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Eighteenth and nineteenth century bassoon tutors and their published contributions to bassoon pedagogy

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Eighteenth and Nineteenth Century Bassoon Tutors and Their Published Contributions to
Bassoon Pedagogy

An Honors College Project Presented to
the Faculty of the Undergraduate
College of Visual and Performing Arts
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by Gina Michelle Moore

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Introduction

This project surveys eighteenth-and-nineteenth century bassoon tutors written by noted bassoonists in the time periods and demonstrates the artist-student model of teaching the instrument as employed in these tutors. These tutors, or in current terminology, *methods* were precipitated by physical changes in the construction of the instrument and its role in the orchestra during the Classical (1775-1827) and Romantic Periods (1827-1900). Tutors surveyed were chosen from two major schools of bassoon playing and pedagogy of the eras: French and German. In this project, the following bassoonists are surveyed: Joseph Frölich, Carl Almenröder, Christian Julius Weissenborn, Ludwig Milde, Etienne Ozi, Eugène Jancourt, and Eugène Bourdeau. The research presented examines musical examples and bassoon techniques incorporated in the instrument methods and in subsequent repertoire for the instrument.

The Physical Instrument

Before examining the bassoon tutors and teachers during the Classical Period (1775-1827), it is important to understand the physical condition of instrument and its limitations. In the sixteenth-century, the dulcian (predecessor of the bassoon) was a single piece of wood with two parallel tubes, connected by a u-shape bend on the bottom of the instrument. The bend allowed for double conical tubing that gave the instrument its bass register¹. The dulcian existed as a consort² of instruments in various ranges that spanned from G₂ to C₄³. In the late seventeenth-century,

¹ Biebrich 4.

² Consort refers to a family of instruments that have varying ranges.

³ C₄ refers to the C in between the treble and bass clefs. It is often referred to as “Middle C”.

instrument makers experimented with ways to increase the range of the dulcian so it could match the B-flat² range of the ‘basse de violon’⁴ in the orchestra. To increase the range, the dulcian was divided into four separate pieces and called the bassoon⁵. The four separate parts allowed for a B-flat key to be added to the bass joint, allowing the player to reach B-flat²⁶. The early bassoon from German instrument makers had three keys and a range from B-flat² to D⁴⁷. The early bassoon from French instrument makers also had three keys, but the range went from B-flat² to sometimes A⁴ depending on the additional keys added to the wing joint⁸. Composers of the seventeenth-century such as Bach, Handel, and Lully incorporated the bassoon as an accompanimental instrument in their early compositions. However, in the later part of the seventeenth-century and the beginning of the eighteenth-century, composers began writing more melodic material for the bassoon in their works that challenged the instrument’s previous role in orchestral and chamber music repertoire. As the orchestra expanded and the repertoire became more demanding, instrument makers began making technical and acoustical adjustments to the bassoon in an effort to meet the growing demands of composers and bassoonists alike⁹. With increased demands, instrument makers increased their activity and output in the late sixteenth-century. This increased demand led to more bassoon activity moving into the seventeenth-century, which resulted in the bassoon becoming more widely used in the orchestral, chamber, and solo genres¹⁰. The sixteenth bassoon included six tone holes, four keys (B-flat 2 key, D 2 key, E-flat 2 key, and G-sharp/ A-flat 2 key,), a wider bore, and thicker walls on each of

⁴ Grove 881.

⁵ Grove 881.

⁶ Grove 881.

⁷ Grove 881.

⁸ Biebrich 5.

⁹ Biebrich 10.

¹⁰ Biebrich 11.

the four joints (bell, wing joint, boot joint, and bass joint). Previously, the dulcian could be positioned by the player on either the right or left side of the body. The keys added in the seventeenth-century required the player to play only on the right side of the body. Another major innovation to the bassoon came with the addition of the G-sharp/A-flat key. The additional key allowed for proper holding position in the right hand, which is taught and used today¹¹. The thicker walls and wider bore created a lower pitch level, fuller sound, and an easier response in the low register of the instrument.

The additional keys, thicker walls, and wider bore allowed bassoonists to better meet the increasing demands of contemporary repertoire. For example, Telemann's *Sonata in f minor for bassoon and basso continuo* (1728) demonstrates the soloistic potential of the bassoon. The f minor tonality was highly chromatic in comparison to contemporary pieces of the time. The addition of the keywork on the bassoon allowed for chromatic notes to be played more easily. Without the added keys, wider bore and thicker walls, the chromaticism was not possible on the instrument; it was impractical to adjust and bend the pitch of notes for each chromatic note within a specific scale.

By the end of the sixteenth-century, instrument makers shifted toward a narrower bore and thinner walls, resulting in a higher pitch level and a more penetrating upper register¹². In the eighteenth century, the bassoon was modified by adding keys on the bass joint to avoid awkward forked¹³ fingerings and to the tenor joint to facilitate high notes more accurately. These instruments had six tone holes and the following keys: B-flat₂, C₂, D₂, E-flat₂, C₂ key, C-

¹¹ Langwill 72.

¹² Waterhouse 222.

¹³ Forked fingerings refer to notes that required the bassoonist to use the first and third digit to facilitate a chromatic note, creating tension in overall technique and pitch issues in more difficult passages.

sharp3, A3 vent, and C4 vent¹⁴. The additional A3 and C3 vent keys allowed ease of movement between the bass, middle, and tenor ranges of the instrument. With the new keys added, bassoonists used the keys to play challenging repertoire with more ease. For example, the C-sharp3 key helped facilitated chromatic passages such as the overture to Mozart's opera *The Marriage of Figaro* (1786)¹⁵.

With technical modifications made to the instrument and increased demands in orchestral and chamber music, bassoonists created tutors designed to help students develop musical skills using the new instrument.

Germany

Evidence of the German school of bassoon pedagogy began with Joseph Frölich (1794-1832). Frölich published three bassoon tutors: *Fully Standard theoretical and practical school for bassoon* (1811)¹⁶, *Bassoon School according to the principles of the best about this instrument published writings* (1815)¹⁷, and *Systematic teaching in the most exquisite orchestra instrumentation* (1829)¹⁸. Although no solo works exist to date, there is anecdotal evidence suggesting he also wrote solo literature for the instrument¹⁹. Frölich's tutor included exercises for mastering the modified bassoon using musical excerpts from standard repertoire.

¹⁴ Grove 883.

¹⁵ Jansen 856.

¹⁶ *Vollständige theoretische und Praktische Schule für Fagott.*

¹⁷ *Fagottschule nach den Grundsätzen der besten über dieses Instrument beretis erschienenen Schriften.*

¹⁸ *Systematischer Unterricht in den vorgülichsten Orchester-instrumenten.*

¹⁹ Koenigsbeck 139.

Frölich's Standard *theoretical and practical school for bassoon (1811)*²⁰ borrowed significantly from his French contemporary Etienne Ozi²¹. In the reed portion of Frölich's tutor, Frölich almost directly copies the instructions of Ozi²². He was the first to translate Ozi's bassoon methodology into the German language²³. The few differences added to Ozi's instructions included detailed visual cues, measurement tables for reed dimensions, and diagrams of each step of the reed making and finishing process²⁴. The specificity of the process demonstrated the importance of making reeds earlier in a student's study of the bassoon²⁵. Frölich's tutor, the first known bassoon method of study in the German language, brought Ozi's method and French concepts to the German school of bassoon playing. While the French and Germans used similar bassoons during the nineteenth-century, the slight differences in Frölich's method provide evidence of separation of French and German schools of bassoon pedagogy.

German bassoonist, teacher, and inventor Carl Almenräder (1786-1843) was the first German teacher to add to Frölich's tutors. Almenräder was brought up in a musical household in Ronsdorf, Germany and studied composition and theory before he directed his attention to the bassoon²⁶. In 1801, he became the bassoon teacher at the new Cologne School, a prominent institution for studying music. While teaching, he played with the orchestra of the Frankfurt am Main Theater²⁷ (1812-14).

²⁰ *Vollständige theoretische und Praktische Schule für Fagott.*

²¹ Schillinger 60.

²² Schillinger 60.

²³ Schillinger 60.

²⁴ Schillinger 63.

²⁵ Schillinger 62.

²⁶ Slominsky 59.

²⁷ Frankfurt am Main Theater is a German theater company.

He wrote two bassoon tutors: *The Art of Bassoon-playing* (1824)²⁸ and *Bassoon School* (1843)²⁹.

Almenräder built on Frölich's German tutor, and published *Bassoon School* in French and German³⁰. He updated the fingering chart to accommodate the 17-keyed instrument, included instructions on reed maintenance, and composed exercises based on literature of the period³¹. There is no anecdotal evidence that suggests Almenräder copied Frölich's études³².

Almenräder's contributions to the repertoire included: *Pot-pourri*, Op. 3 (1824), *Concerto in C Major*, *Concerto in B-flat Major*, *Concerto in E-flat Major*, *Concerto in D Major*, *Concerto in a minor* and *Concerto in F Major*³³. Along with these solo compositions, Almenräder composed duets for two bassoons, including: *2 Duos op. 10 (1834)*³⁴ and *Duos Op.10 (Date Unknown)*³⁵.

Almenräder's technical and artistic mastery are seen in his duos. The music is highly detailed, harmonically complex, and balanced. For example, in *2 Duos op. 10 (1834)*³⁶, he writes out melodic material for both bassoonists that are technically demanding. The parts require clean staccato and slurred articulations, rhythmic accuracy, and precise trills/ornamentations.

Throughout Almenräder's tutors, he applied fundamental musical concepts to solo and duet exercises that connected to his solo repertoire, orchestral music, and chamber music of the time.

He not only played the instrument well, but he was an accomplished instrument maker. While working in Mainz in 1816, Almenräder met acoustician and theorist Gottfried Weber, who

²⁸ *Die Kunst des Fagottblasens*.

²⁹ *Fagottschule*.

³⁰ Grove 412.

³¹ Grove 412.

³² Grove 412.

³³ Composition date unknown

³⁴ Koenigsbeck 7.

³⁵ Koenigsbeck 7.

³⁶ Koenigsbeck 7.

published articles on woodwind acoustics³⁷. Through his friendship with Weber, Almenröder was inspired to make fundamental changes to the bassoon³⁸. In 1817, he experimented in the instrument factory of B. Schöts Sohne and published *Traité sur le perfectionnement du basson avec deux tableaux (1819-20)* in French and German in 1819³⁹. This treaty described his first set of modifications to the 15-keyed bassoon⁴⁰. In 1829, Almenröder met J.A Heckel at Schöts' factory⁴¹. In 1831, Heckel and Almenröder entered a partnership and established the Heckel business in Biebrich, Germany⁴². At the Heckel workshop, Almenröder and Heckel implemented structural modifications to the bassoon that resulted in a 17-keyed instrument⁴³. Tone holes from A below were enlarged and shifted toward the bell to improve pitch⁴⁴. To improve the resonance and pitch of B2, an open key was added to the long joint⁴⁵. In addition to the tone holes and open key, a second vent hole, metal U-bend, and stuffed pads were added to the instrument⁴⁶. The size of the bore increased and extended the range four octaves (Bflat2 to Bflat4)⁴⁷. The mechanisms helped improved intonation, evenness, and projection of the instrument⁴⁸. Heckel's workshop continued to improve the instrument throughout the nineteenth-century and created the *Heckelfagott*, which became the standard German model bassoon.

³⁷ Grove 412.

³⁸ Grove 412.

³⁹ Grove 412.

⁴⁰ Grove 412.

⁴¹ Grove 412.

⁴² Grove 412.

⁴³ Grove 884.

⁴⁴ Grove 884.

⁴⁵ Grove 884.

⁴⁶ Grove 884.

⁴⁷ Biebrich 13.

⁴⁸ Waterhouse 222.

Following Almenräder, bassoonist Christian Julius Weissenborn (1837-1888) compiled the world's most used bassoon tutor⁴⁹. Born 13 April 1837 in Friedreichs-Tanneck near Eisenberg, Germany, Weissenborn completed bassoon studies on his own and became an active bassoonist in Leipzig, Germany. He served as principal bassoon of the Gewandhaus Orchestra (1857-87) and at the Conservatorium (1882-88)⁵⁰. In addition to his orchestra job, he was the first bassoon teacher to be hired at the Leipzig Conservatory⁵¹. He served at the conservatory until his death in 1888⁵². He was known as an excellent teacher of bassoon and performer, which led to three comprehensive methods: *Practical Bassoon School (1887)*⁵³, *Studies for Beginners (1887)*⁵⁴, and *Studies for Advanced Players (1887)*⁵⁵. His *Practical Bassoon School (1887)*⁵⁶, first published in 1885, went through many edits before the final 1887 edition. The final 1887 edition was written for the 17-keyed bassoon modified by Almenräder and Heckel⁵⁷. Due to Weissenborn's active career as a teacher and performer, the material presented in *Practical Bassoon School (1887)*⁵⁸ connect to contemporary literature of the nineteenth-century. For example, the utilization of fast passages in D major in etude 27 focused on the half holing technique moving between F sharp 3, C sharp 3, and D3, which is emphasized in various orchestral and chamber music (e.g. the works of Mozart, Haydn, Beethoven, Berlioz, Brahms,

⁴⁹ Jansen 1799.

⁵⁰ Waterhouse 223.

⁵¹ Jansen 1799.

⁵² Grove 260.

⁵³ *Praktische Fagott-Schule (1887)*.

⁵⁴ *Studien für Anfänger (1887)*.

⁵⁵ *Studien für Fortgeschrittene*.

⁵⁶ *Praktische Fagott-Schule (1887)*.

⁵⁷ Grove 884.

⁵⁸ *Praktische Fagott-Schule (1887)*.

and Wagner). Each etude, article, embellishment guide, fingering chart, and duet exercise in Weissenborn's method focused on fundamentals applied in performance⁵⁹.

Weissenborn composed a number of solo works for the bassoon. These include: *4 Sonatas for solo bassoon (Date unknown)*, *Romance, Op. 3 (Date unknown)*, *6 Lecture pieces, Op. 9 (1888)*⁶⁰, *3 Lecture Pieces, Op. 10 (1888)*⁶¹ and *Capriccio, Op. 14 (Date unknown)*. Weissenborn did an excellent job making musical connections between his etudes, solo repertoire, and current literature of the time. His composed works combined elements from his bassoon tutors into musical exercises that allowed for students to make musical decisions while working on important fundamental skills (i.e. half-holing, voicing between the registers, full staccato articulations, and tuning with piano). For example, in *Capriccio, Op. 14*, Weissenborn did not leave specific musical instructions for the bassoonist. Instead, he implies distinct musical styles in each section. He writes a playful character in the beginning, then shifts to an elegant waltz in a new tonality, then comes back to the original theme/character. While he does not leave a specific set of instructions, it is up to the student to make musical inferences for each characteristic section of the piece.

Another contemporary of Almenröder and Weissenborn, Ludwig Milde (1849-1913) was well known Bohemian bassoonist and professor of bassoon at Prague Music Academy. Born in Prague on 30 April 1849, Milde began his studies at the Prague Music Academy⁶². He finished his studies at Prague in 1867 and then continued his study in composition and harmonic forms from 1868 - 1870 with Professor Skukersky, who influenced his composition style later in his

⁵⁹ Weissenborn (1887).

⁶⁰ *6 Vortragsstücke Op. 9.*

⁶¹ *3 Vortragsstücke Op. 10.*

⁶² Jansen 1762.

career⁶³. After completing his studies, Milde won the principal bassoon position at the opera house in Linz, Austria⁶⁴. He served in surrounding opera orchestras and symphonies in Bohemia before becoming professor of bassoon at the Prague Music Academy (1886-1894)⁶⁵. After Milde's time at the Academy, he continued his career as a soloist in Germany⁶⁶. He continued writing and performing until his death in 1913⁶⁷.

While working as a performer, Milde wrote three bassoon tutors: *Special Etudes, Op. 16*⁶⁸, *25 Studies on scales and chord compositions for bassoon Op. 14*⁶⁹, and *50 Concert Studies Op. 26*⁷⁰. In Milde's *50 Concert Studies*, Milde presents technical challenges, use of all ranges, and opportunities for students to engage in making informed, musical decisions while engaging in rich musical material. All Milde Concert Studies present technical and musical challenges for the student to solve. For example, Milde *Concert Study #5* presents the challenge of playing in b minor while having contrasting sections in other related keys. It is the job of the student to make musical decisions based on the music Milde provides⁷¹.

Milde also contributed solo repertoire to the field, including: *Concerto in D Major, Concerto No. 2 in F Major, Andante and Rondo Op. 25*, and *Polonaise*, which were scored for bassoon and orchestra. In addition to these bassoon concertos and performance music, Milde composed many study works for the bassoon utilizing elements from his *50 Concert Studies Op. 26*⁷². The direct transfer of etudes to the stage is presented in *Three Study Pieces*. The third movement, *Adagio*, is

⁶³ Jansen 1762.

⁶⁴ Jansen 1762.

⁶⁵ Jansen 1762.

⁶⁶ Jansen 1762.

⁶⁷ Jansen 1762.

⁶⁸ *Etudes speciales op. 26*.

⁶⁹ *Studien über Tonleiter- und Akkordzerlegungen*.

⁷⁰ *Konzertstudien op. 26*.

⁷¹ Stees 1.

⁷² *Konzertstudien op. 26*.

an edited version of Milde Concert Study #3. The edits included new notes, rhythmic changes, and added bar lines. Milde's tutors and pieces did not gain prominence until the end of Milde's solo career⁷³. Milde's tutors and solo repertoire pushed the German school of bassoon pedagogy further into the Romantic Era of music, and it still widely used today.

France

Etienne Ozi (1754-1813), professor of bassoon at the Paris Conservatoire (1793-1813), wrote one of the first comprehensive tutors for bassoon in the eighteenth-century⁷⁴. Born in Nimes on 9 December 1754, Ozi moved with his family to Paris and began his studies at a young age. His career as a bassoonist began in Paris with the Concert Spirituel⁷⁵ in 1779⁷⁶. From 1779-1790, he performed over 370 concert performances, which included many of his own compositions⁷⁷. During the French Revolution, he joined the band of the Garde Nationale where he taught and played bassoon. The band changed its name to the National Music Institute⁷⁸ in 1793⁷⁹ became the Paris Conservatoire in 1795⁸⁰. In 1797, Ozi became the director of the Magasin de Musique, the publishing house associated with the Conservatoire⁸¹. Ozi remained professor first class and continued to have a prominent career in Paris. Ozi worked in theaters as both an orchestral and

⁷³ Jansen 1762.

⁷⁴ Fletcher 25.

⁷⁵ The Concert Spirituel was a public concert series in France.

⁷⁶ Fletcher 25.

⁷⁷ Fletcher 25.

⁷⁸ *Institut National de Musique*.

⁷⁹ Fletcher 25.

⁸⁰ Fletcher 25.

⁸¹ Fletcher 25.

solo bassoonist⁸². In 1806, he won the job of principal bassoonist of Napoleon's Chapelle-Musique, where he played until his death on 5 October 1913⁸³.

Ozi published one tutor: *Method for bassoon with airs and duets (1788)*⁸⁴. It was one of the first formal comprehensive bassoon tutors of the eighteenth-century, and was published throughout Europe⁸⁵. The first edition was written for six and seven-keyed instrument⁸⁶. Almenröder used examples from the tutor as references for improving the instrument⁸⁷. The method began with a catalog of works published by the Magasin de Musique, which included classical overtures, method books, suites, concertos, and symphonies for students' future reference⁸⁸. After the catalog of music for students, he organizes his method through article numbers. Topics in the articles included: reed construction, instrument care and assembly, fingering charts, technical exercises, adjustments for pitch, embellishments and improvisation, and duets⁸⁹. Throughout his method, Ozi wrote down the oral tradition of bassoon pedagogy in France. He later revised the tutor and titled it *The New and rational method for bassoon (1787)*⁹⁰. Etienne Ozi's comprehensive bassoon tutor created the foundation for the French school of bassoon pedagogy. Ozi's contributions to bassoon repertoire included: *Concerto No. 1 in F Major, Op. 8 (1796)*, *Concerto No. 2 in C Major, Op. 4 (1785)*, *Concerto No. 3 in C Major, Op. 6 (1782)*, *Concerto No. 4 in F Major, Op. 9 (1785)*, *Concerto No. 5 in F Major, Op. 11 (1787)* *Concerto No. 6 in C*

⁸² Fletcher 25.

⁸³ Fletcher 25.

⁸⁴ *Methode de bassoon.... avec des airs et des duos.*

⁸⁵ Grove 835.

⁸⁶ Grove 835.

⁸⁷ Grove 835.

⁸⁸ Fuzeau 14, Volume I.

⁸⁹ Grove 835.

⁹⁰ *La méthode nouvelle et rationnelle pour le basson*

Major (c 1795), *Concerto No. 7 in d minor* (c. 1801), *Ouzounoff*⁹¹, and *42 Caprices*⁹². Ozi composed and performed many of his own works⁹³. The bassoon parts showed Ozi's virtuosity as a performer. For example, the bassoon part in *Sonatae I* from *Drei Sonaten* have the player in the upper register of the instrument for the majority of the first and second movements. The sonatas also included very specific ornamentations and difficult octave displacements⁹⁴. With the technical and artistic demands of his own literature, Ozi presented the bassoon as a solo instrument to audiences in Paris⁹⁵. Ozi laid the framework for the French school of bassoon pedagogy through his tutor and contributions to the solo repertoire.

Eugène Jancourt, the professor of bassoon at the Paris Conservatoire (1875-1891) after Ozi, was a prolific composer and bassoonist. Born in Chateau-Thierry, Jancourt enrolled in the Paris Conservatoire in December 1834⁹⁶. During his time at the Conservatoire, he studied with Gebauer, who also taught Ozi⁹⁷. After one year of formal study, Jancourt won Second Prize followed by First Prize in 1836⁹⁸. Due to financial constraints, Jancourt could not afford to update his deteriorating bassoon. As a result, Jancourt's teacher gave him one of his own bassoons to play⁹⁹. Jancourt left the Conservatoire in October of 1837 to play small theaters in Paris and won the principal bassoon position at the Théâtre Italien¹⁰⁰. While working with the Theatre, Jancourt performed solo works and appeared at the Conservatoire's Société de

⁹¹ Composition Date Unknown.

⁹² Composition Date Unknown.

⁹³ Grove 835.

⁹⁴ Octave displacements are when ascending and/or descending notes in a passage are separated by an octave or more.

⁹⁵ Grove 835.

⁹⁶ Fletcher 32.

⁹⁷ Fletcher 32.

⁹⁸ Fletcher 32.

⁹⁹ Fletcher 32.

¹⁰⁰ Fletcher 32.

Concerts¹⁰¹ twice (3 April 1842 and 10 December 1843)¹⁰². In 1844, Jancourt found employment at the Royal Conservatory in Brussels because the previous professor, Willent Bordogni, left the institution for a position at the Paris Conservatoire¹⁰³. After eight months of teaching, Jancourt moved back to Paris and joined the Paris Opéra as first bassoonist on October 1, 1849¹⁰⁴.

Returning to Paris once again, Jancourt played at the Théâtre Italien and Opéra-Comique, where he played first bassoon¹⁰⁵. In 1867, he was appointed chef de musique for the fifth subdivision of the Garde Nationale de la Seine and succeeded Kokken in February of 1875¹⁰⁶. Four years later, he was made an Officer at the Academy followed by Officer of Public Instruction¹⁰⁷. Jancourt held his position at the Paris Conservatoire until his resignation on October 1, 1891¹⁰⁸. Jancourt retired to Boulogne-sur-Seine until his passing on January 29, 1901¹⁰⁹.

Jancourt contributed to the bassoon repertoire and pedagogy. His methods included: *Great theoretical and practical method, Op. 15 (1845)*¹¹⁰, *26 Melodic Studies* from Op. 15 (1847), *The New Tablature for Bassoon*¹¹¹, and *Bassoon study for the perfecting of key rings in 22 keys, Jancourt system (1876)*¹¹². Jancourt's prominent career as a bassoonist directly influenced his bassoon tutors. For example, in the opening chapter of his method, Jancourt discusses the characteristics of the bassoon through Gluck, Mozart, Beethoven, Rossini, etc.¹¹³. He referenced

101 The Société de Concerts were a series of concerts the Conservatoire held for professionals in the area.

102 Fletcher 32.

103 Fletcher 32.

104 Fletcher 32.

105 Fletcher 32.

106 Fletcher 32.

107 Fletcher 32.

108 Fletcher 32.

109 Fletcher 32.

110 *Grand méthode théorique et pratique.*

111 *Nouvelle tablature du bassoon.*

112 *Etude pour le basson perfectionnée à anneaux mobiles plateaux et 22 clés, système.*

113 *Grand méthode théorique et pratique* 6.

his experiences performing these works and how it translates to the developing bassoonist.¹¹⁴ Jancourt's tutors took Ozi's tutor and added more information to each article. The chapters in Jancourt's tutor are divided into three sections, each emphasizing different technical aspects of the instrument, music theory, and music literacy for developing players, similar to Ozi's tutor. Jancourt was one of the most prolific composers for the bassoon. His contributions to the solo bassoon repertoire included: *Suite No. 1* (solo bassoon), *Fantasy on "Lucia di Lammermoor"*, *Op. 26* (1884), *Solo in D Major, Op. 52* (1887), *3 Melodies, Op. 78* (1883), *Neapolitan Song and Variations, Op. 89* (1887)¹¹⁵, and *Solo in D Major, Op. 99* (1885). Jancourt also wrote additional study materials that include: *18 Solos* (Evette, Costallat), *Six Fantasies* (Costallat), *Nine Sonatas* (Costallat), *Three Concertant Duets for two bassoons* (Evette), *Three Concertinos* (Costallat, Evette, Noël), *Duo Concertant, Op. 6* for bassoon and piano (Richault, Costallat), *Etude grade pour le basson* (Evette), and *Favorite Melodies, 2 vols.* (Evette)¹¹⁶. The first 9 of the 18 solos were chosen for concours pieces¹¹⁷ between 1876 and 1891¹¹⁸. Jancourt published a total of 116 works for the solo repertoire, but anecdotal evidence suggests many manuscripts are missing pages and/or lost¹¹⁹. In the solo works known and played today, there is a wide range of styles and instrumentations, each requiring high technical demand from the bassoonist and higher-level thinking skills as a performer.

While working as a soloist, Jancourt assisted in modifying and improving the French bassoon. In 1840, Jancourt began collaborating with French instrument maker Auger Buffet to apply the

¹¹⁴ *Grand méthode théorique et pratique* 6.

¹¹⁵ Neapolitanisches Lied & Variationen.

¹¹⁶ Fletcher 33.

¹¹⁷ Concours were end-of-year examinations for students at the Paris Conservatoire.

¹¹⁸ Fletcher 33.

¹¹⁹ Koginsbeck.

Boehm system¹²⁰ to the bassoon¹²¹. After the failed attempt to put the Boehm system on the bassoon, Jancourt worked on other changes for French bassoons. These modifications included key rings on the right, left hand holes that closed two additional tone holes, and added a crook key for the left hand little finger¹²². In 1850, Jancourt worked with Frédéric Triebert¹²³ and moved the tone holes up on the instrument, altered bore sizes on each joint, and added high vent keys¹²⁴. Jancourt's experiments with Buffet and Triebert led to the creation of the Jancourt system that modified key rings on the right hand and left hand tone holes that closed two additional tone holes. These adjustments were standardized for the French instrument of the nineteenth-century.

Eugène Bourdeau, born 14 June 1850, was professor at the Paris Conservatoire (1892-1902) who extended on the work of Jancourt¹²⁵. In the early portion of his career, he competed and won the Second Medal (1865), Second Prize (1867) and First Prize (1868) in the Solo de Concour contests¹²⁶. Bourdeau found success with his bassoon career when he became principal bassoon of the Opéra Comique in 1888 and stayed with the group until 1902¹²⁷. Shortly after being appointed with the Opéra Comique, Bourdeau was appointed professor of bassoon at the Paris Conservatoire in 1892 and stayed until 1902¹²⁸. While working at the Conservatoire, Bourdeau

¹²⁰ The Boehm fingering system was a complex, key system that was first attempted on the flute and clarinet.

¹²¹ Fletcher 33.

¹²² Fletcher 33.

¹²³ Frédéric Triebert was a prominent French instrument maker.

¹²⁴ Fletcher 33.

¹²⁵ Fletcher 34.

¹²⁶ Fletcher 34. The Solo de Concour were end-of-year examinations that students were required to perform. The Conservatoire held composition competitions and assigned the winning piece as the test piece for following year.

¹²⁷ Fletcher 34.

¹²⁸ Fletcher 34.

produced masses, motets, and solo repertoire for the bassoon¹²⁹. He completed three bassoon tutors during his tenure at the Conservatoire: *Complete Grand Method*¹³⁰, *Collection of Scales and chords* (1894/95), and *30 etudes*¹³¹. Bourdeau's tutors further extended Ozi and Jancourt's tutors and included an updated fingering chart, a different set of technical and lyrical exercises, and instructions on reed making and maintenance. While Bourdeau's technical and lyrical exercises were not as long as Jancourt and Ozi's, his exercises were more harmonically complex. Bourdeau's tutor differed from Ozi and Jancourt because the French bassoon became standardized and customizable during his time at the Conservatoire. The French bassoon of the late nineteenth-century saw an official standardization of Jancourt's key work and French reed style. As a result, Bourdeau's tutor explored these finalized elements of the French instrument while emphasizing the fundamentals of his predecessors.

Along with his methods for bassoon, Bourdeau produced three solos for bassoon and pianoforte (1907, 1908 and 1911). These solos were composed as examination pieces for the Paris Conservatoire¹³². His solo works were not as technically challenging as Ozi or Jancourt. Instead, his solo works started off with a simple melodic idea and then branched off into different technical variations of the theme leading up to brilliant and simple finishing phrase. By combining simple and complex elements in his examination pieces, students had opportunities to showcase what skills they mastered and show what skills needed more work in the following semester.

¹²⁹ Fletcher 34.

¹³⁰ *Grande méthode complete*.

¹³¹ Koenigsbeck 54.

¹³² The Paris Conservatoire required students to present performance pieces at the end of each semester that demonstrated a student's growth.

Conclusion

An important element regarding the creation French and German bassoon tutors is the cultural tradition of bassoon playing in France and Germany. The French and German schools of bassoon came about because Frölich translated Ozi's tutor and added his own edits. The content between the first French and German tutors are almost identical, the small differences in the German method led to the branched of German school. Frölich emphasized each step of the finishing process of reed making while Ozi suggested reeds were done after the basic construction process and were slowly adjusted overtime. These steps were highlighted in Frölich's tables of reed measurements and visual guides for reed making.

The turn of the eighteenth-century saw innovations to the instrument that reflected the changing role of the bassoon in the classical music and romantic music. Increased technical and artistic demand placed on bassoonist led to an increase in professional bassoonists. With the increased number of bassoonists, music schools began hiring bassoonist to teach. With the high demand of orchestral and chamber literature of the time, bassoonists used the literature in their tutors. For example, Weissenborn and Jancourt used opera themes in duets they wrote for their students. The use of the opera theme offered a familiar melody to work on fundamental skills with the instructor.

Through the work of Joseph Frölich, Carl Almenräder, Christian Julius Weissenborn, Ludwig Milde, Etienne Ozi, Eugène Jancourt, and Eugène Bourdeau, bassoon repertoire grew. Tutors were published, repertoire was written, and the instrument was modified. The bassoonists created tutors that reflected their professional experiences and pedagogical values. Since the instrument has not experienced a new re-standardization, the methods written in the eighteenth-and-

nineteenth-century are used today. Their published contributions to bassoon pedagogy and repertoire continue to be used and analyzed today.

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