# ‘PIPER AT THE GATES OF DAWN’
# BRUCE HAYNES: LEGENDARY PIONEER OF THE HAUTBOY

*A Biographical Tribute by Geoffrey Burgess*

Ill. 1 Bruce Haynes’ stamp based on illustration of oboe from Diderot’s *Encyclopédie* (1756)

***Piper at the Gates of Dawn*:**

1. Title of Chapter 7 of Kenneth Grahame’s children’s tale of woodland animals, *Wind in the Willows* (1908)
2. Title of the debut album of Pink Floyd (1967)
3. Provisional title given by Bruce Haynes to *The Oboe* (Yale UP, 2004)

*‘It's gone!’ sighed the Rat, sinking back in his seat again. ‘So beautiful and strange and new. Since it was to end so soon, I almost wish I had never heard it. For it has roused a longing in me that is pain, and nothing seems worthwhile but just to hear that sound once more and go on listening to it for ever. No! There it is again!’ he cried, alert once more. Entranced, he was silent for a long space, spellbound.*

Ill. 2 Publicity photo from c. 1972.

**Bruce Haynes (Louisville, KY, 14 April 1942– Montréal, Québec, 17 May, 2011)**

Last May the musical community mourned the loss of Bruce Haynes, hautboy player and author of some of the most influential research on the oboe recently published. For the past decade Bruce struggled against the debilitating effects of Parkinson’s disease; his death, however, was the result of heart failure. He is succeeded by cellist and gambist Susie Napper, his partner in music and life for more than thirty years, and their three children Anaïs, Toby and Jake. Bruce will be remembered for his pioneering work in the revival of the early oboe, his thoroughly documented history of the hautboy’s first century in *The Eloquent Oboe*, research on pitch (*The Story of A*) and contributions to the *Grove Dictionary* and Yale Musical Instrument Series, as well as provocative writings on musical aesthetics, notably *The End of Early Music.* His final book on rhetorical interpretation and affects, *The Pathetick Musician*, was left in a virtually complete state that Kate van Orden will see through to publication from Oxford University Press.

No other musician in the twentieth century embraced the hautboy with the same pioneering spirit, and built such a legendary reputation as inspirational performer and teacher, and provocative scholar. The stream of Haynes’ influence will last for many years. To some, it is the emotional intensity of his playing that stands out, to others his copious writing—as informative as it is thought-provoking, as critical as it is inspiring—that constitutes his most significant contribution.

Bruce’s playing, research and teaching all reflected a keen interest in making sense of music: a doubly appropriate metaphor for his chosen baroque repertoire with its rich rhetorical implications. As he wrote in *The End of Early Music*. ‘a subject like music beckons us on, inviting us to keep trying, though we know we will end up with more questions than answers. […] I am delighted to share these thoughts with you. With luck they may inspire you, too, to write down your own (vii & viii).’ Bruce was continually drawn to probe the mysteries of music and performance, to search for answers. At best, he left us with a sense of achieve-

ment—or as he put it, 'happiness'—that is 'mixed, momentary, and provisional.' But anyone who knew him will attest that the happiness he gave was unmixed: he was utterly and unforgettably intelligent and caring as parent, teacher, and colleague. For a projected monograph that did not proceed past a rough sketch, *Paradigm Lost: Reconstructing the Eloquent Voice*, Bruce allocated the following motto-quotation from Shakespeare that epitomizes his thoughtful meditation on the musical experience:

*Spite of Fashion let some few be found*
*Who value Sense above an empty Sound.*

When Bruce's mother, Alice Foster Helm (1920–99) was pregnant with him, her husband Thomas Stanley Haynes (1919–92) was on military service in Europe, and was then redeployed to Japan as 'punishment' for asking to become a conscientious objector. He only returned when Bruce was three years old. Tom returned from witnessing the aftermath of Hiroshima with a deep admiration for Japanese culture, and a determination to follow a path of non-violence. These resolutions affected Bruce, who developed a life-long fascination for Japanese culture and a strong commitment to peaceful conflict resolution. Bruce had two siblings: Anne, three years younger, and David born another seven years later. The family moved around a lot when the kids were still little. Tom was drawn to Ojai California, where the famous Indian guru Krishnamurti had broken his war-time silence, and attracted others committed to cultivating harmony of spirit, self and world. From there, the family settled in Berkeley, CA, a mecca for liberally-minded hippies, alternative culture, and social activism during the Vietnam era. As a child, Bruce exhibited a capacity to pursue mature interests to their completion. Around age ten, he was the subject of a paper written by a student in the psychology of education. Although not a professional psychoanalyst, Merle Currington found Haynes systematic, and highly motivated—even driven, characteristics that would certainly hold true throughout his life.

In 1955 Bruce acted in the award-winning children's TV show *Captain Z-Ro* produced by KROV-TV. As Jet, sidekick to the Captain (played by Roy Steffens), Bruce took part in futuristic Sci-Fi adventures involving time travel where the characters encountered famous figures, such as Leonardo da Vinici and Genghis Khan. This Dr Who voortrekker developed in Bruce a lifelong fascination for sci-fi and, more importantly, it planted seeds for his future enterprises in historical musical performance and research. He was 'really into' *Star Wars* as soon as it came out in the '70s and, in his last days after sustaining a series of strokes, his family was reassured to discover that he had not lost his sense of humor as he repeated through an oxygen mask the immortal words of Darth Vader: 'I…AM…YOUR… FATHER.'

Ill. 3 BH as Jet with Roy Steffens as Captain Z-Ro.

As Jet, Bruce suddenly became the school heart-throb. At the time everyone was crazy about Elvis Presley, but Bruce hated his music. He told his kids that one time in class the girl sitting in front of him turned around and spat out, 'I hate you, because you hate Elvis.' He developed a passion for ants and became an expert collector, and in 1957 (age 13) he wrote a paper entitled 'The External Anatomy of Ants,' but shortly after gave up myrmecology as he couldn't bring himself to kill any more ants. This was also excellent training for his later career, and he never lost the collecting bug and obsession for cataloguing: it was just the things that he collected that would change.

Bruce started playing oboe at age thirteen. His father, who played oboe and recorder, was his first teacher. He went on to study with Raymond Dusté who was able to organize some lessons with John de Lancie when the Philadelphian was visiting his family in California in 1960. The Tabuteau school, and particularly de Lancie, set a long-lasting tonal ideal. He started high school at Harry High, and when his father got a job teaching music at Berkley High, he was able to transfer.

There were ample musical opportunities in the Bay Area for a young talented oboist, and after graduating from high school in 1961, Haynes traveled around Europe with the American Wind Symphony, declaring in letters home that the trip was an opportunity to learn independence. The long bus, plane and train rides gave him space and time for soul searching and to contemplate the direction he wanted his life to take. He decided to forego a scholarship to study at

the Manhattan School of Music and instead enrolled at San Francisco Cal. State. As well as music, he took a course on Japanese Cultural Studies for which he wrote an essay on Haiku poetry. Throughout his college years, he was a proficient oboist. By age 22 he had played concertos by Marcello, Haydn (solo oboe and Sinfonia Concertante), Barlow *Winter's Past* with the Berkeley High School orchestra, solos with the Junior Bach Festival, and at San Francisco State; he had gigged with Dusté, and appeared at UC–Berkeley with Alan Curtis and had played recorder in alternative Bay-Area venues such as the Vin et Fromage and Florentine Cafés. He was also fortunate in securing professional engagements. In 1961–2 he worked with the San Francisco Ballet and Opera orchestras, and for four months in 1962 he played with the Orquesta Sinfonica de Xalapa. He enjoyed his time in Mexico, but when the conductor demanded that he remove his beard, Bruce refused and quit! (Susie only ever saw his chin once, and his kids claim to have never seen it at all!)

Ill. 4 Haynes — oboist at Berkeley High.

Bruce was of draft age during the Vietnam War, and the Berkeley Hippie culture was a hotbed of resistance. In 1962 he lodged an application for exempted on the grounds of conscientious objection. He had already written a high-school paper 'God or State: An Essay on Conscientious Objection' (1958), and his meticulous application was supported with glowing references defending his character as a serious young man of high morals. Driven by the experience of dealing with a father forcibly removed for national service, Bruce took every precaution to avoid conscription himself. Subsequent to President Kennedy's executive order exempting married men from the draft (issued August, 1963), he married Penny Carr, a family friend and lesbian who had no qualms with helping out. Leaving the country after college was also an effective way to remain out of reach of Uncle Sam. The Haynes remained vigilant, and as soon as the news broke in August 1965 that President Johnson had revoked the marriage exemption, they send Bruce press clippings to Amsterdam, warning him that he may yet be eligible for conscription. No longer serving its function, Bruce and Penny annulled their marriage in May, 1966.

Despite obvious promise as a professional oboist, and his significant orchestral experience, Haynes 'became disillusioned with professional oboe playing,' and started looking for an alternative career in music. He later spoke about his perceptions with Lee McRae. 'Professional symphony players are almost always very unhappy people. They have no control over what they are doing; somebody is always telling them what to do—especially about things that really count, like how you feel about playing—they work very hard for not very much money—and it just seemed to me that that wasn't what I wanted to do for the rest of my life. So I was going to give up music, and just sort of picked up the recorder to fill in the gap.'[1]

This was a decisive move that would set the direction of his career. Alan Curtis, who at the time was a music professor at the UC–Berkeley, encouraged Bruce to become more serious about the recorder, and pointed him in the direction of Frans Brüggen whom Curtis had got to know in his student days in Holland. Curtis aided Bruce in obtaining a Hertz Fellowship to fund study at the Royal Conservatory in Den Haag 1965–67. As well as lessons with the legendary Dutch recorder pioneer, Bruce also had oboe lessons with Kees van der Kraan of the Concertgebouw Orkest, and was able to supplement his modest stipend with income from teaching. He maintained close ties to home, and wrote copious letters to his family and to his girlfriend Joan Partridge. In them he described his musical experiences, and gave accounts of a broad range of interests, including an eclectic list of books from a biography of Debussy, Sherlock Holmes and the collected works of John Lennon.

American harpsichordists Peter Wolf was also in Amsterdam at the same time to study with the fathers of the Early Music movement and wrote of their experiences studying alongside Bruce:

> It saddened me greatly when I learned a few days ago of Bruce's death. Bruce is the latest of several friends and colleagues to depart, each seminal in my development as a musician during the '60s: William Dowd, to whom I apprenticed during the summers of 1964-65; Albert Fuller, whose recordings of Rameau on the Cambridge label first gave me an inkling of the incredible glories of

French harpsichord music; Don Angle, a colleague in the Dowd shop who later showed how adaptable the harpsichord is in repertoires other than the Baroque; and now, Bruce.

I first met Bruce in Amsterdam in 1965, when he, Virginia Kellogg (a baroque violinist from TX), Hans Vader (Dutch 'cellist), and I were formed into a chamber ensemble to be coached by Gustav Leonhardt. This was my first experience playing chamber music, and Bruce's knowledge and extraordinary musicianship on both recorder and oboe had a huge impact on me. He was, in many ways, our intellectual and musical leader. Our quartet secured sponsorship from a Dutch charity under the patronage of Princess Irene to perform in a variety of institutional settings in Holland. I will never forget sitting on the stage while the residents of an asylum for alcoholics in Nijmegen filed past in single file, sat politely while we performed for about an hour, and then filed out soundlessly afterwards. If memory serves, our group was playing on more-or-less modern instruments at A=440. At that time the Quadro Amsterdam was playing and recording on modern instruments, which made some of their path-breaking recordings all the more astounding. I know that Bruce was playing a Skowronek recorder—made for him in return for a favor. But to be honest, I don't remember what oboe he played. In any case, I don't remember any discussion with Bruce about reed-making, so I doubt that it had yet become an issue. My experience in this group contributed substantially to my own coaching of chamber ensembles during my later teaching career at SUNY–Stony Brook, the University of Utah, and Rutgers.

Although our paths crossed only a few times after that year in Amsterdam—once when he came to New York as a member of the Electric Circus, which was doing some collaborations with the Bernard Krainis Consort at the time—I followed his career and had the opportunity to put several aspiring baroque oboists in touch with him for advice.

I offer my condolences to members of Bruce's family; please know that he will live on in the fond memories of many.

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Bruce continued to play Conservatory oboe, but during his second year in Holland, he purchased a low-pitch baroque oboe in cocobolo wood by Püchner. At that time there were few baroque oboes from which to choose. Otto Steinkopf and Hubert Schück made instruments in Germany and Austria, Belgian Andreas Glatt had made a few oboes by 1970, and the Dutch builder Peter de Koningh, better known for his bassoons, was just beginning to make baroque oboes. In Switzerland, Bernard Schermer also made his first oboes around 1966-67 (initially in the workshop of H.C. Fehr in Zürich, later on his own in Basel). On top of that, there was the issue of reeds. Bruce had heard about the Austrian player Jürg Schaeftlein and he planned a trip to Vienna in conjunction with auditing recording sessions where Dutch players from the Leonhardt Consort would be collaborating with Concentus Musicus Wien. On the strength of that first meeting, he intended to enroll for further study, and requested an extension of his Hertz fellowship, but in the end he returned to the US.

Ill.5 Haynes showing his Püchner oboe to Joan Partridge, 1967.

Ill. 6 Reeds made by Jürg Scaheftlein, 1967.

Another harpsichordist who had gone to study with Leonhardt was Lisa Crawford. She went on to teach at Oberlin College for many years, and still teaches at the Baroque Performance Institute (BPI) each Summer.

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I first met Bruce in Amsterdam in 1965 when I was studying with Gustav Leonhardt. I was renting a room at the Quaker center on the Vondelstraat, and occasionally I would go to a Friends meeting (out of curiosity, mostly). Bruce came to one of these and we discovered we were both early instrument players. I can't remember if we did any playing together that year, but after returning from Amsterdam I lived in the Boston area for a number of years and we played together (Bruce on recorder!) in the late 60s. Bruce was always a remarkable, gentle, warm and twinkling person with wonderful ideas. In 1976, he came to teach at the BPI and stayed at our house. Saturday had been designated Oboe Day, but it was also the day of the Oberlin tornado. Bruce left to go to the con-

servatory, and made it there before a crazy few minutes of circular wind blew our lawn furniture from the back to the front of the house and twisted off the tops of several trees in town, downed trees and power lines etc. Just shows you the power of his oboe!

Bruce returned to California for vacations to give concerts. In 1966 he appeared with the Berkeley Baroque Group sponsored by the San Francisco Area Chapter of the American Recorder Society. Alan Curtis remained an important figure in Haynes' development and invited him to play with the Amphion Ensemble of Berkeley (Curtis, harpsichord, Ronald Erickson, baroque violin, Mary Cyr, gamba, Francesca Howe and Leslie Retallick sopranos) and early recordings of French Baroque operas by Rameau. Curtis also visited Haynes in Holland, and together they visited Martin Skowronek's workshop in Bremen. There, for the first time, Bruce played a Baroque recorder copied after the original measurements, i.e. at Baroque pitch:

'It quite literally blew my mind—I had never played an instrument like that.' And he quickly came to the conclusion that he was no longer satisfied with the modern recorder. Low pitch became a passion, and he immediately sought out instruments. It was this experience that led to making his own oboes. 'Since making,' he explained to a couple of years later, 'is to me an extension of playing, I make the instruments I like to play.'[2]

*'Now it passes on and I begin to lose it,' he said presently. 'O Mole! the beauty of it! The merry bubble and joy, the thin, clear, happy call of the distant piping! Such music I never dreamed of, and the call in it is stronger even than the music is sweet!' …*
*Rapt, transported, trembling, Rat was possessed in all his senses by this new divine thing that caught up his helpless soul and swung and dandled it, a powerless but happy infant in a strong sustaining grasp.*

After being awarded a 9 out of 10 for his recorder exam in Amsterdam in 1967, his teacher recommended that he train in instrument building with Friedrich von Huene in Boston. In Brüggen's words, this German relocated in Boston was 'the only American recorder player who has really taken the utmost consequences of history by playing on historical instruments.' Von Huene remembers heated discussions with Haynes about pitch. Up to that time, the workshop had produced modern-pitch recorders but, based on his Bremen epiphany, Bruce insisted they start to produce faithful replicas at the original pitch level. In 1968 they produced their first Denner recorder at 415. This marked a turning point for the workshop, leading to their present status as the preeminent producer of historic replicas of recorders in North America. The workshop set an intention to produce baroque oboes. This took some time and drew on expertise from a number of players and makers. Paul Hailperin, another American studying in Europe, met Bruce at the von Huene workshop in the Summer of '69.

Bruce Haynes had a big, round, friendly face surrounded by bushy hair and beard. His beatific smile that radiated good will and serenity and a keen interest in his interlocutor was an integral part of the von Huene workshop as I got to know it in the summer of 1969.

I had started my studies at the Schola Cantorum Basiliensis in fall 1967, playing a Milhouse model oboe built by the American Eugene Marteney. My teacher, Michel Piguet and I wanted a copy of a real baroque oboe, as opposed to the narrow-bore classical models that were in widespread use at the time. Michel chose a Schlegel oboe in the Basel collection and arranged to have it copied by the firm H.C. Fehr, in the person of foreman Bernhard Schermer. The first Schlegel oboes were finished shortly after I started my studies. Piguet himself, though, was playing a Rottenburg and Friedrich von Huene got the idea of making an oboe based, to some extent at least, on this design. Friedrich needed someone at the shop to try out the new instruments and so in 1969 I spent my summer vacation at his Brookline workshop. Progress was slow and when I left the shop the oboes were still not ready for playing. However, I did come away with a generous pile of measurements from Friedrich, and had started a lifelong friendship with Bruce Haynes.

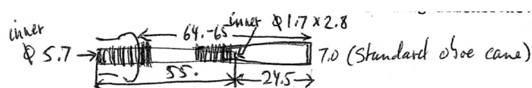
Ill. 7 Haynes in the von Huene workshop, Boston, 1967.

Von Huene persevered with the Rottenburgs with assistance from another oboist, Ken Roth. This model was von Huene's alternate 440Hz baroque oboe.

Around fifty oboes were made, but most of which seem to have vanished without a trace.

Bruce lived in Boston with his high-school sweetheart Joan Partridge (1945- ) whom he had married in 1968. Joan was a potter and came from a family of famous Californian photographers including her father Rondal Partridge who had been Ansel Adams' assistant in the 1930s. The couple posed for a series of photos for 'A Day in the life of Haynes and Partridge,' and Rondal also took publicity shots for Bruce.

In Boston, Bruce also made the acquaintance of Eugene Marteney, an amateur oboist who had made a small number of copies of Classical oboes, including Hailperin's Milhouse. His choice of later instruments was probably motivated by the need to play at 440 Hz. Marteney does not seem to have been an experienced reed maker, and had Bruce make some for him. These were still experimental years, and while there were original oboes available in the Museum of Fine Arts for Marteney and Haynes to measure, the original reeds had long since disappeared. So viable reeds had to be made before taking the first steps of getting the originals and copies to play. As an oboist, Bruce took modern reeds as a starting point. This was, naturally, only partially successful. With the wrong type of reed, the originals did not function correctly and sounded at the wrong pitch. It was some time before he took the plunge to create the broad reeds on custom-made staples that we now know, thanks to his impeccable research is closer to what eighteenth-century players used.




Ill. 8 Haynes' sketch of reed used for experiments at the MFA.

As he continued experimenting, Bruce continued to perform on his Püchner baroque oboe and Coolsma recorder. He gave a recital of music by Corette, Marais, Philidor and Rameau at the Isabella Stewart Gardner Museum in 1968 with Alexander Silbiger on a harpsichord by the Boston maker, William Dowd after an original by Taskin, and Gian Lyman on viola da gamba. A highlight of his Boston period was his involvement with the Krainis Ensemble (founded by recorder player Bernard Krainis and harpsichordist Eric Leber) in an eclectic phenomenon called The Electric Circus. Advertised as 'the ultimate legal entertainment experience…,' The Electric Circus toured a 'Media-Melee of projectors, performers, computers, and performing arts featuring medieval music, rock music, electronic vibrations, original dance choreographies, films, love, and lights.' The funky edginess of the Electric Circus jived with the psychedelic movement which was in full swing, and was something of an American counterpart to the British group Pink Floyd that, just one year prior, had released their first album—*Piper at the Gates of Dawn*. Bruce grossed more from the tour than he earned the whole year from the recorder workshop, and was not only attracted to the idea of cultural time-travel, but partook in some of the less legal activities that went hand-in-hand with this cutting-edge aesthetic.

Ill. 9 A poster for an Electric Circus concert.

California beckoned, and after that summer of '69, Bruce and Joan moved to a little cottage in the Berkeley Hills with enough space for oboe making as well as a potter's wheel and kiln. California was home, and in addition to instrument building, Bruce had the opportunity to work with a number of early-music pioneers who had arrived on the scene. Alan Curtis was producing Handel and Rameau operas, and Bruce was invited to play recitals with harpsichordists Laurette Goldberg and Tharald Borgir.

The first oboes Bruce made on his own were modeled after an original oboe by Paulhahn, owned by Harnoncourt, and played by Jürg Schaeftlein. His father-in-law Rondal Partridge photographed the new oboes for a brochure and a promotional article in *The American Recorder* by Lee McRae, and Bruce gifted a rosewood and ivory oboe to his own father.

Bruce learned a lot from von Huene, but there was much more to be done to draw up a more complete picture of baroque oboe design. In 1970 he applied for assistance from the NEH to fund 'A Systematic and Comparative Study of 2- and 3-keyed Oboes.' While his

Ill. 10 Paulhahn copies by BH, c. 1970.

application was unsuccessful, the next year he was still able to undertake a monumental tour of European collections, examining, measuring and playing about 70 original oboes, 13 oboes d'amore, 25 tenor oboes, 4 more of exceptional sizes, 4 Deutsche Schalmeien, 18 clarinets, 9 musettes, 11 treble recorders, 6 voice flutes and 14 other types of recorders in The Hague, Brussels, Paris, Nuremburg, Salzburg and Vienna. Few before him or since have undertaken such an extensive survey. At that time, it was still relatively easy to get access to these rare instruments. The information he collected would be invaluable not only for his instrument building, but for future research in the history of pitch and taxonomy of oboe types. His ultimate choice fell on an oboe by Jacob Denner in Nuremburg. His museum notes provide a vivid picture of the experience of trying out three Denner oboes. As if he couldn't believe that he had found his Holy Grail, he returned a second day to confirm his observations.

MIR371: This and the two following similar (use same reed and wrapping.) Best oboe of trip so far. F#" 123 5~~6~~ — full 6 too low (add key?). Beautiful open sound. A joy to play. F#' fine with 123 56. (All cross-fingerings excellent.) ½ low, reed exp. 74.2 or 76. With this staple g" wants to drop. High notes like Paulhahn. This one noticeably better than next two, on all reeds, in response, tone, feel. Also possibly even lower than ½ tone low. Works well with any kind of reed; a sure model. Confirmed next day.

MIR370: Heavier and redder box[wood] than others. Slightly higher than Bb=440 (?as above). Reed exp. 73.1. Tone brighter than above. Lower notes speak beautifully; higher have to be forced out (try to drop). Works better with another (red) reed. Using orange reed (soft) much improvement when shortened from 74.1 to 72.2. Easier blowing than 371. Next day no problems with high register; pitch same as 371. Good low f# cross. Soft sound. Almost as good as 371.

MI89: Unsigned, but plays like the two above, turned almost identically to 371, and has same keys. Considerable resistance in notes around d and e (right hand). Lower notes do not play, but overblow. Nice tone. Cross fingerings good except for b-flat, which needs some of the RH. Reed exp. 74.3; pitch b=440, or (almost) a whole tone low. This with different reeds and staples. Pitch confirmed next day.

Paul Hailperin recalled Bruce's visit and follow-up:

When Bruce made a tour of European museums in 1971, he visited me in Sagberg, in the Wienerwald west of Vienna. We talked about the location of important oboes and about our early experience with the practical acoustics of these old instruments.

Our next meeting later that year was memorable. Jürg Schaeftlein and I were on tour with Concentus Musicus across the States, and we visited Bruce's country house in California. The weather was warm and mild, the garden copious. It seemed such a fitting setting for Bruce. He was working on his first series of Paulhahn oboes. They augured well for a future as an instrument maker.

We continued corresponding on oboes and what made them play. As his interests became more directed toward musicology he would discuss pitch levels and the oboes appropriate for early works of Bach. It was in this context that he suggested I copy an oboe at 392 Hz (low French pitch, as we then imagined it). And with his accustomed generosity he arrived one year at Christmas with his original Naust oboe. He left the Naust with me so that I could get an unhurried impression of the instrument and its playing qualities. How characteristic of Bruce's generosity! Later we met in London to make a side-by-side comparison of the Naust and my copy. It was revealing, both of his intense interest and exactitude, and of the near impossibility of producing a modern 'copy.'

Bruce gave so much to the world of historic performance practice, that it is hard to imagine that there is anything left to give back to him. I imagine he would be pleased if the word 'hautboy' would come into general usage. I regret so much that I myself haven't been able to do him this favor. When we met in 1969 the 'baroque oboe' was my chosen instrument and it still is. Habits can weigh heavily. But the world is always in motion, driven on by the likes of Bruce Haynes, and maybe the next generation will live on happily with the 'hautboy.'

Haynes' rediscovery of the oboe's baroque ancestor and its playing technique led him to reverse the modern habit of looking back from the Conservatoire oboe to seeing a forwards evolution from its precursors and for this purpose re-introduced the term 'hautboy' in recognition of the distinct differences between pre-nineteenth-century oboes and the present-day instrument. So hautboy is to oboe what is fortepiano to piano, and traverso to flute or dulcian is to bassoon.

Ill. 11 Denner copy in ivory by BH.

According to Susie Napper, Bruce made a total of 25 oboes. His decision to adopt the Denner MIR371 was decisive, and set a standard followed by many others. He played his own Denner copy through the '70s, and after he gave up his own workshop, he collaborated with von Huene on Denners by completing the undercutting and tuning on the workshop-turned and -bored oboes. These were bought by American clients and Bruce's European students.

1972 marked a turning point. Frans Brüggen appointed Bruce to replace him while he was teaching at Harvard and Berkeley. Bruce was also offered a contract from Telefunken to participate in the first complete cycle of Bach cantatas on early instruments, and other smaller projects of lesser-known repertoire—ensemble music by Hotteterre, and Couperin, and orchestral music by Lully. Life was idyllic in the Berkeley Hills, but Joan's and Bruce's hand-to-mouth subsistence existence did not bring in enough for saving, so they had to scramble to find funds for airfares to Europe. Bruce prioritized oboe building and had to apologetically renege on an offer to restore an antique musette for Museum of Fine Arts in Boston.

Asked why he decided to arrange for Haynes to replace him in 1972, Brüggen responded:

I find Bruce to be the proper figure to appear at the Dutch scene, being a good combination of Baroque oboe and recorder, and also, if I am going to America [to serve as Erasmus Professor at Harvard, and Regent's lecturer at UC–Berkeley] it seems sensible that an American comes to Holland by way of exchange. Also, it is good for Dutchmen to be confronted with a foreigner. Dutch people tend to be a bit bourgeois sometimes, to be a bit narrow-minded, especially those gifted people who are aiming to become great instrumentalists; so it is good that they are treated once by someone who treats them in a different way, with a different approach and in another language. Bruce has a very particular, a very clear way to me to see things stylistically, historically, technically. Also, partly because he is an oboe player—that brings a new flavor to it. He is extremely gifted. I think his place in American recorder life is quite considerable. I consider him one of the very best American recorder players.[3]

In addition to teaching a large studio of recorder players, Bruce embarked on serious study of the baroque oboe. Ann Morgan, widow of the renowned Australian recorder builder, Fred Morgan, remembers:

Dear Bruce! I hardly knew him really, except of course he was the bloke who insisted on writing something serious for the Fred Book.[4] My first realisation that he existed was when Fred came back from Holland one time when Bruce was living in Frans Bruggen's house. Fred had a recording of him practising. I know that there are lots of good baroque players now, but this was such sweetly nuanced playing and his character shone through. And then he was around when we lived in Holland. You would meet him on the street, and he had that wonderful gift of making you feel that he really wanted to see you particularly. Serious, but never off-putting. So warm.

It was not long before Bruce developed utmost proficiency and he was a leading figure in the vital Dutch Early Music scene. His distinctive playing became a key feature of all the leading Baroque ensembles. Max von Egmond, the distinguished Dutch baritone was his colleague on more than one occasion noted:

If there is any place besides North America, where Bruce's *Abschied* caused a shock, it is The Low Countries. Amsterdam was his home for many creative years. His friends there were numerous and faithful. The world has lost a unique person and artist.

Ill. 12 California photoshoot, BH with Frans Brüggen by Rondal Partridge, 1972.

Fellow Baroque oboist, Ku Ebbinge was one of Bruce's closest colleagues in Holland. They studied at the same time, and ended up working closely together in countless concerts and recordings.

It is not difficult for me to recall my times with Bruce; the memories are still very sharp in my mind. The first contact with him was in the mid 1960s when he phoned me to tell me that he was living in the Netherlands and studying recorder with Frans Brüggen and playing the baroque oboe. My situation was the same: I was a student at the Royal Conservatory in The Hague on oboe and recorder, and also studied recorder with Frans. He knew that I already played with the Leonhardt Consort and wanted to introduce himself. In those days in the Netherlands it was unusual to present yourself like that, so I mistrusted him. I talked with Brüggen, and he convinced me that Bruce was the best possible colleague I could wish. And I soon discovered that he was right.

From then on, Bruce and I played many, many concerts and recordings with the Leonhardt Consort, Musica Antiqua Amsterdam, directed by Ton Koopman, La Petite Bande (Sigiswald Kuijken), Frans Brüggen's Orchestra of the 18th Century, and the Philidor Ensemble. In the Leonhard Consort, Before Bruce arrived in Holland, Jurg Schaeftlein came to record Bach with us. The first disc of the complete Bach cantatas we played on together was vol. 9. This was in 1973 or 4, and the discs were released the next year. We were very much experimenting as we went along, real pioneer work. The results we were headed towards were not always clear. I remember one time during a recording session Gustav Leonhardt remarked: 'When you think everything goes well, it IS already wrong.'

As I can remember, we never had a disagreement. We were very happy with each other's playing, although we knew that our ways were very different, but one thing was that we both loved Chinese food.

In particularly I was always impressed by the way Bruce played French music. He was, for instance, one of the first to discover the ornament *flattement* and he used it in his playing. This was a completely 'new' sound. He also was very much aware of *inégalité* and used it in French music in a superb way: not as a rhythm but as a result of the inequality of his tonguing that made the effect.

At that time, the oboe players in La Petite Bande were Bruce, Paul Dombrecht, Piet Dhont and myself. We had fantastic times together. Bruce knew everything about the history of the oboe, Paul was the most virtuosic, Piet knew everything about staples and I played with too much vibrato (emotion).

Ill. 13 Members of the Philidor Ensemble: BH, Ricardo Kanji, and Ku Ebbinge.

The most personal contacts we had in the Philidor Ensemble. There was also our car accident. Bruce was living in Dedemsvaart, near my home, so we traveled back together after concerts in my car. We were both very glad that we survived the accident. Bruce as always very cool, just asked me: 'Ku, are you OK?' That was the way he was. Always calm. I would already be worried about the concert for the hour before, but Bruce would arrive five minutes before and decide on stage which reed he would use. That would have been a nightmare for me… I learned a lot since then. Bruce was a great musician and a great scientist. As Sieuwert Verster, the Dutch sound engineer and manager of the Orchestra of the Eighteenth-century, said:

'For those who have never met him:
You have missed something.
For those who knew him:
We will miss him!'

How very true these words are!

Ill. 14 Bruce with Joan on their farm.

Haynes' Denner copy, built in 1972 was his regular oboe, but his decade in the Low Countries was also a time of experimentation with different models. Around 1978 he began playing a copy of an oboe by Stanesby Jr (nick-named Lolita) by Toshi Hasegawa. This was modeled after an oboe Bruce had loaned from the Bate Collection (Oxford) in 1973, and was the oboe he used for his famous recording of concertos by Vivaldi, Platti and Marcello. In April of 1982 he took delivery of a Denner copy by Toshi that would replace his own. He recorded on that oboe for the first time in the Telefunken Bach Cantata cycle the following year.[5] 1983 he was trying out a Stanesby Sr model by the French builder Olivier Cottet.

Bruce's determination to establish 415 and 392 pitch levels and try out a variety of different oboe designs resulted in intense reed research. By 1979 he had abandoned modern staples and narrow reeds and was able to isolate the acoustic properties of reeds and staples to provide a systematic study.[6]

Ill. 15 Reed blade from Haynes, c. 1979 (courtesy Jan Stockigt).

Some time later Bruce acquired another original: an oboe purporting to be by Denner from Friedrich von Huene. Only the top and bell were stamped by the eighteenth-century maker, and the middle joint may have been a later attempt to construct a playable oboe from these two pieces. Bruce commissioned American hautboy maker and long-time friend, Sand Dalton to configure two oboes from the authentic sections.

Ill. 16 Haynes with 'Lolita' by Toshi Hasegawa, c. 1978.

During the '70s Haynes still maintained contacts in the States. Just two years after moving back to Holland, he played with the Ann Arbor–based baroque orchestra Ars Musica. The program presented two concertos: an old favorite, the Marcello, and J.S. Bach concerto in A major for oboe d'amore and strings. A glowing review appeared in *The Michigan Daily* right alongside the announcement of the Beatles' first US concert in Carnegie Hall. How many oboists can boast a press billing like that?

AP Photo

**Yesterday . . .**

"The audience participation lasted for 34 minutes, from the moment the first Beatle mop head could be discerned at 7:45 o'clock moving through the 150 listeners who were seated on-stage until all four Beatles fled amid a hail of jelly beans at 8:19 o'clock. During this time the Beatles appeared to be singing and playing 12 songs each of which was covered almost totally by the enraptured ululations of their devotees." — From the New York Times review of the Beatles historic first U.S. concert, held ten years ago today in Carnegie Hall, February 12, 1964.

**Oboeist performs with Ars Musica**

By MICHAEL FOLEY

Playing their authentic Baroque instruments, gut strings and all, the locally based Ars Musica under the direction of Lyndon Lawless performed Sunday night at St. Clare Episcopal Church before a full house of Baroque lovers. Those who came to hear authentically-played Baroque were not disappointed.

Performing with Ars Musica on Baroque oboe was Bruce Haynes. Recognized as one of Europe's top Baroque oboeists, Mr. Haynes comes to Ann Arbor from Amsterdam where he is currently teaching Baroque oboe and instrument making at the Royal Conservatory. Mr. Haynes' oboe d'amore is a copy of an authentic Baroque oboe d'amore. The oboe d'amore differs from the regular oboe in that it is keyed in A rather than in C.

The program began with a piece by my personal favorite, G. P. Telemann, **4th Quartet from 'Nouveaux Quatuors.'** This intricate piece of several move-

ference in ornamentation between Marcello and Bach, Haynes substituted a Bach ornamentation of the second movement. The contrast between the simplicity of the 'basso continuo' of Marcello and the intricacy of Bach was quite evident.

To cover the early Baroque era in its program, the ensemble G. P. Cima's **Trio Sonata in A.** Since this entailed "turning the clock back 110 years", changes in tuning were made to achieve greater originality. The relative simplicity of this piece as compared to J. S. Bach was representative of the earlier period. Range and intricacy were lessened in this beautiful 17th century piece.

The final selection, by Carlo Farina, also came from the early years of the Baroque era. The format of the piece is a comedy in music. The ensemble, by employing curious techniques such as ponticello, glissardo and hitting the strings with the wood of the bow, imitated sounds of

Ill. 17 From *The Michigan Daily*, Feb. 12, 1974.

The '70s was a golden era for recording. Companies had significant budgets and, like the musicians, were eager to spend it on pushing the boundaries of known repertoire. Bruce's first discs with Leonhardt and Brüggen brought his style to listeners around the world, and soon The Hague was a Mecca for international students eager to discover this new way of playing music on an old oboe. It was particularly Japanese players who were attracted to Bruce's revolutionary approach to baroque and classical music—an interesting off-spin of the attraction that, in their heady rush to economic affluence in the '60s and '70s, many Japanese felt to elitist European culture. Taka Kitazato reports on the rigorous demands Bruce placed on his students in order to achieve the technical command required to take the interpretative risks encouraged by the Dutch early music style; his report also touches on the breadth of cultural experiences that Bruce opened up to his students.

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The first time I heard Bruce was his recording of Hotteterre's *Suite* in C. I was deeply moved, even shocked and, based on that experience, I decided to apply to study under him at the Royal Conservatory in The Hague. The only way for me to apply was to prepare a modern oboe entrance exam, but I really wanted to study baroque oboe instead because of this recording.

Lessons with Bruce comprised mostly technical studies, duets and then 5-10 minutes musical study. He believed scales and etudes were fundamental to mastering the instrument and I have come to realize how true that is. We had to play scales from C major up to four sharps and flats accurately with the metronome and tuning meter. We used a fingering program devised by the flute player Ricardo Kanji as well as Bruce Haynes' fingering accuracy program. We had to repeat these short exercises as follows:

8 x A, 8 x B , 8 x A , 8 x B = 32 times

Also each lesson Bruce also had us play one major and one minor etude from J. Sellner's *Theortisch-Praktische Oboen Schule*, 1825). For Duets we used F. J. Garnier's *Méthode raisonée pour le hautbois* c. 1798-1800.

Oboe Band. We had to memorize the pieces and march as we played with Bruce. We played French music from the collection compiled by Philidor, the famous music librarian to Louis XIV.

As well as practical instruction, there was a reading class. All baroque oboists, violin players, traverso players, and harpsichordists had to read and discuss various 18th-century treatises by Quantz, Muffat, C.P.E .Bach. Quantz' *Essai d'une méthode pour apprendre à jouer de la Flute Traversière* (Berlin, 1752) became our bible.

In the late 70s and early 80s, The Hague Conservatory had the UM performance diploma (Uitvoerend Musicus) (4–6 years) and the DM teaching diploma (Docent Musicus) (4 years). There was also a two-year certificate for postgraduate study. Many students came for the certificate and others who studied baroque oboe alongside modern, but there were only four full-time baroque oboe students who completed the UM diploma under Bruce Haynes. These were:

1. Douglas Steinke—first student to finish baroque oboe studies, former 2nd oboist of Bruggen's Orchestra of the 18th century.
2. Toshi Hasegawa—active baroque and classical oboe maker. He and Bruce visited the Gemeentemuseum together to measure original instruments and made the instruments together.
3. Jan Grimbergen—oboe maker and player now active in Spain.
4. Taka Kitazato—oboist with Collegium Vocale Ghent, Orchestre des Champs-Elysées.

Other well–known oboists who worked with Bruce, but finished their studies with Ku Ebbinge, Bruce's successor at The Hague Conservatory, were Frank de Bruine (now baroque oboe teacher in The Hague) and Alfredo Bernardini (oboe teacher in Amsterdam and Barcelona), Geoffrey Burgess (living dictionary of historical oboe, musicologist).

Bruce had a very close relationship with his Japanese students, particularly Masashi Honma who, as well as being the former first oboe in the Tokyo Metropolitan Orchestra, was a pioneer of the baroque oboe in Japan. Masashi played very similarly to Bruce. Two other Japanese players who studied with Bruce in Holland were Wataru Ohshima, of the Osaka Symphony Orchestra and Kazumi Maki, of the Kyoto Symphony Orchestra. Kazumi and Bruce enjoyed smoking pipes together. Sadly Kazumi died of lung cancer.

Looking back, I deeply appreciated all that I learned from Bruce. If you make a pinprick in a big newspaper, and try to look through it from far away, you won't see anything through it, but as you get closer, you gradually see everything through that tiny hole. In the context of European history, art and so forth, the baroque oboe occupies a tiny place and so is like this pinhole. But as you understand baroque oboe more deeply, you come to see all European culture and history through that lens. I have studied baroque oboe for more than thirty years and have learned so much about European culture, history, painting, architecture, Greek and Roman history, etc. For me, this is the most important gift that I received from Bruce. He opened up so many subjects to me—subjects that I am still studying and enjoying. Thank you, Bruce.

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Bruce established particularly close ties with Japanese musicians, and this feed on his lifelong interest in Japanese culture. In 1988 Masashi Honma helped set up a series of lectures at the Toho Music School. On that first visit to Japan, Bruce also 'hung out at various Buddhist temples,' and shortly after returning, reflected that the trip…

succeeded in being just what I wished: a fascinating experience and the fulfillment of a lifetime dream. Aside from a natural affinity with the Japanese spirit, one of the things that appeal to me about the country is its integral otherness. It's an alternative approach to society that works at least as well as our western one (the same kind of fascination with integral otherness makes me love science fiction and baroque music). I had not realized that, in order to truly experience Japan, it is necessary to physically be there. It was with some nostalgia that I watched 'Japan' slip away during our return trip. Already in the plane, of course, there was little left but the translations of announcements. And by the time we stepped out of Vancouver Airport, 'Japan' had evaporated away like the morning dew.

Ill. 18 Publicity for Japan tour, 1988.

That sense of virtual reality and presence was very important in Bruce's thinking. Through his performances and writings, he made us aware that Baroqueland is as exotic as Japan but, unlike Japan, we can never physically visit Baroqueland. We have guide books (treatises, methods, and fingering charts), mementos (instruments and scores), and some snapshots (musical iconography, and manuscripts) but the reality of the cultural dynamic and the story of the land is one that we have to piece together like a novelist who fills in blanks between surviving historical material to create a historical novel, or a science fiction writer who builds a story around fantasies of what science might become in the future.

Frank de Bruine, who took over from Ku Ebbinge as successor as baroque oboe professor at the Royal Conservatory in The Hague—the post created for Haynes forty years ago, supplements Kitazato's commentary on Bruce's teaching.

The first time I saw Bruce was when I went to listen to Danny Bond's baroque bassoon recital. I was in my first year as a modern oboe student at the Royal Conservatory and I had heard talk that this event promised to be something special.

The first piece on the programme was Handel's trio sonata for 2 oboes and continuo in g-minor and the oboists were Bruce and his student Doug Steinke. I was deeply impressed and also elated by the entire concert and I knew there and then that what I really wanted to do was to play the baroque oboe.

When I became Bruce's student it was clear from the start that he liked to do things methodically. He explained that the only way to build a good technique was to devote time daily to technical exercises. These came in the form of long tones, a scale-based study programme for woodwind designed by Ricardo Kanji and, later on, a collection of particularly nasty bits from the repertoire that Bruce had cobbled together under the name 'finger twisters.' At first I was reluctant to comply (or just call me lazy), but Bruce had a soft-spoken insistence about these matters that left me no choice. And of course I am much better for it.

When it came to playing music, Bruce's approach was like nothing I had encountered until then. Music had to tell a story, and a good story too, or it was not really music at all. One memory that sticks in my mind is the first time I brought the Telemann a-minor sonata to a lesson. For baroque oboists this is one of the first pieces of really good music that we get to play. At that time I was using an old cigarette tin (Balkan Sobranie) for a reed case. To explain what was lacking in my playing, Bruce read the text printed on the tin ("Made of the finest Yenidye tobacco…. etc. etc.") to me twice, once in a rather matter-of-fact way, and then in a way that made it sound really interesting. I had no more questions, in a simple way he had made it all clear to me.

As a teacher, apart from giving individual lessons, Bruce organised lots of classes. I remember many classes where we discussed Quantz, oboe band classes, in which we would also practice our marching skills, others on research, on tuning systems, how to judge a performance, recording and of course reed making which also included staple making, knife sharpening, even how to make your own reed shaper.

As a class, we took part in some of the groundwork for the first *Music for Oboe* catalogue. Each of us was assigned a volume of RISM to plough through, looking for any music that included the oboe. I also have memories of all of us sitting around a big table trying to make manuscript photocopies legible by typexing out all the smudges. And then there were the many afternoons and evenings that we performed for each other and Bruce himself would often participate in these.

What Bruce liked about playing early music was the sense of being a pioneer. He would talk in the lesson on how the baroque oboe gave you the opportunity to reinvent your own playing, to start almost from scratch again and to play in a way that you really liked, without any obligation to a tradition. When early music itself became mainstream, with established groups and an established vocabulary, it was a disappointment to him.

I was very fortunate to meet Bruce and have lessons with him. For me, he was the teacher who changed everything.

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*'And hark to the wind playing in the reeds!'*
*'It's like music—far away music,' said the Mole nodding drowsily.*
*'So I was thinking,' murmured the Rat, dreamful and languid. 'Dance-music—the lilting sort that runs on without a stop—but with words in it, too—it passes into words and out of them again—I catch them at intervals—then it is dance-music once more, and then nothing but the reeds' soft thin whispering.'*

The storytelling element that Bruce brought to playing music was a striking feature of his aesthetic. To him the narrative—or rhetorical—element was key to unlocking the secret language of Baroque music. Well before it became the focal point of his writings in his last years, Bruce's 'musicking' was already palpably infectious. Toshi Hawegawa recalls how Bruce's musical decisions influenced everyone around him.

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It was in 1975 when I enrolled at the Royal Conservatory in The Hague. I had already heard him on recordings, but I had absolutely no idea what he was like as a person or as a teacher. So, naturally, I was a little anxious when I first met him. But the anxiety vanished as soon as we greeted each other and I was welcomed with a warm and caring fatherly smile. He spoke softly and there was no hint of the arrogance that you often encounter in famous people. I felt at ease with him right away and it was the beginning of our long relationship as mentor and student, colleagues and friends. This first impression of him remained true throughout his life until his departure.

There are certain people who change the course of one's life. Bruce was clearly one of them in my life, since I am still making baroque oboes after all these years.

Originally, when I was studying modern oboe in Japan, I had the intention of learning to build modern oboes. But, as the modern oboe seemed very complicated and difficult, I was somewhat taken aback by the idea of becoming an apprentice in a factory. So, I asked myself: why not start with a simpler looking instrument, like the Baroque oboe. In that way, I could also learn about the history and development of the instrument. At the time, Bruce was teaching an instrument making class together with Ricardo Kanji and late Fred Morgan. It seemed a perfect way to start.

Baroque oboe and music with authentic instruments were, at the time, quite unfamiliar to me. Whenever Bruce had a concert, I went to listen. And soon I started to find this instrument something special; so rich in sound and so much more convincing to my soul. I was amazed at the music he could bring out of such a simple, primitive looking piece of wood. I realized how different music can be from the music I was familiar with. Then I knew I had been fortunate to come to the right teacher.

Bruce's influence on me grew year by year and one day I asked myself if I still wanted to move on to making modern oboes as I had originally planned. I decided then that I would stick to the Baroque oboe for a while longer, at least until I felt the time had come to move to something else. And now, 35 odd years later, I am still making Baroque oboes (I have, in the meanwhile added the Classical oboe and the Romantic oboe to my repertoire). It has been worth studying this instrument, in spite of all the difficulties that go with mastering it. Knowing what it is capable of, I can understand why Bach used it so often in his cantatas.

Through all his performances and lessons, the most valuable message from Bruce was that 'musicking' is a kind of storytelling. His storytelling was different from anyone else's I knew. He may not have had the best technique or the most perfect intonation all the time, but it was *the way* he told his stories that made all the difference because it reached deeper into the heart. And I believe that this is the essence of any art form.

Naturally, the way of his telling influenced my way of telling. Although I searched for my own individual way of playing, sometimes our ways got mixed, and it took me a while to find out who was telling. Then I often found out that it was Bruce's story after all... One day, when I shook hands with my favourite bass-baritone Max van Egmond, after having played Bach's cantata 82 with him, he told me that my playing reminded him of Bruce – OUCH! Afterwards, when I told Bruce about this, he just smiled.

Unfortunately, after Bruce moved to Canada, we did not have much chance to see each other any more, but he would always visit whenever he came to The Netherlands. His last visit was just a couple of months before his death and we said good-bye hoping to meet again the following year, which unfortunately is no longer possible.

Deep at night, surrounded by darkness and silence, I have often sat on my couch, tired and frustrated from my work, and listened to Bruce's recordings like Bach's Cantata 82 and his Couperin *Concerts Royaux*. Bruce's playing always makes me feel it is worthwhile going through all the troubles and difficulties of building oboes and gives me renewed energy for the next day. That is the kind of music he produced and that still resonates in my soul.

He was truly a special artist and a wonderful human being and I am very honoured to have met him and spent time with him.

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Ever since his childhood ant-collecting days, Bruce was an avid collector, and as an adult directed this to cataloguing any information relating to the oboe. His exhaustive drive to collect is exemplified in his Catalogue of Chamber Music for Oboe (which grew from a 9-page typescript in 1976 to an on-line resource with 10,000 entries), the iconography of the oboe, much of which is collated in *The Eloquent Oboe* which is the encyclopedic and complete assemblage of information on oboes, oboists, and playing techniques anyone has ever attempted. There were more specialized studies, such as historical information on reedmaking 'Oboe Fingering Charts' (1978), an essential first step for any player of early oboe to undertake. For many of these projects Bruce drew his students into the chase by instilling in them the excitement of new finds. Ever

on the hunt for new sources, Bruce would take delight in a new find. Acclaimed cornetto player, Bruce Dickey recounts a relevant incident:

Thirty years ago I purchased the 1744 treatise of Johann Daniel Berlin on all the musical instruments, because it has a fingering chart for cornetto. It also contains a fingering chart for oboe, and on my copy just above the picture of the oboe, to the left of the word *puncteret*, is an orange colored blob, just visible. This is a strawberry daiquiri stain that Bruce made while looking at the fingering chart in my living room in about 1985. He was so shocked at what he had done, that he quickly closed the book to protect it, producing an identical stain on the opposite page. I remember two things about this scene. One was his enthusiasm and joy at seeing a source on the oboe that he didn't know. The other was his horror at having damaged, however little, my book. Both were touching. I now consider this little stain to be a badge of honor, like a valuable signature, by which I remember a friend, who, while I didn't see too often, was always a joy to meet. He was always questioning. What a great quality and what a great man he was!

Ill. 19 Oboe band, Versailles, c. 1975. L to R: BH, oboists: Michel Henri, Elke Brombey, (unknown), Marc Ecochard, Doug Steinke, tailles: (both unidentified), bassoons: Ku Ebbinge [sic], 2 unidentified players.

In the 1970s Haynes had the honor of being the first to re-introduce the hautboy in France in a series of chamber music concerts organized by the Comtesse de Cambure. Michel Henry was one of the first French oboists inspired by Bruce to play baroque oboe and, although never officially enrolled as a student at The Hague, participated in many projects there. His report emphasizes Haynes' remarkable ability to encourage creative freedom within structured and highly disciplined nurturing.

I met Bruce Haynes towards the end of the '70s, initially hearing him play the oboe on a recording of the Concerts des Goûts Réunis by François Couperin where Bruce and Pol Dombrecht played with the Kuijken brothers. For me, attempting to play Baroque oboe in almost total isolation, Bruce's style was a true revelation—the discovery of a new universe of musical sound. I contacted him and studied with him over the course of several years—firstly privately, then as a guest student at The Hague Conservatory.

They were unforgettable times. In addition to Bruce's teaching, which on several levels broadened my horizons enormously, I had the opportunity to meet other exceptional personalities, like Douglas Steinke (regretfully no longer with us), who played for years in Brüggen's Eighteenth-Century Orchestra, Toshi Hasegawa, who went on to become one of the most important makers of early oboes today, and Masashi Honma, formidable oboist from Tokyo. Despite their diversity, Bruce left on each of his students an indelible stamp. Many were not content just to play the instrument and branched out into instrument making, or musicological research. In this way, Bruce put into practice what, years later in *The End of Early Music*, he would call 'musicking' (a term he adapted from Christopher Small). During that time, it was like we were exploring a new continent guided by a pioneer. I recall particularly a concert in the ruins of Saline royales at Arc-et-Senans, in the East of France,[7] where Bruce formed an oboe band with all of his students (Ku Ebbinge on bassoon, and Ricardo Kanji playing percussion!). The concert concluded with a hot-air balloon flight: for all of us, it was the opening onto a world of discoveries, of mobility, and of liberal freedom.

And Freedom and Liberty were above all the key elements to Bruce Hayne's teaching. As teacher he was always open to suggestions, and discussion. Remember that this was back in the '60s and '70s, when so many o the taboos and prejudices aligned with authority had (provisionally) been overturned. Furthermore, Bruce told us repeatedly that the ultimate master from whom we could *really* learn, was not the professor, but the instrument itself. But Bruce's freedom was always framed, and went hand-in-hand with numerous exigencies: exigencies of research, rigor and lucidity. We needed to be conscious of what we were aiming at in each different piece we played. Under his direction supervision, we made tubes for the oboe that practically everyone played in the late '70s—instruments modeled after J. Denner made by Friedrich von Huene and tuned by Bruce himself. He insisted on an almost maniacal level of precision. When one of the students challenged this ideal of precision, putting forward the claim that, for lack of accurate tools, such exacting measurement was not practicable in Denner's day, Bruce replied simply that science, research and precision were the only means for us to come closer to traditional knowledge that, before the nineteenth-century industrial revolution, was transmitted orally in the workshops and instrumentalists families.

In short, it seems to me that systematic research, the constant search for validating documentation—in a word the scientific approach—as a means, and freedom as an end sum up Bruce's teaching. Naturally, all that would be meaningless without recognizing before everything else his artistry that gave him a unique personality as oboist. Everyone who heard him, particularly live in concert, will remember his exceptional tone production, his mastery of articulation, and his manner of commanding and holding the audience's attention. Well before he wrote his principal book, *The Eloquent Oboe*, Bruce had already demonstrated in musical practice, just how eloquent and 'speaking' the oboe could be.

With Bruce Hayne's passing, all of us who knew and

admired him are now orphans. The greatest homage we could pay him is to continuously remain inspired by his audacity, his rigor, his absence of prejudice, his unyielding principles, his gentleness and, as much as we are capable, his immense talent.

Ill. 20 Alfredo with Bruce and Bill Waterhouse at the Rotterdam IDRS conference, 1995.

Alfredo Bernardini was one of Bruce's younger students in The Hague, and after finishing his studies under Ku Ebbinge, created the Ensemble Zefiro, and began teaching Baroque oboe at the Sweelinck Conservatory in Amsterdam, and the Escola Superior de Musica de Cataluña in Barcelona. As a collector of historical oboes, editions of oboe music and methods, and a pedagogue of advanced study of early oboes, Alfredo has been a leading figure to follow in the path charted by Bruce Haynes.

Bruce Haynes gave us the tools to rediscover historical hautboys (*Oboe Bibliography*, *The Eloquent Oboe* and many articles), knowledge about historical pitches (*The Story of A*), and to develop a different and lucid perspective of our world of Historically Informed Performers (*The End of Early Music*) as well as many other matters. But before all else, Bruce impressed us with his outstanding and unique musicianship, creating an hautboy sound and displaying a musical expression that was a sensation and a huge inspiration to generations of players.

For those, like myself, who had the privilege of knowing Bruce personally and of being his pupil and his friend, Bruce's message has gone further. Conversing with Bruce was always an enriching experience. He was radical with his principles and had no interest in compromise, yet he was always listening to your ideas showing an admirable respect and kindness. This way of being was accompanied by qualities such as his unconditional passion, indefatigable determination, scholarly precision, and good sense of humor.

Dear Bruce, you were very generous to leave so much wealth to me and many, many others. We will always treasure it and do our best to make good use of it. I am sad to know that I will not spend other days and nights chatting to you as we did many times, but I luckily know where to find you through the precious message you left with your recordings and writings and that will still make me feel close to you and revive the wonderful moments spent together.

Thank you my dear Master and Friend, Alfredo.

Together with Ricardo Kanji and Fred Morgan, Bruce helped establish a workshop to train students in the construction of early woodwinds. He continued to advertise his own instruments, and a prospectus from 1975 lists Denner oboes at 415Hz, Hotteterre copies at 392Hz, Denner clarinets (copied after an original owned by UC Berkeley), musettes, oboes d'amore by Oberländer, oboes da caccia after Eichentopf, and bassoons after an anonymous 18th-century maker: an ambitious list, of which only a few got past the prototype stage. He also stocked recorders by the Dutch builder Coolsma.

Eric Hoeprich was one of Bruce's recorder students who trained in the workshop in The Hague and, despite pursuing a career on another instrument, still recognized the immensity of Bruce's influence. A shining example of Bruce's infectious inspiration, Eric is a true pioneer in his own field. He is not only a masterful performer on the early clarinet, but a world authority on the history of his instrument and, like Bruce, a contributor to the Yale Musical Instrument series.

I think it was a moment in 1980, when Frank de Bruine, one of Bruce's students at the time, said to me, 'You're becoming the Bruce Haynes of the clarinet,' I realized that this was indeed exactly what I was aiming to do. (Perhaps one might also mix in a bit of wanting to become 'the Frans Brüggen of the clarinet' as well—a sentiment Bruce would have appreciated.) In Bruce I'd found the perfect role model in practically every way: we were both from California and had come to this rather dreary place called The Hague because it was possible to do what we wanted to do. In addition to being a wonderfully gifted musician, Bruce had made instruments. I too had begun to make instruments (with his help and encouragement), and it turned out we were both drawn to the scholarly side of music as well. Years later, when we were both invited to be authors of books in the Yale series, this seemed to be a logical consequence, or maybe even a culmination, of our mutual journey. His was already replete with dozens of recordings, several books, many articles, a legacy of outstanding students as well as international respect and renown. My own journey, as ever, lags quite some distance behind. We enjoyed each

other's company by e-mail or in the occasional meeting. Sadly, our meeting this past February in Montreal turned out to be the last.

Despite the shock and the void that I think everyone who knew him must feel, there was a marvelous, calm steadiness and consistency in Bruce that I will never fail to remember and will appreciate daily. As a companion, he is still very much there, smiling, gently prodding with his particular and unique style of analysis and humor. I see him staring off across the room thinking about what was being said, already forming an opinion on the subject at hand. That sense of openness and curiosity will continue to inspire for many years, and I expect it will live on through dozens of others.

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As much as Bruce was a revered teacher, renowned for the generosity and careful attention he paid to his students, he had a love–hate relationship with teaching. His recruiting efforts found classes of around six students, and he supplemented his schedule with reed classes, and supervision of the Conservatory's woodwind workshop. Still, the number of oboists coming for full-time study was disappointing and Bruce also found the students—even at what had become the premier institution for early-music study—not always of the highest level. He struggled for some time to reconcile his divided commitments to playing, research and teaching. As always, his reasoning was highly philosophical. Around 1980 he had entered a phase where it was no longer of interest to him to communicate about playing verbally; instead he preferred to put his knowledge to practice. He even wondered whether his students would not be better off without the psychological dependence of instruction, left to work things out on their own. Bruce mulled over these reservations for months, then in 1982 he finally resolved that he would retire from the Koninklijk Conservatory the following year. As a result of that decision, I just missed out on studying with Bruce in The Hague, but our paths crossed frequently in subsequent years: firstly as a groupie at his concerts, then as a pupil, and later as a colleague in performance and research.

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In 1983, I was granted a Dutch Government scholarship to study with Haynes, but instead worked with his successor Ku Ebbinge. After two years there, I had a generous offering of professional engagements, and I moved to London, but still felt the need for more lessons. Who better to study with than the man that I had originally sought out? So, in the Fall of 1986 I ventured over the Channel to 'Ty Napper,' Bruce and Susie's Brittany retreat where they were living temporarily.

Lessons with Bruce were never measured in hours and minutes: they were always rambling dialogues that started with studies and solos, duet reading, and merged into discussions on research dreams, future projects, and instrument building, all flowing naturally into simple but delicious lunches prepared by Susie. I came from an intensive two years of study in Holland, and was astounded that Bruce, despite the seminal role he played in creating that style, was already questioning it. He challenged me to re-evaluate my vibrato, which he recognized as too much like my former teacher's, and he reasoned could easily become a mannerism. He demanded attention to detail, and thinking in smaller phrase units around calculated climaxes. We addressed breathing as a means of articulating phrases. He recommended taking separate 'in' and 'out' breaths, and starting phrases without taking in air to reduce tension and maintain accurate intonation. It was particularly the way Bruce taught French music that was revelatory. In this style it is so easy to play in an emotionally detached way, but Bruce insisted on an honest emotional engagement. We explored varying the length of *ports de voix* to avoid sameness and also to propel the music according to its harmonic direction. He noted that tempo markings in this music often refer to mood rather than speed: *affetuesement*, for instance, should not be taken too slowly to obscure its fundamental dance character. We explored changing articulation patterns in Telemann Fantasies, and in 'Ich will bei meinem Jesu' from the *St Matthew Passion,* we looked at the slurs as indicators of the syllabification of the text in the singer's part, and how to give the long notes more life. In the 'big' Bach g minor sonata, he suggested using a question and answer formula to better understand the musical rhetoric. I must have been impetuous in my enthusiasm for this piece, but Bruce brought me back to earth. He was always even tempered and taught quiet conscious self-observation as a means to overcome even the most challenging technical demands.

It was the most delightful time combining playing, intellectual discussions (well, at least nerdy oboe stuff!) and simply enjoying Bruce's company. He was a wonderful mentor to so many, and I count myself incredibly fortunate to have come under his guidance.

He was a model not just as an oboist and scholar, but as a compassionate human. For me, his interest in Japanese culture manifested in his personality that resembled a Zen master who is always equipped with a searching question that he asks with poised wisdom and a mischievous glint in the eye.

There was always something new to discover with Bruce. A true pioneer, one inevitably got the feeling that he had already 'been there' in so many ways. I count the period from about 1995-2004 when we worked together on the 'Oboe' entries for *Grove* and *MGG*, and on the Yale book as a real gift. We developed a discursive rhythm of writing and reading and critiquing each other's drafts, rewriting and rereading. Bruce was always honest in his criticism, and always maintined compassion and patience. There was no question that Bruce was after the truth of the matter, but his remarkable capacity was to show you that the truth was never predictable.

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In his last years in Holland, Frans Brüggen invited Bruce to be a founding member the Orkest van der Achteende Eeuw (Orchestra of the Eighteenth Century), with his student Doug Steinke playing second. Haynes played in concerts up to 1982, when he began to have reservations about following his former teacher's ventures into Classical repertoire with the corresponding rise in pitch and different instruments that this required. For Beethoven and Mozart, Haynes

was playing a Grenser copy by his student Doug Steinke, but the model was not stable, and the arbitrary designation of Classical pitch at 430Hz was well above what had become Bruce's new ideal: French Baroque pitch at 392 (a full step below 440Hz).

Ill. 21 Bruce Haynes playing Classical oboe

So, instead of moving to later oboes to play more familiar repertoire, he took the less–charted route of low pitch and earlier music. His new direction was very clear, and typical of his generosity, Bruce turned his decision to retire from the Orchestra of the Eighteenth Century into an advantage for others. He arranged for Masashi Honma and Toshi Hasegawa to replace him in the 1982–3 seasons. Shortly after Ku Ebbinge stepped in as principal oboe. Although this signaled an end to Bruce's collaborations with the famous Dutch recorder player, Brüggen never lost his respect for his protégé's artistry. In a letter dated 3rd Aug, 1989, wrote:

> Bruce: I listened to Cantata 187, recognized you immediately and was moved to tears. Never heard such satanic and angelic oboe playing. Also felt some father-like proudness [sic.], may I? Bravissimo!

In 1981, Haynes expressed a similar lack of interest in playing Classical repertoire to La Petite Bande director Sigiswald Kuijken. 'Because they are technically so demanding, I'm reluctant to invest the time and energy needed to learn a new instrument for so little personal reward.'[8]

Bruce began searching for French-pitch instruments—recorders from von Huene and oboes from Harry vas Dias, Paul Hailperin, Olivier Cottet, and others, but several years later a dream came true. In 1987, he had the opportunity to purchase an original seventeenth-century French oboe. This instrument by Naust replaced a copy of an oboe in the Charles Bizey oboe in the MFA (c.1740) by Mary Kirkpatrick. It was one of Bruce's most valued treasures, and one of the must influential oboes in the restitution of French Baroque style. Not only was an oboe of this age and provenance exceptionally rare, the Naust's stable condition made it immediately usable in performance. In the first months of owning it, Bruce featured it in numerous performances including, in some instances his transcription of Bach's Italian Concerto. The Naust gave Haynes the initiative to try out the puzzling short top-note fingerings found in the old fingering charts that, up to that point, most players had avoided in favor of the most stable harmonic fingerings. The Naust necessitated further experimentation. Inspired by Marc Ecochard, he tried a completely new reed system. In 1987 he wrote to me describing experiments using a bocal and small staple-less reeds like mini-bassoon reeds.

The early '80s also marked a watershed in his personal life. His marriage with Joan began to deteriorate and, soon after, he met Susie Napper, who from that point became his life-partner. Susie and Bruce quickly became a musical unit collaborating in concerts in Europe, the States and in more far-flung places like Israel[9] and New Zealand.

Ill. 22 Susie and Bruce in a lighter moment in a photo shoot around 1980.

Around the same time that Brüggen formed his Orchestra, Laurette Goldberg established Philharmonia Baroque in the Bay Area. She had known Bruce from his days playing in the Junior Bach Festival and she, too, had ventured to Amsterdam to study harpsichord with Leonhardt in 1966. From its instigation in 1981, Laurette, Bruce and Susie were central to the Philharmonia's artistic direction. Bruce played memorable performances of J.S. Bach's Wedding Cantata BWV 202 at the inaugural concerts. Present at early concerts, Mary Caswell recalls: 'Bruce played beautifully, was warm, engaged, infectiously enthusiastic, and I really missed him and Susie when they left Philharmonia.'

Ill. 23 Photo from Philharmonia Baroque's publicity for the 1986 season. Front row from outside: BH, Doug Steinke, Susie Napper, bassoon: Robin Howell; harpsichord: Laurette Goldberg.

The rupture with Philharmonia marked a distressing turn of fate. This organization, into which Bruce had poured much personal investment, ultimately turned against him. Legendary horn player Lowell Greer recalls:

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The passing of the great oboist and musicologist Bruce Haynes strikes at the hearts of all who knew him, heard him play, or read his superb books. I first met Bruce in San Francisco in Philharmonia Baroque, and was immediately struck by the kindliness and gentleness of his spirit. Chatting with Bruce was like knowing Moses. Somehow there was history, weight, and sensibility to his thoughts. Bruce's playing was just like his speech: completely natural. There was no attempt to conform to another sound or pre-existing tone quality. As a result, it was quite therapeutic to hear him play, even for non-oboists.

I recall Bruce in many roles—player, mentor, and section leader—but I keep returning to one aspect of Bruce's personality that really encapsulates the concept of collegiality. We might chat about makers, repertoire, fingerings, treatises, etc, in mutual benefit, but I don't believe I've ever met anyone more helpful or embracing than Bruce in this regard. He always seemed to know how one needed to proceed to locate 'true north' in music, and he could articulate it in terms that built up a colleague rather than putting them down. I consider him a mentor, par excellence, to all musicians, not just oboists.

He was dedicated to mastering the skills of his instruments, building up ensemble skills, in order to bring the music of past masters to life. There was a brotherhood, or (if I may still use that term in today's world) a fraternal bond between Bruce and those with whom he shared the concert platform. He always kept the 'big picture' in view, sometimes abdicating for the benefit of others. He divided the labor in the oboes to allow both participation and repose of all. I recall specifically him passing on playing oboe in the Second Brandenberg Concerto, so that Douglas Steinke might play it.[10] His gracious and thoughtful manner was manifest in every verbal exchange heard in those early days of Philharmonia, and even the short-tempered were shamed into courtesy!

We stayed in far too infrequent communication, so his sense of loss is based on the fireside chat we never had, as well as the severance of past ties. I recall Bruce and Susie's departure from Philharmonia Baroque Orchestra. It was a stark reminder that those behind the scene, who give nothing to the identity of the ensemble, could ignore the charisma and soul of an ensemble and redefine it overnight, forcing it into a new formation. As a playing member of groups, I've never been able to accept the fundamental wrongness of that aspect of musical life, and it has bitten me on the tuckas, as well. No one is indispensable, except those who make no sound at all.

The Orthodox have an expression, 'May his memory be eternal.' The more lofty the artist, the more we ascribe to them a demi-god stature, presuming that they will live for centuries, if not forever. But it is only the residual merit of their work that endures. Happy we are to have had the fruits of Bruce's labors. His was a life of meaning and significance.

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Violinist Michael Sand, another founding member of Philharmonia, affirms how much Bruce gave as a player.

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Everybody who knew Bruce will probably say the same thing: I never heard him play without learning something about the music. But I'd like to share one other memory that says something about his kindness. There was a period when I was suffering from a sort of performance anxiety where I would lose my place in the music if I ever took my eyes off the page. This happened to me during a concert we were playing together in the Jerusalem Music Center: I looked away from the music and lost my place. Bruce knew about my problem and saw that I was having trouble. Without skipping a beat, he jumped from his part and played a few notes of mine—enough to cue me back in. It was typical of his perceptivity that he was immediately aware I was in difficulties and knew what to do about it. I was extremely grateful to him for rescuing me—I thought it a very comradely action—and I'm still grateful now, and for the opportunity I had to know Bruce and be his colleague.

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After leaving Holland and giving up his farm, Bruce and Susie started looking for a new home base. Susie had the use of her parent's house on the exhilarating coast of Brittany, but it was very distant from anything: the closest major center, Paris, was still nowhere near the early music centre it has since become. They also had a clear intention to bring their

children up in a bilingual environment. Montréal was the obvious choice from this point of view and, situated half way between Europe and California, it was ideal as a base for their trans-continental lifestyle. In their first years, Bruce found himself once more a pioneer and guiding light in a fledgling baroque music scene. In 1989 he reported that 'very few concerts are happening. Possibly some Bach cantatas next year and the odd concert with a good choir. There are good musicians here (especially singers) and some support from CBC and government, but one has to initiate everything.'[11] The focus of his interest had already shifted to research. At the age of 50, he became a full-time doctoral student in musicology at the Université de Montréal, with a thesis that was the culmination of his findings on a subject that had become a passion—the history of pitch. Since then, he has held various fellowships from the SSHRC (Canada), and in 2003 was named Senior Fellow of the Canada Council. He has taught as *professeur associé* at McGill University where he has been responsible for the Performance Practice seminar. Bruce continued gave special workshops in Spa (Belgium) and Vancouver, returned to Holland on the invitation of Alfredo Bernardini and he was also a key member of the orchestra for the Boston Early Music Festival 1999–2001.

But Bruce was not one to give up playing so easily. He welcomed invitations to participate in a wide range of programs in Canada and the States. In 1995 I dared to invite him to play the St Matthew Passion in Rochester, NY. We had a great time taming the three-headed beasts of oboe, oboe d'amore and oboe da caccia. Shortly after, the Dayton Bach Society performed the same work, and we again made up the section of the first orchestra. That was the first of several gigs in Ohio where I had the great fortune to learn more of Bruce's art. Dayton also hosted discussions that would, over time, materialize into our book. Bruce's presence was felt by many of our colleagues. David Wilson led the violin section.

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I first met Bruce in 1994, at a *St. Matthew Passion* performance in Dayton, OH. I had never heard the baroque oboe played so beautifully—the sound Bruce made floored me. In the years that followed, I would especially look forward to gigs when I knew Bruce would be playing.

A casual conversation several years later revealed that Bruce had done a great deal of work on historical pitch levels, and when I told him that I was planning to devote a short chapter of my Muffat book to pitch levels, he mailed me a copy of his dissertation as soon as he got home from the gig. I read it with great interest, relied on it heavily for that chapter of my book, and have consulted it many times since then.

Once I was in a position of contracting baroque orchestras, I was able to bring him to the Bay area a couple times for choir gigs. I remember thinking that the choirs had no idea they were getting to make music with a legend. What I remember about Bruce Haynes was his gorgeous playing, his intelligence, his kindness, and his good nature.

Goodbye, Bruce—we'll miss you.

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David Lasocki, internationally-regarded authority on the recorder and its repertoire, attended one of the Ohio performances, and wrote in response to David Wilson:

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I heard Bruce in 1996, performing in the Bach B-minor Mass, and had the same experience. Tears poured down my cheeks. That was the only time I heard him play live, although I knew some of his recordings. I admired him most for his multi-pronged attack on research about his beloved instrument, the hautboy. Somewhere, years ago, I read his research agenda for the instrument which inspired and overlapped with my own on the recorder. He saw that any comprehensive view of the history of such instruments must begin with basic research tools and go on to create history from this informed position. So he did brilliant work on a bibliography of the music (which went through several editions), listings and studies of surviving reeds, iconography, performers, pitch (much expanded into a general book), and performance practice (reconceived as a book on the meaning of Early Music). As a person, I found him generous and well centered. I will miss him greatly.

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Like other living legends, it seemed impossible to ever glimpse more than part of Bruce's talent. Playing next to him—whether it be in the B minor mass, Lully dances, or in a duet reading session—was always a fascinating experience. One was drawn to his playing, and compelled to emulate it. But, like grains of sand slipping through your fingers, as soon as you felt like you 'got' what Bruce was doing and could answer him, there was a new gesture, a new phrasing that was just as intriguing, and just as inimitable. Sarah Davol, New York freelancer and composer wrote about the charmingly spontaneous nature of her musical and social interactions with Bruce:

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I feel so fortunate to have studied with Bruce Haynes. A true mentor in that he generously shared his vast knowledge about the oboe and Baroque music, but also encouraged me to have an individual voice as a musician. I remember in particular one tour of *Acis & Galatea* that was so magical that I still recall it years later. At each concert hall Bruce had different and more delightful ornaments in the beautiful slow movement, and besides listening to his wonderfully warm sound, his kind soul would open up, and the audience and I would be in tears night after night. Suzie Leblanc was the soprano, and she would sing an answer to his ornaments beautifully. As we warmed up in each venue Bruce would decide which ornaments to play, so I would have a prelude to his creativity, but I would never be prepared for it's effect on me.

Staying in Bruce and Susie's house was to be embraced by a family. Sitting around the kitchen table we discussed everything from Baroque composers and iconography to how amazing his son's snow fort was in the back yard. He often spoke of his admiration for Susie's lovely gamba playing, and we were entertained by vi-

gnettes from Jake, Anais, and Tobias while drinking tea and sampling Susie's wonderful cooking.

When someone so kind and special as Bruce passes on, it takes a long time to synthesize his departure, but I'm left with the feeling of how lucky I am to have had him in my life.

*Mole stopped rowing as the liquid run of that glad piping broke on him like a wave, caught him up, and possessed him utterly. He saw the tears on his comrade's cheeks, and bowed his head and understood. For a space they hung there, brushed by the purple loose-strife that fringed the bank; then the clear imperious summons that marched hand-in-hand with the intoxicating melody imposed its will on Mole... And the light grew steadily stronger, but no birds sang as they were wont to do at the approach of dawn; and but for the heavenly music all was marvelously still.*

The Haynes-Napper household fell into a pattern of spending Fall to Spring in Montréal and the Summers in Brittany. As the word got out that Bruce was living on the American continent, players passed through for lessons, or just to hang out with him and collect what crumbs of wisdom they could in kitchen conversation. Three remarkable young artists—Matthew Jennejohn, Chris Palameta and Karim Nasr—trained under Bruce's guidance and played up Montréal into the thriving and vital Early Music scene that it now is. In 2002 Susie added another feather to her cap as catalyst for early music in Montréal, by establishing the Festival Montréal Baroque.

The paths of countless other musicians crossed with Bruce's and, even if less frequently, were just as strong and enduring. Michael McCraw, bassoonist and Director of the Early Music Institute at Indiana University, had heard Bruce's recordings, and met him in person in the early '80s at a concert in Germany.

Both hearing his oboe playing and talking with him after the concert were truly inspiring. I so loved reconnecting after we both moved to Canada. All of us who play early music, especially wind players, owe this man a huge debt.

Christopher Krueger, flute player with the Handel & Haydn Society in Boston wrote:

I only worked with Bruce for one concert, although I have been influenced by him immeasurably through his writings and through his influence on others. What I remember is a fabulous musician without agenda, with the simple contagious idea that every musician should be as open and as inquisitive as possible; that musicians should do whatever is possible to open imaginative floodgates, that individual ideas are always worth consideration, and that the best music making comes from all of the above. He reached an enormous constituency in these regards!

Thank you Bruce!

For Renaissance-man Byron Rakitzis (flutist, oboist, bassoonist and violinist), Bruce was both model and inspiration.

I only met Bruce on a couple of occasions but I was deeply impressed by his wit, intelligence and deep love and knowledge of life and music. Truly larger than life.

I listened to his recordings in the 80s, and they were one of the influences that drew me into early music in the first place. His recent history of the early music movement was just as radical a statement, and I'm very grateful to have been able to meet and get to know Bruce a little bit in the last few years.

Much more than just an oboe guru, Bruce was a magnet for scholars of all sorts—anyone curious about music, performance, and what musical history means to us today. His writing process was one of sharing material and inviting dialogue. Those who stood in awe of Bruce's achievements, could also be astounded by his modesty. Rather than the final word on the subject, he liked to describe his work as just the starting point, encouraging others to go further. Indeed, everything was open to reconsideration, and reworking. This meant that each of his books was in a constant state of flux until it finally reached the printer, a process that demonstrated his courage to expose his 'raw' ideas to the musical community. Over the years, he would send out complete book drafts for colleagues and students to mull over, to serve as points of departure for conversation and dialogue that would go on even past publication. The inscription in my copy of *The End of Early Music* reads 'For Geoffrey, Off into the wild blue yonder…'—a reminder that, for him, even the publication of a book was not the end, but a stimulus for continued commentary, discussion, and debate. In the same way, his last and posthumous book, *The Pathetick Musician*, went through various incarnations. Bruce only began to fine tune the order of the chapters and the flow of ideas after he had taught the material in a seminar at McGill, and had incorporated detailed reports from leaders in the field of musical performance and rhetoric. (This book, which promises to be a stimulating, fresh approach to Baroque music, will be published by Oxford University Press in the near future.)

Given the way he worked, there was never a question that Bruce demanded the unconditional acceptance of his ideas. To arrive at truth—like finding peace—was for him a process requiring two-way dialogue. Everyone who got to know Bruce well would, at some point, find themselves locked in amicable argument with him. These discussions were not motivated by ego as a sport, but from a deep desire to learn. And learn we all did.

With Bruce, there was never discrimination between professional and amateur, expert, or student. Catherine Motuz, sackbut player and musicology student at McGill first met Bruce about ten years ago when she was assisting Susie organizing the first Festival Baroque de Montréal. Her blog, written just a couple of weeks after Bruce's passing, illuminates how excited Bruce could be to find a kindred spirit who shared his passions and interests.

Monday, 30 May 2011

I recently re-read an email that I wrote in 2008, describing sitting in Susie and Bruce's kitchen. I think it's safe to say that it's my favourite room in the world. It's beautiful for one, with a great wooden counter, shelves covered with motley teacups, and a pinboard full of family photos. As if to nourish the creativity and the exchange of ideas that their kitchen has always hosted, there always seems to be a freshly baked creation of Susie's to munch on. This kitchen was—and will always be—a vortex for early music: festivals, concerts, recordings and books got planned there, and many people met there for the first time; others got to know each other better on return visits. As I write, the memories of conversations with Bruce come back—authenticity in performance (Bruce introduced me to the ideas of Diderot on whether sincerity is required in acting), and disagreements about subtlety versus the exaggeration of gestures in recordings (there was a stereo on shelf under the sugar to help us illustrate our points). One day during the germination of *The End of Early Music*, we disagreed about whether modern musicians should write in period style. We were both vehement and it lasted for seven delightful hours. We had to order a pizza and open a bottle of wine and no, even then we never quite agreed, but it was a delicious disagreement.

My second favourite room in the world is probably Bruce's office. It's right above Susie's music room, where I heard Ste-Colombe performed for the first time, where we rehearsed much of *Orfeo* in 2007, where I eves dropped on David Greenberg, David McGuinness and others in the middle of creating the CD *La Mer Jolie* while I worked quietly in the corner in 2004. So as you can perhaps imagine, Bruce's office just above is a vast space—very warm, but vast enough that there's space to pace and move about, and room to step back a bit from even very complicated ideas. Last time I was there, we talked about the affects of Bach Cantata movements. Bruce had gone through each cantata and assigned to each movement what he thought the affect was, refining his own list of affects in baroque music in the process. We talked about timing in music, too, and listened in fascination to a recording of romantic violinists playing Bach with no pause for breath whatsoever.

In the course of all our talks about music, Bruce communicated an open, welcoming and humble (or humbling) outlook: a willingness to take the time to listen to others, but also the discipline to dedicate time to his work despite everything going on around him (which was always a lot), and an understanding of how crucial it was to give his love of learning warm, vast and well-nurtured spaces to grow in. Being around all this changed me as a person and I very much hope that his memory will continue to do so.

I remember the last time I spoke with him, too. We had tea—and cakes of course—and talked about music but also about life and the new directions mine would take with starting my Ph.D. I was wary that I had felt compelled to go that day, and not knowing when I would be back again, took care to say a proper goodbye when I left.

In a month's time I'll present my first academic paper in a month's time. I admit that I've been dreading that when people ask questions after my talk, a part of me that I don't much like will rise defensively to the surface. This morning, in the midst remembering Bruce, I can't help but be reminded that I can choose whether this moment can feel like a test of my ignorance or if it can feel like something else. I think in the same circumstance, Bruce would have looked forward to other people's questions more than to talking himself; he would have loved each opportunity to hear of ideas he hadn't thought up on his own and delighted in other people's perspectives. And of course that's the way it should be. Thank you, Bruce, for giving me the chance to get to know you enough to realize this. I look forward to the many such challenges his memory will put before me in the coming years. I'm going to miss you a lot.

Ill. 24 Oboe band at Versailles, c. 1975. BH (Denner copy), Michel Henry (anon. late 18th-century oboe, possibly Italian), Elke Brombey, Marc Ecochard (copy of Gustave Vogt's Delusse oboe by Monin). Henry and Ecochard acknowledge that their oboes were totally unsuited to use in a bande de hautbois playing at 415Hz!

## Interview with Marc Ecochard, French oboist and hautboy maker

(Originally published in *La Lettre du Hautboïste*, 2005)[12]

**Marc Ecochard:** When did you start playing oboe, and who was your teacher?

**Bruce Haynes:** I switched over from being 2nd c1arinet in the Junior Band to 1st (and only) oboe at age thirteen. My teacher was Raymond Dusté, well known in San Francisco, especially for his solos at the Bach Festival in Carmel, had been a student of Marcel Tabuteau. He was a great player, especially for Bach, and he was very good to me, even selling me his old Marigaux which I paid back by subbing for him when he was overbooked.

**ME:** When was it that you discovered the two-keyed oboe (which we now call the hautboy following the terminology that you proposed) and how did that occur?

**BH:** I was hired by an amateur oboist to teach him the hautboy in about 1960, but was not very interested in the instrument. It was only after I had spent several years studying recorder with Frans Brüggen and realized that the recorder repertoire was not very big that it occurred to me to try the hautboy. I still remember people precipitously leaving the room when I tried to play it in the first year (my first instrument, I later realized, was not very good). Eventually I had to learn to make them myself if I wanted to be serious.

**ME:** California is far from Europe. What did Europe hold for a young American in the '60s?

**BH** In the early '60s, when l got serious about the recorder, Brüggen was really the only serious possibility, and besides, Leonhardt was in Amsterdam as well. By the way, Holland's conservatories are full of foreigners now, both students and teachers; but when l was there in 1964-67, l was the only foreigner in the school.

**ME:** What were you looking for there?

**BH:** Authenticity. And I wanted, in my youthful vanity, to find out how Brüggen played so well, so I could do the same.

**ME:** One of your last works, *The Eloquent Oboe*, contains a beautiful and moving dedication to your two oboe professors Frans Brüggen and Gustav Leonhardt. Can we talk about your relations and work with these two masters of Early Music?

**BH:** In that dedication I quote an inscription above the portal of a building at the University of Amsterdam that says (in Dutch), 'If you say something differently, you say something different.' And that is how I think about those two musicians: that they said what they said in a different way, and by doing that, they conveyed a music I had never heard before, and which made a stay of three years in Holland well worth it—even getting used to real winters. I was able to do a recorder exam at the Royal Conservatory with Frans, took several courses in Amsterdam with Utti, and heard many concerts, of course. And afterwards, learning the hautboy, I had no official teacher, only the musical ideas from Frans and Utti, and my own determination. (I still remember when I took the audacious step of making a reed as wide as 8 mm at the tip!) There was no one back then to ask a thousand questions: fingerings, pitch, sound, repertoire. Everything was new. But the ideal of the music was always there, the hope of transferring it to the hautboy. And later on I had the great satisfaction of playing my hautboy with those two, when I moved back to Holland. They really were responsible for founding a school of interpretation that, forty years later, I still honor and love to listen to. I think the Dutch school has had a profound influence on hautboy playing in France, by the way.

**ME:** It is true that the Dutch school of baroque performance, based on a very precise melodic and rhythmic articulation as well as a ground-breaking re-evaluation of the mastery of tone, profoundly challenged the dominant French interpretational models based on romantic and post-romantic stylistic principles. That school of interpretation found its natural application when musicians started to revisit French repertoire from the seventeenth and eighteenth centuries with their new 'old' instruments, harpsichords, violins, viols, flutes and hautboys. There is a natural causality between the style of French baroque music and the interpretative research of Frans Brüggen and Gustav Leonhardt. How would you situate the style of French music in the present musical landscape of baroque music performance?

**BH:** Another comment, without foundation other than my own personal sixth sense, is the direct correlation I have noticed between Period players who are a little too predictable and naïve and those who don't understand French style. Many Period players are comfortable with Italian and German music, but only a few are Francophiles, lovers of the mystique of French style, which is not only so different from the other styles but quite alien to the aesthetic premises of twentieth-century performing styles. I've long been convinced that it is a necessary membership card for playing German *Vermischte Geschmack* (or 'mixed style') to have a good understanding and sympathy for French music. That is especially true for woodwind players, since the woodwinds were propagated everywhere in Europe in the late seventeenth century by Frenchmen, who were the first teachers and model players. Without that French touch, modern Period players are incomplete: their chant lacks spice and mystery. In other words it lacks a sense of 'otherness.'

If I may, let me add how proud I am to have had the honor of being one of the first to reintroduce the hautboy to France, the country where it was originally created. In the '70s I played many concerts, and after me there was you, Marc, and Michel Henry who took up the cause to be among the first to (again) play the instrument in France.

**ME:** The exportation of French woodwind technique and technology at the end of the seventeenth century repeated itself with the work of Marcel Tabuteau in the US. One could say that he created an American oboe school with roots in the French tradition that are as strong as those in present-day French pedagogy. You are, yourself an example of a direct pedagogical lineage from Tabuteau through the intermediary of your teacher

Raymond Dusté. What do you view as essential from the point of view of style as well as technique (embouchure, fingerings, etc.)?

**BH:** We oboists get a sound in our ear, and it stays a long time. I am doomed for my whole lifetime to be trying to get a Tabuteau sound from my hautboy, and it would be very satisfying to me if I ever achieved it. There are other concerns, of course, like response and agility that take me in another direction in terms of reeds and embouchure. It's interesting to hear the snippets of old recordings of Georges Gillet, who was Tabuteau's teacher in Paris. The 'sound'—most of it, at least and the delicacy of articulation—that I associate with Tabuteau are there in Gillet's playing. It is interesting to see how playing branched out from there, so that at mid twentieth century the French and American sounds, originating from a common root, were so different. About fingerings, I've always been fond of Tabuteau's trademark low forked F, as he disabled the automatic resonance key so the note sounded very distinctive; a bit of the hautboy effect, where the cross-fingerings sound deliberately dull, and very different from the other notes.

**ME:** To characterize the European hautboy played between 1640 and 1760, you chose the term 'eloquent' found, for instance, in the title of your book *The Eloquent Oboe*. Can you tell us what, in its tonal quality and the players' approach justifies this description?

**BH:** My title is a citation from the Hamburg writer on music, Johann Mattheson who, writing in 1713, characterized each instrument with a single word (the bassoon was 'proud'). My book deals with one kind of oboe, the large-bore hautboy, which has turned out to be the instrument I've spent my life with. For me, Mattheson's phrase has always served as a kind of motto because it captures so perfectly the eighteenth-century oboe's natural character, already there but also something a player can cultivate: its mellowness and lack of tension, its ability to start and stop instantly, its remarkable capacity to convey and impart meaning, to declaim and discourse, to express forcibly and appropriately, to charm, and to provoke. To the Baroque mind, of course, eloquence was a value, and one's goal as a performer was to speak to one's audience through music, and win them over like an orator.

**ME:** You had the opportunity to play a number of rare original instruments on a regular basis. What criteria convinced you to play old instruments in good playing condition, and what are, for you, the most noticeable differences between originals and copies?

**BH:** I've tried between 250 and 300 originals. In 1971 (before it became too difficult) I toured the European museums and tried out some 174 hautboys. By now I find it's a pretty scientific kind of experience. Most instruments have been decent to good. But what you always hope for is the one that stands out, even from the beginning with the wrong reed and wrong pitch, the hautboy with a sense of flexibility and resonance, depth of tone, a quality that I think of as like the ringing of a large bell. It happened to me several times on that trip in 1971, especially with the Jacob Denner in Nuremberg (MIR 371), which I had to go back and try twice (like pinching myself to be sure I wasn't dreaming). I later copied that instrument (Didn't you copy it too?) and played my copy for years. At the time, I had no clue that it was not at A-415 (the usual German Cammerton, a semitone below A440). Since then, I compared its dimensions with other Denners, and it's noticeably bigger. I still play my copy, but at A-403 (the famous French pitch known as Ton de la chamber du Roy).

Compared to originals, I find most copies stiff and cranky, overly decisive about their tuning and timbre, unwilling to loosen up. That comes from sharp corners, brittle and overly heavy wood of too good quality, and the fear of makers to open up the tone holes enough. I regularly work the holes (making them larger or smaller with beeswax), depending on the tonality I'm playing in and the reed I'm using.

**ME:** What qualities do you look for in a modern hautboy?

**BH:** What I hope for is an instrument exactly like the original, including what might appear to be mistakes.

**ME:** Must a modern hautboy be a faithful copy of an eighteenth-century original?

**BH:** Now we're getting into passionate territory. We are living through a period where practically every instrument maker ardently believes in 'improving' the originals, arguing that we now understand the principles of building, and that one should not copy the 'mistakes' in the originals. But who says they are mistakes? I don't think any of us is in a position to know that. It is true we may not be physically capable of copying exactly (anymore than we can be certain we are really reviving authentic performing styles), but that shouldn't discourage us from trying. Period musicians—builders and players—have varying attitudes on this question of fidelity to the original model. Personally, I'm not interested in a hybrid; an hautboy that plays 'as well as possible' is a relative idea with changeable criteria. What I really want is an original instrument, and I'm willing to change my own technique to adjust to the instrument. So for me an ideal copy is a blind duplicate of an original, 'warts and all,' so I can experiment with it and discover a different world, letting the instrument teach me. That is what the Authenticity Movement is about: not re-discovering the same old world we already know. It is not merely a different dialect, it is a new language.

**ME:** Can the modern hautboy claim its own status vis-à-vis the old models? In other words, can it exist as a separate instrument, without being considered a replica, whether good or bad, of an old instrument?

**BH:** I don't suppose we've tried every combination of possibilities in oboe design between the historical hautboy and the Romantic keyed oboe (the *système 6* Lorée that has remained virtually unchanged since the 1880s). I've sometimes wondered how it might be possible to combine the best traits of the two models to produce a super-oboe. That might be possible now because historically we are in a unique position, and able to compare these models—I won't say objectively, but at least we are able to play them side by side. What music would one play on a super-oboe? Maybe everything, or maybe

we could write some new music to go with a new oboe. I have a friend who has invented a super-traverso that is truly amazing. It has the character of a traverso in the directness of embouchure control and the quality of the cross-fingerings, but it is loud like a Boehm flute and has a booming low register.[13]

As for basic defects in the design of the hautboy that need fixing like those problems on the traverse: no octave key, and a key to fix the g#/ab problem (the hautboy uses a double-hole for these notes). With those two keys, and somebody to make me good reeds, *ferait mon affair, je crois* [I'd be in business].

Of course, I don't know how long that would satisfy my sense of myself in history. I can imagine after a time I would begin to wonder whether it does not make better sense to use a model that corresponds to the aesthetic of the time and place from which the music comes. Not for some theoretical reason like satisfying the composer's intentions (none of those Baroque composers care any more), but simply for the logic of using the same tools, and thus automatically realizing more of the original idea and inspiration.

What interests me is exploring the new possibilities offered by the older models, which represent integral systems (almost always missing their reeds, alas) designed to produce a certain specific idea of what an oboe should do. These models appear to have worked well once in the past; and it is only a question of time for us to learn to use them effectively. And they offer an idea different from ours that is worth exploring. We have much to learn. It is astounding to think how much data is stored in these old originals. Our knowledge and understanding of original instruments is limited by two factors: their poor physical condition, and their monetary value. Original woodwinds are difficult to get close to, are sometimes in unplayable condition, and are usually dried out and looking for an excuse to crack. 'Preservation' is one of the jobs of museum curators. But whatever the problems, the fact is that these instruments will not be understood as instruments until they are played over an extended period, something that few musicians or museums are motivated to carry out. There are still designs and types of instrument that are almost completely unfamiliar (like for instance the French eighteenth-century Type E, or the very earliest French seventeenth-century examples).[14]

**ME:** After the years of pioneering and discoveries, of which you were one of the principal actors, what observations do you have on the ongoing evolution of Early Music?

**BH:** I've heard the Authenticity Movement described as a 'perpetual revolution.' And it's true the Period Style of two generations ago, or even one, is not the Period Style of today—we can hear that from recordings. I see many hopeful signs; on the hautboy there are some great potential players coming up. The relationship between the Movement and history is curious. I hope we continue to keep the historical orientation, that we remain observant and use the past as a resource for making concerts for the ever-moving present. But if things continue in their present direction, sooner or later this Movement, like Monteverdi's Seconda Pratica (that thought it was reviving the music of the Greeks), will convert the past into the present, and will find it has become the most important musical aesthetic of the new century. Already it has its own received performing tradition a generation old, passed on by ear. And what will happen to our dear old 'mainstream' institutions, our large and expensive symphony orchestras and traditional Romantic conservatories? I have no wish to see them go, but they seem already under threat. It is they that may be in the museums of the future.

**ME:** You have dedicated the last years to teaching, solo playing, and to research on the history the hautboy (*The Eloquent Oboe*) and the publication of an enormous study of the evolution of pitch (*The Story of 'A'*). What direction will your research take you next?

**BH:** At the moment I'm writing a book on performing styles of the twentieth century from the point of view of Period style. I call it *Authenticity and Happiness.*[15] Its great fun—everyone should write a book like this at the end of their career. *Very* cathartic. There are so many things I'm learning that I didn't have time to think about before. I listen to a lot of discs, and feel like I'm beginning to better understand what has been happening during the last half-century.

My one big project is to do what I can to encourage musicians, especially my colleagues in the Period field, to play more expressively, with more personal commitment, and with the purpose of engaging the hearts of their audiences. There is a very interesting historical rationale for this in the thinking of musicians from before about 1800: the art of rhetoric, of persuasion, of moving an audience. If musicians need permission to play passionately but want to avoid Romantic ways of doing it, this might be a help. The best way to learn more about a subject is to write a book about it, and I'm already deeply involved with a new book with the provisional title *Gesture, delivery, sincerity: Declamation in Baroque music.*[16] It will discuss subjects like the Affects or Passions, persuasion, delivery, personal sincerity in playing, the 'antiphrase,' nuance and inflection, rubato and pauses, Ayre (the perfect speed and precise Affect of a piece), inconsistency, drama and pantomime. Much of the historical material is French, by the way, so a dramatic approach to early music is, I'm sure, a part of the French national heritage. (That heritage fascinates us North Americans, incidentally, as we are without much of a history of our own before the Romantic period).

Despite his negative feelings towards what the Romantic era did to music, Bruce was a hopeless romantic! His kids remember how, when they were little, he would sit listening to recordings of Puccini operas with tears streaming down his face and not know quite what to make of it. Many readers of *The End of Early Music* might have a similar reaction. There Haynes was openly outspoken about what he felt was the obliteration of musical rhetoric in the Romantic era. An ardent independent thinker, Bruce despised the structure that many Conservatories had adopted, the autocratic hierarchy of modern orchestras, and the calculated coldness that seemed to pervade modern performance (on both modern and period instruments), where it seemed all one needs to aspire to is accuracy and correctness. To him, this stood in the way of spontaneous, direct musical expression—the expression that he so admired in Puccini. His life and works was a quest to bring a similarly intense emotional component to the performance of Baroque music.

The issue of authenticity was always central to Bruce's thinking. Setting as his goal the rediscovery of music from the past as if it was newly composed, he had an uncanny ability to breathe life into even the most mundane score. A Handel sonata became a mini-opera; a French suite a lyric poem narrating tales of a fantasy world. But Bruce also had a fascination for the flipside of authenticity—forgery. He questioned whether music could ever be 'true' or 'authentically correct,' and in his article 'A Correctly-Attributed Fake' interrogated the meaning of a 'copy' of a harpsichord by a builder who never existed. This creative (re)-construction, where replica took on such a degree of authenticity that it became indistinguishable from the genuine article (Umberto Eco's 'hyper-reality') was, for Haynes, the ultimate test of Early Music's coming of age.

The modern (re)creation of the baroque oboe was symbolic of the grey area between authenticity and forgery. In *The Oboe* he wrote: 'the hautboy may originally have been a revival of historical models, but in a sense it has also become the most modern and innovative form of oboe in use (3)… If musical instruments are a kind of physical representation of creative currents in our society, the hautboy, once an artifact of our past, now finds itself transformed into a contemporary form of oboe (284).' But even more than the instruments, it is in their use—in our musicking—that Bruce sought a greater commitment to creativity, arguing that it was only when music was once again composed in Baroque style, would we see its full flowering in our day. Basically, what he sought was a perpetuation of the fluidity between composer and performer cultivated in the seventeenth and eighteenth centuries whereby the creative and recreative artists were either one and the same, or the performer took on the responsibility of completing the composition by adding his own finishing touches in the form of ornaments.

One of Bruce and Susie's closest musical colleagues in Montréal is the German flute and recorder player Matthias Maute, director of Ensemble Caprice, a group that engages in the mischievous interplay of history and fantasy. Bruce particularly admired Maute's ability to engage in the Baroque musical creative process as both performer and improvisor and, as part of his celebration of Baroque music's coming of age, he commissioned Maute to compose a sonata for hautboy. Maute describes the circumstances:

> At some point a couple of years ago Bruce decided, that the endless row of volumes of *Musik in Geschichte in Gegenwart* in addition to all the other musical encyclopedias in his already very impressive library would be too much. He offered me to take over his subscription for this German encyclopedia for which he had provided some important articles. He happily accepted a musical payment for the volumes already stored on his bookshelves.
>
> It was a very pleasing experience to write oboe sonatas in Baroque style for someone, who obviously cherishes music above anything. Naturally one has to exceed one's own limits when writing for such an outstanding musician and connoisseur like Bruce. I worked hard….. This is how an Italian sonata and a French suite for oboe as well as a Trio for recorder, oboe and basso continuo in the style of the 18th century were born, all of them dedicated to Bruce by 'his most obedient servant' Matthias Maute.

Bruce's position on the modern (re)invention of Baroque music provoked a good deal of debate. Others (myself included) have pursued a slightly different track in the contemporization of the Baroque oboe by using of the tools of Baroque music, including instruments, forms and tuning systems, in new compositions and in new tonal idioms that speak to the present from the past.[17]

*As they stared blankly. in dumb misery deepening as they slowly realised all they had seen and all they had lost, a capricious little breeze, dancing up from the surface of the water, tossed the aspens, shook the dewy roses and blew lightly and caressingly in their faces; and with its soft touch came instant oblivion. For this is the last best gift that the kindly demi-god is careful to bestow on those to whom he has revealed himself in their helping: the gift of forgetfulness. Lest the awful remembrance should remain and grow, and overshadow mirth and pleasure, and the great haunting memory should spoil all the after-lives of little animals helped out of difficulties, in order that they should be happy and lighthearted as before.*

Bruce also tried his hand at (re)composition. He tinkered with a series of movements from J.S. Bach and organized them into concerti, dubbed Brandenburg Concertos 7-12. The 2011 Festival Montréal Baroque honored him presenting them in performance.

**PRIDE & PREJUDICE**

June 24, 2011 @ 7pm, Chapelle Notre-Dame-de-Bon-Secours, Montréal.
With Bande Montréal Baroque, dir. Eric Milnes.
New Brandenburg Concertos!? Yes! Discovered here in Montreal by Bruce Haynes! Created from Bach cantata movements, this will be an outrageous concert that breaks all the rules. However, Bach himself would have thought it very natural to steal his own music and transform it into something completely different!

Towards the end of his life Bruce also composed/compiled an opera based on passages from Bach's sacred vocal music. The scenario of *Althea of Tarsia*, described as 'a modern baroque opera seria' with an English libretto by Haynes himself, is based around a battledor (or shuttlecock) tournament on an enchanted island. His close study of the affects of Bach's music guided the choice of recitatives and arias. The result is remarkably dramatic. Only Bruce could reveal the great Leipzig Kantor's hidden genius for opera![18]

There was at least one instance where Haynes played with the notion of personal authenticity by creating a non-existent proxy to play 'in his place.' In 1987 he participated in performances and a recording of Rameau's opera *Les Surprises de l'Amour*. Despite his extensive experience interpreting French Baroque music, he took the place of fourth oboe. This allowed him to renounce responsibility in a production for which he was not entirely sympathetic. His immediate neighbor in the wind section, bassoonist Marc Vallon, remembers how, from the very first rehearsal, Bruce was uncomfortable with the artistic direction. He honored his contract and saw through the rehearsal and recording period, but when it came time to finalize arrangements for the recording, he forbade printing his name on the recording. When the conductor asked what name he should put, Bruce just said 'Oh, Johnny Stompanato.' Rather than use something obviously made-up, the director had the idea of giving Bruce presidential status with the 'stage name' Ronald Reagan.

*'Nearer, Mole, nearer! No, it is no good; the song has died away into reed-talk.'*
*'But what do the words mean?' asked the wondering Mole.*
*'That I do not know,' said the Rat simply. 'I passed them on to you as they reached me. Ah! now they return again, and this time full and clear! This time, at last, it is the real, the unmistakable thing, simple…passionate…perfect…'.*

Any summing up of a life as productive and so fully dedicated to the hautboy as Haynes' would fail to convey the richness of Bruce's achievements. Already a conference entitled "Fugacity of future? Striking a balance and opening up new perspectives of Baroque Music" dedicated to his stimulating theories was held at the Mozarteum in Salzburg in December, 2011and a 'Bruce Haynes Day' took place at the Royal Conservatory, Den Haag. The full impact of this legendary pioneer can only be realized as we continue to carry out his work. Famed oboe virtuoso and professor of historical oboe at Juilliard, Gonzalo Ruiz summarized Hayne's contributions as follows:

> What a loss to us all. Another bright light in our field gone too, too soon. What the world of the baroque oboe, and early music in general, owes to Bruce is incalculable. The wonderful life of music that many of us have been privileged to live would simply not have been possible without his example, encouragement, inspiration, and sometimes provocation. So much of what I know about the early oboe I learned from him... As a scholar of our instrument he was without peer. As a performer he embodied artistic commitment. He had the courage of his convictions in a way that commanded respect from everyone, but the magical thing about Bruce was his gentle soul. He was one of those very rare people with whom you could disagree vehemently on any number of practical or theoretical issues without forgetting for one instant that in the big picture we're friends and allies. Greatness and modesty are rarely so merged. Throughout his journey Bruce made us think harder about music, and exhorted us to feel it more deeply, and for that our gratitude will go on as long as we keep playing.

Robert Howe, whose enthusiasm for oboe collecting and history has been deeply inspired by Bruce's pioneering noted:

> There is little I can add to the eloquent tributes to Professor Haynes, who managed to mentor me as an instrument scholar in only a few intense meetings. His standards for detailed research produced some of the best organology of our generation, consider his papers on Bach's pitch in the *Journal of the American Musical Instrument Society*, and his four books in seven years, especially *The Eloquent Oboe*. He surpassed all of my other teachers, professors and editors in his insight and understanding of how to make a research project work.
>
> My favorite story: preparing the third oboe for a massed-oboe performance of the Fireworks, I proposed that he play at A415 in D and I at A392 in Eb, to permit the low C# in bar 12 or so. He was delighted by this proposal, as inauthentic as it may have been, for expressing the spirit of baroque hautboy players. It pleased me to delight Bruce, and it sounded great.
>
> Bruce was a gifted, gentle, hard-working man of many talents; we have lost a giant.

Last words. Reported by the person closest to him: Susie Napper.

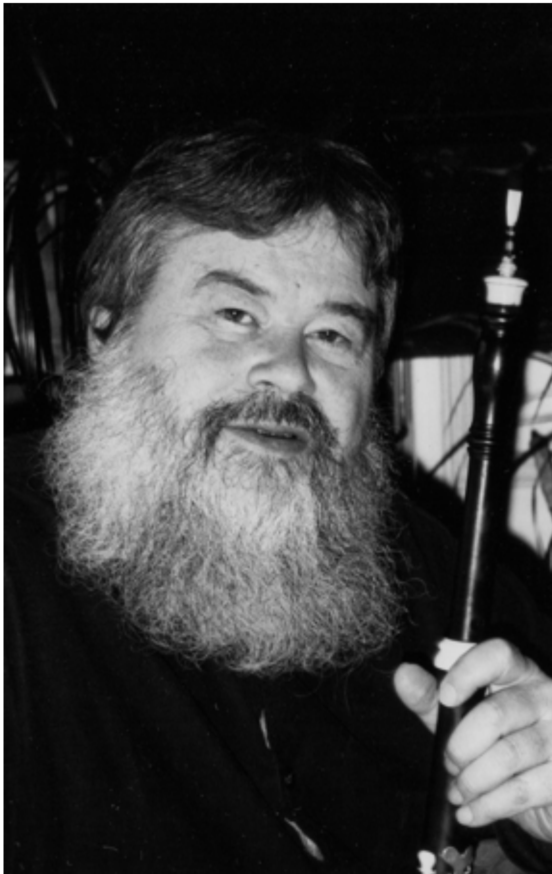
People often remarked that Bruce was very Zen. He was generally a calm person, spoke slowly and thoughtfully, and was a fount of knowledge. But Bruce, I think, was also truly happy in life, and a genuine optimist. A few hours before dying, he was lying in his hospital bed, unable to communicate except with an alphabet we'd written out on a sheet of paper. With his eyes, he would direct us up, down, right or left to spell out words. He had a tube down his throat and a gazillion other things sticking into him. He knew he was, at least temporarily, paralyzed. And yet he spelled out, 'Michelle (the name of the nurse), get me a desk and a chair so I can work.'

His very last words were, we think, 'I am questioning.....' Even though the sentence wasn't finished, I think it is a brilliant summary of his intellectual life, a life completed with passion, gentleness and kindness.

*'This is the place of my song-dream, the place the music played to me,' whispered the Rat, as if in a trance. 'Here, in this holy place, here if anywhere, surely we shall find Him!'*

We are all now entrusted with the task of following Bruce into spaces that he opened up to us.

Bruce is dead. Long live the hautboy! Long live Early Music!



Ill. 23 Bruce Haynes, a late portrait.

**Notes:**

[1] Lee McRae, 'Bruce Haynes: Performer, Instrument Maker, and Teacher,' 46 (full citation in bibliography).
[2] Ibid., 48.
[3] Ibid., 49.
[4] *Recorders Based on Historical Models: Fred Morgan—Writings and Memories.*
[5] Vol.33, released 1984, where the maker's name is misspelled as Hasenaga.
[6] "Making reeds for the Baroque Oboe."
[7] The Royal salt works are a renowned architectural masterpiece from the end of the eighteenth-century.
[8] Letter 13.xi.1981.
[9] They participated in workshops set up by Laurette Goldberg in Jerusalem in 1983 and 84.
[10] Steinke was diagnosed with AIDS and died a short time after this performance.
[11] Letter to G. Burgess, June, 1989.
[12] Ecochard posed his questions in French to which Haynes replied in English. For the original French publication, Ecochard only had to translate Haynes' responses. This version replaces his original English answers accompanied by my translations of the questions.
[13] Bruce is referring to the Québécois flute maker Jean-François Beaudin, who studied in The Hague when Bruce was teaching there, and who has, for a number of years been developing what he calls the 'Modern traverso,' based on eighteenth-century and South Indian traditional models.
[14] For eighteenth-century European oboes, Bruce adopted an organological typology that classified instruments by means of their exterior form. This classification is detailed in *The Eloquent Oboe*, p. 78-89. Type E oboes were made by French, Wallone and Swiss builders, and are characterized by what Bruce called the 'stretch' form, and their length also gave a low pitch. They are, among others, oboes by the Parisian school of makers represented by Bizey and members of the Lot family: Gilles, Thomas and Martin.
[15] This was a provisional title. The book was published as *The End of Early Music.*
[16] Again a provisional title. This would become *The Pathetick Musician.*
[17] My anthology of new works for baroque oboe and harpsichord *Inspirations and Incantations* are examples, as are Gonzalo Ruiz's contributions in the new music initiatives of the California group American Baroque.
[18] In fact, this was not Bruce's first compositional project. A small number of adolescent compositions survive, including a *Duet for oboe and Piano*, op.2 dedicated 'to Rebecca' and op. 3, *Music for Female Voices, Clarinet and Cello* (1961).