

BAROQUE WOODWIND INSTRUMENTS

PAUL CARROLL

BAROQUE WOODWIND INSTRUMENTS

For Helen

Baroque Woodwind Instruments

A guide to their history,
repertoire and basic technique

PAUL CARROLL

First published 1999 by Ashgate Publishing

Published 2016 by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

711 Third Avenue, New York, NY 10017, USA

Routledge is an imprint of the Taylor & Francis Group, an informa business

Copyright © 1999 Paul Carroll

The author has asserted his right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Notice:

Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing-in-Publication Data

Carroll, Paul

Baroque wind instruments : a guide to their history, repertoire and basic technique

1. Woodwind instruments - History - 17th century 2. Woodwind instruments - Methods 3. Music - 17th century 4. Music - 18th century

I. Title

788.2'09'032

Library of Congress Cataloguing-in-Publication data

Carroll, Paul

Baroque woodwind instruments : a guide to their history, repertoire and basic technique / Paul Carroll.

Includes bibliographical references and index.

1. Woodwind instruments 2. Performance practice (Music - 17th century. 3. Performance practice (Music) - 18th century. I. Title.

ML931.C37 1999

788.1'09'032 —d c21

98-45856

CIP

MN

Transferred to Digital Printing 2014

ISBN 9781859283264 (hbk)

ISBN 9781138267497 (pbk)

Contents

Acknowledgements	vii
Abbreviations and notation method	ix
List of illustrations	x
Introduction	1
Choosing an instrument	3
Performing material	5
Style and ornamentation – an overview	10
Notes	10
Sources	11
 1 The bassoon	 13
The repertoire of the baroque bassoon	22
Buying a bassoon	30
Playing the bassoon	34
Basic instrument maintenance	39
Recommended reading	42
Sources	42
Recommended music for beginners	43
 2 The flute	 45
The repertoire of the baroque flute	55
Buying a flute	74
Playing the baroque flute	74
Care of the flute	78
Notes	84
Recommended reading	85
Sources	86
Recommended music for beginners	86
 3 The oboe	 87
The baroque oboe	87
A brief history	87

The repertoire of the baroque oboe	96
Buying an oboe	110
Playing the oboe	113
Care of the instrument and common problems	114
Notes	115
Recommended further reading	115
Sources	116
Recommended music for beginners	116
 4 The recorder	 117
The repertoire of the baroque recorder	121
Buying a recorder	138
Care of the recorder	140
Playing the recorder	142
Recommended further reading	145
Sources	145
Recommended music for beginners	145
 Appendix I The chalumeau and baroque clarinet	 147
 Appendix II The preparation of performing material from original sources – an introduction	 149
 Appendix III Fingering charts	 153
 Bibliography	 159
 Directory of makers, shops and suppliers	 166
 Index	 175

Acknowledgements

I first thought of writing a book about baroque woodwind instruments while on a long walk on Box Hill late one summer afternoon with Dr David Jones of Christ's College, Cambridge; between rehearsals for Susi Jeans' Box Hill Festival we discussed the possibility of a joint effort. However, many years were to pass before I was asked by Ashgate to write such a book.

Many people help form an author's thoughts and direction, and in the case of a musician who turns his or her hand to writing, the list of influential people is often very long. First I thank my parents, Michael and Doreen, and sister Tracey Anne whose love and encouragement helped me to become a musician. I owe so much to my early teachers who encouraged me, especially Michael Frohnsdorf who cultivated my love of Vivaldi. I was fortunate to study at the local council-run music school, The Newham Academy of Music, which enabled me to learn the bassoon, recorder, piano and harpsichord. My special thanks go to Edward Parker whose care and teaching helped my development at Newham, and to the many long-suffering local musicians who played in the town's symphony orchestra and who would often perform a Vivaldi-style concerto that I had hastily written on a Sunday, the following Monday evening. Mention has to be made of my longest-standing friend, Stephen Rinker, whose attempts to draw me away from the eighteenth century over the years has succeeded in part. His persistence has provided me with new perspectives both musical and philosophical.

I should like to thank my teachers at the Royal College of Music: Geoffrey Gambold, Phillip Cannon, Kerry Camden, John Francis and Millicent Silver. David Ward, the pianist and conductor, taught me a huge amount about music and about life and I will forever be in his debt for the care, friendship and support that he gave so freely.

It was not until I was in my mid-twenties that I met Gerrard McDonald who encouraged me to take up a number of baroque woodwind instruments, in addition to the baroque bassoon which I had already discovered. Gerrard was a great source of inspiration for many years and I will always be grateful to him for his help and friendship. Gerrard is one of a number of people who kindly read portions of this book and provided helpful suggestions on its improvement. Anthony Robson read and commented on the chapter on the baroque oboe; Dr David Rowland also made many useful suggestions. David has contributed much to my perception of music and I am most grateful to him for his kindness and friendship.

I would especially like to thank Sally Civval for her support during the writing

of this book, as much of the work with which we are jointly involved, specifically with our company Music Management, fell on her shoulders during the book's preparation. I must express my thanks to Beryl Civval for her support and kindness over the years, and especially to the late Norman Civval who influenced my life greatly.

I am extremely grateful to Konstanze Merkel for her help in translating sections of Quantz from German into English, often at extremely short notice, and to Jonathan Askey of the Early Music Shop in Bradford for providing photographs of instruments. Dr Janet Ritterman, Director of The Royal College of Music, and Dr Jeremy Cox, Dean and Deputy Director, have both given support and I would like to express my gratitude to the College for its kind financial assistance towards research for this book.

At Ashgate Publishing I would like to thank Agneta Munktell and especially Rachel Lynch who has been a great support during the creation of this book.

Of the many musicians who have influenced me over the years and who I have had the honour to play with I would like to thank Johannes Boer, Petronella Dittmer, Gwilym Hooson, Davitt Moroney, Ubaldo Rossi and Roderick Skeaping.

Finally I should like to thank Helen, my beloved wife, to whom this book is dedicated. Her tolerance of the disruption to our home during the book's preparation was unlimited and she provided invaluable help in proofreading the text. Most of all I would like to thank her for her love and support which she has always given without reservation.

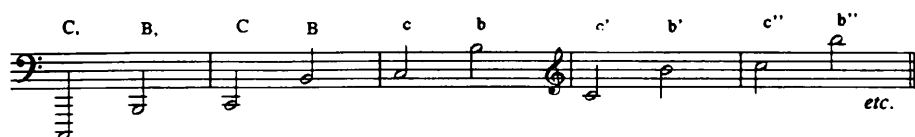
Bayswater, London 1999

Abbreviations and notation method

CUP	Cambridge University Press
EM	Early Music magazine
Grove	Sadie, S. (ed.) (1980), <i>The New Grove Dictionary of Music and Musicians</i> , London: Macmillan
GSJ	Galpin Society Journal
IUP	Indiana University Press
JAMIS	Journal of the American Musical Instrument Association
NEMA	National Early Music Association
OUP	Oxford University Press
STIMU	Foundation for historical performance practice, Utrecht
UNP	University of Nebraska Press
URP	University of Rochester Press

Notation

For convenience, the following method has been adopted:



Illustrations

Figures

1.	Praetorius (1619): instruments 3 and 4 are chorist/fagotts; 2 is a doppel-faggot; 5 is a tenor chorist-fagott; 6 is an alto, and 7 is a discant chorist-fagott	14
2.	Mersenne (1636): two 'Fagots'. The centre instrument is a Courtaut	15
3.	Weigel (c.1698): instrument maker (thought to be Denner) in his workshop	19
4.	Conraad Rykel's trade card	21
5.	Agricola (1528): Renaissance flutes illustrated in <i>Musica Instrumentalis Deudsch</i>	49
6.	Marin Marais: frontispiece of his <i>Pièces en trio</i> showing three-piece Hotteterre-type flutes	52
7a-e.	Corrette: trill fingering charts from his flute method	79-83
8.	Praetorius (1619): illustration of the shawm family in <i>Syntagma Musicum</i>	92
9.	Corrette: oboe fingering chart	100
10.	Praetorius (1619): great consort of recorders	120
11a-c.	Schickhardt: recorder fingering charts	131-3

Plates

between pages 86 and 87

1. Barbara Stanley copy of Denner bassoon
2. Ackerman flutes after (i) Denner, (ii) Rippert, (iii) Bressan
3. Roessler oboe after Klenig
4. Von Heune oboe after Richters
5. Sand Dalton oboe and oboe d'amore after Eichentopf
6. Soprano and alto recorders by Aesthe
7. Yamaha recorders in boxwood, rosewood, kingwood and ebony

Introduction

The late seventeenth century through to the end of the eighteenth century saw the development of woodwind instruments and the composition of a vast body of music for those instruments. For some people this period, which encompasses the work of Vivaldi, Bach, Handel and Mozart, provides all the music that they would ever desire both to listen to and to play. During this period a large amount of music for domestic consumption was written for a growing amateur market, a market which has re-emerged in the latter part of the twentieth century. With the regrowth of this market the makers of reproduction baroque and classical instruments have added to the list of instruments available to the point where it is possible to obtain virtually any baroque instrument as a faithful copy. In 30 years the standard of performance by professionals on these instruments has risen enormously. The advent of digital recording and the compact disc have also contributed to a massive growth in the amount of recorded baroque music on historical instruments. This baroque industry has grown to service a demand from the public which has in turn grown from a desire to rediscover something of the past, a desire to recreate original ideas and in some way discover something of that enigmatic and always controversial word, truth.

This book is the culmination of twenty-five years' experience in playing the music of the Baroque era on both modern and reproduction baroque woodwind instruments. By modern woodwind instruments I mean late twentieth-century instruments with sophisticated key work, refined bores and developed construction; by baroque woodwind instruments I mean copies of instruments which were used in the seventeenth and eighteenth centuries. The main aim of the book is to provide a guide to the history of the four main woodwind instruments of the Baroque era, the flute, oboe, recorder and bassoon, and to help those who are interested in acquiring a basic technique for playing these instruments. The clarinet and its relation, the chalumeau, are beyond the scope of this study but are well covered by Colin Lawson¹ and Albert Rice.²

This study cannot claim to contain all that is necessary to learn a baroque woodwind instrument. It does, however, provide enough information to enable a person who has achieved reasonable facility on a modern instrument to play a baroque woodwind instrument to a basic level. It is hoped that for the player or student who does not have access to a teacher that this book will also make it possible to attain a reasonable standard without one. An important point which is stressed throughout this book is that the help of a good teacher is most desirable.

2 *Baroque Woodwind Instruments*

The concept of a book which teaches several instruments is not a new one. During the eighteenth century there were numerous attempts to provide manuals or tutors which contained instructions and fingering charts for most instruments. A cursory examination of most of these tutors reveals the most basic technical instruction and fingering charts which are often incorrect or incomplete. We are fortunate that some musicians such as Quantz, Corrette and later Tromlitz and Ozi wrote tutors and treatises centred on their own instruments, a focus which enabled them to pass on their own detailed and clear insight into the problems posed by those instruments. Quantz,³ of course, provides us with more than a tutor for the baroque flute. His book has become, for better or for worse, the unequivocal Bible for many modern performers seeking to recreate baroque performances. More recently the writings of Leopold Mozart, Muffat, C.P.E. Bach, Rameau and Mattheson have also begun to find their way into the lives of performers.

It must be stressed that the Quantz tutor was written in 1752, at the end of what has loosely been called the Baroque era, and that in many ways its contents applied specifically to the performance practice in Berlin and Frederick II's court. If all performances depended solely on Quantz then the result would probably be akin to some of the soulless interpretations of baroque music of the period before the resurgence of early music performance practice (a period which began in the last 30 years or so of the twentieth century). This is an important point to note: that performance has to be a vital activity, it has to be conscious and alive otherwise it becomes mechanical and dead. It is possible to have assimilated all that the eighteenth century has given us in the way of performance practice guidance, to have the 'right instruments' for the 'right music', to be using performing material of the most accurate kind and yet produce a performance which is essentially dead. The use of baroque instruments does not automatically produce a performance which is alive and relevant to the music; there are as many if not more performances of baroque music on modern instruments which have life and spirit as there are performances on baroque instruments which are dead.

There is still a large part of the Western classical music world, however, which finds the concept of using instruments such as the ones discussed in this book as an anathema, and the prejudices surrounding the subject will take a long time to break. This is a great shame as there are many exceedingly fine performers on 'modern' instruments who, without detriment to their technique, could assimilate the technique necessary to play 'old' instruments and discover a whole new world of possibilities. As well as finding new ways of approaching the performance of baroque music, they would discover that much of their acquired knowledge of 'modern' performance practice has a relatively recent origin. It is important to see that these prejudices work in both directions and that the only true resolution will take place when both sides, that is those who play 'modern' instruments and those who play baroque instruments, come to a greater understanding of the issues involved.

Choosing an instrument

It is difficult to rank instruments in order of difficulty to learn. One of the best routes is to start with the recorder. This, for a modest outlay, will enable an absolute beginner to learn to read music, develop basic finger and mouth coordination and generally assimilate baroque performance practice. The recorder, quite unfairly, has earned the reputation of being a school instrument and therefore an easy instrument to play. Fortunately, numerous great musicians have shown over the past 30 years that the recorder is an outstanding virtuoso instrument.

Learning a woodwind reed instrument presents the student with the problem of finding or making reeds, which is an important factor to bear in mind when deciding which instrument to take up. While an experienced woodwind player making the transition from a modern bassoon to a baroque bassoon may already have a reed-making technique which can be adapted to the production of baroque bassoon reeds, a complete beginner will have to rely initially on a supply of commercial baroque bassoon reeds; however such a supply should not and cannot always be relied on. If the student of a reed instrument has access to a teacher then the teacher may be able to give reed-making instruction and may also supply reeds in the first instance.

The choice of instrument may well depend on repertoire. The baroque flute has one of the largest repertoires of any instrument, much of it unpublished and unexplored, just waiting to be discovered and performed. The flute's repertoire also covers music which ranges from simple sonatas to the most fiendishly difficult of concertos. The baroque recorder's repertoire is not as large but also covers a wide range of technical difficulty culminating in the sopranino recorder concertos of Vivaldi. Vivaldi also takes the baroque bassoon to the very edge of what is technically possible on a woodwind instrument and provides a very large part of that instrument's concerto repertoire. The baroque oboe is served by a wide and varied repertoire and, for many, the oboe-part writing of Bach is reason enough to play that instrument in all its sizes. The baroque clarinet suffers most of all the baroque woodwind instruments from lack of repertoire, although there is a small amount of excellent music for it and its relation, the chalumeau, by Vivaldi, Telemann and Graupner.

Once a decision has been made as to the type of instrument that is to be learnt then the next stage is to acquire one.

Making a purchase

Most baroque woodwind instruments are bought from makers or retail outlets, for example the Early Music Shop in Bradford or Saunders in Bristol (see the directory of makers and shops at the back of this book, pp 168–73). Both types of sources have their pros and cons. A shop may well have an extensive range of instruments but may not be able to stock instruments by all makers. Usually the

only opportunity for a purchaser to try an instrument before purchase is at an early music fair or in a shop. If the purchaser has a clear picture of the instrument that they wish to purchase then buying directly from a maker may provide more choice. Most makers will put a prospective purchaser in touch with one of their satisfied customers in order that the purchaser may elicit a suitable reference or occasionally the opportunity to try one of the maker's instruments. It is important to bear in mind that most makers will have a waiting list; this will demand patience from the purchaser.

Recordings of baroque instruments, as well as concert programmes, often carry information about the instruments used by the performers and this usually includes the instrument makers' names. Thus by listening to as many different recordings as possible, or better still by going to as many concerts as possible, the purchaser can hear a number of instruments. It is important to bear in mind that different performers make different sounds on instruments by the same maker, but an overall average should be apparent.

Approaching professional players for advice on instrument purchase should be undertaken with sensitivity. Most players can be contacted by writing to a conservatoire in the case of professors, to a record company (care of) in the case of soloists, to the orchestral office if they are orchestral musicians, or simply care of the relevant concert promoter. Many players (and makers) can be found in directories such as the NEMA directory,⁴ *The British Music Year Book*⁵ or regional musicians' union directories.⁶ Some players may be simply too busy to help, others may have little interest in giving advice but most will help if they can. Not all players who have achieved a high standard of playing make good teachers or even claim to be such. Likewise many players who excel on the concert platform or in the recording studio sometimes know little about the market as regards their own instrument.

The Early Music Shop in England and its franchises throughout the world will always be a good starting point for the beginner as well as for the more experienced musician who wishes to explore baroque woodwind instruments. Most shops of this sort will supply instruments on approval and give excellent advice on the choice and purchase of instruments. These shops usually exhibit at the various international early music exhibitions in Europe and the United States of America.

Early music exhibitions provide the potential purchaser with a veritable bazaar of instruments. They are one of the quickest ways to obtain information about makers and to try instruments. Most makers are happy for complete beginners to try their instruments and will give useful advice such as the length of time it will take before the purchaser can take possession of an instrument.

Many makers at exhibitions do not advertise internationally and because of this they only become well known through such events. This is worth taking note of, because it is often very difficult to track foreign makers down and nothing can be more frustrating than having heard a beautiful instrument on a recording to

find that the maker does not advertise in any of the regular journals. If a decision is made to order an instrument from a maker who operates from another country it is important to remember that delivery and after-sales service add a different dimension to the situation. It is essential to insure the instrument while it is in transit and to insist that the maker packs the instrument well; most do, but it is worth mentioning. Most baroque woodwind instruments will need some minor adjustments once they have been played for a while, a process known as 'blowing in', and it is a good idea to keep the packing box or tube that the instrument was supplied in to return it to the maker. The best, but not always possible, way to return an instrument for adjustment is to take it in person. This will allow the maker to have direct contact with the player and enable finer adjustments to be made in direct consultation.

The purchase of secondhand baroque woodwind instruments should be undertaken in the same way as if the instrument were new. If the instrument is being bought privately, the vendor should allow a period for approval; it is important to make sure that the instrument is comprehensively insured by the vendor so that in the unfortunate event of an accident occurring to the instrument while on approval, the potential purchaser is not left with a large bill and an unusable instrument.

The experience of the purchaser is bound to vary from individual to individual. For the complete beginner the acquisition of an instrument may appear to be a daunting task, but by accumulating as much information as possible, and by careful consultation, a purchaser should be able to find a suitable instrument which will serve him or her well for many years. Once the desired instrument has been obtained then the process of learning the technique of that instrument can be started by referring to the relevant section of this book.

There are two other main areas which complement the study of baroque instruments and which complete the set of information necessary in the quest for historically informed performance. These are the music itself, whether it be printed or handwritten, and the performance conventions, the performance practice, of the Baroque era itself. Having addressed the subject of instruments the next thing to examine is the music.

Performing material

In the same way that the choice of a suitable instrument, the 'right instrument' for the 'right music', should be an informed one, the selection of the music itself should be undertaken carefully. The whole concept of the historically informed performance depends heavily on reproducing the composer's original intentions. These original intentions depend mainly on the composer's ability to communicate on paper a clear set of instructions. Often all that remains of a composer's work are early printed editions which sometimes contain errors. A musician or player has first, therefore, to decide whether to use a modern printed

edition or, alternatively, produce a score and parts from a composer's score or early printed edition, thereby undertaking the preparation of the music themselves. If a modern printed edition is used then certain points must be made clear. For a start, some of these editions do not convey the composer's intentions as closely as one would wish, being subject to modern additions and occasionally subtractions. It is also worth being aware that instrumental parts are not always available even when the score of a piece is.

The greatest problem that has to be dealt with is that of ascertaining the composer's intentions. Given the passage of time and the change of notation conventions, care is essential. John Caldwell's book *Editing Early Music*⁷ is an excellent guide to the subject.

Choice of suitable music is a subject which generates its own problems and is often overlooked both in tutors and by teachers. Obviously a beginner is going to be unwise tackling a Vivaldi bassoon concerto at too early a stage, but so too is the professional in doing the same thing. Most of the eighteenth-century instrumental tutors contain simple pieces which are an excellent starting point for anybody wishing to learn an instrument. Books such as Frans Vester's *Flute Music of the Eighteenth Century*⁸ are invaluable sources of repertoire, even when some of the works are tantalizingly listed as lost.

When selecting performing material, a player or musician has to establish whether or not a particular piece has been published in the last 30 or 40 years. Even if a suitable score can be found, the parts for performance may be out of print. This then means that the player has to learn that ancient but time-consuming art of music copying, unless of course they have access to a computer music-copying software program such as 'Sibelius'.⁹ Using Sibelius is not difficult and the results are as good as any printed music which has been produced by conventional printing methods. Scores can be produced and individual parts extracted and printed; a professional standard music-printing facility is now available to any player or musician who has a modicum of computer literacy.

The modern printed edition

Modern printed editions of baroque music have over the past 40 years improved considerably over those of the nineteenth and early twentieth century. The German word 'Urtext', literally original text, has been applied to editions of baroque music which have endeavoured to follow the original source as closely as possible. Because editorial decisions have had to be made to bring these editions into line with modern notational conventions there are necessarily variations from the source. Most Urtext editions are on the whole a reliable source of performing material and are usually well printed and clear in presentation. Most modern printed editions of baroque music have originated in Germany where such music publishing firms as Henle, Bärenreiter and Möseler have produced excellent Urtext editions of composers such as Bach and

Telemann. The companies of Schott and Amadeus have also published a lot of reliable and clear editions. The Italian firm of Ricordi has undertaken, since 1945, the publication of the complete works of Vivaldi (only recent editions have been Urtext) and Domenico Scarlatti, and this trend of nationalist publishing has extended to England where Novello has enterprisingly published the complete works of Purcell twice, the second time in a scholarly and historically informed edition. This last example is an interesting and encouraging one. Music publishing has in the latter part of the twentieth century gone through a slow decline. The production of performing material by music publishers has slowed down and new editions of baroque music are more often than not confined to chamber music, in other words to music that has a wide market very much as it did during the eighteenth century. Despite this climate Novello has undertaken the revision of a complete edition of Purcell's music reflecting the demand for reliable and scholarly editions. The company Musica Rara, as its name suggests, has published many rare baroque works in good, clear editions and although its catalogue has not expanded very much over the past ten years the company has established a reputation for interesting and reliable scores, mostly of music for wind instruments.

Modern facsimiles

The printing of modern facsimiles has increased significantly over the past 15 years and, while the standard of production has varied in quality, the availability of works which mainstream publishers would find economically unviable to publish has helped to expand the repertoire of most instruments and especially those of the woodwind family. The company of J.M. Fuzeau in France has published some truly wonderful facsimiles and their catalogue is expanding. Mark Meadow of Basle produced many useful facsimiles during the 1970s and 1980s but is sadly no longer in business. Also based in Switzerland, Editions Minkoff of Geneva have produced some of the finest and most expensive facsimiles of a whole range of baroque music, including some of the most important tutors such as Corrette's method for the flute. The Italian company Studio Per Edizioni Scelte (SPES), based in Florence, has published a large body of flute music in facsimile with the sort of stylish presentation and finish that only the Italians seem to be able to achieve. Most of SPES's facsimiles are of early printed editions although a few are reproductions of the composer's original score and rely on the player's ability to read the composer's handwriting. Broude Brothers and Garland Publishing, both based in the USA have successfully tackled areas of repertoire which were in need of attention and now complement their European contemporaries in quality of both production and selection. In England, Clifford Bartlett's publishing concern, King's Music, has produced useful and interesting facsimiles as well as pasted-up parts derived from out-of-copyright editions. Urtext computer set editions are also part of the ever expanding catalogue. More recently the Belgian publishers Alamire have

produced some beautiful and unique facsimiles as have the Swedish company Autographus Musicus.

Mention must be made of three or four retail outlets which have always been, in the author's experience, reliable suppliers of baroque music. The music publisher Schott has one of the last publisher's showrooms in London and, apart from their own excellent catalogue, represent many publishers such as Universal and Musica Rara, all of which have an extensive list of baroque music in print. The second is Brian Jordan's shop in Cambridge, which has been a veritable 'Aladdin's cave' of baroque music for many years with a comprehensive stock of Urtext editions and facsimiles. Also in Cambridge, the Cambridge Music Shop stocks a good selection of facsimiles. The company Jacks Pipes and Hammers, located in Cumbria, has begun to establish an interesting and useful catalogue of facsimiles including works by English composers like Babell and Hebden, as well as supplying publications by other companies. When searching for facsimiles and books on music, both new and old, it is also worth trying companies like Rosemary Dooley in Cumbria and Travis and Emery in London. Other shops, publishers and dealers can be found in *British Music Worldwide*.¹⁰

Having looked at the various types of performing material available to the performer, it is now necessary to examine how this material is used.

Performing on more than one type of instrument

A performer's use of more than one instrument in a concert creates problems which have to be examined carefully on an individual concert basis. During the Baroque era most woodwind players played more than one instrument. For example Michel Blavet (1700–68) played both the flute and the bassoon; both of the Philidor brothers, André Danican Philidor (c.1647–1730) and Jacques Danican Philidor (1657–1708) played both the oboe and the bassoon. This versatility continued throughout the eighteenth century and into the nineteenth with such virtuoso performers and composers as François Devienne (1759–1804), who played both the flute and the bassoon. The idea of being a virtuoso on more than one instrument is one which seemed to have passed away with Devienne. Many players of 'modern' instruments, both woodwind and strings, have been imbued with the fear that playing more than one type of instrument will seriously damage their 'modern' technique. This is of course nonsense, and is one of the main prejudices which need to be overcome to restore balance and sanity to the world of music.

It is clear that for professional woodwind players of the Baroque era, doubling and trebling were expected practices, oboe players doubling on recorder, bassoon players doubling on chalumeau and so on. Some players played both string and woodwind instruments. In his treatise *Principes de la Flûte Traversière, ou Flûte D'Allemagne, De la Flûte-à-bec, ou Flûte Douce, et du Haut-Bois* (1707), Jacques Hotteterre le Romain (c.1674–1763), bassoonist and gambist in the Grand Écurie du Roi of Louis XIV, gives instructions for the flute, recorder and

oboe. In the section on the oboe he remarks, 'The oboe has much in common with the traverse flute in the manner in which the notes are formed, that one can easily learn to play it with the same principles ... These instruments do not differ (with respect to the arrangement of the fingers) more than a few notes'.¹¹ In the Paris edition published by Ballard, Hotteterre finished with the reassuring offer that if anybody found his carefully written principles difficult to understand, he would be pleased and honoured to clarify any problems if the reader called on him at his address at Rue Christine, in Monsieur Royer's house. Forty-five years later Quantz was to write, 'The oboe, bassoon and german flute have, apart from different embouchures and fingerings, many similarities with regard to playing technique. Those who master either oboe or bassoon can take advantage of the entire method for the flute, in addition to the two different tongue strokes *ti* and *tiri*'.¹²

For the performer who plays a number of woodwind instruments, concert programming will reflect personal experience in the most suitable order of playing those instruments for that performer. Some players find that they do not have enough stamina to play for extended periods of time. On the whole, stamina can be developed by regularly increasing the amount of practice time and by taking fewer breaks during that practice. Both the oboe and the bassoon demand a higher degree of strength in the muscles around the lips and it obviously takes a longer time to build up the sort of stamina needed to play in a concert. Because double-reed instruments require exertion of the muscles around the lips, changing over to playing the flute immediately after playing the oboe or bassoon must be carefully gauged to accommodate the physical limitations of the individual player. For the player new to performing on different woodwind instruments in the same concert this can be a difficult and severely traumatic experience. Before attempting to play the flute after the bassoon or oboe it is essential that a player has total confidence that they he or she is capable of the adjustment to embouchure that such a change will require. The flute requires a different tension in the muscles, difficult to achieve after playing the oboe or bassoon which have their own unique embouchure demands. Another important consideration when changing from one instrument to another is that of scale. For example, playing the sopranino recorder after the bassoon presents the performer with a quite massive adjustment in the span of fingers as well as the distribution of the weight of a different instrument.

Differences in the breath pressure required for different instruments should also be taken into account, for example playing the recorder after the oboe will demand a great drop in breath pressure and adjustment of control. Personal experimentation during practice will help establish the methods that will ensure successful transition from one instrument to another.

There is one last point which will ensure success rather than disaster and that is very simply not to attempt too many instruments. The old adage 'Jack of all trades, master of none' will always hold true for the player who tries too many instruments and does not master any of them.