text, nit-pickers might object to the abundance of footnotes at the bottom of nearly every page, which tends to give the work the feel of a dissertation. On this same subject, Haynes' use of a dual system to cite his sources—some by footnotes, others by a parenthesized reference in the text to a source in the bibliography—is initially baffling, when one method would seem to have sufficed. When a revised edition of the book is planned, Haynes may wish to abandon the system of parenthesized referencing following authors' names—e.g., on p. 440, "Lasocki (1983: 869)"—in favor of footnotes.

Because Haynes ardently desires to communicate most of what he knows about a given topic, his compositional style at times suffers from the interjection of material that is superfluous or irrelevant. These interjections interfere with the flow of the text and not infrequently detract

from the very point he wishes to make. Although the book is full of useful information, Haynes' style of delivering fact after fact with little in the way of narrative structure to carry the story along can make for heavy reading. Clearly, this book is not for the faint-hearted: at times, readers must be able to absorb highly detailed information while simultaneously crossing national boundaries and processing decades worth of chronology (e.g., chap. 1, ¶ A.1).

A most positive feature of the book is the inclusion of primary source material in its original language, with parallel translations by Haynes. For the most part, his translations are reliable, though woodwind specialists may quibble about a word or two or find that he occasionally inserts a quoted passage in an inappropriate context. For example, in a paragraph describing "the poorer sort of *Hautboisten*," those who were freelancers, "playing for weddings, funerals, etc." (p. 160), he cites a passage from Hanß Friedrich von Fleming's *Der vollkommene teutsche Soldat* which he translates as "It is not good for the health of Trumpeters, Hautboisten, and suchlike to play too loudly. . . ." Not only has he translated the passage a bit too liberally but also he has utilized it incorrectly to illustrate a point. Fleming is not referring to the poorer sort of musician. Rather, in a passage where he remarks that a genteel young man should choose musical instruments that suit his disposition and lend themselves to the kind of profession and mode of living he envisions having, he observes that: "Trumpets, oboes, and similar [instruments] which make all too great a sound (*i.e.*, noise), [should be avoided because they] are not all too beneficial to the mind and health, [as] they exhaust the lungs, and distort the face, [causing] the cheeks and eyes to puff out; a recorder, a violin, lute, guitar, viola d'amore, viola da gamba, and others instruments of this sort are preferable and more popular." (Interested readers should also note that this passage is found on page 22 of Fleming's text and not on page 20 as indicated in Haynes' citation.) One might niggle further over some of Haynes' assertions. For example, his impression that "It is axiomatic in modern woodwind playing that instruments play in tune without embouchure corrections . . ." (p. 187) is bewildering because the acoustical nature of the oboe is such that modern oboists find it necessary to make frequent embouchure adjustments in order to meet rigorous standards of intonation.

Inevitably, in a work of this magnitude, material is left out or errors filter in. Surely when the book goes into its second edition, Haynes will want to add the name of Mary Kirkpatrick to his bibliography. Not only

has she written about the baroque oboe, but also she has measured (and executed a drawing of) Haynes' oboe by Naust! Additionally, he might wish to expand the list of works he cites by Anthony Baines, adding in particular *European and American Musical Instruments* (London, 1966), which is rich in both content and illustrations. And to Appendix 1, a listing of "Hautboy players 1600–1760," he probably should add the names of two seventeenth-century British "hoboyes": Isaack Staggin (appointed 1660 "for the treble hoboy") and his son Charles Staggin (appointed 27 January 1685 as "musician in ordinary for ye tennor hoboy with fee").

All criticism aside, Bruce Haynes is to be justly commended for his skill in bringing such a multi-faceted project to fruition. His sheer industriousness calls to mind a comment attributed to Vincent van Gogh that "Great things are not done by impulse, but by a series of small things brought together." Such is the method adhered to by Haynes in preparing his book. Given its depth and comprehensiveness, *The Eloquent Oboe* should serve as the definitive text on the hautboy's history for some decades to come.

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Annette Otterstedt. *The Viol: History of an Instrument*. Translated by Hans Reiners. Kassel: Bärenreiter-Verlag, 2002. 294 pp.: 7 color plates, 35 black-and-white illus., 28 musical exx. ISBN 3-7618-1151-9. 34.90€ (hardcover).

Setting out to write the history of an instrument is surely a labor of love. Annette Otterstedt, a professional viola da gambist, has used her years of experience and the knowledge gained from scrutinizing hundreds of original sources to write an informative, and equally provocative, history of the viol. In this revised, English edition of the author's original study, *Die Gambe: Kulturgeschichte und praktischer Ratgeber* (Kassel: Bärenreiter-Verlag, 1994), Otterstedt reaches out to both amateur and professional performers and instrument makers, as well as organologists. In addition to a new essay on the reception of the viol in the twentieth century and fresh insights into specific performance practices, Otterstedt has expanded her essays pertaining to original viol construction and the art of purchasing an instrument and bow. While musicologists looking for scrupulous documentation of sources or an extensive list of secondary