

• *May 16, 2013.* Palace of Arts – Béla Bartók National Concert Hall, Budapest
 J.-M. LECLAIR: *Scylla et Glaucus. Orfeo Orchestra (György Vashegyi)*

• *June 26, 2012.* Palace of Arts – Béla Bartók National Concert Hall, Budapest
 É.-N. MÉHUL: *Adrien. Orfeo Orchestra (György Vashegyi)*
(Concert and recording.)

• *February 5, 2012.* Kiscelli Museum, Budapest
The Classical French Flute School 2.:

Works by CH. DELUSSE, [M]. PERAUT, A. VANDERHAGEN, F. DEVIENNE, G.M. CAMBINI. *Vera Balogh – traverso, Bálint Maróth – violoncello*

• *October 30, 2011.* Kiscelli Museum, Budapest
The Classical French Flute School 1.:

Works by J. M. HOTTETERRE, M. CORRETTE, A. MAHAUT, CH. DELUSSE.
Vera Balogh– traverso, Aino Oláh– harpsichord

• *April, 30. 2011.* Palace of Arts – Béla Bartók National Concert Hall, Budapest
 J.-Ph. RAMEAU: *Hippolyte et Aricie, Orfeo Orchestra (György Vashegyi)*

• *January 21, 2011.* Nádor Hall, Budapest,

French Masters – Works by J.-B. LULLY and F. COUPERIN, *Savaria Baroque Orchestra (Pál Németh)*

Summary of the Doctoral Thesis DLA

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FRENCH FLUTE METHODS
 FROM THE 18TH CENTURY

Ferenc Liszt Academy of Music
 28. Doctoral School of Arts
 and Cultural History

Budapest
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I. Introduction to the Research

During my traverso studies I collected several flute treatises from which I could gather much primary information on the flute playing I was studying. After finishing my studies in 2003 and 2005 a facsimile edition appeared by Éditions J.-M. Fuzeau¹ containing all the writings for flute published from 1600 to 1860. These writings contain various subjects. There are flute methods, articles from encyclopedias, as well as a description of innovations in instrument-building.

After consulting these volumes I had the idea to compare the first editions of French flute methods of the 18th century. These methods contain much useful information not only for flute players or early musicians, but also for the wider professional public. By analyzing these treatises one can get a general idea of performance practice, its change and of the flute playing of that period.

The authors of these methods are: J.-M. Hotteterre, M. Corrette, A. Mahaut, [Ch.] Delusse, Mussard, F. Devienne, G. M. Cambini, A. Vanderhagen and [M.] Peraut. Because of the original 18th century French language these writings cannot be easily studied for those musicians and researchers who don't know the language. Of the above mentioned author's works one can obtain only four translations in English those being the methods by

¹ *Flûte traversière, Série I, France 1600-1800, Méthodes&Traité–Dictionnaires, Volume I-II*, Courlay, 2003;
Flûte traversière, France 1800-1860, MéthodesTraité–Périodiques, Volume I-VII., Courlay, 2005

I explicated that in flute playing a sort of constancy is to be observed in the adjustment of the instrument, posture and hand position, ideal of tone quality, fingerings, trills and in prelude. I drew the inference that changes can be seen in the articulation, embellishments and difficulty of the attached pieces.

By analyzing the first complete editions of the flute treatises I formed a general view about the information considered important by the authors at the time they were written. I could see their mentality and could follow the change of the style and flute technique. Not only I can profit from this information but the forthcoming generations through my educational activity.

V. Documentations Concerning the Subject of the Dissertation

Lecture:

- *May 3, 2013.* Ferenc Liszt Academy of Music, Lectures of Early Music, organized by the Early Music faculty of the University. *18th Century French Flute Methods*

Concerts and CD recordings (with pieces related the subject of the dissertation):

- *April 6, 2014.* Palace of Arts – Béla Bartók National Concert Hall, Budapest
J.-PH. RAMEAU: *Les Fêtes de Polymnie Orfeo Orchestra (György Vashegyi)* (Concert and recording.)
- *June 26, 29, 30, 2013.* Hungarian State Opera, Budapest,
J.-PH. RAMEAU: *Hippolyte et Aricie, Orfeo Orchestra (György Vashegyi)*

The following facts gave me good background for the analysis:

- The construction of the flute changed only in small details during the 18th century in France. The sole use of the one-keyed model allowed attention to be paid to the comparison of the flute playing and style.
- Unlike in other countries during the 1700s, flute methods were written in equipartition in France, containing original thoughts and techniques concerning the flute playing.

IV. Results

The 18th century French transverse flute methods are available in no other languages than in French. No French-speaking theorist has yet treated yet this subject, the comparison of these works. The lack of complete translated material in other languages made it difficult to process this subject in depth. I believe that my translation into Hungarian is a unique work, and an edition will be available soon to other musicians. Making the translation gave me an opportunity to analyze and compare the mentioned works in detail, which was not possible for other researchers or musicians.

Through this analysis I demonstrate that the content of the methods mostly follows the period's style, although one can find among them innovative as well as outdated ideas. I point out that their constructions show similarities: treating flute-technical and theoretical subjects and attaching music to it, although on these subjects the authors placed different emphasis. I determine that in the beginning of the century the text had more importance in flute methods than at the end when the music did.

Hotteterre, Corrette, Mahaut and Devienne. In Hungarian only a rough translation is available of Hotteterre's *Principes*.²

Until now no entire analysis has appeared about the flute methods of the 18th century. Although such publications in French and English exist which deal with some specific subjects concerning the 18th century flute or its performance practice such as, instrument building, flute repertoire, trills, vibrato, etc, the flute treatises and their content has not yet been analyzed yet in the manner I followed.

II. Bibliography

Cambini, Giuseppe Maria. *Méthode pour la Flûte traversière Suivie De Vingt petits airs connus et Six Duo*. Paris, Gaveaux, c.1795

Corrette, Michel. *Méthode pour apprendre aisément à jouer de la Flûte traversière. Avec des Principes de Musique et des Brunettes a I. et II. parties*. Paris, c.1735

Delusse, Charles. *L'Art de la Flûte Traversière*. Paris, c.1761

Devienne, François. *Nouvelle Méthode Théorique et Pratique Pour la Flûte*. Paris, Naderman, 1794

Dockendorff Boland, Janice. *Method for the One-Keyed Flute, Baroque and Classical*. University of California Press, 1998

Encyclopédie Méthodique Arts et Métiers Mécaniques. Paris, Panckoucke – Liège, Pomteux, 1788

² Jacques-Martin Hotteterre: *A fuvola alapelvei*. Polifon Könyvtár 12, Liszt Ferenc Zeneművészeti Főiskola Budapesti Tanárképző Intézet, manuscript, 1994. Translated by Fülep, Tamás

Hotteterre le Romain, Jacques Martin. *Principes de la Flute traversiere, ou flute d'Allemagne, ou de la flute a bec, ou flute douce, et du Hut-bois, divisez par Traitez*. Paris, C. Ballard, 1707

----- . *L'Art de Preluder sur la Flûte Traversiere sur la Flûte-a-bec, sur le Hautbois, et autres Instrumens de Dessus*. Paris, Foucault, 1719

Mahaut, Antoine. *Nouvelle Methode Pour Apprendre en peu de tems a joüer de la Flute Traversiere*. Paris, De La Chevardière – Lyon, Legoux, s.d. =1759

Mussard. *Nouveaux Principes Pour apprendre a jouer de la Flutte Traversiere*. Paris, s.d. = 1778

Peraut, [Mathieu?]. *Méthode pour la Flûte*. Paris, c.1800

Quantz, Johann Joachim. *Versuch einer Anweisung Flöte traversiere zu spielen*. Berlin: Johann Friedrich Voss, 1752.

Hungarian edition: Quantz, Johann Joachim. *Fuvolaiskola*. Translated by Székely, András. Budapest: Argumentum kiadó, 2011

Reilly, Edward R. and Solum, John. *De Lusse, Buffardin, and an eighteenth-century quarter tone piece*, Historical Performance, The Journal of Early Music America, Volume 5 Number I, (Spring 1992), 19-23

Vanderhagen, Amand. *Nouvelle Méthode De Flute. Divisée en deux parties*. Paris, Pleyel, s.d. = 1798

Warner, Thomas E. *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830*. Information Coordinators, Inc. Detroit, 1967

Website: www.oxfordmusiconline.com

Writing my dissertation, I used mostly the primary sources printed in the 18th century: flute methods, articles of flutists and flute playing, and periodicals. In addition to modern books treating the period researched were applied.

III. Method

In order to get a clear material from the flute methods of the 18th century which is easily to studied I translated into Hungarian all the writings up to 1800 in the volumes edited by Fuzeau, the flute methods among them.

I started my investigation from a wider point of view and finished with examining the content of the treatises in the smallest detail. I first surveyed the history of France, construction of its musical life, famous flute players and treatise authors, flute teaching, and flute construction of the 18th century. I also researched the documentation of flute treatises which appeared in that period. After examining the general background of the methods I started to analyze them in detail. This included not only their contents, but the change of style and flute playing during the 1700s. I also compared the title-pages (titles, recommendations, prices, purchase addresses, engravers and privileges). I then looked through those chapters which were about flute playing. In these I analyzed the illustrations, chapters dealing with how to put together the pieces of the flute, hand and body positions, blowing, tonguing, fingerings of notes and trills and their adjustment and finally the numerous embellishments. I looked up the supplementary information given in the methods, such as general musical knowledge or solfeggio, transposition, the art of preluding, and descriptions of other instruments, and analyzed them as well. At the end I divided the attached musical pieces to different genres and drew inference of it.