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NEGLECTED CHAMBER WORKS FOR THE FLUTE AND
THE CORRELATING HISTORICAL BACKGROUND

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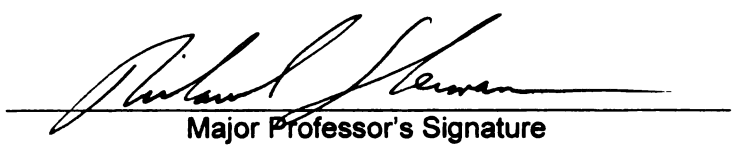

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NEGLECTED CHAMBER WORKS FOR THE FLUTE AND THE CORRELATING HISTORICAL BACKGROUND

By

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ABSTRACT

NEGLECTED CHAMBER WORKS FOR FLUTE AND THE CORRELATING HISTORICAL BACKGROUND

By

Jennifer Christine Kennard

A plethora of chamber music exists for the flute but flutists tend to play the same repertoire over and over, neglecting fine works from many eras. This study introduces six works (Joseph Bodin de Boismortier: Trio Sonata in a minor, Op. 37/5; C.P.E. Bach: Trio Sonata in a minor, Wq. 148; Friedrich Kuhlau: Flute Quintet in a major, Op. 51/3; Camille Saint-Saëns: *Caprice sur des airs Danois et Russe*; Maurice Ravel: *Chansons Madécasses*; and Gabriel Pierné: *Voyage au Pays du Tendre*) which, for various reasons, have rarely been performed or studied. It also provides historical and performance practice context that will facilitate an informed and stylistically appropriate performance.

The study devotes a chapter to each era. Each chapter begins by presenting general historical, cultural, and musical characteristics of the era, including the role of chamber music in society at that time and the musical characteristics of the era present in the piece. The organological development of the flute is discussed not only as a matter of academic interest, but also as a key to successful and tasteful musical interpretation that reflects the sonority and technical capabilities of the flute at that time. Biographical and compositional information is presented for each composer, together with a concise formal analysis of the work under discussion. Each chapter concludes with a discussion of performance practice issues specific to the era and a guide to rehearsal technique.

While technically perfect and emotionally moving performances can sometimes occur without study outside the applied performance area, understanding the background

of the piece, especially the applied practices of the time, can only help the performer's understanding of the work. To this end, this study is intended to provide a clear reference for performers and students. It presents, in one source, the intellectual, theoretical, cultural, and musical background for six chamber works involving flute. It is hoped that this study also encourages the reader to explore other neglected chamber works. By continuing to search out new music and create stylistically informed interpretations of this music, the musician will continue to grow scholastically and musically, creating inspired musical experiences all the while.

ACKNOWLEDGEMENTS

I would not have been able to create this document without a great deal of assistance. Dr. Anna Celenza and Dr. Kathryn Lowerre offered general guidance as well as specific suggestions that helped give form and body to this paper, making sure that I stuck to my point and avoided the passive voice whenever possible. Dr. Jere Hutcheson provided invaluable comments on both form and content. My research on Kuhlau would never have been finished had it not been for Dirk Meyer and his instant German translations; I owe him a great debt of gratitude for his willingness to drop whatever he was doing and read about Kuhlau whenever I stopped by. I would be remiss if I didn't thank Osiris Molina for his help with Finale and his patience with all of my requests. I would also like to thank my many friends and family members who have supported me during this process.

Finally, I would like to acknowledge the profound influence Professor Richard Sherman has had on this paper and on my flute playing in general. He has supported my research on this paper, encouraging the emphasis on performance, but more profoundly he has guided me through my doctorate, inspiring me to become a better player both through applied technique and scholarly inquisitiveness. I would not be the musician I am today, and this dissertation would not exist in its present form without his influence.

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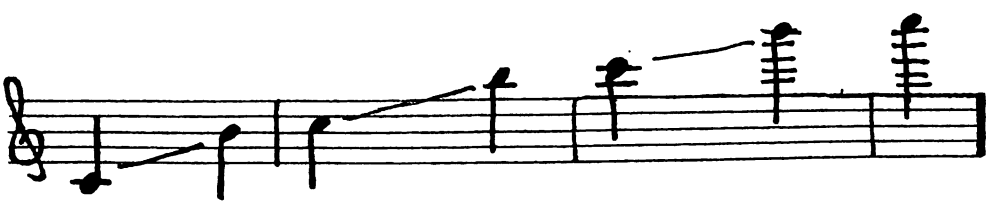
KEY TO SYMBOLS AND ABBREVIATIONS

Quintet	Quintet in A Major op. 51/3 for flute, violin, violas, and cello by Friedrich Kuhlau
Caprice	*Caprice sur des airs danois et russes* for flute, oboe, clarinet, and piano, op. 79 by Camille Saint-Saëns
Voyage	*Voyage au Pays du Tendre D'après la Carte du Tendre* by Gabriel Pierné
Carte	*le Carte du Tendre* by Madeleine de Scudéry

Throughout the document, specific notes are referred to using the following system. (This system is used by both *Flute Talk* and *The Flutist's Quarterly* magazines and therefore one with which the flutist is acquainted.)

c^1- b^1 c^2- b^2 c^3- b^3 c^4



Introduction

The following document introduces six chamber works that for various reasons are performed or studied infrequently and also provides the historical and performance practice information that will facilitate an informed and stylistically appropriate performance. The genesis for this project was a series of flute chamber recitals I attended several years ago. While I had looked forward to each of these recitals as a possible source for new music, I found the programs repetitive and dull, consistently programming the same Kuhlau duets and woodwind quintet music. It seems that many flutists think only of duets and woodwind quintets when programming chamber music for flute. This preconceived notion of what constitutes the chamber repertoire for flute becomes a self-fulfilling prophecy. As long as flutists only hear flute duets and woodwind quintets at chamber recitals this is the only repertoire they will know. However, if the flutist is willing to look outside the woodwind quintet and flute duet genres and consider ensembles with non-standard instrumentation, a rich world of chamber music exists.

The study of chamber works is not new; many scholars such as Arthur Cohn and Robert Donnington have compiled books of information regarding various aspects of chamber music performance and study. Indeed, libraries are full of reference books listing chamber works with short descriptions of pieces, historical references for era and composer information, and guides to performance practice in any era. The sheer quantity of scholarship available can impede scholarly research by the young musician; the vast quantity of resources and the varying levels of scholarship therein can be overwhelming and can make quickly finding information on a specific piece daunting. Furthermore, the language and readability of scholarly sources can be problematic. Many

modern guides are written with erudite scholars as the audience and assume a broad knowledge base that may not yet be present in young performers. Additionally, the archaic language of many contemporaneous treatises (for example, C.P.E. Bach's "*Versuch über die wahre Art das Clavier zu spielen" [Essay on the True art of Keyboard Playing]*) combined with the often conflicting details presented in opposing treatises of the same era can make it difficult for the young performer to easily find useful information. An example of language obscuring content can be found in Robert Donnington's *Baroque Music: Style and Performance.* This is an excellent and thorough source and one that should definitely be consulted for scholarly research. However, because it contains many primary source quotations in the original language, and because many of these quotations contain conflicting information, it may be difficult for a young college student to form conclusions and feel confident in his or her practical understanding of Baroque ornamentation and the correlating ability to apply this information in practice and performance.

Furthermore, there are many excellent historical resources available to the modern musician, including most obviously *The New Grove Dictionary of Music and Musicians* as well as the biographical books and stylistic analyses available for many composers. This paper does not seek to replace these comprehensive sources but rather seeks to glean from them only the information necessary for successful performances of the works at hand. This paper, then, differs from these general overviews mainly in scope; six pieces are presented and explored in detail and the information musicians need to successfully perform these works is presented in a concise manner, in one document, and in a language accessible to the average musician.

I came across these and other chamber works, presented here under the auspice of "neglected," through recording, catalogue, and library searches. Once I decided upon these particular works, I informally surveyed flutists from around the country. For the most part no one had heard of these pieces, played them, or seen them programmed. The one exception to this is Ravel's *Chansons madécasses*, which some flutists recognized but had never performed due to the difficulty of the music.

A convincing and pleasing performance is usually the culmination of a great deal of study in a multitude of areas. While technically perfect and emotionally moving performances can sometimes occur without any study outside the applied performance area, understanding the background of the piece, especially the applied practices of the time, can only help the performer's understanding of the work. The combination of a broad knowledge base, impeccable technique and the performer's expressive capabilities increases the likelihood of an aesthetically pleasing performance. To this end, each chapter presents a wide range of background information specific to each piece (each chapter focuses on a different era), and while the specific information in each chapter varies, the general topics and layout remain the same.

Each chapter begins by specifying the parameters of the discussion, introducing the piece and the specific topics that will be presented. The first topic of discussion includes general historical, cultural, and musical characteristics of the era, including the role of chamber music in society at that time and musical characteristics of the era present in the piece. Aside from general interest, this information helps contextualize the work, providing information that can help the musician create an informed performance through discussion of the norms of the times. When appropriate, an overview of the

pertinent contemporary historical events is also presented. The general overview is followed by an organological discussion of the flute in that era. While this discussion may at first seem like irrelevant technical jargon, knowing the mechanical development of the flute and the technical possibilities of the specific flute for which a piece was written can be helpful when creating an interpretation of a piece. Bellman makes this point concisely: "Because much music is written with specific instruments in mind, the character of those instruments has a profound effect on how the music is written and how it sounds."[1] Biographical and compositional information is presented for each composer and is followed by a short formal analysis of the work under discussion. Performance practice issues specific to the era are then presented and are followed by a guide to rehearsal technique.

Chapter one introduces two pieces: Trio Sonata in A Minor, opus 37/5 by Joseph Bodin de Boismortier (1698-1755) and the Trio Sonata in A Minor, W. 148 by C.P.E. Bach (1714-1788). After presenting an overview of Baroque characteristics that are relevant to the pieces (including a discussion of basso continuo, the role of chamber music in Baroque society, and the importance of the trio sonata as a genre), the organology of the Baroque flute is presented. The influence of Louis XIV on French musical culture is investigated, as is Boismortier's position within this culture. An introduction to Boismortier's Trio Sonata in A Minor is presented and is followed by a formal analysis, a discussion of French Baroque ornamentation procedures, and suggestions for rehearsal technique. C.P.E. Bach and the trio are then introduced. Topics of discussion include biographical information, his Baroque performance practice treatise "*Versuch über die wahre Art das Clavier zu spielen*," and the Trio Sonata in A Minor all

[1] Jonathan Bellman, *A Short Guide to Writing about Music* (New York: Longman, 2000), 9.

subjects of investigation. A long section on performance practice follows; subjects include editions, tempi, pitch and tone quality, phrasing, rhythmic alterations, articulations, and the use of vibrato.

The focus of chapter two is the Quintet in A Major for flute, violin, violas and cello, op. 51/3 by Friedrich Kuhlau (1786-1832). The chapter begins with a contemporaneous political overview of Denmark and the impact this political situation had on the role of chamber music in Danish society. This is followed by an organological discussion of the flute and a discussion of Kuhlau's life and work. The Quintet is then introduced; topics of investigation include performance reception, editions, and the evolution of the *quatuor brillant*. A formal analysis is followed by discussions of performance practice and rehearsal techniques.

Chapters three and four deal with three different pieces in contrasting styles that are linked through their national origin and serve to emphasize the influence French musical culture has had on the flute and flute playing. Through the efforts of several composers—including Camille Saint-Saëns—the Société Nationale de Musique encouraged French composers in instrumental (non-vocal) genres. These composers, along with the next generation of composers, revolutionized the repertoire of the flute. At the same time, the French school of flute playing developed around Paul Taffanel, flutist, professor at the Paris Conservatoire, and friend of Saint-Saëns.[2] Paris was also important in the organological development of the flute; Louis Lot was the first to produce the revolutionary Boehm-system flute in France and it was his firm who supplied the Conservatoire students with flutes once the Boehm-style flute became the official instrument of the school.

[2] The French school of flute playing continues to influence flutists of the twenty-first century.

Chapter three discusses the *Caprice on Danish and Russian Airs* for flute, oboe, clarinet and piano by Camille Saint-Saëns (1835-1921). Unlike past chapters, where an overview of the musical culture was provided, this chapter deals only with the events of the nineteenth century that directly affect the composition and reception of the *Caprice*. The multiple political revolutions of the nineteenth century and the subsequent cultural wars over conservativism and romanticism in the arts will only be discussed in relation to this piece and this composer as it is outside the scope of this document to provide an overview of all of the political, cultural, and social developments of this turbulent century. The chapter begins with a discussion of the rise of the concert series and the effect it had on the role of chamber music in French society. The Société Nationale de Musique and its influence over Parisian musical culture is then discussed and is followed with an organological section on the Boehm flute.[3] An introduction to Saint-Saëns follows, and includes both his relation to the rest of the French musical culture and biographical information on the great French flutist, Paul Taffanel. The relationship between the composer and performer is explored and culminates in a discussion of the *Caprice.* Reception history, formal analysis, issues of performance practice, and rehearsal suggestions conclude the chapter.

The final chapter of this document introduces two works of early twentieth-century France, *Chansons madécasses* by Maurice Ravel and the *Voyage au Pays du Tendre* by Gabriel Pierné. Following the precedent of the last chapter, only the musical innovations of this era that directly influence these works will be discussed. The chapter begins with an assessment of the role of chamber music in contemporary Parisian culture

[3] This flute is the basis for every modern flute and its improved acoustics and technical capabilities led to a complete overhaul of how the flute was used.

as well as the status of the musical instrument industry, especially in relation to the Boehm flute. The changing role of the flute is then investigated with emphasis on the new literature created in France and the correlating new role of the flute as an expressive instrument of some prominence in solo and orchestral performance. The tonal and stylistic characteristics of the French school of flute playing that simultaneously grew out of and influenced this new style are also outlined. The two "isms" to influence these pieces (nationalism and impressionism) are discussed. This is followed by biographical and compositional information on Ravel. The chapter proceeds with a discussion of *Chansons madécasses*, its inception from a commission, its compositional influences, and its formal analysis. The chapter then moves to Gabriel Pierné, his biographical and compositional background, and the background behind the *Voyage au Pays du Tendre*. This piece is based on an allegorical map created by Madeline Scudéry in the seventeenth century. A brief biography and introduction to *Clélié*, the novel in which the map was first published, is provided, as is discussion of the map and the controversies surrounding it. This is followed by a discussion of Pierné's *Voyage* that includes its performance history and information on both the Pierre Jamet Quintet and two of its most influential members, harpist Pierre Jamet and flutist Rene LeRoy. A formal analysis of the piece is followed by a discussion of performance practice, including a discussion of the use of historic recordings. The chapter concludes with a discussion of suggested rehearsal techniques.

Chapter 1
The Baroque: Boismortier Trio Sonata in A Minor, op. 37/5 and C.P.E. Bach Trio Sonata in A Minor, WQ. 148

The chamber music repertoire of the flute is varied and vast, but flutists tend to play the same standard pieces again and again, neglecting a plethora of fine pieces from many eras. One era that is particularly overlooked is the Baroque. It is possible to surmise that since Baroque pieces are technically less challenging than works from other eras, flutists have deemed the Baroque trio sonata (the major form for Baroque chamber works) unworthy of study. This paper seeks to offer a different point of view. Baroque music may not have the technically demanding passages that flutists have come to expect, but there are lyrical passages that require impeccable intonation, phrases that require interpretation and ornamentation concerns that require much forethought and planning. Examinations of Boismortier's Trio op. 37/5 in A Minor and CPE Bach's Trio in A Minor, WQ. 148 serve as the primary basis of persuasion.[1]

Historical Background

While the specific circumstances that lead to the creation of both Boismortier's Trio Sonata in a minor, opus 37/5 and C.P.E. Bach's Trio Sonata in a minor, WQ. 148 are not known, certain characteristics and situations that existed contemporaneously and contributed to the existence of these pieces in their specific forms can be discerned. Baroque characteristics such as specified instrumentation and basso continuo parts, the development of larger forms such as the sonata, and the situations in which the music was

[1] Although C.P.E. Bach is on the cusp of the Baroque and Classical eras, this particular trio sonata, originally written early in his life while he was still studying with his father, is more Baroque in nature; for this reason it is included here.

performed all certainly would have influenced Boismortier and Bach in their compositions.

Both specific instrumentations for compositions and the appearance of basso continuo parts were new developments of the Baroque era. Composers began to indicate specific instrumentation for their works, gradually moving away from the Renaissance flexibility of using voices and/or instruments interchangeably in a piece. This specification of instrumentation led to instrumental writing that was both virtuosic and idiomatic. The melodies often included sequential patterns, thematic variation, and both rhythmic and motivic contrast.[2] These characteristics, especially sequences, are clearly seen in both trio sonatas. The basso continuo and its accompanying figured bass was introduced as well, changing the harmonic structure and texture of Baroque music. As inner lines were often represented only by the figured bass, Baroque music moved away from the equal-voiced counterpoint that was prevalent in the Renaissance and towards a texture that emphasized the melodic and bass parts.

The social circumstances surrounding the production of music would also have influenced Boismortier and Bach. Private music-making during the Baroque period occurred mainly in courts and wealthy households, but by 1700 music-making was becoming a socially desirable pursuit of the upper middle-class. As music-making increasingly began to be seen as both a status symbol and an integral part of home life, publishers began specifically catering to the domestic market of amateurs with limited

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[2] David Poultney, *Studying Music History: Learning, Reasoning, and Writing About Music History and Literature*, second edition (New Jersey: Prentice Hall, 1996), 77. This text is an excellent source for the student seeking a general overview of musical eras from the Middle Ages to the twentieth century.

musical abilities.[3] Throughout the era, the flute was a popular amateur instrument. Evidence suggests that beginning in the sixteenth century the flute was a favored instrument of amateur musicians in both the European aristocracy and the merchant class. In seventeenth-century Amsterdam, the flute held a principal role in domestic music-making, an important feature of the lifestyle of the rising middle class. Furthermore, northern European male amateurs from princes to merchants adopted the flute as their favorite instrument during the first half of the eighteenth century.[4]

Perhaps the most readily apparent characteristic of the Baroque era that can be seen in both of the trio sonatas is the form. Many new forms and genres emerged during the Baroque; opera was the major innovation of the era and the lavish productions quickly gained popularity, but to serve the private and amateur music market, other genres more suitable for private environments, such as the cantata and sonata, also came into being.

The term 'sonata' was originally defined quite broadly, indicating only that the piece should be played rather than sung. By 1700 it usually indicated the standard genre for instrumental chamber music. The sonata underwent stylistic development that mirrored the generic musical development that occurred throughout the Baroque. The increased use of sequence and repetition enabled smaller sections to grow into full-length movements, harmonic rhythm decreased as individual parts moved towards greater homophony, and in the late Baroque, the importance of the continuo decreased. Contrasting meter, tempo, and style are general characteristics of the sonata. Freely

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[3] Christina Bashford, "Chamber Music," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 5, 347-38.
[4] Jeremy Montagu and others, "Flute," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 9, 35-37.

contrapuntal movements were prevalent during the early Baroque while later in this era the movements tended to be lighter and more homophonic. The sonata was an important genre for the development of both functional harmony and tonal principals of structure and it flourished in a variety of forms.

One such form was the trio sonata, which developed from the Renaissance *canzona di sonar*. The trio sonata was an especially popular genre of chamber music during the Baroque, and both Boismortier's Trio Sonata in A Minor, op. 37/5 (1732) and C.P.E. Bach's Trio Sonata in A Minor, WQ. 148 (1731) are in this particular classification. Contrapuntal interest was shared between the upper melodic lines and the piece was musically interesting to both listeners and players. The term 'trio' generally referred to the practice of writing in three parts, not to writing for three specific instruments or, because the basso continuo line was often performed by two players, for three performers. During the mid-eighteenth century, the trio sonata developed in both theory and practice. Fillion states:

> ...in 1740, the most characteristic trio form... was one in which three equal but independent parts engage in a serious fugal expansion. A decade later, Quantz upheld the equality of the two upper parts, while playing down the role of extended imitation in favor of exchange. Schulz, writing in the early 1770s, differentiated between the works for three obbligato instruments (*sonate a tré*) and those in three parts (trios)....[5]

[5] Michelle Fillion, "Bach and the Trio Old and New," in *C.P.E. Bach Studies*, ed. Stephen L. Clark (Oxford: Clarendon Press, 1988), 83.

Both the Boismortier and the Bach trio sonatas reflect the observations of Quantz; in both works the melody parts are relatively equal in importance while the basso continuo is relegated to harmonic support and there are many passages of melodic exchange.

The Baroque Flute

The flute was completely redesigned (along with the rest of the woodwind family) during the seventeenth century. The sixteenth-century flute was a cylindrical-bore, one-piece, keyless instrument with limited tone color and tonal (key) abilities. Changes that were introduced in the seventeenth century resulted in a conical-bore, three-section, one-keyed instrument. The conical bore improved both the flute's intonation and general tone quality; dividing the flute into three parts allowed for better tuning of the instrument. The addition of the key allowed the flute to play $d^{\#}$/e-flat. This in turn meant that the flute was able to play in more keys and could also play modulating compositions.

Throughout the eighteenth century, flute production was not yet standardized and there was a high degree of variation in range, timbre, tone, and flexibility. Around 1720 flutes began to be constructed in four, rather than three, sections. Flutists were then able to purchase multiple middle joints in varying lengths, thus allowing the player to alter the pitch of the instrument. Flutes with three to seven of these alternate middle joints (called *corps de rechange*) were common. Two other devices that helped improve the instrument's tuning were the screw cork (which enables a player to lengthen or shorten the headjoint and therefore alter the overall pitch of the instrument) and the index footjoint.

Around the middle of the eighteenth century, the English added keys for b-flat, $g^{\#}$, and f to their flutes and extended the range of the flute down to middle c. The new keys

and the added length of the instrument served two purposes. The additional keys improved the quality of the chromatic notes for which they were designed and the extra length considerably improved the overall tone of the instrument, facilitating the even, penetrating tone that was in vogue at the time. Boismortier and CPE Bach wrote for this flute. The capabilities and limitations of the flute itself are evident in the trio sonatas, most notably in the key, range, and tessitura. Both are in a minor, a key that requires only two sharps; these sharps were available through either cross fingerings ($f^{\#}$) or extra keys ($g^{\#}$). Furthermore, the range of both pieces is limited to an octave and a fifth with neither trio sonata extending lower than d^{1}. The tessitura of both trio sonatas is roughly around the top of the treble clef—the range where the Baroque flute has the best compromise of tone quality and projection. A summary of the flute's development from the sixteenth century through the Boehm flute is found in table 1.

As the flute's mechanism improved throughout the Baroque era, its repertoire steadily increased in quantity. The first surviving solo pieces for transverse flute (as opposed to recorder or *flûte à bec*) date from the end of the sixteenth century and the early seventeenth century. In 1707 Jaques Hottere, a famous French instrument maker and performer responsible for many of the innovations in flute design and construction, published *Principes de la Flute Traversière*, the first tutor for the Baroque flute. In this tutor he described the flute as a fashionable and pleasant instrument and gave extensive instructions for playing the ornamentation that was so integral to the successful performance of French music from this period.[6] Flute music was published in Germany, Amsterdam and London beginning in the 1720s, and in 1752 Joachim Quantz (flute teacher and Music Director to Frederick the Great, King of Prussia) published his

[6] Montagu 38.

Versuch einer Anweisung die Flöte Traversiere zu Spielen, codifying the musical practices of the Prussian court. This treatise was influential for the next forty years and is still used today as a reference guide to performance practice. Students studying either the Bach or the Boismortier may be interested in reading at least sections of this treatise for insights on how the flute was used at the time.

The French Baroque and Joseph Bodin de Boismortier

While the trio sonatas by Bach and Boismortier have many common factors, each was composed in a specific time and place, and each represents a different Baroque compositional tradition. French Baroque music was seen then and is seen now as quite distinct from either German or Italian Baroque music as the specific historical circumstances in France led to a style of composition and ornamentation that differed from the Baroque styles in other countries.

Louis XIV, "The Sun King," had a great deal to do with the development of the French Baroque style. Seeing music as a way to promote his ideals, he carefully regulated the medium, requiring anyone who operated a musical establishment or published music to obtain a royal privilege. Despite the Italian heritage of his favorite composer, Jean-Baptiste Lully, Louis XIV went so far as to ban foreign musicians at his courts and discourage French musicians from studying in Italy.[7] This led to the development of a distinctly French style as well as characteristics that are unique to music of the French Baroque such as the practices of playing *inégale* (uneven eighth notes) and double dotting rhythms and the preference for free-flowing, aire-like forms

[7] François Lesure, "France: Art Music," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 9, 149.

over the binary forms favored by the German, Italian, and English.[8] Additionally, the influence of the French ballet on instrumental music can be seen in the prevalence of dance forms and dance suits that are found in French music.[9] Many of these characteristics, especially those regarding form, can be found in the music of Boismortier and specifically in his Trio Sonata, Op. 37/5.

Joseph Bodin de Boismortier (1698-1755) was a prolific and popular French composer. He lived in Paris for about half of his life, and it was there that he received a royal privilege to engrave and publish his works. Boismortier continued to publish his own compositions until his death. These publications brought in significant amounts of money, enough money that unlike most composers of his era, he never had to hold an official post.[10]

The key to Boismortier's economic success is perhaps found in the types of compositions he wrote, many of which were intended for amateur ensembles, required only average technical skill, and were written with interchangeable instrumentation. Not only did this interchangeable instrumentation enlarge the number of instrumentalists who could purchase and perform the piece, it also ensured more performances of his work. When amateurs sat down for their weekly music-making session, they did not have to have three specific instruments. Instead they needed only a wind, a string and a basso continuo instrument. Boismortier also capitalized on the fashion of the times, writing for popular instruments such as the musette, hurdy-gurdy, and the transverse flute, his

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[8] A comparison of French and Italian Baroque styles as differentiated by Schultz can be found in table 2.
[9] Leone Karena Buyse, "The French Rococo Flute Style Exemplified in Selected Chamber Works of Joseph Bodin de Boismortier (1689-1755)," *Emporia State Research Studies* XXVII/4 (Spring 1979), 9.
[10] Philippe Lescat, "Joseph Bodin de Boismortier," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 5, 808.

favorite instrument. He considerably expanded the transverse flute's repertory with concertos and various types of sonatas.

Boismortier's compositional techniques consitute another factor in his contemporary popularity. He composed agreeable melodies that pleased the taste of his audience. In his instrumental pieces he devoted equal attention to each of the parts, even going so far in some of his earliest sonatas for keyboard and flute (op. 91) as to write complementary parts for each instrument, this at a time when the harpsichord normally dominated.[11] It is also interesting to note that he wrote pedagogical works for the flute (tutors were popular with amateur musicians), but unfortunately, they have been lost.

Boismortier published this sonata (op. 37/5) in 1732, indicating in the title that it was a trio sonata for one melody instrument and two bass instruments. He also supplied more precise instrumentation possibilities: oboe, bassoon and continuo; violin, cello and continuo; or traverse flute, viol and continuo. I personally like the sound of flute, bassoon and cello, and this is the instrumentation that I use when performing the piece. Flute players are generally in chamber groups that are heavily dominated by treble voices; the combination of flute and bassoon is quite refreshing and participation in such an ensemble would be beneficial for a variety of reasons. Not only does the atypical instrumentation force one to listen (intonation tendencies are different, blending issues are different, and the combination of tone colors and the resultant aggregate tone colors are different), but when flutists work with string players, they have the added benefit of seeing the visual representation of the breath in the string player's bowing. This often helps flutists gain a more concrete idea of what blowing through a phrase means, or what an articulation physically looks like.

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[11] Ibid. 808-9.

One cannot study a piece without knowing something of its overall form and the relationships among its various parts. This is especially true for Baroque music, since a composition would never have been segmented into individual movements for performance, as is sometimes the case today, rather, the composition would always have been performed in its entirety. Consequently, the performer needed to have a general knowledge of a piece's overall structure and form in order to create sustainable and well-executed long-term pacing. To this end, and as an aid for today's performer, a brief overview of the Trio Sonata is presented here.

The first movement, Vivace, contains a great deal of modulation and can be characterized by invertible counterpoint and fragmentary melodic statements between the flute and the bassoon. The slow second movement, Largo, is less harmonically ambitious but lyrical. The recitative-like coda of this movement moves the piece into the third movement without pause. The third movement, Allegro, is divided into four sections, each with its own mood and character. This movement perhaps typifies French Baroque elegance; the form is balanced with symmetry between and within phrases.

Boismortier's Trio Sonata op. 37/5 serves as an excellent introduction into French Baroque ornamentation. The Musica Rara edition (now assigned to Breitkopf and Härtel) suggests only where to place ornamentation and leaves the specific decisions to the player. Possible ornamentation choices with which the student may experiment include trills, mordents, inverted mordents, slides, and turns. Boismortier intended his compositions to be ornamented and for this reason, not only is an example of the ornamented trio included in music example 1, but a cursory review of Baroque ornamentation is also presented in table 3. Only the ornamented flute part is presented

here, but in performance both of the solo lines would be treated in a similar manner. A more detailed guide to Baroque performance practice and ornamentation, both for the French and German traditions, is presented later in this section.

In many Baroque trio sonatas one voice is dominant over all others. Boismortier's op. 37/5 is atypical of many Baroque trio sonatas in that the melody lines are relatively equal in interest (the basso continuo is relegated exclusively to a role of harmonic support). The flute line is marginally more prominent as it often enters first. Even when the voices acquire more parity in the invertible counterpoint and canonic sections, the flute usually states the material first, creating the interpretation of the music. Therefore, while working in an ensemble should be a collaborative effort in which every voice is heard, the flutists must come to rehearsal prepared to lead the group. This includes not only having preliminary ornamentation in place, but also having an idea of the overall plan of the phrasing in the movements. Before the first rehearsal, the flutists should mark the conclusive and inconclusive cadences and know how to both articulate these cadences through rubato, rallentandos, and the use of silence and how to communicate these tempi fluctuations to the rest of the ensemble through body language and cueing. This is especially important in the multi-sectional last movement. Without a plan to set off each section, either through dynamics, articulation, and tone color or mood, for example, this movement runs the risk of becoming repetitive and dull rather than the sparkling and fun dance it resembles. That said, the flutist must recognize that some aspect of the pre-planned interpretation may not work (what is easy on the flute may be close to impossible on the bassoon, or the other members of the ensemble may not agree with the entire interpretation), and that a good musician will always remain open to trying new ways to

play a piece, settling finally on an interpretation with which everyone in the group is comfortable.

C.P.E. Bach and the Trio Sonata in A Minor, WQ. 148

A contemporary of Boismortier, C.P.E. Bach (1714-1788) was the second surviving son of J.S. Bach and the most important composer in Protestant Germany during the second half of the eighteenth century. His life can be divided into three separate categories: his early years, in which he primarily studied with his father and attended school; his Berlin years, which are the focus of this paper; and his Hamburg years, in which his primary responsibility was organizing the music in Hamburg's five principal churches.[12]

In 1740, Bach was appointed as a harpsichordist in the Prussian court of Frederick the Great. When not engaged at court, Bach composed and taught keyboard. This teaching experience inspired him to write *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Keyboard Playing)*. This essay is the most important eighteenth-century German treatise on the subject and, like Quantz's *Versuch einer Answeisung die Flöte Traversiere zu Spielen*, it is still used as a reference guide today. In *Versuch über die wahre Art das Clavier zu spielen*, Bach discusses the performance practice of ornamentation, warning against exaggeration and mannerisms and also refers to the doctrine of the affects, stating that if a musician wishes to arouse a particular affect (emotion) in a listener, the musician must be able to place himself or herself in that same emotional state. This doctrine, based on the classical (Greek) notion that the orator controlled or guided the listener's emotions through rhetoric, stated that music has the

[12] Ulrich Leisinger, "CPE Bach," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 2, 390.

power to move the listener. Knowing the importance C.P.E. Bach placed upon this doctrine may influence the way the performer interprets Bach's works.

C.P.E. Bach originally wrote his Trio Sonata in A Minor, WQ. 148 in 1731 under his father's tutelage, but revised it in 1747; it is this later version that is published and is the basis of this study. During the 1740s Bach had a surge in composition in many genres (including the trio sonata) and systematically revised many of his earlier works, usually through embellishment or interpolation of new material.[13] In its revised form, the Trio Sonata WQ. 148 is in three movements and is written for flute (or oboe or violin), violin, and basso continuo. In the first movement, Allegretto, sections of homorhythmic duet are set against sections of invertible counterpoint, similar to Boismortier's first movement. The second movement, in d minor, is built upon canonic and short-term imitation while the third movement juxtaposes solo and duet textures with homorhythmic duets. Throughout the piece, the upper two voices are melodically dominant with the basso continuo relegated to an almost exclusively harmonic role. This trio sonata is "...a masterpiece of chamber style, improvisatory in its detail, lively in its musical expression, pleasing, entertaining, and spirited."[14] An ornamented example of this trio is presented in music example 2.

C.P.E. Bach's trio sonata differs significantly from other trio sonatas of the Baroque in its treatment of the melody parts. Whereas many Baroque composers created a trio sonata in which one melody line is significantly more important than the other, Bach gave equal weight to each melody instrument, creating a texture that often resembles a duet with harmonic support in the basso continuo; rehearsal technique for the

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[13] David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor: UMI Research Press, 1984), 5.

[14] Hans-Günther Ottenberg, *C.P.E. Bach*, trans. Philip J. Whitmore (New York: Oxford UP, 1987), 28.

flutist must reflect this. While it is still important to have ideas for ornamentation and phrasing worked out prior to the first rehearsal, the flutists will not be exclusively responsible for developing an interpretation and cueing the ensemble during the performance. Throughout the rehearsal process the flutists and violinist must decide who will cue phrase beginnings and endings and how to ornament the music. Often, as in homorhythmic passages, for example, the ornamentation of the flute and violin parts will be identical. However, there will be times, in canonic and sequential passages, for example, when the melody instruments will have to decide when to match ornamentation and when to digress. In the Boismortier, there was some parity for the melodic instruments, but usually the lines functioned as melody and harmony with the flute and bassoon changing roles frequently. In the Bach, however, the upper voices are a duet and it is difficult to decide who, if anyone, is the lead voice. Therefore, during the Bach rehearsals, the melody instruments must interact as equals and create a performance that reflects the ideas and personalities of both performers. Leading rehearsals and creating ornamentation will therefore be a collaborative effort.

Performance Practice

Perhaps the most daunting aspect of learning a new Baroque work is the process of ornamentation. Younger students can be overwhelmed by the task, worrying about "right" and "wrong" ornaments, concerned about breaking the rules and either over- or under-ornamenting. I would suggest that instead of thinking in terms of right and wrong, one should approach Baroque ornamentation as "musical" or "non-musical" and "well-informed" or "just a guess." Furthermore, Baroque ornamentation can be freeing; the more one knows about Baroque performance practice, the more freedom you have in

performance and the greater the ability of the performer to express himself or herself in a unique and individual interpretation of a composition. There are several treatises and books on interpretation that can help the student find rules and suggestions for specific performance questions (a selected list is provided in figure 4), but a brief overview of performance practice, both general areas for consideration and rules for specific situations, is included here.

What follows is a discussion of those aspects of performance practice that apply directly to the flute. It is hoped that the non-flutists in the ensemble would search out information regarding performance practice issues for their instrument. For example, a violinist should research Baroque tone quality and bowing, while the keyboardist must investigate Baroque keyboards (organ or harpsichord usually) and the realization of figured bass. Regarding the realization of a basso continuo line, I would suggest that beginning keyboardists find a good edition of music (not a facsimile of an original which will only include the figured bass without realization suggestions) that includes a realization of the bass part rather than try to create a unique realization of their own. Musica Rara generally has good editions of Baroque music, in which the original music is notated in dark, regular-sized noteheads and the suggested realization in smaller, lighter notes. A "good" realization is neither to barren nor too full of filigree. In his treatise *Versuch über die wahre Art das Clavier su spielen*, C.P.E. Bach has three generic guidelines for ornamentation that a keyboardist might use when evaluating the realizations presented in different editions: avoid covering passages of dialogue between

melody voices; add imitation wherever possible; and "enrich" dissonant passages through the addition of non-figured notes to the harmony.[15]

Baroque performance practice refers not only to the necessity of ornamentation, but also to considerations of tempo, pitch, tone quality, phrasing, rhythm, articulation, and vibrato. While one hesitates to suggest creating a checklist for these attributes, they all deserve consideration before a convincing and well-informed Baroque-stye performance is possible. Attention to these technical details is important. However, one should keep in mind that the goal of the Baroque performance was to rouse emotion in the listener; the specific considerations listed above were but a means to that end.[16]

Before one even begins considering a specific interpretation of a piece of Baroque music, the choice of edition must be dealt with, as this will effect the interpretation of the music. It should be kept in mind that any music with an abundance of expression marks (tempo markings, dynamics, slurs, etc.) has received those markings from the modern editor; the flutist should consider these as a suggestion, as a place to start interpreting the work, and should feel free to either honor the markings or change them to another appropriate marking. While original manuscripts contained only a few expression marks at the most, performances would still be quite expressive. The Baroque emphasis on the performer as creator can be seen in this practice. While modern performers rely almost completely on a composer's written notation for interpretation, Baroque composers relied on the performers and on their spontaneity to interpret the music. Music notation in the Baroque was roughly equivalent to music notation of today; had the composer wanted to specifically notate anything (for example, dynamics or ornaments), it certainly would

[15] As quoted in the preface to the Amadeus score and parts, BP 351, no author cited.
[16] Robert Donnington, *Baroque Music: Style and Performance- A Handbook* (New York: Charles Scribner's Sons, 1973), 20, quoting C.P.E. Bach.

have been possible. One could then infer that composers preferred spontaneity and variation in performance.

Since there was no metronome in the Baroque and since there is no consensus on what exactly the markings that do exist mean, tempo will need to be inferred from the music itself. Generally, the time-words accompanying the music (largo, grave, andante, etc.) suggest a mood rather than a specific tempo. If the music is a dance, the tempo of the original dance *may* be helpful in determining tempo, depending on how close to the original dance the stylized music is. When determining tempo for both the Boismortier and the Bach, the parameters of the Baroque flute may assist one in finding an appropriate allegro (not too fast as the flute had fewer keys and many chromatic cross-fingerings) and andante (not too slow- each phrase should be made comfortably in one or two breaths). Donnington suggests that many ensemble and technical problems that arise in rehearsal are based on inappropriate tempo choices. He advises performers take allegro movements slower than they think and slow movements faster than they think.[17]

Pitch and tone quality are related to one another. While many historically informed recordings are pitched as low as A415, Donnington suggests that nothing is gained by tuning at a level other than A440 as there was no prevailing pitch in the Baroque era.[18] Modern flutes are usually constructed to play with even pitch and timbre at either A440 or A442; departing from these standards will invariably and detrimentally affect the music as the instrument will respond unpredictably from note to note, decreasing the musicality of the line. When performing either the Bach or the Boismortier, the flutist should take the pitch from the keyboard, which should generally

[17] Ibid. 249.
[18] Ibid. 44.

be tuned at or near A440. Furthermore, the flutist may want to emulate the tonal flexibility of the Baroque flute with different tone colors for different movements. The tone color of the Baroque flute was less focused, softer, and more flexible than the modern flute, reflecting the Baroque preference for "clear and incisive timbres."[19] I prefer a woodier, lush sound for the second movement of the Boismortier, but a more focused sound for the first movement of the Bach, as this helps the flute tone stand out against the more powerful violin sound.

Baroque phrasing was more malleable than one often hears in modern performances of Baroque music. Baroque performance practice calls for a distinct separation between phrases, either by shortening the last note but keeping the downbeats of the measures in tempo, or by adding a little time in the form of silence between the two phrases. Schultz adds that this silence adds clarity to phrasing the way a rhetorical pause gives shape to the spoken word.[20] The degree to which this separation is made will vary with each circumstance. For example, the first movement of the Bach has many conclusive cadences with both instruments that can be clearly defined. The second movement of the Boismortier, however, contains more elisions between melodic instruments. The performers will therefore have to imply the phrase endings through pulling and stretching the tempo and through dynamics rather than through stopping the sound completely.

There are two main rhythmic concerns a musician must consider when creating an interpretation of Baroque music: cadential alteration and *notes inegal*. The cadential alteration of rhythm was alluded to in the previous discussion of phrasing. At both

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[19] Ibid. 37.
[20] Schultz 29.

inconclusive and conclusive cadences, there should be a separation, the length of which is determined through musical judgment, created both by stretching the rhythm going into the cadence and through the placement of the new phrase coming out of the cadence. Taking a split second between phrases to set the next phrase (which begins at the original tempo) will help the second phrase settle and not seem rushed or hurried. *Notes inegal* is the French term for unequally playing pairs of notes that are notated equally. Generally speaking, notes that are both slurred in pairs and in step-wise motion are played long-short (dotted). While this technique can be applied to Baroque music of any nationality, it is expected in French music unless the phrase *notes egal* is present. Therefore, while one may or may not apply *notes inégale* to parts of the Bach, there are many opportunities in the first and second movement of the Boismortier in which the performer must apply *notes inegal* to step-wise and paired-note passages.

A greater variety of articulation syllables and vowels were used during the Baroque than are usually used today. The shape of the mouth and the consonant of attack greatly influences the shape, articulation, and color of a note; the modern student should at least experiment with some of these syllables, incorporating them whenever possible. If altering the oral cavity adversely affects tone quality or articulation response, this aspect of Baroque performance practice should perhaps be left until later in the flutist's study when greater control of the embouchure makes these changes helpful, not harmful. *Tu* and *ru* were the syllables typically used by French woodwind players for articulation, especially in *inegal* passages, with *ru* on long syllables and *tu* on short syllables. However, the alternation of syllables was not parallel to the modern flutists concept of double tonguing. While today's flutist strives to achieve equality between syllables so

that one cannot tell what syllables are used or when syllables are changing, there is no evidence that Baroque players would have tried to even out the accents.[21]

While there can never be one definitive way to approach learning a piece, what follows is one suggestion for ornamenting a Baroque work. Younger students may not see the need to ornament a Baroque work, feeling that what appears on the page is music enough. However, ornamentation in the Baroque did not serve as mere decoration. Rather, it had an expressive role and was considered an obligatory part of the performance. Furthermore, evidence suggests that the performers who were most admired were those who varied their ornamentation with every performance.[22] Information on specific ornaments can be found in table 3; what follows is a more generic discussion of the various elements to be considered when preparing a stylistically appropriate interpretation of a Baroque composition. This is certainly not the only solution to the process, but it a useful tool that may help one get over the sometimes-paralyzing "blank canvas" fear that can accompany beginning the process of ornamentation.

Begin with the slow movement of the work; this movement often has the most white space—the longest note lengths and the most opportunities for ornamentation. Play through the movement once, marking the conclusive and inconclusive cadences. While advanced musicians will be able to vary their cadential ornamentation, beginning students can simply add a trill that begins on the upper neighbor. To come out of the trill a general rule of thumb suggests conclusive cadences receive a nashschlag while inconclusive cadences end with an anticipation of the resolution. A rather pedantic but

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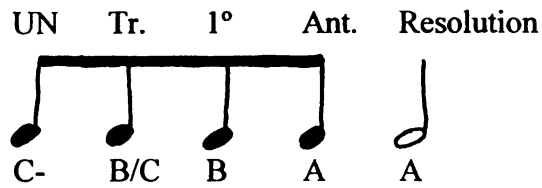
[21] Schultz 29.
[22] Mary Cyr, *Performing Baroque Music* (Portland: Amadeus, 1998), 140.

effective formula to teach this formula to beginners divides the trilled note into four equal parts; each subdivision has either the upper neighbor, the trill, the principal note and the anticipation or nachschlag:



With practice, a freer and more musical cadential trill gradually replaces this formula, but it is often helpful for the beginner to have a concrete pattern to emulate rather than try to feel their way through the trill.

After the cadences have been ornamented, move on to long notes, ornamenting them with either a turn (grupetto), a trill, or an ornamental vibrato. Ornamental vibrato varies from the flutist's usual even vibrato in that it has been manipulated in some way. While one can vary the amplitude or frequency of vibrato, it is customary to vary the frequency of vibrato on long notes, starting with a white or vibrato-less tone and gradually adding vibrato to the note. The opposite is also possible and appropriate at points where the phrase is relaxing rather than striving towards the highpoint.

Having ornamented the long notes, proceed to the passages containing skips and repeated notes. Wherever skips of a third are present, these intervals can be filled in and performed with a dotted rhythm. For skips between a sixth and an octave in either direction, scales (either measured or free) can be added to fill in the interval. Repeated notes can be ornamented in many ways. Most commonly, mordents and inverted mordents can be added to all or some of the repeated notes. Turns can be added if the note-length is sufficient for graceful execution, as can be three-note ascending or

descending scalar runs. Finally, if entire phrases are repeated or sequenced, it is often appropriate to add terrace dynamics.

During the ornamentation process, do not neglect to consider the other elements of performance practice discussed earlier. Sequenced or repeated phrases are good opportunities to change tone color, vibrato, or dynamics. The intricacy of the ornaments will help determine an appropriate tempo for the movement. The repeated playing of phrases that is necessary to find the most convincing and personally natural ornamentation will also help to both delineate small-scale individual phrases and to create a hierarchical plan of phrasing for the entire movement. This, in turn, helps you find points of repose and points of progression, influencing which cadences get rallentandos and which are only slightly stretched.

The trio sonatas by Bach and Boismortier are adaptable for any level of student. Due to their relatively easy technique, they can serve as an excellent introduction to Baroque performance practice for the serious high school or early college student. The more advanced player, however, can challenge themselves through reading treatises and creating more intricate ornamentation. Often times, flutists see Baroque music as less than challenging. While this may be true of the technical demands of the notes on the page (for the music Bach and Boismortier envisioned was more than what is written down and expressed in the notation), a well-designed performance and an interpretation that is as true to Baroque performance practices as possible is quite an undertaking; the difficulty of such a performance should not be underestimated.

Chapter 2
The Classical Era: Kuhlau Quintet op. 53/1

Much of Kuhlau's chamber music for flute is not neglected; indeed, one could argue that the duets, trios and quartet are overplayed. This is not the case, however, with his quintets for flute, violin, violas and cello, opus 51/1-3, which rarely receive attention. In fact, in an informal survey of flutists that included a publisher of flute music, no one had even heard of these compositions. This chapter seeks to remedy this situation and provide the historical, cultural, and analytical background for the piece. As many students know little about early nineteenth-century Denmark, a brief political and cultural overview is provided. This is followed by a discussion of the flute in the classical era. Biographical and musical information regarding both Kuhlau and the opus 51 quintets is then provided, as is a discussion of performance practices at the time.

Historical Background

Kuhlau composed the opus 51 quintets in 1822 during a rather unstable political era that bridged the end of the Classical era and the beginning of the Romantic era.[1] Political upheavals that included the rise and fall of Napoleon led to financial troubles for Copenhagen, the musical center of Denmark and the city in which Kuhlau lived. From the 1780s to 1820s, Copenhagen had an active musical life, providing a plethora of musical concerts through its many social clubs, but the financial decline of the 1820s led to the dissolution of many of these concert series and professional musicians had fewer public performance opportunities.[2] Chamber music, however, played an increasing role

[1] Aside from the virtuosic element, these quintets reflect the tonal and formal traditions of the Classical era much more than the Romantic era and for this reason are included in this chapter.
[2] Sigurd Berg and Niels Krabbe, "Copenhagen," *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: MacMillan, 2001), 395.

in musical society. One example can be found in the summer music house of Charles Schall (concertmaster of the Royal Chapel Orchestra) which was built expressly to host string quartet performances.[3] While the exact circumstances are not known, the first performances of the opus 51 quintets were most likely held in just such an environment, perhaps during one of C.E.F. Weyse's private musical evenings.

Thanks in part to the financial situation in Denmark and to the bourgeoisie's newfound influence, domestic music-making continued to flourish throughout the era and a distinct repertoire separate from that of the concert hall was created for the home musician. The piano became the pre-eminent musical instrument; along with piano duets, works for two melody instruments (usually either violins or flutes, as in the Baroque) were very popular.[4] The work of Kuhlau reflects both of these trends. While he is best known outside the flute world for his critically and publicly acclaimed dramatic works, it was his body of educational piano works and his salon music for flute, that gained him both financial stability during his lifetime and widespread recognition today.[5]

The Classical Flute

That the flute necessitated all these compositions and acquired such popularity is due, in part, to a series of dramatic overhauls of the flute mechanism, especially those overhaulings of the later half of the century. At the end of the Baroque and the beginning of the Classical era, the flute was a technically simple instrument haphazardly designed with very little ability to project its sound. Additionally, there was a lack of

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[3] Anna Harwell Celenza, *The Early work of Niels W. Gade: in search of the poetic* (Burlington, VT: Ashgate, 2001), 47.
[4] Christina Bashford, "Chamber Music," *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (New York: Macmillan, 2001), vol. 5, 442-3.
[5] He is known as a master of the sonatina form and his works for piano are often studied by pianists before they begin the more formidable Beethoven sonatas.

standardization in either body or key material or in the number or placement of keys. By the end of the Classical era, flute construction was increasingly standardized along English, French, Austrian, and German national lines.

Early nineteenth-century flutes were modeled after those of the previous generation. These flutes had a conical bore, a small embouchure hole (producing a beautiful but weak sound), six irregularly sized and placed tone holes, and were made of wood, ivory or crystal. Keys were made of brass, silver or pewter and key systems developed along national lines. The French suspended the key systems on rods and pillars attached to a plate that was screwed to the instrument while the German, Austrian and English makers continued to mount their key systems on wooden "block" protrusions. By 1820, the construction of the flute had stabilized; while variations continued to appear, the standard flute everywhere but in France had eight or nine keys and c^1 or b as the lowest note.[6] This is the flute for which Kuhlau wrote his many flute compositions.

Friedrich Kuhlau and the op. 51 Quintets

Friedrich Daniel Rudolph Kuhlau (1786-1832) was a Danish composer of German birth. While Kuhlau was exposed to a great deal of music at home (his father was a military bandsman and taught music lessons) and received some musical training, he never received a comprehensive musical education and can be considered self-taught. Along with C.E.F. Weyse, Kuhlau was the foremost representative of the late Classical era in Denmark. Kuhlau was extrovert and modern and his style exerted a profound influence on Danish music throughout the remainder of the 19th century. One example of

[6] Jeremy Montagu and others, "Flute," *New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 9, 41.

this legacy is the song "King Christian stood by the lofty mast" [*sic*] from his dramatic work *Elverhøj*, which later became the national anthem of Denmark.[7]

Aside from the dramatic works *Røverborgen, Lulu,* and *Elverhøj*, Kuhlau is best known for his piano and flute works.[8] These were written for both the amateur and the virtuoso musician and were a major source of income for Kuhlau, gaining quick publication both in Denmark and abroad. The public, especially the new bourgeoisie, demanded many new flute and piano works, particularly in the form of smaller, more entertaining works. Kuhlau created such a body of flute works that he has been called "The Beethoven of the Flute" and his many works for one or more flutes are a mainstay in the Classical literature of the flute.[9] Kuhlau's propensity for flute composition might be traced to his childhood exposure to the instrument, as he both heard his father giving flute lessons and took flute lessons himself. This applied knowledge of the mechanics of flute playing must have been helpful when writing for the flute; Kuhlau was able to create showy pieces that lie well on the flute in an era where virtuosity was an important element of performance.

While most flutists have studied at least one of the *Caprices* and have played the flute duets, trios, and quartet for fun (if not for performance), Kuhlau's quintets for flute and strings generally receive little to no study. Kuhlau wrote his Quintet in A Major, op. 51, No. 3 for flute and strings (violin, two violas, and cello) in 1822 and dedicated the work to the Danish flutist Peter Christian Bruun. Bruun was a colleague with whom

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[7] Gorm Busk, "Kuhlau," *New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 14, 5.

[8] An excellent source for information on all of Kuhlau's flute music, including publishing information, is Laszlo and Doris Tikos' translation of Arndt Mehring's book, *Friedrich Kuhlau in the Mirror of His Flute Works*, edited by Jane Rausch and published by Harmonie Park Press.

[9] Gorm Busk, "Friedrich Daniel Rudolph Kuhlau," http://www.carolinaclassical.com/articles/kuhlau/html, accessed 15 February 2005.

Kuhlau regularly consulted regarding his new flute compositions; Bruun would check the flute parts for technical difficulty and playability and proofread the manuscript before Kuhlau sent the compositions to the publisher.[10] It appears that the work was popular at the time; along with publications in Denmark, Paris, and London of the original work for flute and string quartet, two additional arrangements were also made available, one for piano two hands and the other for flute and piano. Anton Keyper (Kuhlau's friend and pupil) made the flute and piano arrangement from Kuhlau's original 1822 score.[11] This arrangement, *Trois Grandes Sonatas für Flöte und Klavier*, op. 51, for flute and piano, is more popular today than the original quintet, mainly for instrumentation and personnel reasons. Aside from a few differing articulation and dynamic markings that may reflect the publisher's intent more than the intent of Kuhlau or Keyper, the flute parts are identical. Furthermore, Keyper has arranged the piano part in such a way as to retain the original shape (if not spacing and registration) of the string quartet parts. However, in transcribing the quartet for flute and piano, much of the charm and beauty of the original timbre and the contrast between the instrumental colors, especially in imitative passages, is lost. Therefore, unless it is impossible to assemble a string quartet, it is recommended that the quintet be performed in its original instrumentation.

The preceding chapter featured two Baroque trio sonatas; when the trio sonata is juxtaposed with Kuhlau's op. 51 quintets, one can follow the development of one strain of chamber music. Throughout the Baroque era, the trio sonata was the most popular genre of chamber music, but with the disappearance of the *basso continuo,* the trio sonata

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[10] Arndt Mehring, *Friedrich Kuhlau in the Mirror of His Flute Works* [1992], ed. Jane Rausch, trans. Laszlo and Doris Tikos (Warren: Harmonie Park Press, 2000), 35.
[11] Dan Fog, *Kompositionen von Friedrich Kuhlau: Thematisch-bibliographischer Katalog* (Kopenhagen: Dan Fog Musikverlag, 1977), 61.

receded in importance and the string quartet gradually became recognized as the premiere genre of chamber music. The rise in the importance of the string quartet reflected many of the developments of the Classical era. While it retained the four players required of the trio sonata, the lines of the string quartet, unlike the melodically dominant trio sonata, were equalized in importance. Additionally, the disappearance of the *basso continuo* necessitated the more homophonic textures of the Classical era. The string quartet also adopted the four-movement form associated with the symphony; with the emphasis on sonata form came the emancipation of expression, as first and second themes allowed for the expression of contrasting moods. Consequently, the Baroque expression of only one emotion per movement (based upon the Theory of the Affects) receded.[12]

The Quintet 51/3 is written in the style of the *quatuor brillant*, an extreme example of virtuosity that enjoyed a short-lived popularity in France and Germany. The *quatuor brillant* is a string quartet characterized by a concerto-like first violin part and rudimentary accompaniment in the other parts. Its primary focus is virtuosity and there is little dialogue between the voices; the solo and accompaniment lines are clearly delineated and the roles remain unchanged throughout the work. Kuhlau wrote the op. 51 quintets shortly after his first trip to Vienna (1821), a city in which the string quartet, in the Classical Viennese form as well as in the *quatuor brillant* and its related predecessor, the *quatuor concertant* styles, had been a focal point of chamber music production.[13]

Kuhlau's opus 51 contains some obvious digressions from the standard form of the *quatuor brillant*. First, the concerto-like first violin part is given to the flute. Second, unlike the usual *quatuor brillant* technique of keeping accompanimental parts subsidiary

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[12] Poultney 116, 118.
[13] Roger Hickman, "The Flowering of the Viennese string Quartet in the late eighteenth Century," *The Music Review* L/3-4 (August/November 1989), 157.

to the solo instrument, the first violin part does occasionally have the melody. Generally this occurs only when the flute is resting, but there are occasional imitative exchanges between the flute and violin. This may have been done for practical reasons; without places to relax the facial muscles and, frankly, to swallow, the piece would be even more difficult (perhaps almost impossible) for the flutist to perform. Third, instead of using the usual string quartet instrumentation, Kuhlau substitutes another viola for the second violin. While there are many reasons Kuhlau may have done this, one plausible reason is registration. As the flute and violin have overlapping ranges, the brighter and stronger sound of two violins may have overpowered the sound of the solo flute. One will remember from the earlier organological discussion of the flute that at this time the flute was generally made of wood and had a small embouchure hole; it would not necessarily be powerful enough to carry over the sound of two violins but would have had a variety of timbres to apply to the contrasting sections of the music. Mehring offers another way to see the instrumentation. He suggests that these quintets are essentially flute concertos with string orchestra accompaniment. However, by substituting another viola part for the second violin part, Kuhau achieves a balance of high voices (flute and one violin) and middle voices (two violas) that gives the quintets "an especially warm tone."[14]

Opus 51/3 reflects many characteristics of the Classical era, including its typical four-movement form. The first movement is in sonata form but, unusually, in 6/8 meter. The second is, as one might expect, a scherzo and trio. The scherzo is structured through the use of imitation and alternates a major and a minor phrases while the trio, except for a short passage in minor, firmly returns to a major. Continuity is maintained throughout the scherzo, trio, and coda through balanced construction of each period. Each phrase

[14] Mehring 35.

begins with a fugue in the string quartet, but the flute breaks the fugual pattern with each entrance, requiring the strings to play a simple, off-beat accompanimental pattern. The slow third movement moves to f major and the orchestration vacillates between the flute as melody instrument over the string quartet and the flute as ornament on top of the melody-laden string quartet. According to Kohn, this movement, through its intense central section, is a pinnacle in Kuhlau's oeuvre.[15] The allegro fast movement (reminiscent of Haydn)[16] predictably returns to both a major and sonata form and is filled almost exclusively with virtuosic runs for the flute.

The flute part is virtuosic throughout; along with showcasing the lyric abilities of the flute, it also includes technically demanding passages of rapid scales, arpeggios, octave leaps and other technical feats. For this reason, flutists should wait to perform this piece until later in college when their finger technique and tonal control has advanced enough to assist in the interpretation of the work, not detract from a musical performance. With the exception of the violin part, the string parts are by and large not as technically demanding as the flute part. However, a reasonable amount of technical dexterity is required as the parts include some shifting and high register playing. Additional concerns include the string player's ability to contrast and shape notes as well as the ability to maintain rhythmic accuracy in the third movement. While it is possible that an advanced high school string group could perform this piece, it is more practical, due to both the afore mentioned reasons and to issues of intonation and blend, for this piece to be performed by college performance majors.[17]

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[15] Arthur Cohn, *The Literature of Chamber Music*, Vol. 2 (Chapel Hill: Hinshaw Music, Inc., 1997), 1951.
[16] Ibid.
[17] Guy Harrison, discussion 4/13/05.

Performance Practice

Just as in the Baroque, there are performance practice issues specific to Classical music that must be addressed in order to create a stylistically appropriate interpretation, but before the flutist can begin to work on the technical aspects of the quintet, the matter of editions must be discussed. Currently op. 51/3 is available in two editions, Breitkopf & Härtel (formerly Musica Rara) and Kunzelmann. Both editions are remarkably similar and each edition has positive aspects regarding notation. As the notes are all the same and the expression marks are quite similar, the personal preference of the performer can dictate the choice of edition. The Breitkopf & Härtel edition clearly marks where the editor has made corrections or changes to the score. Additionally, as the only score available for this quintet is printed by Breitkopf & Härtel, it makes sense to have a matching score and parts. However, the editorial comments in this edition are brief and offer little insight to the work. Furthermore, the typesetting of this edition is not as spacious and neat as the Kunzelmann parts. Along with the easier-to-read typesetting, Kunzelmann edition also includes a page-long preface, but as it is in German, not all flutists may find this helpful. Having compared both editions, one solution would be to buy the Breitkopf & Härtel score and the Kunzelmann parts, proofing the parts against the score and marking any discrepancies in the parts.

Once the edition has been chosen, the flutist must then begin work on creating an interpretation of the piece. Matters of tempo, articulation, ornamentation (including the appropriate use of vibrato), and expression must be considered. It is especially important that the flutist have a clear idea of the interpretation he or she wishes to convey; unlike its role in the Bach trio sonata, where the flutist to some degree shared the spotlight with the

other melody instrument, the flutist is the star instrument of the Kuhlau quintet. While the string instruments are important in producing the background sounds and contributing to the mood of the piece, their role is almost exclusively accompanimental. As such, the flutist must lead the rehearsals, providing a clear model from which the strings can match their sound and expression.

Tempo must be considered on two levels. First, what is the overall tempo of each movement? That is, what metronome marking would you assign each movement? Leopold Mozart gives a good explanation of tempo and how to find an appropriate pace for a movement or section. He suggests tempo be derived from either the shortest note value within a movement or a particularly important passage, keeping in mind that the key elements in finding the right tempo for a piece are effective performance and character.[18] A tempo that is too fast will not result in a brilliant and virtuosic interpretation, but a sloppy rendition instead. (This is especially important to keep in mind in the last movement of the quintet when the flutist is tempted to pick the fastest tempo possible. The flutists should indeed play the movement as virtuosically as possible, but a slower and cleaner performance will actually sound more impressive than a sloppy and technically inaccurate faster performance.) Second, one must consider the tempo within and between phrases and sections of a movement. While it was considered in poor taste to dramatically alter the tempo when there was no written indication to do so, judicious tempo rubato was expected of the performer during the classical era. The beat must be obvious but not unyielding; this balance is created through a mixture of

[18] Cliff Eisen, "Notation and Interpretation," in *A Performer's Guide to Music of the Classical Period*, ed. Anthony Burton (London: The Associated Board of the Royal Schools of Music, 2002), 20-1.

"precision and flexibility that avoids both mechanical regularity and caprice."[19] The slow third movement is especially suited for tempo rubato, as the ornamental passages within the phrases allow for flexibility within and between the beats. Caution is required, however, in applying tempo rubato to a slow movement; too much freedom in a slow tempo often results in the tempo relentlessly dragging.

Both editions of the quintet contain Kuhlau's original articulation. While this reduces the number of decisions the flutists must make regarding articulations, there are still some matters to be considered. First, and perhaps most importantly, music in the classical era was compared to speech. Because of this, small-scale phrasing, including slurs and various articulations, was paid a great deal of attention.[20] Second, wind playing was often modeled on singing. Modern flutists generally begin notes with a very sharp attack that is non-vocal and was not common in the classical era. For this reason, the flutist may want to start notes with 'doo' or 'peu' rather than the 't' attack common to modern American flute playing.

Kuhlau's quintet is sprinkled with ornaments throughout the work; the players must decide how to interpret them. The musician has a good degree of latitude in realizing these ornaments, as there was no standardization of either specified ornaments (for example, appoggiaturas indicated in the part by the composer) or unspecified ornaments (mordents or cadential elaborations regularly performed but not indicated in the score).[21] Eisen provides a table of suggested realizations of ornaments that I have included in figure 2. One practice that seems to be standard and expected in the classical

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[19] Ibid. 19.
[20] Colin Lawson, "Wind Instruments," in *A Performer's Guide to Music of the Classical Period*, ed. Anthony Burton (London: The Associated Board of the Royal Schools of Music, 2002), 65.
[21] Eisen 29-30.

era was the ornamentation of repeated sections, especially those in minuets and trios. For that reason, the flutist may want to consider adding mordents, turns, or short trills where possible in the second movement, being careful not to clutter the melody line unnecessarily. An unornamented example of the first section of the scherzo is given in music example 3a while an ornamented version is presented for comparison in music example 3b.

One final discussion regarding ornamentation remains. Modern performance tradition has evolved so that vibrato is almost always incorporated into the flute tone. During the classical era, however, vibrato was treated as an ornament, not a necessary and ubiquitous part of tone production (as was also the case in the Baroque era). While primary sources have many different and sometimes contradictory suggestions for the appropriate use of vibrato, it seems clear that vibrato was used much less frequently than today, generally on long notes or in slow movements.[22] Therefore, the flutist should carefully plan when and how to use vibrato, limiting its use to long notes in movements one, two, and four, and experimenting with the frequency and depth of the vibrato to vary tone color and mood.

Tone color is another contributing factor to musical expression and the modern flutist must decide what colors to use throughout the contrasting sections of opus 51. The flute for which Kuhlau wrote had fewer keys than the modern flute; many notes required cross-fingerings and the resultant tone quality from pitch to pitch was uneven. Additionally, the overall sound quality of the flute itself was not as thick or full as the modern flute sound. Nevertheless, Tromlitz states that in every key, flutists should strive

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[22] David Charleton "Woodwind and Brass," in *Performance Practice: Music after 1600,* ed. Howard Brown and Stanley Sadie (New York: Norton & Co, 1990), 254.

for evenness between notes with a bright and singing quality.[23] Luckily for today's flutist, the modern flute easily produces even tone color (except, perhaps, for $c^{\#2}$, $c^{\#3}$, e^3, $f^{\#3}$, and $g^{\#3}$). However, flutists with a medium- to heavy-walled instrument and/or gold or platinum risers, linings, headjoints and/or bodies, may need to lighten their sound to create something closer to that which would be heard in the classical era (without sacrificing the integrity of the sound in order to achieve this lightness).

Throughout the process of creating an interpretation, the flutist must bear in mind the following. For all the movements of the quintet, indeed, for any classical piece of music, it must be remembered that the chief aim of a classical era performer was not an exclusively virtuosic performance, but a performance that moved the audience. This meant that finding the right character for a movement was of utmost importance; this character was reflected in the artist's choice of tempi, dynamics, and articulation. If one keeps expressiveness as the goal, interpretive questions of tempo, dynamics, and ornamentation, for example, will be easier to address.

Once the flutist has addressed these technical and musical issues, rehearsals can begin. There are a few aspects of rehearsal technique specific to working with strings that must be addressed. Whenever a flutist works with a string quartet, there is the possibility of the four string timbres overpowering the lone flute tone. Attempting to differentiate the flute tone through volume is not advisable as the performance will be one-dimensional (loud) and the flutist will most likely crack or force notes, resulting in a dull, uninteresting, and unmusical performance. A better approach requires the cooperative effort of both the string quartet and the flutist. First, the strings must slightly decrease their overall volume. Second, the flutist must create a clear, focused tone with

[23] Ibid. 252.

enough brilliance to project easily over the quartet. This will allow the flutist to be heard at every dynamic level and will eliminate the tendency to "shout" their way through the performance. Careful attention to intonation will also help the flutist to project, as will proper posture. Flutists sometimes have a tendency to hunch over and play into the stand, projecting their sound only as far as their accompanists or fellow musicians. Playing up and out of the stand and aiming the sound at the back of the hall will greatly aid in the projection of the sound; without increasing the sound volume or the amount of air used, the flutist will sound considerably louder and project over the strings.

The flutist should realize that a slightly different approach to intonation should be used when working with a string quartet rather than when working with a piano. When working with pianos, flutists generally check their intonation with a tuner, expecting the tuner to register 0 cents flat or sharp. This works because the piano is an equally-tempered instrument. However, strings are mean-tempered instruments. Practically, this means that the string quartet will tune octaves, fifths, and fourths first and then add thirds. If the flutists checks intonation with a tuner, they will not necessarily be in tune with the quartet when the dial points straight up and down and they are, according to the tuner, 'in tune'. Rather, major thirds will need to be significantly lower, minor thirds higher, and so forth.[24] The flutist will need to learn to rely on the ear and the production of overtones to play in tune with the quartet.[25]

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[24] A brief and easily comprehended introduction to tuning on the flute can be found in Trevor Wye's *Practice Book for the Flute, Book 4: Intonation and Vibrato*, published by Novello.

[25] If the student is not particularly adept at tuning, a good exercise for developing flexibility and accuracy can be tuning fifths. One player holds a note (with a straight tone, no vibrato) and the other plays a note a fifth above it, playing sharper and flatter until the harmonic can be heard. (Generally, the players need to be physically close to each other to hear the harmonic easily.) In this way, the player not only hears the good harmonic—signaling "in-tune" playing—but also what out-of-tune, "bad" harmonics sound like.

In addition to intonation concerns, the group will need to coordinate breathing and articulation and between the flute and the quartet. Breathing is a matter easily resolved. Generally, there is little need for the flutist, as solo instrument, to coordinate breathing with the quartet. However, when the flutist needs a little extra time to breath between phrases (especially in movement four where there is little time for a breath between technical passages) the flutist need only tell the group. After practicing the breath a few times with the group, the problem should be resolved. Articulation will need more attention, if only because it is an ongoing issue throughout the work. Typically, wind players play notes shorter than string players. An easy remedy for this problem is for the flutist to watch the string players' bows for the release of sound. (The violinist should have marked the bowings for the strings prior to the first rehearsal.) The flutists can also watch the bows for indications of articulation strength; up-bows and down-bows each physically portray different strengths of note articulation and length, as do on-the-string and off-the-string bowings. If the flutist has coordinated their interpretation with the violinist, working with strings should help the flutist create greater variety and precision of articulation and note length; what wind players do through mouth shape, tongue placement, and use of the breath is easier to see in the physical representation of bowings than in the often mercurial descriptions of sensations to which wind players normally resort when describing tone and articulation.

Opus 51 no. 3 is a challenging but accessible composition, offering many rewards to the flutist. The composition allows the flutist to emphasize her or his musicality during the many lyric sections of the piece. Furthermore, the technical passages allow the flutist to showcase technical capability without being so difficult as to impede

learning and performing the piece. The flutist's technique, not only the ability to play rapid scales, but also the ability to negotiate fast articulated passages and octave sections, will undoubtedly improve upon the performance of this composition. Currently, op.51, no. 3 is the only quintet of the three available in print. However, all three of the quintets are available on CD through Naxos.[26] If the other two works of this opus again become available in print, I would strongly recommend performing them as well, as they are as charming and technically demanding as no. 3.

[26] An entirely Danish recording with Eyvind Rafn on Naxos CD 8.553303.

Chapter 3
The Nineteenth Century: Saint-Saëns *Caprice sur des airs danois et russes*

The nineteenth century was rife with political, social, economic, and musical changes. It was an age of revolutions and included among others the rise and fall of Napoleon in France and the creation of the Austro-Hungarian Empire. Socio-economic revolutions occurred as well; the industrial revolution created a new middle class and these bourgeois were happy to use their newfound wealth to influence society and the arts, including music.[1] Unlike the past chapters, where generic characteristics could be cited regarding the role of music in society and the characteristics of that music, there are so many differences between countries and years during this era that general characteristics common to all countries at a specific time are difficult to make.[2] Therefore, this chapter will discuss only those developments which directly relate to the piece under discussion, Camille Saint-Saëns's *Caprice on Danish and Russian Airs* for Flute, Clarinet, Oboe and Piano.

Specifically, this chapter will discuss the general socio-political and musical culture of France (particularly Paris). Furthermore, while the nineteenth century may best be known for its political and social movements, flutists recognize the second half of the nineteenth century for the advent of the modern flute; therefore, the evolution of the Boehm flute (as well as the opposing Meyer and reform system flutes) will also be presented in some detail. The lives of Camille Saint-Saëns and Paul Taffanel[3] will be

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[1] Jim Samson, "Music and Society" in *The Late Romantic Era: from the mid-19th century to World War I*, ed. Jim Samson (London: Macmillan, 1991), 4.

[2] Suggested reading for those wishing more information on the nineteenth century in Europe include *The Early Romantic Era: Between Revolutions: 1789 and 1848*, ed. A. Ringer and *The Late Romantic Era: From the mid-19th century to World War I*, ed. Jim Samson.

[3] Paul Taffanel is widely recognized as one of the greatest flutists of all time. Through his influence as a pedagogue and conductor, Taffanel was able to change the way the flute was perceived. Furthermore, between his tonal concept and that of his student, Marcel Moyse, the French school of flute playing became

discussed in relation to both the musical era in which they lived and in relation to Saint-Saëns's "*Caprice on Danish and Russian Airs.*" Finally, this chapter will also include an overview of the *Caprice*, including publication and performance histories, formal analysis, performance practice issues and suggestions for rehearsal techniques.

European and French Musical and Historical Background

One of the hallmarks of the nineteenth century that was common to most European societies, including France, was the development of the concert series. According to Samson, "the colourful, dynamic and flamboyant concert life of the 1830s and 1840s gradually congealed into more stable, settled forms..."[4] and the transformation from salon and benefit concerts to recitals and subscription concerts had been made by the end of the century. In the early nineteenth century, the musical focus of concerts was on the performer and programs were not necessarily decided upon in advance; by the end of the century, concerts had a set program and generally centered on one type of media. The form of the concert series also became standard and set the precedent for our contemporary orchestral concert series; it included professional performers, a standard repertoire based on the Viennese classics, and a permanent music director.

Home music-making continued unabated during the nineteenth century. The popularity of the piano continued and drove the creation of a musical repertory for the home musician. This *Trivialmusik* was generally comprised of simple transcriptions, dance pieces, and character pieces, and consitituted a large portion of the publisher's

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dominant, the English and German schools disappeared, and a new repertoire of solo pieces for flute was created.

[4] Samson 4-5.

income.[5] Method books for the newly redesigned woodwind and brass instruments were also published, including some of the great method books still in use today: Arban's trumpet method (1864) and Klosé's complete method for clarinet (1843). These books stressed technique in all 24 keys and played a major role in the rising level of technical mastery and virtuosity evidenced throughout the era.[6]

The changes in the nineteenth century solo and symphonic music were also reflected in the chamber repertoire. Composers were increasingly creating chamber works for the concert hall that included larger forces and bigger musical gestures. Indeed, most of the nineteenth-century chamber music heard in concert was written for professional players.[7] The technical difficulty of the newer works combined with the idealization of the Viennese repertory meant that amateur musicians increasingly needed to pay to hear musical works that were beyond their technical ability.[8]

The dramatic contrasts of timbre and color that were characteristic of Romantic music may be responsible for the move away from the more intimate form of the string quartet during this era. While the genre did not disappear (indeed it remained important throughout the era), many other genres that would allow for timbral contrast and a greater resonance and depth rose in both stature and number, including string quintets, sextets, octets, and ensembles including winds and or piano. In France the piano trio was a dominant chamber genre; Saint-Saëns First Trio, op. 18 is a representative work. Additionally, the organological refinements to wind instruments that occurred during the

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[5] Ibid. 14.
[6] D. Kern Holoman, "Introduction" in *Performance Practice: Music after 1600*, ed. Howard Brown and Stanley Sadie (New York: Norton & Co., 1950), 335-6.
[7] Bashford 442.
[8] Joël-Marie Fauquet, "Chamber Music in France from Cherubini to Debussy," in *Nineteenth-Century Chamber Music*, ed. Stephen E. Hefling, trans. Stephen E. Hefling and Patricia Marley (New York: Schirmer Books, 1998), 287-8.

nineteenth century led to an increase in wind chamber music (with or without piano), including the woodwind quintets of Reicha and Taffanel.[9]

During the nineteenth century, prominent chamber music ensembles evolved. In France the Société Moderne de Chambre pour Instruments à Vent was established in 1879 by flutist Paul Taffanel, and the Société Moderne des Instruments à Vent was established in 1895 by Taffanel's students, Louis Fleury and George Barrère. Other repercussions of the promulgation of chamber music include the spread of public chamber music concert series, the introduction of a chamber music class at the Paris Conservatoire in 1848 by Auber and, indirectly, the founding of the Société Nationale de Musique by Camille Saint-Saëns and others in 1871. Along with the performance of French instrumental music, including chamber music, the Société is closely associated with French nationalism and the French musical renaissance.

The resurgence of French nationalism in the 1870s grew out of various factors. The music of Wagner was increasingly influential and it stood in opposition to the traditional French ideals of logic, clarity, moderation, balance; there is in French nationalist music an implicit rejection of the excessive emotionalism that characterized German late Romanticism.[10] In addition to musical factors, the French had recently been defeated by Prussia in the Franco-Prussian war and nationalism in any form was encouraged by the governments of both the Commune and the Third Republic.

The term "French musical renaissance" is sometimes used to describe the musical era in France after 1870. While scholars debate whether or not there was a renaissance

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[9] Unfortunately for flutists, a great deal of the chamber music that was composed for the concert hall did not include flute. While there are many sonatas for flute and piano from this era, and while there is also a great deal of salon music or flute music created for domestic music-making, there is not a great deal of 'serious' chamber music from this era.

[10] Samson 36.

(that is, whether or not there was a 'Dark Ages' from which France was reborn), it is agreed that there was a flourishing of composition and performance of instrumental (non-operatic) music by French composers after the Franco-Prussian war. Martin Cooper explains the situation thus: "In 1871 the war with Prussia and the Commune had left France shattered. ... For a short while, at least, the overpowering predominance of the opera was broken, for opera needs money and a stable social system. Here was an opportunity for the more austere forms of orchestral and chamber music to gain a footing in Paris, and it was in these forms that the members of the Société Nationale first distinguished themselves."[11]

On February 25, 1871, Camille Saint-Saëns and Romain Bussine, along with several other notable musicians, founded the Société Nationale de Musique.[12] Bussine was elected president, Saint-Saëns vice-president, and Alexis de Castillon secretary; the other leading committee members included Franck, Fauré, and Lalo. Due to the interruption of the Commune and the subsequent besiegement of Paris, the Société was unable to give its first concert until November 17, 1871.[13] The goal of this new society was to promote the composition and performance of new works (other than those of the stage and *salon*) by French composers. Alexis de Castillon, secretary of the Société Nationale succinctly stated this goal:

> "The aim of the society is to aid the production and popularization of all serious musical works, published or unpublished, by French composers; to encourage and

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[11] Martin Cooper, *French Music from the Death of Berlioz to the Death of Fauré* (London: Oxford UP, 1951), 18.
[12] The other musicians included Alexis de Castillon, César Franck, Ernest Guiraud, Jules Massenet, Jules Garcin, Gabriel Fauré, Theodore Dubois, Paul Taffanel, Henri Duparc, and the little-known musicians Levenpeu, Garcin Dubois, Guiraud, Fissot, and Bourgault-Ducoudray. Harkins ii, Harding 113.
[13] Elizabeth R. Harkins, *The Chamber Music of Camille Saint-Saëns* (PhD dissertation: New York University, 1976), ii.

> bring to light, so far as in its power, all musical endeavor, whatever form it may take, provided that there is evidence of high artistic aspiration on the part of the author....Members of the society will contribute, each in his own sphere of activity, to the study and performance of works which they will be called upon to select and interpret.[14]

Saint-Saëns explained why such a society was needed:

> "Not so very long ago a French composer who was daring enough to venture onto the terrain of instrumental music had no other means of getting his work performed than to give a concert himself and invite his friends and the critics. As for the general public, it was hopeless even to think about them. The name of a composer who was French and still alive had only to appear on a poster to frighten everybody away. The chamber music societies, flourishing and numerous at the time, restricted their programmes to the resplendent names of Beethoven, Mozart, Haydn, Mendelssohn – and sometimes Schumann as proof of their audacity...."[15]

The society allowed French composers the opportunity to meet each other and to have their works performed and, consequently, to develop compositional styles distinct from the Wagnerian school.[16] When, in 1886, a faction led by Franck and d'Indy voted to permit the performance of music by foreigners, Saint-Saëns and Bussine resigned.

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[14] Jeffrey Cooper, *The Rise of Instrumental Music and Concert Series in Paris 1821-1878* (Ann Arbor: UMI Research Press, 1983), 83, quoting Romain Rolland, *Musiciens d'aujourd'hui*, 19th ed. (Paris: Libraire Hachette, 1949), p.231.
[15] James Harding, *Saint-Saëns and his Circle* (London: Chapman and Hall, 1965), 109.
[16] J. Cooper 84.

The Boehm Flute

While the *Société Nationale de Musique* was reshaping the concert world of Paris, other non-musical developments were also occurring in Paris and throughout Europe that would eventually affect music. The Industrial Revolution, which helped reshape the populace of the cities and redistribute wealth among the population as a whole, also had an influence on the production and quality of musical instruments. Thanks to the newfound wealth gained from their industrial revolution-driven jobs, more people were able to buy instruments. Additionally, improvements in metallurgy and technology also occurred throughout the era that made the production of musical instruments less expensive and easier to make.[17] The flute was not immune to these developments; in 1831, Theobald Boehm set out to improve the flute and ended up revolutionizing its design, creating the flute that is the basis of today's modern flute.[18]

Trained as a goldsmith, Boehm opened a flute factory in Munich and began a series of improvements that led to the flute's organological evolution. Boehm's first development was inspired by the sound of the London flutist, Charles Nicholson. After hearing Nicholson's large sound, Boehm set out to design a flute on which larger holes were placed for good intonation and evenness of tone instead of according to the reach of the player's fingers. The resulting flute employed ring keys for the first time, allowing fingers to cover two or more holes simultaneously, and changed the basic scale of the flute from d to c. One year later (in 1832), Boehm designed his second model. While this flute embodied several important developments in the mechanism of the flute and

[17] Rey M. Longyear, *Nineteenth Century Romanticism in Music* (Englewood Cliffs: Prentice Hall, 1969), 210.
[18] The organological development of the flute is charted in table 1.

was a necessary intermediary stage in the development of the Boehm flute, the specific changes are relevant mainly to instrument makers and are outside the scope of this paper.

Hoping to further improve his second flute, Boehm studied acoustics in 1846-47. During this time he developed his *Schema*, his plan for the relationship between the tube diameter and the size and placement of the tone holes.[19] Boehm's next flute, the 'Boehm-system' flute of 1847, was the result of these studies and became the basis of the modern flute. It was a cylindrical-bore instrument of silver with a parabolic headjoint and a rectangular embouchure hole with rounded corners; its tone holes were placed acoustically, were as large as possible and were closed by padded keys that were interlinked by rod-axels and clutches. In 1879, after several attempts, Boehm finally developed the thumb b-flat/b mechanism that is still in use today.

Boehm sold the French rights to make his 1847 cylinder flute to Godfroy and Louis Lot, a father and son-in-law team who worked in Paris. They made several technically minor modifications to Boehm's flute that had important ramifications in the development of the instrument. Two of their employees, Coche and Buffet (now famous for his clarinet), moved the rod-axles to the player's side of the tube, using spring needles instead of Boehm's flat needles. Godfroy and Lot arranged the keys in a straight line and perforated some of the keys—creating what is known today as an open-hole flute—as a compromise between the ring keys of the 1832 model and the closed holes of some non-French instruments. By about 1850 the move away from wooden flutes was accepted and French Boehm cylindrical flutes were generally made of silver or nickel-silver. It should

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[19] Those wishing more information on the specifics of Boehm's *Schema* should consult either the original treatise, *Schema zur Bestimmung der Lochstellung auf Blasinstrumenten* (1862), ed. Karl Ventke (this book is written in German and is out of print but available through libraries) or Boehm's *The Flute and Flute Playing in Acoustical, Technical, and Artistic Aspects*, translated into English by Dayton C. Miller (NY: Dover, 1964).

be noted that most German flutists rejected Boehm's new design; they were not willing to sacrifice the old instrument's wider variety of tone color to gain the smoother technique, better intonation, and greater dynamic range of the Boehm flute.[20]

In response to the new Boehm flute, beginning in 1853 H.F. Meyer made non-Boehm-system flutes that would fulfill the requirements of German and Austrian orchestras. These flutes, which became known as either "old-system" or "Meyer" flutes, played easily in the high and low registers, had better intonation, and produced greater volume than the old pre-Boehm flutes. Meyer's flutes differed from the nine-key instruments of the period in substantial ways including bore dimensions, placement and size of tone holes, and the size and shape of the embouchure hole. These flutes gained popularity during the second half of the nineteenth century and were used in orchestral works of Tchaikovsky, Mahler, and Strauss, among others; they remained in use in orchestral settings until around 1930. The Meyer flute was the basis for Maximillian Schwedler's 1885 "reform" flute, created as a response to the increasing demands of contemporary compositions (e.g. Mahler and Strauss). This flute retained the conical bore and combination of open and perforated notes of Meyer's flute; changes included, among other technical innovations mostly related to keys for accidentals, a raised-side embouchure hole and, eventually, a metal head joint.

While the Boehm flute eventually became the standard model of flute and is the basis of every modern flute in use today, it did not become the universally standard flute until after World War II. Until that time, schools of playing developed around other

[20] Montagu 43.

models of flute, including but not limited to the Meyer system.[21] Interestingly, Saint-Saëns can be associated with both the Boehm-system and the Meyer/reformed flute. While Taffanel, who played on the first performance of Saint-Saëns's *Caprice*, played a Boehm-system flute, Schwedler used his "reform" flute in the first performance of Saint-Saëns's *Tarentella,* a chamber work for flute, clarinet and piano (or orchestra).

Camille Saint-Saëns, Paul Taffanel, and the Caprice sur des airs danois et russes

Camille Saint-Saëns (1835-1921) was a French composer, organist, pianist, and author. He was called "the greatest organist in the world" by Liszt, and Gounod referred to him as "the French Beethoven."[22] Saint-Saëns began his musical education at the age of three, made his formal debut at the age of ten, and was as accomplished in his general education. He began writing chamber music at an early age; by the age of five he had composed works for two instruments and he continued creating chamber works until the last year of his life.[23] Later in life, Saint-Saëns also wrote musical articles and was the editor of the Durand edition of the complete works of Rameau.

French music in the mid-nineteenth century could roughly be divided into two traditions that generally coincided with the classical-romantic polarity found in musical styles throughout Europe in the mid-nineteenth century. One, headed by Saint-Saëns, was more classical in nature and was characterized by classical purity and linear design. The other, headed by Gounod, emphasized expressiveness and color and reflected the romantic characteristics of the era. Until World War I, most French composers generally

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[21] Charlton 409, quoting J. L. Voorhees in *The Classification of Flute Fingering Systems of the 19th and 20th Centuries* (Buren, 1980), 9.
[22] Sabina Teller Ratner, "Saint-Saëns," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: MacMillan, 2001), 124-125.
[23] Harkins i.

fell into one style or the other; Massenet, Franck and Fauré derived from Gounod's tradition while Chabrier, Dukas, and Ravel developed out of Saint-Saëns's.[24]

Saint-Saëns composed in every nineteenth-century musical genre but his most successful works are sonatas, symphonies, concertos, and chamber music. His works did not necessarily forge new ground or create new traditions; instead, Saint-Saëns's compositional style is often referred to as an amalgamation of preceding styles. While his musical language falls more in line with the classicism of the era than with the romantic, the most notable aspect of his compositional style (and the most romantic) is his use of harmony, especially the use of root movement by thirds. He achieved color in his music not through orchestral effects but through harmonic means; most of his chordal progressions are simple and it is through deviations from these progressions that his music obtains character.[25]

While his contemporaries (especially those in England and America) recognized him as the greatest living French composer, Saint-Saëns is not always recognized as such today. He is, however, recognized as a classicist who defended French tradition in the face of the encroaching Wagnerian influence. Perhaps his greatest legacy was the Société Nationale de Musique, which created a venue for French music at a time when few performance opportunities for instrumental French music existed. Because of his defense of the French tradition of composition and his rejection of Wagnerian excesses, the younger generation of composers viewed Saint-Saëns as reactionary. Ironically, the younger generation of French composers would not necessarily have existed had Saint-

[24] M. Cooper, 17-18.
[25] Ratner 126-127.

Saëns not created the Société Nationale de Musique and its nurturing environment for French instrumental composers.

Throughout his career Saint-Saëns collaborated with a plethora of musicians; one of his longest and most fruitful relationships was with the French flutist, Paul Taffanel (1844-1908). Taffanel was one of the most influential flutists of his era and his influence is still palpable today. While his conducting career was important to the contemporary Parisian music world, today's flutists remember Taffanel for his contributions to flute performance and education. As a pedagogue, Taffanel was almost exclusively responsible for restoring eighteenth century works by Bach, Mozart and others to the flute repertoire.[26] He also introduced a new style of playing that included a light and "carefully modulated vibrato,"[27] created a new school of French flute playing, and wrote a method book that is still widely used today.

Taffanel began studying music at the Paris Conservatoire at age thirteen, where he received the *premier prix* in multiple subjects, including flute. He spent the first twenty-five years of his professional career as an international flutist; after that, Taffanel conducted and taught both flute and orchestral techniques at the Paris Conservatoire. (The orchestral techniques course was the first of its kind at the Conservatoire.) Taffanel, along with his student Louis Fleury, shifted the emphasis of flute playing from virtuosity to tone and in so doing created a new playing style; Taffanel's combination of pure tone, impeccable technique and careful attention to phrasing eventually became known as the "French school" of flute playing. He was the first professor at the Conservatoire to use a

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[26] Edward Blakeman, "The Correspondence of Camille Saint-Saëns and Paul Taffanel, 1880-1906," *Music and Letters* 63/1-2 (January-April 1982), 46.
[27] Ardel Powell, *The Flute*, excerpted on flutehistory.com/Players/Paul_Taffanel/index php3, accessed 6/10/2005.

Boehm flute and it was partly through his influence and mastery of this flute that the use of Boehm flutes became more widespread.[28] As more flutists sought out the teaching of Taffanel's students, both the Boehm flute and the French school of flute playing became the worldwide standard.

Taffanel also expanded the literature of the flute greatly, both by playing the forgotten flute works of the past and by encouraging *fin-de-siècle* composers to reconsider the expressive possibilities of the flute.[29] He also encouraged his students to play this newly rediscovered or created literature. Taffanel himself left a body of compositions for the flute that includes several occasional pieces for flute and piano and a woodwind quintet that are still in the repertoire, the aforementioned technique book (completed after his death by his student Philippe Gaubert), and a historical study of the flute. His influence on the flute world cannot be overstated; most, if not all, of the today's great flutists can trace their lineage directly to Taffanel.[30]

How and when Saint-Saëns and Taffanel met is not known, but their correspondence of over thirty years documents at least part of their personal and professional relationship. Their personal relationship was closer than many flutists realize; Saint-Saëns was the godfather of Marie-Camille Taffanel (Taffanel's daughter) and years later, Saint-Saëns was one of the last visitors during Taffanel's final illness.[31] It is likely that Taffanel and Saint-Saëns met soon upon Taffanel's arrival in Paris through Taffanel's teacher, Louis Dorus. Along with Saint-Saëns, Dorus was a frequent

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[28] Christopher Vaneman, notes to Ransom Wilson (accompanied by Timothy Hester), *Flute Music by French Composers*, (2001), CD, Signature Flute Recordings of Verne Q. Powel Flutes, Inc.
[29] Montagu 46.
[30] Please see figure 3 for a selected lineage of flutists from Taffanel to the present.
[31] Blakeman, 57.

performer at the Salle Pleyel and it is theorized that Saint-Saëns and Taffanel met at one such performance.[32]

In 1879, Taffanel founded a chamber music society in Paris, the *Société de Musique de Chambre pour Instruments à Vente*. While Saint-Saëns performed as a pianist with them only once, his music was featured regularly on the programs. Although they certainly knew each other before this, documented interaction between the two begins during the 1880s, when Saint-Saëns and Taffanel frequently collaborated as performers on chamber music concerts in France and on tour; these collaborations included chamber concerts organized by Lebouc and Lemoine and the tour to St. Petersburg for which the *Caprice* was written.[33] As part of one of these French chamber concerts, Taffanel performed "les Voliéres" in the first performance of *Le Carnaval des animeaux*.

The professional relationship between Saint-Saëns and Taffanel was long, fruitful, and mutually beneficial. Saint-Saëns composed many works for which Taffanel was the flutist, including *Romance* for flute and orchestra, Opus 37. Taffanel premiered this piece at the Salle Pleyel concert commemorating the fiftieth anniversary of Saint-Saëns's first public performance and he eventually became closely associated with this work.[34] In his capacity as conductor of the Paris Opéra Taffanel was able to promote the music of Saint-Saëns, his favorite composer after the great masters of history; their final collaboration was in 1907 with the revival of *Henry VIII*. Additionally, Saint-Saëns dedicated his *Le Feu du ciel* to Taffanel.

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[32] Blakeman 47. Dorus was also one of the dedicatees of Saint-Saën's *Tarentelle*, Op. 6, for flute, clarinet and piano (or orchestra).
[33] Ibid. 49.
[34] Harkins 14-15.

During Easter Week in April of 1887, the Red Cross organized a series of concerts in St. Petersburg for which Saint-Saëns was engaged. He was accompanied on this trip by flutist Paul Taffanel, oboist Ernest Gillet, and clarinetist Charles Turban, each professor of their respective instruments at the Paris Conservatoire. It was for these concerts and this ensemble that Saint-Saëns wrote the *Caprice sur des airs danois et russes (Caprice on Danish and Russian Airs)* for flute, oboe, clarinet, and piano, op. 79. This work was dedicated to Czarina Marie Feodorovna, the wife of Czar Alexander III, and it is to her that we can attribute the combination of Danish and Russian airs; before her marriage, the Russian Czarina had been Sophie Friederike Dagmar, Princess of Denmark. It is also possible that in using folksongs as a basis for this work, Saint-Saëns was cleverly paying homage to Russian compositional tradition and its grounding in musical nationalism. The musical basis of the *Caprice*, a sketch of three unidentified folk songs along with a fourth musical idea that was used for the introduction, can be found on MS 850 at the Bibliothèque nationale in Paris.[35]

The *Caprice* was well received, both at its first performances during the tour and on subsequent occasions.[36] According to Affelder, Russian audiences were unaccustomed to hearing solos and chamber music by woodwind instruments and therefore, "were especially captivated by the colorful, tuneful and skillfully written *Caprice*, which scored the greatest success of all the works performed during the trip to St. Petersburg."[37] Indeed, another account that details Empress Feodorovna's acceptance

[35] Harkins 133. Please see figure 4 for the folk songs.
[36] A performance history of the *Caprice*, including a review of a Spanish concert, can be found in table 8.
[37] Paul Affelder, preface to Camille Saint-Saëns, *Caprice on Danish and Russian Airs* (New York: International Music Company, 1971), 2.

of the dedication specifically mentions the favorable audience reception.[38] The unusual instrumentation, along with the form of the piece, may have been partly responsible for its positive reception. With multiple tunes and contrasting tempos and tonalities, this deceptively simple-sounding piece is easy to listen to and holds the audience's attention through its many melodic and timbral changes.

The *Caprice* is constructed in four large sections: a bold, two-part introduction and three major sections, each featuring a different folk song. The first section of the introduction is characterized by loud, unison woodwind declamations that alternate with virtuosic piano phrases. This pattern changes in the second half of the introduction, and the parts are then arranged either as a duet or trio with obbligato. The first main section begins at rehearsal three and also has two parts. In the first, the flute, oboe and piano take turns playing the melody before the ensemble as a whole begins sets of variations on it. The second subdivision is thematically and harmonically similar to the first and is a close variation of the theme presented in the parallel key of d major. Again, the instruments alternate playing the melody before more variations begin.

The middle section is quite short compared to the first and last main sections. It begins with a Russian chant-like transition that is melodically reminiscent of the previous section but looks forward to the mood of the middle section's slow folk song; this second folk song is presented immediately—first by the oboe and then by the clarinet. The last section is in four main parts, including a coda. The section begins with an up-beat folk song in a jaunty, 2/4 meter. The second sub-section presents a variation on this tune in the declamatory manner of the introduction. A countermelody is added to the third sub-

[38] Harkins 129-130.

section and the coda is built on both this song and the countermelody with orchestration suggested by the introduction.

While many flutists know of Saint-Saëns's *Tarentelle*, the *Caprice* is not as well known. Indeed, I have never heard it performed either live or, until researching this project, on a recording. While the instrumentation of the *Tarentelle* may be (marginally) easier to fulfill, I believe this piece has enough challenges and rewards to recommend its performance. One of the strengths of the *Caprice* is its varying timbres. While the tessitura of both instruments remains rather high in the *Tarentella*, the *Caprice* is filled with variety and showcases the tonal strengths of each instrument. Saint-Saëns achieves these timbral effects differently in solo and ensemble passages. The instrumental solos are written in characteristic ranges; along with placing the solos in comfortable ranges, Saint-Saëns was careful to set the accompaniment so as not to cover the soloist. The ensemble passages fall into two types: either all of the instruments are scored in their low register—resulting in a dark, rich sound that is never achieved in the Tarentelle—or each instrument is scored in its characteristic register. This technique results in the flute in its brilliant high register, the oboe in its strong middle register, and the clarinet in its low, dark register; the aggregate sound is both well-balanced and powerful.

Performance Practice

The discussion of performance practice and rehearsal techniques will begin with general issues of nineteenth-century performance practice and a discussion of editions will follow this philosophical introduction. Matters of tempo, articulation, ornamentation, vibrato and other means of expression will then be investigated, followed by a discussion of rehearsal techniques specific to the *Caprice*.

There are many technical aspects of nineteenth century music that are not so far removed from those of the present day. During the nineteenth century, the industrial revolution led to improvements in transportation that enabled musicians to perform farther and farther away from home. This led to a plethora of changes in the technical aspects of performance, including the standardization of pitch and higher technical standards for instrumentalists—touring musicians expected a competent orchestra in any town they visited.[39] Instrument production was standardized and the organological differences between the nineteenth century instruments and those of today either disappeared or began to decline. If pitch, technique, and tone color are not issues the performer needs to consider, then to what should the musician turn his or her attention? Holoman makes the following suggestion:

> Our fast-paced and sterile society rehearses, performs and packages the masterworks of this rich corpus of music in routine and predictable readings. A better performance practice would result from forcing ourselves to recall the passions of the time, the veneration of virtuosity, the willingness ever to linger, dwell and reminisce. It was, after all, the century of grandeur in musical enterprise, not just a time when music got louder and faster and more businesslike. Negotiating the compromise between past and present is as necessary for 19th century music as it is for that of the Middle Ages.[40]

While this advice offers no specific, concrete suggestions for performing a composition from the mid-nineteenth century, one might infer that when interpreting such a work, the performer should concentrate on impeccable technique ("veneration of virtuosity") and

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[39] Holoman 339.
[40] Ibid. 325.

creating various reflective moods through changes of tone color, vibrato and intensity ("the willingness ever to linger, dwell, and reminisce").

The *Caprice* is available through two publishers, Masters Music and International Music Publishers. As there is only one corrected proof of the manuscript known to exist (both Saint-Saëns and Taffanel corrected it)[41] and as each of these editions is based upon that manuscript (more to the point, both editions use the same plates as the basis for their imprinting), personal preference has more to do with choice of edition than accuracy of notation. While the editions are remarkably similar, a few subtle differences exist. The Masters Music edition retains the original French language for all words in the score while the International edition translates the French into either English or Italian. The International edition is printed on off-white (but coarse) paper that causes less eyestrain than the stark white (but better quality) paper of the Masters Music edition. I personally prefer the Masters Music edition for one reason: the woodwind page turns in this edition work easily, while the International edition will require either awkward page turns or cutting and pasting to gracefully and quietly turn a page in the time allotted.

Having decided upon an edition, practice may begin. Specific performance practice issues related to tempo, articulation, ornamentation, vibrato, and expression will now be discussed with the greatest discussion centered on articulation, as this differs most from the performance practice of today. Matters of tempo should be relatively easy to resolve as tempo markings are relatively clear in most nineteenth-century compositions (including the *Caprice*) and are indicated either through descriptive words, a metronome marking, or both; each section of the *Caprice* is labeled with both a descriptive word and a metronome marking. The issue of rubato is not as clear since treatises from this era

[41] Harkins 130-131.

contain conflicting information on the practice. What can be discerned is that while rubato was indeed used, it was not used excessively.[42] The most appropriate use of rubato in the *Caprice* is at cadences (where generally a ritard is indicated), and at rehearsal eight, marked *ad libitum*.[43]

The discussion of articulation will have two centers of focus—the editorial markings and their contemporaneous meaning and the actual physical syllables flutists used to create those articulations. From the shortest to the longest, editors used the wedge staccato to indicate a very short note (without accent), a regular, dot staccato to indicate separation, dots under a slur to indicate soft tonguing, and a slur to indicate only articulation on the first note (the slur has the same interpretation today). English tutors indicate 'too' as the preferred tonguing syllable (this is the articulation Americans most often use) while French tutors recommend 'tu' for normal articulation and 'du' for legato passages.[44] For this reason, the flutists studying the *Caprice* should incorporate different syllables into their performance. For example, the staccato passage at rehearsal two should be started with a 'tu' syllable; at eight bars after rehearsal two, the syllable should change to 'du' and remain this way until rehearsal four, when the syllable reverts to 'tu'.[45]

Previous chapters included a great deal of information about specific ornamentation, including vibrato. However, trills, mordents, appoggiaturas, and other ornaments will not be discussed in detail here as Saint-Saëns includes only one ornament in the piece, the trill. The trill occurs four times in the *Caprice* and each time it begins on

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[42] Charlton 410.
[43] Please see music example 4.
[44] Charlton 410.
[45] Please see music example 5.

the principal note and ends with a nachschlag. Vibrato is one element of ornamentation that is not clearly defined specifically in this piece or throughout the era in general.[46] It is known that Taffanel performed with vibrato, but as one can surmise from Geoffrey Gilbert's statement regarding his flute teacher Albert Cunnington, as late as 1920 vibrato still was not an expected part of flute tone.[47] My suggestion regarding vibrato in the *Caprice*, then, would be to experiment with the use of vibrato, using it to add warmth or depth to the sound during passages in which the low registration may make it difficult to project over the other instruments (for example, at rehearsal seven)[48] or on long notes when the vibrato can help create a sense of direction or movement. The use of vibrato should be avoided in faster, technical passages, except on long notes as described above. Furthermore, it would be interesting to experiment with depth and frequency of vibrato in the solo at rehearsal three, where less vibrato can help create an entirely different mood than in the previous section.[49]

After learning the *Caprice* and settling the matter of interpretation, rehearsals with the other instrumentalists can begin. Mixed woodwind ensembles are a great learning tool for intonation and adding the piano can only help; instead of fighting over who is sharp or flat, there is an instrument with a fixed pitch to whom the woodwind instrumentalists can tune. This is important, as the first experience a woodwind instrumentalist has in a mixed wind ensemble can be alarming. The relative strengths and weaknesses of the overtone series on each instrument contributes to the tone color of each instrument and also affects

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[46] Charlton 410.
[47] "He was very advanced for his time, I now realize, and would probably have had a more distinguished career in an orchestra had he not played with vibrato." Geoffrey Gilbert, quoted in *The Gilbert Legacy: Methods, Exercises, and Techniques for the Flutist*, by Angelita Floyd (Cedar Falls: Wizner Press, 2004), 2.
[48] Please see music example 6.
[49] Please see music example 5.

the instrument's intonation. In his book, *The Flutist's Progress*, Walfrid Kujala details the characteristics of the overtone series in the woodwind instruments (please see figure 6 for a reproduction). By comparing the respective overtone series one can predict how easy or how difficult it will be to play in tune with another instrument. For example, the overtone graph for flute and clarinet are almost opposite; generally, the flute and the clarinet have opposite intonation tendencies—in the high register, flutes are sharp while the clarinet tends to be flat. Armed in advance with this information, intonation doesn't have to be approached as a battleground of who is right and who is flat, but rather as a collaborative effort to get everyone's pitch in the center, lined up with the piano. Careful tuning at the beginning of rehearsal and whenever it is needed throughout the rehearsal along with an open mind and willingness to adjust one's pitch will greatly help the intonation of the group.[50]

Timbre also effects intonation and it is important for the flutist to recognize this aspect of intonation. The clarinet and oboe are both made of wood and use a reed to produce sound while the flute is made of metal and creates sound through edge tones. Therefore, the clarinet and oboe blend relatively easily and it is easy for the flute to sound bright in comparison. The flutist must consistently work to blend his or her sound to the oboe and clarinet, for without a good blend the flute will always seem to be the instrument that is out of tune, regardless of who the real culprit is. Opening the oral cavity can help darken the sound while adjusting the vibrato to a shimmer (moderate-frequency and small amplitude) can help blend the flute's tone with the clarinet without allowing the flute tone to be swallowed up by the clarinet. Even if the group is

[50] Open-mindedness regarding intonation will also aid in the interpersonal relationships within the ensemble. Intonation is often a source of frustration and insecurity; approaching it with diplomacy and courtesy can stave off many of the hurt feelings and stubbornness that lead to inferior performances.

technically in tune, without a good blend of tone color the aggregate tone will sound dull and lack the brightness and sympathetic overtones of a well-blended, perfectly tuned group. The goal, in ensemble passages at least, is the homogeneous blend that is characteristic of a fine string quartet.

In the other chamber works discussed so far, the flutist has been the solo instrument and has therefore led the rehearsals. The *Caprice*, however, calls for a different approach, as each of the instrumentalists, including the piano, are the lead instrument at some point. The flutist should therefore have an idea of phrasing for the piece (especially for those passages in which the flute is either a soloist or the first entrance in a phrase) but should also be open to new ideas and interpretations during rehearsals. This work is the first chamber work that is truly an ensemble piece and each member of the ensemble must contribute to the interpretation.

Chapter 4
The Early-Twentieth Century: Ravel *Chansons madécasses* and Pierné *Voyage au Pays du Tendre*

The seeds that were planted in France during the past chapter—the Société Nationale nurturing a French school of composition, Taffanel laying the groundwork for a new method of flute playing, and Louis Lot's contributions to Boehm flute design and production—began to bear fruit at the beginning of the twentieth century. The present chapter will follow these developments, providing an overview of French musical culture at the turn of the century (especially that of Paris), examining the changes in the flute, including its organological changes as well as the changes in playing styles and its role in the orchestra, and presenting information on the two pieces studied in this chapter, Ravel's *Chansons madécasses* and Pierne's *Voyage au Pays du Tendre*. Performance practice and rehearsal techniques will also be discussed.

Music of the twentieth century is a vast collection of eclectic styles, innovative compositional techniques, and traditional forms and harmonies. The stylistic duality of the Romantic era dissolved into stylistic pluralism after the Romantic era; the rise in "isms" (impressionism, nationalism, symbolism, and expressionism, to name but a few) led to a splintering of the stylistic cohesion that had previously bound eras together. Rather than examine every "ism" within the plethora of compositional styles available to composers in the Post-Romantic era, this paper will focus only those factors relevant generally to the French tradition of composition and specifically to the pieces discussed in this chapter: impressionism, nationalism, and exoticism. In this way, the paper will focus on the musical culture of France instead of providing an overview to music of the twentieth century.

French Cultural Background

Paris was culturally vibrant during the Post-Romantic era with an active concert season. Concerts of chamber music continued to be presented, and chamber music itself continued its evolution from the Romantic era, reacting against the large forces and emotional excesses of late Romanticism. This reaction, combined with the compositional quest for individuality, resulted in both new combinations of instruments in chamber music and the addition of the voice with or without text to chamber ensembles. All of these factors, along with the eventual combination of acoustic instruments and/or voice with amplification, tape or live electronics, contributed to broadening the parameters and expectations for chamber music. Within all of this change, however, the traditional chamber genres, especially the string quartet, survived to varying extent with some new compositional concepts applied to them.[1] Chamber music was particularly healthy in Paris in the early twentieth century; not only was it omnipresent in amateur circles and in salons, chamber music was also performed in public concert series.[2] Additionally, many professional chamber groups, including wind chamber groups such as the Société Moderne des Instruments à Vent (established by flutists Louis Fleury and Georges Barrère), existed throughout Paris.

The plethora of Parisian chamber ensembles provided French composers with ready performance venues for their compositions. The compositional output of these Post-romantic French composers reflects the stylistic pluralism characteristic of the rest of the Western classical music tradition and is less neatly categorized than the music of

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[1] Christina Bashford, "Chamber Music," *The New Grove Dicctionary of Music and Musicians* second edition, ed. Stanlie Sadie and John Tyrrell (London: Macmillan, 2001), vol. 5, 44.
[2] François Lesure, "France: Art Music," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 9, 153-4.

past eras. One generic statement can, however, be made. While French composers before 1870 generally viewed opera as the only "proper province for the French Composer," French composers after this date were finally taken seriously in other genres.[3] The styles in which they composed, however, were overlapping and diverse and moved along several different paths simultaneously. Two specific styles from the pluralism of the late nineteenth and early twentieth centuries, impressionism and nationalism, particularly influenced the development of French music.

Nationalism swept across Europe during the nineteenth century and music played a large role in its spread. Longyear states that nationalism is a term more easily described than defined; it includes seeking identity through the folk arts of the common people, especially the 'unspoiled' peasants, a feeling of cultural or political inferiority, and a search for a means of national expression that differs from the cultural norms of the dominant culture.[4] Musically, the dominant culture at the end of the Romantic era was Germany.

The influence of nationalism on French composers can best be seen through the development of various musical societies in France from 1871 to 1916. In 1871, shortly before German armies marched victoriously through Paris, the Société Nationale de Musique was founded by several prominent composers; the goals of the society were twofold and not entirely apolitical. First, it served as a balance, counterweighing France's setbacks on the political and military fronts.[5] Second, under the motto *Ars gallica*, this society intended to revitalize French instrumental composition and "provide

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[3] Rey M. Longyear, *Nineteenth Century Romanticism in Music* (Englewood Cliffs: Prentice Hall, 1969), 148.
[4] Longyear 154.
[5] Richard Taruskin, "Nationalism," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 17, 696.

musical alternatives to German symphonic thought or music drama."[6] Ironically, the second goal is effectively to "out-German" the Germans; the proof of a revitalized French school of composition would be a repertoire of non-programmatic orchestral and chamber music that would rival or eclipse German composition. The Société established a list of French national characteristics to counteract the heavy German tendencies that had infiltrated French composition over the years; with qualities such as lightness, clarity, and classicism, it is easy to see how deliberately the list was created in opposition to German Romantic characteristics.[7]

The Société Nationale de Musique was influential for close to thirty years but by 1909 it was seen as conservative; after a schism within the Société divided the group, a new society, Société Musical Independante was created. Perhaps the most blatantly nationalistic society in French musical culture, however, was formed in March of 1916, during the throws of World War I. With a group of composers (including, again, Camille Saint-Saëns) as its honorary presidents, the National League for the Defense of French Music was concerned with the predominance of French music within France and its propagation outside the country. The league was not content to simply promote French music, it also called for a ban on any public performance of German and Austrian music in France. The league also proposed a ban on anything (performers, recordings, and performances) that issued from the Central Powers.[8] Taruskin notes that for the next quarter century, the national musical discourses of France and Germany would vie for supremacy in the musical world. By 1933 the music of France had gained superiority; it

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[6] Longyear 145.
[7] Taruskin 696. In this list we also see the beginnings of what would become neo-classicism.
[8] Carlo Caballero "Patriotism or Nationalism? Fauré and the Great War," *Journal of the American Musicological Society* 53/3 (Fall 1999), 593-4.

was seen to be more direct, impersonal and positive, with a new emphasis on the constructive, dynamic and monumental elements of music.[9] While not as important in defining French character as either nationalism or impressionism, exoticism also played a role in French music at the turn of the century and is linked to nationalism. Nationalism uses the characteristics of one's own culture while exoticism looks to other cultures (usually those less spoiled or civilized) for new effects; exoticism can then be seen as the musical opposite of nationalism. Near Eastern, Spanish and Russian cultures were favorite sources of exoticism in French music.

To get a clear view of impressionism in French music, one must first examine its roots in the visual arts. Nineteenth-century France was a center of innovation in literature and the visual arts; in the second half of the century Symbolists and impressionists revolutionized their genres and by the end of the century, French musicians looked increasingly toward developments in modern painting and literature for direction in their work. The word "impressionism" was not used in conjunction with music until the late 1880s and while certain style characteristics from the visual arts found correlations in music, others did not. Musically, impressionism is characterized by parallel chord movements, unresolved dissonances in extended harmonies, rhythmic fluidity, whole-tone scales and unusual timbral effects. Most often it is associated with the music of Debussy but it is, of course, found in the works of other composers as well. Furthermore, composers such as Debussy and Ravel each created their own musical style within impressionism, so the general characteristics listed above were used in differing ways to

[9] Taruskin 702.

create more than one musical movement.[10] It is perhaps Ravel's use of each of these trends (nationalism, exoticism, and impressionism) that has led some to name Ravel one of the most sophisticated and original musicians of the early 20th century. The *Voyage au Pays du Tendre* is also influenced by impressionism; extended harmonies, rhythmic fluidity, whole tone scales, and unusual timbral effects can be found throughout the work.

Along with the concert industry, the musical instrument industry was also thriving at this time in Paris. At the beginning of the Nineteenth century, Paris was a major exporter first of string instruments and then of pianos. By the end of the century this trend had reversed itself and after 1875 the most sought-after French instruments were string and wind. (The Hotteterre dynasty, with their coveted oboes, flutes and bassoons, laid the groundwork for this trend as early as the 1700s.) After 1890, only professional model French instruments remained popular abroad, and this included the Boehm-system flute of Louis Lot. By the turn of the century, most French flute players used the metal Lot, Rive, or Bonneville modified Boehm-system flutes that were discussed in the last chapter; it was at this time that the French style of flute playing began to assert itself.

The Flute in Early-Twentieth Century France

Before focusing on the French school, some discussion of other national styles of flute playing should be included for the sake of comparison. At the beginning of the twentieth century, there were still three main schools of flute playing: English, German, and French. English and German players concentrated on tonal power (volume) while the French emphasis was on finessed tone production and color. Both German and French flutes (Meyer and Boehm) and playing styles came to America, but within a short

[10] Bryan R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986), 189.

time the French style became dominant in America. The spread of French pedagogy, recordings, and concert tours hastened the change in America from wooden Boehm-system flutes to silver flutes such as those made in Paris by Lot. The American flute-making firms of Powell and Haynes were founded in the first decade of the twentieth century and began their rise to prominence in the flute-making industry, eventually supplanting the French firms as desired brands of instruments.

It was in France, however, that a renaissance of sorts occurred for the flute. More important than the organological changes that occurred at the beginning of the century (mainly the adoption of the Boehm flute in silver or metal) were the changes to flute performance, both in respect to aesthetic and stylistic changes in tone production and the development of the flute repertoire by French composers. French contributions to both of these areas were significant and a new repertoire for flute quickly emerged out of France. As Powell states,

> "The efforts of Saint-Saëns and his colleagues to encourage French composers began in the 1890s to bear fruit in one of the richest, if not the most prolific, outpourings of music ever composed for the flute. Claude Debussy, resentful of the Wagner craze among French musicians, joined the chorus of national criticism, writing in praise of Rameau and the French tradition he felt had been perverted by German influence. His *Prélude à l'aprés-midi d'un faune* (1894) announced an entirely new musical personality for the flute...."[11]

Other orchestral works, including Debussy's *La Mer* (1903-5) and *Pelléas et Mélisande* (1902) and Ravel's *Daphnis et Chloe*, made highly distinctive use of the orchestral flute section. Solo and chamber repertoire for the flute was further enriched by the addition of

[11] Ardal Powell, *The Flute* (New Haven: Yale UP, 2002), 217.

the revolutionary *Syrinx* for solo flute (1912), Ravel's Introduction and Allegro, and Debussy's Sonata for flute, viola, and harp (1915). The combination of flute and harp was a favorite with early twentieth-century Parisian composers and musicians; a great deal of new music (including Pierne's *Voyage au Pays du Tendre*) of a pastoral or wild nature was created for this pairing and Baroque music was often performed on recitals in this combination.

The new repertoire of the flute combined with the new style of playing to reflect the new notion of what made music expressive: "...a particular tone quality, playing style, and emotional sensibility, all entirely French in nature, were intimately linked."[12] These new concepts inevitably brought about a deliberate rejection, especially by Taffanel, of the virtuosity-based repertoire and playing styles of the previous generation.

The French style of flute playing was based on the tonal and artistic concepts of Paul Taffanel and reflected the demands placed upon the flutist by this new style of music. Virtuosity receded in importance; quality of tone was now the sole source of expressiveness for the flute and was therefore assiduously cultivated by Taffanel's school. Other characteristics of the French school included flexibility, sensitivity, and elegance; unobtrusive virtuosity was also a hallmark of Taffanel's playing as he disliked affectation and believed that the music should be respected absolutely.[13] Homogeneous tone production throughout all registers is also characteristic of the French school.[14] This concept requires some explanation, for a homogenous tone does not imply players of the French school used only one tone color. Rather, regardless of the color the flutist chooses to use at a particular time (for example, breathy, cool, bright, steely, etc.), he or

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[12] Powell 218-19.
[13] Powell 219.
[14] This characteristic has been largely appropriated and is now ubiquitous but can trace its roots to France.

she should be able to project that color over the entire range of the instrument. Ransom Wilson explains that during his time at the Conservatoire, "[Professor] Alain Marion's highest praise for a flutist was *Aussi homogene q'un piano* (as homogenous as a piano)."[15]

Many believe that the homogeneity of tone and articulation characteristic of the French school derives from the French language.[16] While this may at first seem preposterous, there is some merit to the claim. To speak French well, one must have a great degree of control and discipline of the lips, tongue, oral cavity, throat, and jaw. Ransom Wilson explains: "All of this helps play the flute better, especially since sounds in French pronunciation are produced in a forward position, leading to an immediacy of tone production and magically rapid articulation."[17] The French school of flute playing, then, was an outgrowth of both the musical aesthetics of the time and the mechanics of language. Aspects of the French school of flute playing, including articulation, tone, and flexibility in phrasing should be kept in mind when studying both Ravel's *Chansons madécasses* and Pierne's *Voyage au Pays du Tendre.*

Maurice Ravel and the Chansons madécasses

Ravel was born to Swiss and Basque parents. He began taking piano lessons at an early age and eventually studied piano at the Conservatoire. By 1895, Ravel had been dismissed from the Conservatoire's piano class and it was at this time that he seems to have devoted himself to composition. Ravel then began composition studies at the Conservatoire with Fauré. However, all of Ravel's training did not occur within the

[15] Nina Perlove, "L'esprit Francais: The mysterious workings of the French flute school," Windplayer LX (1999), 32.
[16] Jean-Pierre Rampal felt that knowing French was a prerequisite for great flute playing.
[17] Perlove 32-33.

Conservatoire. Around 1902 Ravel became part of "les Apaches" (the Ruffians), a group of literary, musical and artistic contemporaries who met regularly to discuss contemporary artistic concerns.

During World War I, Ravel was a driver for French forces. In 1917, his mother died suddenly; this loss, combined with the aftereffects of the war, left him in such a state of isolation that his creative output was affected.[18] Nevertheless, Ravel was generally considered France's leading composer after Debussy's death in 1918. By the 1920s, however, Ravel was rejected by the next generation of French composers (Milhaud, Poulenc, and Auric), even though he shared a number of their musical concerns. Kelly states,

> "Ravel differed from his younger compatriots in the extent to which his style was rooted in the immediate past. While Milhaud and Poulenc presented their return to counterpoint, economy, clarity and forms from the past as a reaction to the generation of Debussy and Ravel, Ravel justified his use of the same traits as rooted in Saint-Saëns, Chabrier and Debussy.... Ravel drew unconsciously from his heritage, incorporating new elements into an essentially diatonic and modal framework, without overthrowing or dislocating the past."[19]

Ravel's compositional style drew upon many influences. His instrumental writings, especially for piano, explored new possibilities that developed either before or contemporaneously with Debussy and his fascination with both the past and the exotic lead to music of a distinctly French refinement and sensibility. Ravel was interested in

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[18] Hans Heinz Stuckenschmidt, *Maurice Ravel: variations on his life and work*, trans. by Samuel R. Rosenbaum (Philadelphia: Chilton Book Co., 1968), 179.
[19] Barbara Kelly, "Ravel," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell, (London: Macmillan, 2001), vol. 20, 875.

traditional forms and with the French musical past, but his attachment to nineteenth-century French music didn't preclude an interest in the wider European tradition. Ravels' early compositions were strongly influenced by the Russian nationalist school (especially Borodin) and Emmanuel Chabrier. His craft of composition, that is, not what but how he composed music, was influenced by American literaryist Edgar Alan Poe. Ravel was drawn to Poe's ideas of mentally conceiving a work in its entirety before setting it down on paper as well as Poe's preoccupation with proportion, brevity, beauty, and perfection. While the craft of composition was of great value to Ravel, he still regarded emotional involvement as the expressive core of any work of art.[20]

In his compositions, one can see influences of impressionism (his piano works), exoticism (*Sheherazade* and *Chansons madécasses*), Spanish music (*Bolero*), and earlier works from the Western tradition (*Le Tombeau de Couperin*). His use of functional harmony and traditional classical structures was Neo-Classical, while his use of unresolved seventh- and ninth-chords, along with his use of modality, was forward looking.[21] His harmonic language included using pedal points to control tonal direction, a fondness for the Dorian mode, and chromatic passing tones and unresolved appoggiaturas that could be interpreted as localized bitonality. After the war, linear motion, preoccupation with counterpoint, economy of means and unusual tambral combinations became increasingly important; these characteristics are readily apparent in the *Chansons madécasses.*

In his written and transcribed commentary, Ravel directly addressed *Chansons madécasses* three times; one statement deals with style and ethnic borrowing, the two

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[20] Kelly 868.
[21] David Poultney, *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*, second edition (NJ: Prentice Hall, 1996), 184.

others with Schoenberg's influence on the creation of *Chansons madécasses*. According to Ravel, "The *Chansons madécasses* seem to me to introduce a new, a dramatic, indeed even an erotic element through the subject of Parny's verses.[22] It is a sort of quartet in which the singing voice plays the role of the principal instrument. Simplicity reigns, the independence of the voices, that will be found even more stressed in the *Violin Sonata.*"[23] [*sic*] Regarding tonality and Schoenberg in relation to *Chansons madécasses*, Ravel has this to say:

> And in the impassioned discussions of partisans we have often heard or read that atonality is a blind alley leading nowhere, but I do not accept the validity of this opinion; because, while as a system it may be so, it certainly cannot be as an influence. In fact, the influence of Schoenberg may be overwhelming on his followers, but the significance of his art is to be identified with influences of a more subtle kind—not the system, but the aesthetic of his art. I am quite conscious of the fact that my *Chansons madécasses* are in no way Schoenbergian, but I do not know whether I ever should have been able to write them had Schoenberg never written.[24]

Ravel also commented upon the influence of Schoenberg's contrapuntal techniques:

> You must never be afraid to imitate. I myself followed Schoenberg's footsteps to write my *Poèms de Mallarmé* and especially the *Chansons madécasses*, which, like *Pierrot Lunaire*, have a very strict counterpoint underlying the atmosphere. If [the *Chansons*] are not totally Schoenbergian, it's because in music I am not so

[22] Please see figure 7 for the lyrics to *Chansons madécasses*.
[23] Maurice Ravel, as quoted in Stuckenschmidt 202.
[24] Maurice Ravel, as quoted in Simms 93.

afraid of the element of charm which he avoided to a point of asceticism, even martyrdom.[25]

Chansons madécasses was commissioned by Elizabeth Sprague Coolidge, an ardent supporter of contemporary music who also commissioned works by Hindemith, Schoenberg, and Stravinsky among others. As part of the commission, Coolidge requested the instrumentation of voice, flute, cello, and piano. Ravel gladly accepted the commission and needed only to find a suitable text. The telegraph from Coolidge requesting the commission arrived while Ravel was reading through a small book of eighteenth century poetry by Evariste Parny and Ravel decided to set the fifth, eighth, and twelfth of these *Chansons madécasses*.[26]

Evariste Désiré de Forges, Vicompte de Parny (1753-1814) was a member of one of the earliest French colonial families; he was born at St. Paul de Bourbon, La Réunion. He lived most of his life in the tropics and introduced a new romantic note into French literature. Parny was a well-respected poet known both to Voltaire and the Grand Master of the University of Paris. While it was first thought that Parny merely translated these poems from Malagasy to French, it later became known that he actually composed them (allegedly based on original Madagascan sources) in France.

A substantial amount of information regarding the first performance of *Chansons madécasses* has been preserved for the present-day musician. The second movement, Aoua, was composed first and was given in performance by Jeanne Bathori in 1925 at the Salle Majestic. The first performance of the complete work was given on June 13, 1926 at Paris's Salle Erard; the performers included Jane Bathori, soprano; Mr. Baudouin,

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[25] Maurice Ravel, as quoted in Collaer 177.
[26] Richard S. James, "Ravel's *Chansons madécasses*: Ethnic Fantasy or Ethnic Borrowing?," *The Musical Quarterly* 74/3 (1990), 360.

flute; Hans Kindler, cello (Kindler was responsible for transmitting the commissioning telegraph from Coolidge to Ravel); and Alfredo Cassela, piano.[27] (Henri Prunieres reviewed this concert in the July 1, 1926 issue of *La Revue Musicale* and this review can be found in figure 8.) The work was subsequently sung and recorded under Ravel's direction (in 1932) by the French soprano Madeline Grey, a pupil of Hettich at the Conservatoire and Ravel's favorite interpreter of *Chansons madécasses*.[28] The piece received some criticism at its first performance due to the text of the second verse, which describes colonialism in terms of its effects on native people; at a time when French armies were fighting Moroccan rebels, this was seen as importune. The criticism was not widespread, however, and even the Minister for War, who attended the premiere, approved of the work.[29]

Chansons madécasses has been called the most characteristic work of Ravel's last period of composition. Many advances in his compositional style can be seen within the three movements. Within the differentiation of the four tone colors Ravel reached the peak, according to Stuckenschmidt, of melodic inventiveness and coloristic mastery. Furthermore, emotion appears simultaneously as all of the ornamental accessories are stripped from the music.[30] The cycle is also noteworthy for its simplicity: "...the voice hardly sings at all, and sometimes the recitative seems strangely indifferent to the words that are being declaimed; moreover, the independence of the superimposed lines does not

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[27] Alexis Turkalo, *Maurice Ravel's Chansons madécasses*, M.M. Thesis, Michigan State University, 1975, 6.
[28] Roger Nichols, *Ravel Remembered* (London: Faber and Faber, 1987), 84. This recording is currently available on Pearl Pavilion Records, Ltd., LC 1863, GEM 0013.
[29] Rollo H. Meyers, *Ravel: Life and* Works (London: Gerald Duckworth and Co. Ltd., 1960),75.
[30] Stuckenschmidt 203-4.

exclude the exact adjustment of the voice to the rhythms of the accompaniment."[31] That is, each of the lines seems, at times, to proceed independently from the other three lines. *Chansons madécasses* occupies a special position in Ravels output both for subject matter and treatment and marks a new departure in his aesthetic and technical evolution; in the *Chansons madécasses* one finds a greater degree of sensuality and directness of speech that had not previously been present in his music. Additionally, Ravel himself stressed the work's simplicity and its emotional content and notes that for the first time in his output an erotic element is introduced. *Chansons madécasses* typifies the dissonant, terse, linear style prevalent in much of Ravel's post-war compositions and can be considered one of Ravel's most original contributions to contemporary music.[32]

Chansons madécasses consists of three movements; the first and third deal with the archetypal image of the Oriental woman (both as servant and as an object of desire) while the middle movement is a war song, decrying the effects of colonialism and colonists on the island's native inhabitants. The first movement, *Nahandove*, is a love song; the musical content of the entire movement is derived from the opening cello phrase. The voice is treated as a member of the ensemble rather than as a soloist and the music remains noticeably cooler than the words throughout the movement.[33] The music of the second poem, *Aoua*, reflects the text's anguished cry to revolt against colonial forces in many ways. Bitonality appears throughout the movement, emphasized in the written parts (although not discernable by the listener) with conflicting key signatures. The percussive and registrally low piano writing also reflects a war cry as it imitates the

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[31] Vladimir Jankélévitch, *Ravel* [1959], trans. Margaret Crosland (Westport, CT: Greenwood Press, 1976), 58-9.
[32] Meyers 146, 149.
[33] Ibid. 147.

sound of war drums. According to Meyers, in this movement, "Ravel succeeds in creating an atmosphere of savage exultation, striking a note of primitive barbarity that occurs in no other of his works."[34] It is perhaps the juxtaposition of this barbarism with the lyricism of the last movement that makes the last movement so beautiful; it is here that Ravel is at his simplest and most evocative. Ravel creates the calm atmosphere of twilight through various timbral means. The peaceful melody on the flute is accompanied by harmonics on the cello and soft chords on the piano. The voice enters calmly and quietly and the piece ends in a manner quite the opposite of the second movement.

For some time it has been believed that Ravel merely suggested a Madagascan atmosphere in *Chansons madécasses* without including any actual folk elements from Malagasy music. While it is impossible to prove conclusively, recent research has convincingly shown that Ravel could have been introduced to authentic Malagassy music through the *Exposition universelle de 1900* in Paris and that the songs do indeed contain elements characteristic of Malagasy music.[35] These findings, I think, should encourage the modern flutist to experiment with tone throughout the movements to reflect both the changing moods of the songs and the sound of reed flutes that would have been used in Madegascar.

Gabriel Pierné and the Voyage au Pays du Tendre

French composer and conductor Gabriel Pierné (1863-1937) was introduced to music by his parents; his father taught him singing and he learned piano from his mother.

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[34] Ibid. 148.
[35] For the entire argument, please see Richard S. James, "Ravel's *Chanson madécasses*: Ethnic Fantasy or Ethnic Borrowing?" *The Musical Quarterly* 74/3 (1990), 360-384.

He began studies at the Paris Conservatoire in 1870 and, while there, won many *premiers prix*, including organ, harmony, counterpoint, and composition. In 1903 Pierné became the deputy conductor of the Concerts Colonne; in 1910 he was named principal conductor and remained president and director of the orchestra until 1933. As conductor of the Concerts Colonne, Pierné performed both works from the past (Mozart, Beethoven, and Berlioz) and first performances of many contemporary composers, including Debussy and Ravel. Indeed, Pierné conducted the first performance of the first suite from *Daphnis et Chloé* over a year before the premiere of the complete ballet and also conducted the premiere of Stravinsky's *Firebird* for the Ballets Russes.[36]

While Pierné devoted his time during the musical season to conducting, he spent his summer months composing; one source of compositional inspiration must have come from the contemporary works he conducted at the Concerts Colonne. In his position as director, he was able to survey the new trends in contemporary music and Pierné absorbed many of them into his own style, including aspects of exoticism (pentatonic modes, Basque rhythms, etc.) that were currently in vogue. Pierné was also influenced by Saint-Saëns's idea of 'ars gallica' and composed a number of works inspired by early French dance forms. Through these influences, Pierné was able to create a personal language that was both classical in form and modern in spirit, a language that balanced technique with individuality and discipline with instinct.[37] Pierné was not necessarily an innovator—he preferred traditional methods and styles to experimental techniques—but

[36] Georges Masson, "Pierné," *The New Grove Dictionary of Music and Musicians* second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan 2001), vol. 19, 726-727.
[37] Ibid.

he was an excellent craftsman whose music was typified by the Gallic qualities of sensitivity, grace, and refinement.[38]

Pierné's compositional activity can be divided into three periods. Incidental music, piano works and the early light operas dominate the first period (1880-*c.*1900). The second period (*c.* 1900-1916) was dedicated to vocal-orchestral frescoes. The third period (1916-1936), in which influences of Debussy's harmonies and Ravel's orchestration can be found, was dominated by chamber music, ballet scores, the comic opera *Fragonard*, and the orchestral work *Divertissements sur un theme pastoral.*[39] It was during this last compositional period that Pierné wrote *Voyage au Pays du Tendre.*

The exact circumstances surrounding the genesis of *Voyage* are unknown, but Pierné based this work upon the *Carte de Tendre*, an allegorical map created by Madeleine Scudéry and first published in her roman à clef, *Clelié,* in 1654. The discussion of the *Voyage* will therefore include information on both Mademoiselle Scudéry and her map as well as the Quintette Instrumental de Paris, later known as the Pierre Jamet Quintet and the first known public performers of this piece. Additionally, a brief analysis of the work will be provided, as will a guide to rehearsal and performance.

Mademoiselle Madeleine de Scudéry was born November 15, 1607 in Le Havre, a provincial port city in Normandy where she, along with her brother Georges, was one of two surviving children. At an early age she moved to Rouen to live with their uncle; while under his care, Madeleine received an unusually well-rounded education for a girl at that time, studying among other subjects spelling, writing, Italian, Spanish, dancing,

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[38] David Ewen, *Composers since 1900: a biographical and critical guide* (New York: The H.W. Wilson Company, 1969), 412.
[39] Masson *New Grove* 726.

painting, drawing, and needlework.[40] Because she remained celibate and unmarried throughout her life, Scudéry led a life of independence and intellectual freedom, earning her wages through the publication of novels she wrote either by herself or in conjunction with her brother.[41] Scudéry wrote heroic and "precieux" novels in which she depicted contemporary society in ancient settings. These romans à clef were well-received moral works that generally honored the society on which they were based. Current scholars surmise that the adventures and battles in the novels were the work of Georges, while Madeleine created the analysis and moral discussions; it was the psychological aspect of the novels that constitute their originality and led to their success.[42] Her novels were extremely successful and were translated in to Spanish, Italian, German, English, and Arabic. *Clélie, histoire romaine*, her most important novel, was published in ten volumes in 1654 under her brother's name.

Mlle. de Scudéry was arguably the most popular European novelist of the seventeenth century. Along with the widespread dissemination of her novels (they were bestsellers in her day and well into the eighteenth century), Scudéry's rhetorical writings influenced salon culture throughout Europe and were used for the education of girls in France.[43] Although she had tremendous popularity in her own day, no modern edition of her novels exist in French or English; despite renewed interest on the part of feminist

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[40] Jane Donawerth and Julie Strongson, "Introduction," Introduction to Madeleine Scudéry, *Selected Letters [1641], Orations [1665], and Rhetorical Dialogues [1680, 1684]*, ed. and trans. by Jane Donawerth and Julie Strongson (Chicago: Chicago UP, 2004), 3. Orenstein (page 4) also includes agriculture, gardening, music, medicine making, perfume making, and lute playing.

[41] At the beginning of their collaboration, Madeleine's name was omitted from authorship but he eventually identified her as co-author. Gloria Feman Orenstien, "Journey through Mlle de Scudéry'd Carte de Tendre: A 17th Century Salon Woman's Dream/Country of Tenderness," *Femspec, An Interdisciplinary Feminist Journal*, vol. 3.2, http://www.femspec.org/samples/salon/html; accessed 5 July 2005, 4.

[42] Charles-M. Des Grainges, *An Illustrated History of French Literature*, trans. Louise Morgan Still (Paris: Librairie Hatier, 1921), 443.

[43] Donawerth and Strongson 1.

scholars and literary historians, the last English translation of her novels was made in the seventeenth century. Feminist scholarship is increasingly interested in the life and works of Mlle. de Scudéry as she was one of a few seventeenth-century women to make their living as a writer. Furthermore, she challenged the widespread misogynism of the era through her orations, in which maligned or forgotten female historical figures defended themselves and their reputations. Her reception was not all positive, however as she and her writings were also attacked and vilified in the *Querelles des Anciens and Modern.*[44]

Part of the basis for this vilification is Scudéry's association with salon life and the *precieuses.*[45] Mlle. Scudéry acquired her appreciation for nobility while living with her uncle, and developed the opinion that one could only learn the manners and politeness of a noble life at court. She was therefore predisposed to appreciate the formalized setting and behavior of the salon. Mlle. de Scudéry had visited *La Chambre Bleue*, the aristocratic salon of Madame de Rambouillet, the first official salon, where she met many of the leading political and literary figures of her day. As she was not from the aristocracy herself, Mlle. de Scudéry's salon (known as *Les Samedies* because of the day on which they met) received guests mainly from the bourgeoisie. At her *Samedies*, frequentors read aloud, discussed literature, and invented and played literary games. One of these games was the *Carte de Tendre*, which originated both from a *jeu d'esprit* within

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[44] Karen Newman, "Introduction [2003]," Introduction to Madeleine Scudéry, *The Story of Sapho* [1649-53], trans. by Karen Newman (Chicago: Chicago UP, 2003), 3-4. The *Querelles des Anciens et des Moderns* were, simply put, cultural wars of the seventeenth century which debated the merits of the older and modern styles in the arts.

[45] She was an important presence in French salons and a founder of the *précieuse* movement, a system wherein women could escape their plight as wards and wives. The *précieuse* movement was neo-platonic and refers to the purification of language and the creation of a self-conscious elite who develop feminine traits such as elegance and sensibility and which deifies a love that is free of financial, convenient, or sexual overtones. Donawerth and Strongson 2, quoting Ian Maclean, *Women Triumphant: Feminism in French Literature 1610-1652* (Oxford: Clarendon Press, 1977), 152-53.

the group and the desire by Scudéry to create a rite of passage into her salon.[46] (The rite of passage for Rambouillet's salon was an aristocratic lineage. Since birthright was inapplicable at the *Samedies*, Scudéry created her own initiation prerequisite.) The *Carte* is the basis of Pierne's work and will be discussed shortly in greater detail.

Scudéry's legacy is mixed. In Newman's words, "Ridiculed for her plainness, derided for her Saturday salon, scorned for her infamous map of love, belittled for her relationship with a younger man, sneered at for her lengthy romance novels, and mocked for her ideas about love, marriage, and the education of women, Madeleine de Scudéry has suffered at the hands of the literary establishment of her own time and that of ours."[47] However, many positive things can also be said. The basis for the psychological French novel can be found in the thousands of pages of analysis present in her novels.[48] She also presents and impressive example of the "other voice" in the seventeenth century, both by offering through her life a clear response to those who believed women were inherently inferior in intellect and elegance and by countering the misogyny of the period through her portraits of strong, intelligent women in her novels, speeches and rhetorical dialogues.[49]

The *Carte du Tendre*, arguably the most widely known of Scudéry's literary opus, was originally published in her 1654 roman à clef, *Clélie*. It is both a map of the fictional country of Tenderness and a metaphor for Scudéry's heart and salon; it had its immediate origins in the *Samadies* parlor game. However, the *Carte* finds earlier literary

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[46] "It was worth all the scheming it took to gain admittance into her dim sanctum, for Mlle. Scudéry made, they said, excellent conversation and one never knew what sort of people one would find there." Dorothy Anne Liot Backer, *Precious Women* (New York: Basic Books, Inc., 1974), 156.
[47] Newman 1.
[48] Orenstein 6.
[49] Donawerth and Strongson 1-2.

precedence in the allegorical maps of fantasy countries such as de Sercy's *Carte du Royaume d'Amour* and Abby D'Aubinac's *Carte du Royaume de Coquetterie*. Unlike these maps, in which the goal of the game was ultimately sexual pleasure, the goal of Scudéry's *Carte* was 'Tender Friendship'. Furthermore, as a metaphor for her heart, the map reflected both her vow to remain celibate and unmarried throughout her life and her ban on love and courtship from her salon.[50] While the goals of Scudéry's map may digress from the goals of earlier allegorical maps, the didactic function of the *Carte* links it with its historical predecessors.

The *Carte du Tendre* first emerged among the group of friends at Scudéry's *Samadies*, specifically after the meeting of 13 November 1653.[51] It was based on a conversation wherein Scudéry differentiated between her various groups of friends: "ses nouveaux amis, ses particuliers amis et ses tenders amis."[52] One of the purposes of the map, then, was to instruct members of her salon, particularly her new friend Paul Pellison, how to earn her affection, cater to her desires and advance from one stage of friendship to the next.[53] Once published, the map's appeal to the general public lay in its other didactic qualities. Aside from qualifying various stages and types of friendships, the map also served as an instruction manual for the bourgeoisie, introducing qualities and characteristics of the Aristocracy who innately possessed all of the noble virtues presented on the map. Through the map journey, then, the middle class could vicariously experience aristocratic life.

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[50] Orenstein 1.
[51] James S. Munro, *Mademoiselle de Scudéry and the Carte de Tendre* (Durham: University of Durham, 1986), 20.
[52] Munro 26 quoting Belmont 671.
[53] Orenstein 2.

The actual map itself is simple enough; it is comprised of three cities (Tendre-sur-Estime, Tendre-sur-Inclination, and Tendre-sur-Reconnaissance) and several villages whose names suggest both positive and negative stages in the journey to friendship (sensibilité, soumission, negligence).[54] The Mer D'Inimitie (the Sea of Enmity) comprises the western border, the Lac d'Indiference is found on the eastern border and above the northern border of the rivers of Reconnaissance and Estime lie both La Mer Dangereuse and Terres Inconnue (Unknown Lands).[55] As a game, each participant began at the southern midpoint of the map, at "Nouvelle amitié." From there, the traveler could progress by one of three routes, land routes to either *Tendre-sur-Reconnaissance* (Recognition) or *Tendre-sur-Estime*, or the water route *Inclination Fleuve* to *Tendre-sur-Inclination*. The latter was the fastest journey, with no stops along the route. Whatever journey the traveler chose, it was expected that he or she would progress from one village to the next contiguous one; that is, it was not possible to go from Tenderness to Constant Friendship without first visiting Obedience.

The *Carte* received mixed reception and that reception influenced both Scudéry's and the *Carte* itself's legacy. Before discussing its public reception, however, one must investigate Madeleine de Scudéry's private intensions and feelings regarding the map. Through her letter to Pellison quoted earlier, Scudéry made clear her intention that this was a map of friendship, and perhaps what we know as chivalric (or platonic) love, but not sexual or marital love. The map reflected the special affinity that might bind two people together without making them lovers. The map was also didactic, as Scudéry's

[54] Please see figure 9 for the original map as it appeared in the 1678 English edition.
[55] Scholars of salon life have concluded that the dangerous sea represents sexual love and passion; having sworn off both, Scudéry would not know what came after them, hence, the "unknown lands" to the north. The rest of the map represents intense but chaste friendship. Orenstein 3.

novels are also manuals of good behavior and are intended as a guide to living well in society. Aside from defining emotional relationships, the map also codifies those behavioral characteristics, both positive and negative, that are exhibited in the life of aristocrats; the sins of Pride, Indiscretion, and Perfidy are counterbalanced in Sincerity, Exactitude, and Goodness. Scudéry presents an ideal to be striven for in her *Carte du Tendre* rather than the observed reality.[56]

The critics of the *Carte* did not necessarily recognize it as a harmless representation of a utopian world. Most of the seventeenth-century criticism objected to the *Carte* on moral grounds. Despite Scudéry's intention, many critics believed the map did indeed represent love—not friendship—and therefore saw the map as encouragement to licentious behavior. Furthermore, after its widespread adoption by the Parisian public, it became more and more associated with the worst excesses of *préciosité* and *galanterie*.[57] These excesses were the basis of Molière's objection to the *Carte*. In 1659, five years after the publication of the *Carte*, the lead characters in Molière's *les Précieuses ridicules* use the *Carte* to justify their worst excesses. Forty years later, Boileau satirizes the *Carte* in his *Satire X*; that the *Carte* was still being debated shows just how far-reaching was its popularity and influence.

The *Carte* had a long-lasting influence on Parisian social values. Not only did it give rise to a number of imitations, but it also contributed to the evolution of the language; terms such as *tendre, tendresse,* and *tendre amitié* were appropriated from the

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[56] Munro 35.

[57] Munro 9. "*Galanterie* is characterized by its superficiality and transience, by caprice and whim and changing fashion, by its strong association with money and material luxuries, above all perhaps by self-interest, by a quest for self-gratification and pleasure in its various forms, including of course sexual pleasure." Munro 44.

map into the language of contemporary *galanterie*. With the publication of the *Carte de Tendre*, such terms became a fashionable part of everyday polite society.[58]

While a plethora of information exists for the original Carte, there is not a great deal known about Gabriel Pierne's *Voyage au Pays du Tendre D'après la Carte du Tendre*. In fact, most of the listings encountered during this research included inaccurate instrumentation.[59] The date for the piece is repeatedly given as 1938; however, an inscription on the score states that the first performance of the piece was given on May 8, 1936 by the Pierre Jamet Quintet for Radiodiffusion Française.[60] Further conflicting information can be found in Masson's biography of Pierné. In it, he lists the instrumentation as flute, harp, violin, and cello and states that the piece was first performed on May 25, 1938 at the Société Nationale de Musique.[61] While it is possible that the piece originated as a quartet and only later had a viola part added this is unlikely, first because Pierné died in 1936 and second because the viola part functions independently and does not look like it was cobbled together later through the doubling of other parts. Therefore, I believe the piece was most likely commissioned for the quintet and that the1936 date is most likely right as the quintet ceased touring and disbanded for the duration of World War II. At the time, the quintet was composed of Pierre Jamet, harp; Rene LeRoy, flute; Roger Boulme, cello; Pierre Grout, viola; and Rene Bas, violin; two of these members, Jamet and Le Roy (as well as the quintet itself)

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[58] Munro 12-13.
[59] Neither *The New Grove Dictionary of Music and Musicians* nor Cohn's *The Literature of Chamber Music* includes the viola in the instrumentation.
[60] "La Première execution a été par le quintette instrumental Pierre Jamet à la Radiodiffusion Française le 8 Mai 1936." Alphonse Leduc 1.
[61] Georges Masson, *Gabriel Pierné: Musicien Lorrain* (Nancy: Universitaires de Nancy—Editions Serpenoise, 1987), 152.

have made significant enough contributions to the chamber and flute repertoire to deserve special mention.

Pierre Jamet received the Premiere Prix in harp from the Paris Conservatoire in 1912 but uncharacteristically decided to continue his studies in an effort to improve his tone and technique. Jamet met Debussy in 1916, performing Debussy's Sonata for Flute, Viola and Harp on the Érard harp for the first time. (The debut had used a chromatic harp, an instrument that was quickly falling into disuse.) Debussy subsequently invited the group to perform the work on a benefit concert the composer was arranging.[62] Throughout his long life, Jamet was active both as a pedagogue—he was a professor at the Paris Conservatoire for fifteen years—and as a solo, chamber, and orchestral musician (he played in many of the major Parisian orchestras, including the Paris Opéra and the Lammoureux Orchestra). It is his influence on chamber music, in combination with that of René LeRoy, that is relevant to this paper.[63]

René Le Roy was a second-generation student of Taffanel (through Adolphe Hennebains) and a prominent flutist both in Europe and North America at the turn of the century. He was also the original flutist for Debussy's Sonata for Flute, Viola and Harp. Encouraged by the success of the Sonata, Le Roy was inspired to expand the sonorities of the trio; he eventually settled on the addition of the violin and cello to form a quintet. The original harpist was Marcel Grandjany; when Grandjay left for America in 1922, Jamet was invited to replace him. The quintet was then known as the Quintette Instrumental de Paris and a new repertoire by eminent composers such as Roussel, d'Indy, Schmitt, Pierné, Malapiero, Tallefaire, and Germaine was created for this

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[62] Wenonah Milton Govea, *Nineteenth- and Twentieth-Century Harpists* (Westport, CT: Greenwood Press, 1995), 136.

[63] Jamet attributed his greatest learning to his experiences with chamber ensembles. Govea 139.

ensemble. In 1922 the Quintette began a worldwide tour that spread the sounds of this new instrumentation; by the outbreak of World War II, when the group disbanded, they had presented between 1500 and 2000 concerts.[64] The group reorganized after the war, this time calling themselves the Pierre Jamet Quintet. Aside from the *Voyage au Pays du Tendre*, Pierné also wrote the *Variations libres et final*, Op. 51 (1934) for this ensemble.

Pierné's *Voyage au Pays du Tendre* is a multi-sectional work based on various places on Scudéry's *Carte du Tendre*.[65] Pierné has chosen to disregard Scudéry's original intention, in which the traveler proceeds in an orderly progression from one village to the next, eventually arriving at one of the *Tendre* cities, and instead chooses to represent twelve various places on the map. The relationship Pierné is mapping seems to be a complete circle, traveling to Tenderness, through Enmity and back to Tenderness. The cyclic nature of this journey is reflected in the music; the *Voyage au Pays du Tendre* begins and ends with the same music and the sections in-between are alternately fast and slow. Each section of the work is clearly defined through changes in tempo, meter, tonality and/or ensemble combinations and loosely reflects the sentiment behind the village it represents. Conveying the nuances of the emotions behind the villages and exploiting the different timbre combinations is of utmost importance in this piece; performance practice and rehearsal techniques can help bring out the subtleties necessary for a successful performance and eliminate the danger inherent in such a descriptive piece of a *précieuse* performance in the worst sense of the word.

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[64] Govea 137.

[65] Please see figure 9 for the original map as it appeared in the 1655 English edition and figure 10 for the frontispiece to Pierné's *Voyage au Pays du Tendre*.

Performance Practice

The early twentieth century is close enough to our own time that matters of performance practice may seem obvious and unnecessary to discuss. However, several distinctions exist between performances of the early twentieth century and those of the early twenty-first century; therefore matters of tempo, rhythm, rubato, articulation, vibrato, and tone will be discussed here along with one development unique to this era. Unlike past eras, this is the first era for which we have the important primary source of historic recordings to aid us in the study of performance practice. Aside from reading treatises and manuals, the musician would do well to also listen to historic recordings of their instrument and the piece under discussion, if possible. The only recording I know of for Pierné's *Voyage au Pays du Tendre* was made in the 1980s and is out of print;[66] however, there is a historic recording of the Pierre Jamet Quintet that may interest the student. While the recording is not of the *Voyage au Pays du Tendre* but rather of Vincent d'Indy's Suite en Parties, opus 91, listening to the tone, balance, and phrasing of the quintet for which the *Voyage* was written will give the musician a better understanding of the performance aesthetics behind the piece.[67]

When listening to historic recordings, one is often struck by the lightness in rhythm; early twentieth-century musicians often exaggerated dotted rhythms and rushed groups of short notes. In his study of early recordings, Philips states, "the performances of the early twentieth century ... are volatile, energetic, flexible, vigorously projected in broad outline but rhythmically informal in detail. Modern performances are, by

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[66] Virgin Classics 90721-1. Carol Wincenc, flute; Vanessa McKeand, harp; Allegri String Quartet members.

[67] Please see figure 11 for a list of historic early twentieth-century recordings for flute.

comparison, accurate, orderly, restrained, deliberate, and even in emphasis."[68] Additionally, this rhythmic lightness and flexibility was often combined with very fast tempos in fast movements.

Tempos were more flexible in early-twentieth century performance practice as the ideals of Wagner and Bülow, who had advocated flexibility of tempo, were still influential. Upon first hearing, tempo can seem uncontrolled, especially in virtuosic passages where rushing was usual. Furthermore, recordings have shown that many conductors, ensembles, and soloists used tempo changes to emphasize the contrasts between passages of varying character. This flexibility was widespread within movements and helped to differentiate a movement's first and second subjects.

A more localized form of tempo fluctuation, rubato was used in varying degrees in the beginning of the twentieth century; its use was generally reminiscent of dramatic or rhetorical speech. Rubato was used in its extreme by pianists and its execution was a controversial subject. Three basic types of rubato can be discerned among the conflicting discussions surrounding it. One of the most widely understood interpretations of the term was described by Paderewski as "a more or less important slackening or quickening of the time or rate of movement" and refers to the use of accelerandos and ritards.[69] (In conjunction with this type of rubato, many theoreticians insisted that what was taken earlier must be paid back later.) Another interpretation of rubato resembles an agogic accent in that a structurally or melodically important note is lengthened with a tenuto, but overall tempo is not affected. Lastly, rubato was often employed in a melody line while

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[68] Powell 227, quoting Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*, Cambridge and New York: Cambridge UP, 1992.
[69] Robert Philip, "The Twentieth Century: 1900-1940," in *Performance Practice: Music after 1600*, ed. Howard Maher Brown and Stanley Sadie (New York: Norton and Co., 1950), 472.

the accompaniment retained strict tempo below. Among the various conflicting discussions of rubato, some consensus has been reached. Scholars agree that performers used all three types of rubato, sometimes in combination, and that the use of both the agogic accent as rubato and the dislocation of melody and accompaniment generally fell out of use by the 1930s.

Matters of rubato and rhythm blend with articulation, creating a characteristic light sound for music of the early twentieth century. Until the 1930s, it was characteristic for instrumentalists to combine a light articulation with a practice reminiscent of the French Baroque practice of *notes inégales*, in which the first note of an even duple group was lengthened and the note immediately following was shortened. The effect was a long-short pattern that was strictly in tempo, emphasizing the first note without drawing out the entire phrase.[70] The lightness of the unaccented note gives an impression of haste to the phrase; because of this, performances that are not exceptionally fast often appear to be so.

In previous chapters, ornamentation would have been discussed at this point and the use of vibrato would have been mentioned as an ornament. However, we have reached a moment in flute history where the importance of ornamentation and vibrato has been reversed. In the first chapter, ornamentation was complicated, omnipresent, and needed a great deal of explanation while vibrato was used only occasionally and for a specific effect. In this chapter, ornaments are much less important as they are only performed when the composers have indicated them and it is vibrato that has become a

[70] Philip 474.

ubiquitous but variable part of the flute tone.[71] Ubiquitousness does not mean the use of vibrato was predictable in any way; each national school had its own tendencies and its own arguments about the appropriate use of vibrato. Rather than discuss every possible interpretation of vibrato across the world, the vibrato discussion that follows will only investigate the use of vibrato in the French school of flute playing as it directly bears upon the performance of both the Ravel and the Pierné.

Although many French players and critics decried the use of constant vibrato, indeed, according to the Taffanel/Gaubert *Methode* the French flute school opposed the widespread use of vibrato, all French flutists, including Taffanel, used a clearly audible vibrato.[72] The conundrum posed by performers who condemned the use of vibrato while also instigating its use can be found in their understanding of vibrato and the comparison of the vibrato they used with both other contemporary national schools and with today's flute playing. Taffanel's school still saw vibrato as a means of enhancing expression (today's flutists often use vibrato less as a means of expression and more as a way to amplify their sound), and the vibrato they produced was simply a gentle enlivening of the tone that was only obvious when contrasted with the straight tone of German and British players. As for the actual execution of the vibrato, the frequency and amplitude varied with each payer; Moyse's vibrato was fast and more prominent while Gilbert's was slower and less pronounced.[73]

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[71] The ornamentation is comprised of only a few grace notes in the Pierné and the Ravel that should be performed before the beat and one trill in the Pierné. The trill starts on the note and on the beat.
[72] Powell 219, 220. The proof for this assertion can be found in Robert Phlip's 1992 study of early recordings.
[73] Philip 468. From Pearl recording GEMM CD 9302 of the Quintet Instrumental des Paris, one can hear that LeRoy's vibrato was generally shallow and fast, but barely perceptible.

Aside from introducing the widespread use of vibrato, the French school of flute playing was attributed other characteristics as well which should be considered by any flutist interested in performance practice of the period. The French school differentiated itself from the frequently less influential English and German schools through its choice of instrument (a metal Boehm flute as opposed to either a wooden or reform flute), by a bright and silvery tone rich in upper partials, the use of vibrato, and flexibility of phrasing. This flexibility of phrasing is emphasized repeatedly and is perhaps one of the most important aspects of performance practice the musician could apply to these pieces. Powell comments upon this aspect of performance:

> "Recordings document a shift in phrasing from the phlegmatic British and Germanic style of phrasing before World War I to one that was more histrionic, or 'expressive', in the late twentieth-century sense of the word. Philip writes, 'Styles of phrasing on all woodwind instruments tended to become more assertive, with more detailed nuances and a wider dynamic range used to shape melodic lines.'"[74]

The common denominator, then, of early twentieth-century performance practice is expression. The musician should keep this in mind when beginning rehearsals of both the Ravel and the Pierné. While the pieces vary distinctly from each other (the *Chansons madécasses* is more tonally strident and influenced more by exoticism, while the tonality and general sound of the *Voyage* can be linked more readily with impressionism), there is enough overlap in underlying issues to generally discuss rehearsal techniques without differentiating between the works.

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[74] Powell 228 (no source for Philip given).

Discussion regarding the choice of editions will be relatively brief as there is only one source for each of these pieces.[75] The musician should keep in mind, though, that often when there is only one edition of a piece, actually acquiring the piece may be difficult. I was not able to find an American publisher with the Pierné in stock; regardless of where I ordered it, it had to come directly from France. This is often the case with music from Leduc; subsequently, the performer should order the music sooner than usual.

After acquiring the music, the flutist must assemble the ensemble. One reason both of these pieces are neglected is that they require excellent musicians; both works are most appropriate for either graduate level students or professional musicians. For the Ravel, finding a good mezzo is key; for Pierné, finding an excellent harpist is of utmost importance. It is also important to find excellent string players for the Pierné, as the flat key signatures create fingering and string-crossing problems and the intricacy of the interlacing parts require players with solid rhythm and ensemble abilities. Furthermore, many of the parts include a great deal of playing in extreme ranges; the extended ranges, combined with the high chromaticism of the parts, requires the string players to also have a strong sense of intonation. If it is impossible to find either a harpist or mezzo of the requisite ability, the musician should strongly reconsider programming these pieces as the resultant performance will most likely be inferior.

Actually rehearsing these pieces will be quite different from rehearsing the other pieces discussed in this document for two main reasons. First, the musicians must be of such high caliber that issues of blend and intonation will not be as difficult as they were in other pieces. Second these pieces are true ensemble pieces in that all of the musicians

[75] Pierné: Alphonse Leduc 20 775; Ravel: Durand Editions Musicales D & F 10,97a

are of equal importance. Therefore, each instrumentalist must come to rehearsal prepared to both lead and follow. What will create a performance that stands out above other mediocre performances is the musicians' willingness to adapt their own phrasing and tone color to those of the group. The flute will undoubtedly lead some sections, setting the tone, color, and mood for those while the other instrumentalists lighten their sound or change their bowing slightly to accommodate the flute. However, the opposite is also true, especially in the Pierné when the ensemble instrumentation changes so frequently, and the flutist must be willing to sometimes have a lighter vibrato or a darker sound for the good of the group.

The chamber skills of the musicians will be tested in these pieces. Whereas in the Kuhlau or Boismortier (and to some extent, the Saint-Saëns) where there was one leader and the rest of the group could follow along without too much thought, the Ravel and the Perné both require each member of the group to aesthetically and physically lead the group. Matters such as who begins and ends phrases and who leads ritardandos and accelerandos must be discussed during rehearsals.

Both the Ravel and the Pierné are vibrant, flexible pieces that require open communication between the performers in rehearsal and in performance. It is the flexibility of these pieces, the room for re-interpretation that is inherent in them, that make them interesting and rewarding pieces to perform.

Conclusion

The original purpose of this paper was twofold in nature: first, to add six new pieces to the regularly performed chamber repertoire of the flute and second, to provide the historical background a performer needs to interpret these pieces in a stylistically appropriate manner. In the process of meeting these goals and through the study of these six pieces, many related strands of scholarship unexpectedly developed, including theoretical and compositional developments, the influence of politics on musical composition and performance, and the link between the organology of the flute and the development of the repertoire of the flute.

When one surveys the six pieces under consideration, it is possible to see the development of compositional techniques as well as the theoretical practices that went hand in hand with composition. Both of the Baroque pieces are in relatively short, well-defined movements that are labeled only with an Italian tempo indication; they have neither a metronome marking (there was no metronome as yet) nor a descriptive title. Furthermore, the pieces favor imitation and counterpoint over development. One can see in the Kuhlau the next step in the evolution of form: sonata form is used for the first movement and the entire four-movement piece is an example of the standard form for symphonies and sonatas in the classical period and beyond (fast sonata-form first movement, scherzo/trio second movement, slow third movement, fast fourth movement). The movements are still labeled in Italian, but instead of only indicating a tempo, mood indicators are also included—movements are entitled *allegro con fuoco* instead of simply *allegro*. Furthermore, the audience's predilection for virtuosity is reflected in the acrobatic and technical flute part. Further stylistic and compositional development can

be seen in the Saint-Saëns' *Caprice,* a through-composed piece that includes multiple contrasting sections based on folk tunes of Denmark and Russia; this piece also breaks from the tradition of indicating tempo markings in Italian and presents them instead in French. Ravel returns to the multi-movement form for *Chansons madécasses* and further expands the tone color of this work through the inclusion of voice throughout and piccolo in the third movement. Bitonality is used, as are harmonics and percussive piano chords. It is in the Pierné, however, that the evolution of chamber music form and style from the standards of the Baroque is most evident. The *Voyage* is through-composed, includes specific metronome markings, and is program music reminiscent of a tone-poem; it describes both specific locations on a map and the emotions related to those places. Pierné technically challenges the performers in the group, not only utilizing the full range of every instrument in the ensemble but also requiring the extreme notes to be used in technically demanding passages throughout the piece. The dynamics of this piece also provide a strong contrast to earlier eras; as both Bach and Boismortier would have expected the performer to add dynamic contrast as part of their own individual interpretation, very few dynamics are indicated in either trio sonata and what few dynamics are included are confined to *forte* or *piano.* As a way to guide and control the interpretation of the *Voyage*, Pierné includes dynamic indications that range from *pianississimo* to *fortississimo* with both gradual and sudden changes between the extremes.

This study also demonstrates the many diverse effects politics can have (and has consistently had) on music, from Louis XIV's system of Royal Privileges to control the content and output of French music during the Baroque era, to the effect of political

instability on the production of music. The rise and fall of Napoleon in the early-nineteenth century and the European Revolutions in the late-nineteenth century widely affected musical output and performance. In both Denmark and France performance of large symphonic or operatic works declined while chamber music productions increased during politically tumultuous periods. The effect of war on a composer's output can also be seen in the biographical discussion of Ravel; his output was affected by the war, and World War I is seen as a dividing point in his periods of composition.

The importance of France to the flute and flute playing throughout history also becomes clear through studying these pieces. A plethora of great French chamber music survives for the flute from the Baroque era, and the French Hotteterre family dynasty laid the groundwork for the mechanical development of the flute. Boehm's revolutionary flute was first produced on a large scale in Paris and it was in Paris that it first gained widespread acceptance. Paris was also home to many of the great flutists, not the least of whom is Paul Taffanel, whose playing and teaching revolutionized both the performance of flute and the expected role of the flute as an orchestral and solo instrument. Combined with the development of impressionism, the new flute, the new flute school, and the new role of the flute in the symphony combined, in France, to revolutionize the flute and flute playing.

Not only does this study trace the organological development of the flute through technical descriptions of the changing mechanisms, but this development is also demonstrated through the increasing range and technical demands required by the music itself; as the eras progress, so does the range of the flute. The range of the Boismortier trio sonata encompasses only an octave and a fifth, from e^1 to b^2. The capabilities of the

Baroque flute are reflected in the tessitura of this piece; most of the music in both trio sonatas is centered on the staff, with only a few excursions above the staff. By the time Kuhlau wrote his quintets in 1822, the flute had undergone more development and the range and tessitura of the work reflects this; the lowest note is $d^{\#1}$ and the highest is a^3 and much of this work lies above the staff, reflecting the newer flute's ability to project in the higher register. The range of the works continues to expand with each piece (including the expanded range found through the use of piccolo in the Ravel) through its culmination in the Pierné. The range of the *Voyage* is a full three octaves, beginning on c^1 and extending to c^4. The increasing technical capabilities of the flute are also reflected chronologically through the pieces, with greater dynamic contrasts and faster passage work in the post-Boehm flute pieces than in the earlier works.

Aside from acquiring academic knowledge in related subjects, the musician studying these pieces will also improve his or her chamber ensemble skills. Not only will the musicians be challenged to blend their sounds to instruments of varying tone colors and characteristics, but the ensembles presented here also require the instrumentalists to be flexible with their tuning; with the diverse collection of string and woodwind instruments present in these pieces, the musician must be able to blend both with instruments of fixed pitch (and therefore of equal temperament, in this case harpsichord, piano, bassoon, oboe, and clarinet) as well as with string instruments (who sometimes use mean temperament to create greater richness on chords). While the intention of this study was to provide the flutist with new and interesting chamber repertoire, the result far exceed this simple goal and provides the musician with a new way to learn about the

development of music in general, chamber music specifically, and the changing design and use of the flute throughout the history of western music.

The pieces presented here are only a sample of the plethora of chamber works including flute that exist; it is hoped that this document spurs the interest of flutists to continue exploring this medium. Obvious continuations of this study include the Baroque trio sonata, for which countless works including at least one flute exist in published form, by both well-known and more obscure composers. University libraries are excellent sources for these works and enable the performer to try new pieces without having to spend exorbitant amounts of money on works they may or may not like. Furthermore, an entire collection of works was created by prominent composers for the Pierre Jamet Quintet; the flutist who is performing Pierné's *Voyage* should consider at least reading other works created for the group and perhaps performing a recital of them as well.

By continuing to search out new music and create stylistically informed interpretations of this music, the musician will continue to grow scholastically and musically, creating inspiring musical experiences all the while. Chamber works for flute outside the standard genres of flute duets and woodwind quintets—from all eras—provide a great springboard for musical growth and exploration. There is an unending source of new music and the study of related materials insures the perpetual growth and inspiration of the musician.

APPENDIX A
Tables

Table 1. Organological development of the flute

CATEGORY	16TH CENTURY	17TH CENTURY	18TH CENTURY	BOEHM FLUTE
Bore	Cylindrical	Conical	Conical	Parabolic head, cylindrical body
Keys	None	One	Up to 7	Keys for each note, very large padded tone-holes placed acoustically
Sections	One piece	3 sections	4 sections, plus *corps de rechange*	3 sections
Tone color	Limited	Better, more in tune	Considerably improved, even and penetrating	Flute tone as we know it
Tonal ablility	Mainly flat keys	Could play in more keys and modulating pieces	Every semi-tone possible by the end of the century	Any key or combination thereof
Material	Primarily hardwood	Boxwood, ebony, ivory, glass, crystal	Boxwood, ebony, ivory, glass, crystal	Silver, nickel (modern: also gold, platinum)

Source: Montagu et al. "Flute," *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 9.

Table 2. Comparison of French and Italian Baroque characteristics

	FRENCH	ITALIAN
Melody	Short, symmetrical tunes	Longer melodies
	Lack of motivic unity	More complex counterpoint
	Stepwise movement	More disjunct motion
	Avoidance of long sequences	Melodic sequences
	Restrained chromaticism	Frequent chains of triplets
	Subtle variation	Cadenza passages
	Many written French ornamentats	Fewer and simpler written ornaments
		Virtuosity
Harmony	Simple harmonizations	Sequences of seventh chords and chains of suspensions
	Avoidance of augmented and diminished chords	Neapolitan sixth and diminished seventh chords
	Ambiguity of mode	Clear sense of tonal direction (bass moving sequentially by falling 5ths and rising 4ths)
Form	Small character pieces	Larger-scale forms
	Form controlled by dance prototypes (usually binary)	
	Unity of mood	
Miscellaneous	Descriptive titles for movements	Use of terms *sonata* and *cantata*
	General avoidance of virtuosity	Idiomatic instrumental style for melody instruments

Source: Timothy Schultz, *Performing French Classical Music: Sources and Applications* (Hillsdale, NY: Pendragon Press, 2001) 3-5.

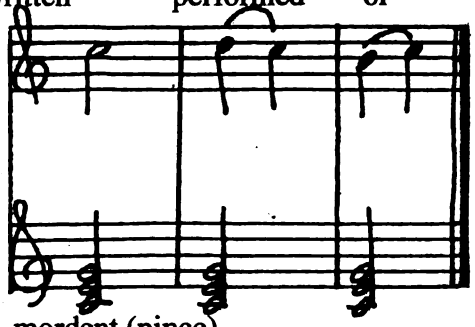
Table 3. Baroque ornamentation suggestions

CATEGORY	CHARACTERISTICS (example numbers)	FUNCTION	VALUE
APPOGIATURA	Dissonance resolved by step; usually combined with dynamic stress. Can be set off through silence by entering a little late (1)	Expressive	Usually held for at least half of the value of the note it precedes
MORDENT	Performed quickly and on the beat, sometimes in conjunction with trills or appoggiaturas. Consists of the principal note, the note above or below, principal note (2)	Rhythmic	Very quick; on the beat
FILLERS	One or more notes that fall between beats. They are unaccented and include non-harmonic passing tones, filing out chords, turns, slides, etc. (3, 4, 5)	Expressive	Length depends upon the passage to which they are added
TRILLS	Rapid alternation between the principal note and the note above it. They begin on the beat on either the principal note or the note above it. Every trill should be finished, either with an anticipation or a naschlag. Generally, conclusive trills end with a naschlag while inconclusive trills end with an anticipation. (6)	Expressive or rhythmic	Equals the length of the note to which they are added
SPECIAL EFFECTS	Include but are not limited to vibrato, dynamic swells, articulations, slight rhythmic delays	Expressive or rhythmic, depending upon the ornament and the passage	Length depends upon the passage to which they are added

Table 3. (*Continued*)

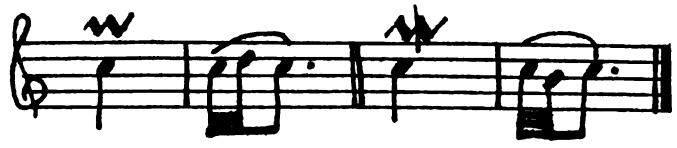
1. appoggiatura

written performed or



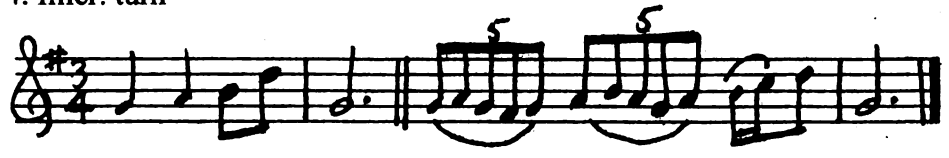
2. mordent (pince)

written performed written performed

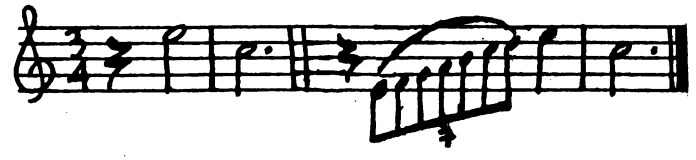


3. filler: non-harmonic passing tones

4. filler: turn

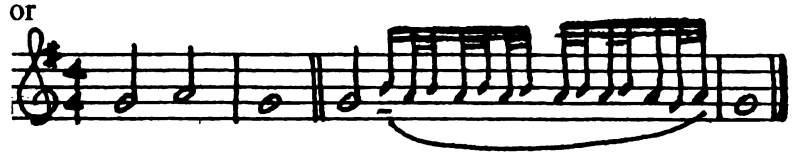


5. filler: slide (tirata)



6. trills (tremblement)

or



APPENDIX B
Figures

Figure 1. Selected sources for Baroque performance practice

Primary Sources

- Bach, C.P.E. *Versuch über die wahre Art das Clavier zu spielen.* Trans. and ed. W.J. Mitchell. New York and London: WW Norton, 1949.
- Hotteterre, Jacques le Romain. *Principles of the Flute, Recorder and Oboe.* Trans. and ed. David Lasocki. New York: Frederick A. Praeger, 1968.
- Quantz, Johann Joachim. *On Playing the Flute* [1752], second edition. Trans. with notes by E.R. Reilly. Boston: Northeastern UP, 2001.

Secondary Sources

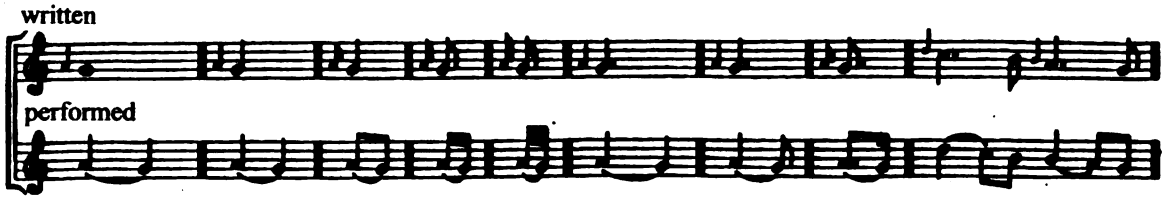
- Brown, Howard Mayer and Sadie, Stanley, ed. *Performance Practice: Music after 1600.* New York: Norton, 1989.
- Donnington, Robert. *A Performer's Guide to Baroque Music.* New York: Charles Scribner's Sons, 1973.
- Mather, Betty Bang and Lasocki, David. *Free Ornamentation in Woodwind Music, 1700-1775: an Anthology with Introduction.* New York: McGinnis and Marx, 1976.
- Mather, Betty Bang. *The Interpretation of French Music from 1675 to 1775: for Woodwind and Other Performers.* New York: McGinnis and Marx, 1973.

Music with explanations

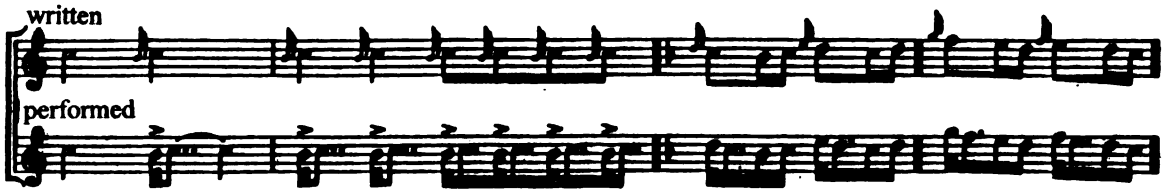
- *30 Virtuosic Selections in the Gallant Style for Unaccompanied Flute.* Selected and edited by Betty Bang Mather. Carl Fischer, 04957.
- François Chauvon: *Premiere Suitte* [*sic*]. In *Performing French Classical Music: Sources and Applications* by Timothy Schultz (Hillsdale NY: Pendragon Press, 2001).
- Telemann: *Methodic Sonatas 1-12.* Barenreiter and Amadeus Publishers. (Barenreiter offers these separately or as a volume of 12 and also supplies the keyboard part either with realization or with figured bass only.)

Figure 2. Classical ornamentation suggestions

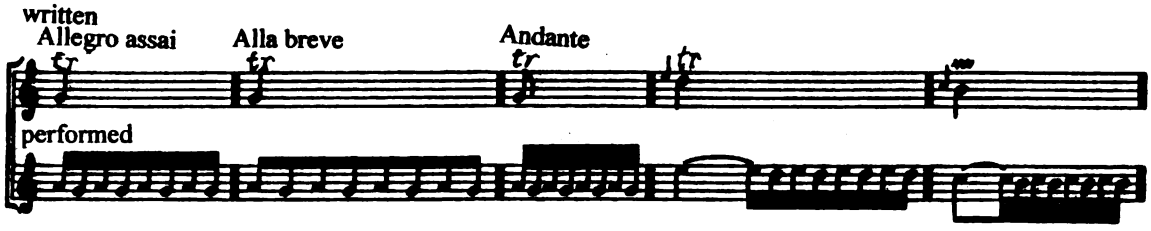
Long Appogiaturas



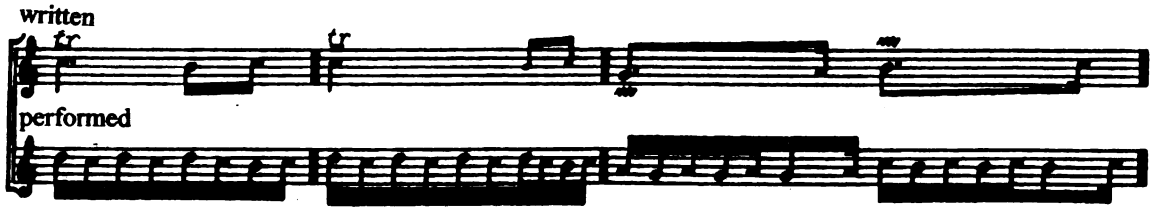
Short Appogiaturas



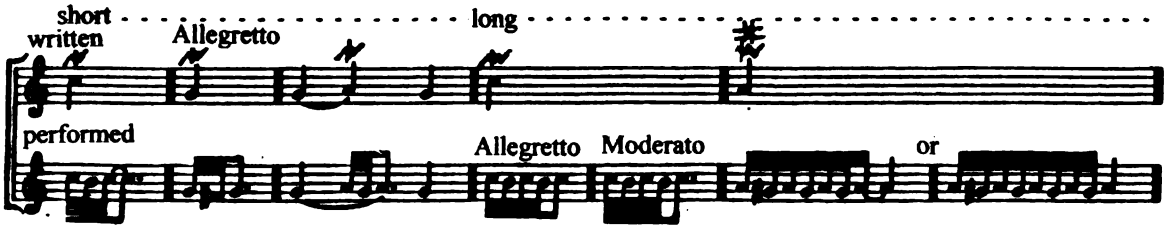
Trills without Nachschlag (conclusion)



Trills with Nachschlag



Mordents



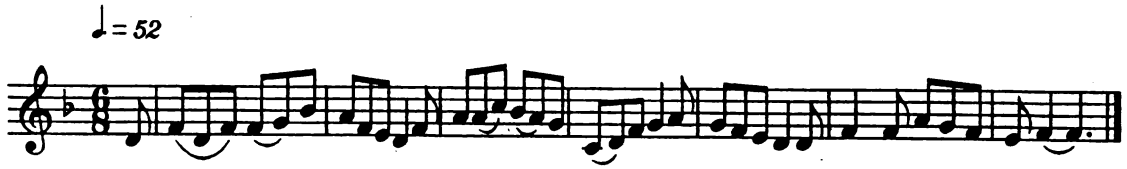
Source: Eisen 30-32.

Figure 3. Flute lineage from Paul Taffanel to mid-twentieth century

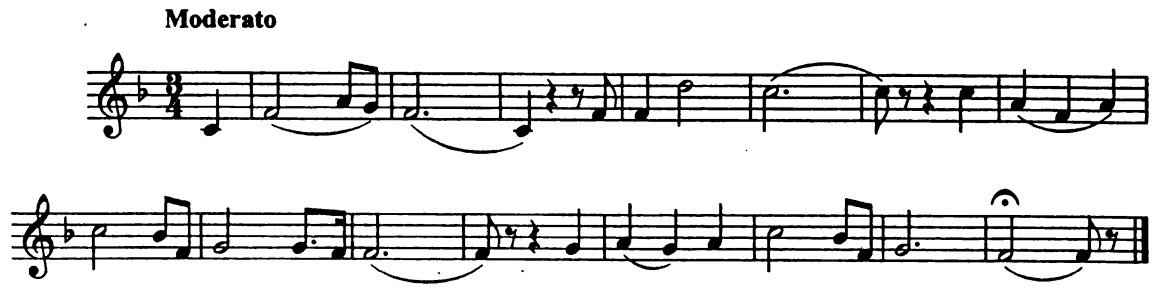
	-Adolphe Hennebains (c. 1870)	-Joseph Rampal (c. 1935)	-Jean-Pierre Rampal (c. 1935)	-Alain Marion (c. 1955)
		-Trevor Wye (c. 1950)		
	-Marcel Moyse (c. 1905)	-Paula Robison (c. 1960)		
		-Carol Wincenc (c. 1970)		
			-Maxence Larrieu (c. 1950)	
Paul Taffanel	-Phillipe Gaubert (c. 1890)	-Gaston Crunelle (c. 1910)	-James Galway (c. 1950)	
			-Michele Debost (c. 1950)	
		-René Rateau (c. 1915)		
	-Georges Laurent (c. 1890)	-Robert Willoghby (c. 1940)		
	-Georges Barrère (c. 1890)	-Samuel Baron (c. 1935)		
		-William Kincaid (c. 1910)	-Sharp (c. 1930)	
			-Joseph Mariano (c. 1950)	-Walfrid Kujala (c. 1950)
				-Leone Buyse (c. 1965)
			-Julius Baker (c. 1940)	

Source: Liva, page 9. Dates in parenthesis indicate approximately when the flutist was a student.

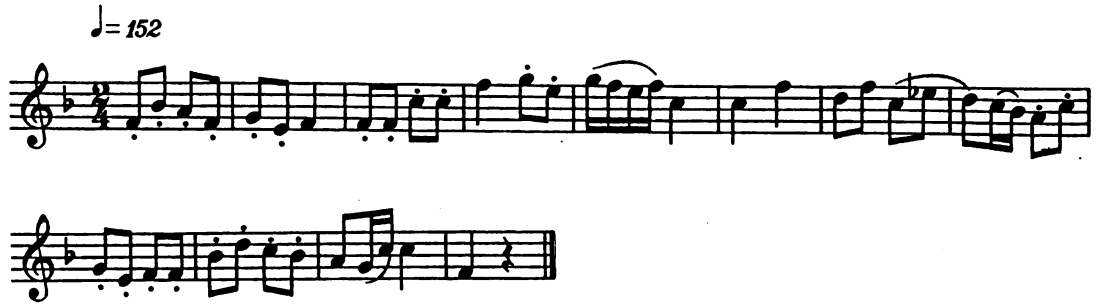
Figure 4. Original folk songs for Saint-Saëns's *Caprice*



7a. First folk song (rehearsal three)



7b. Second folk song (rehearsal eight)



7c. Third folk song (Allegro Viviace)
Source: Harkins 132-33.

Figure 5. Performance history of the *Caprice* with review

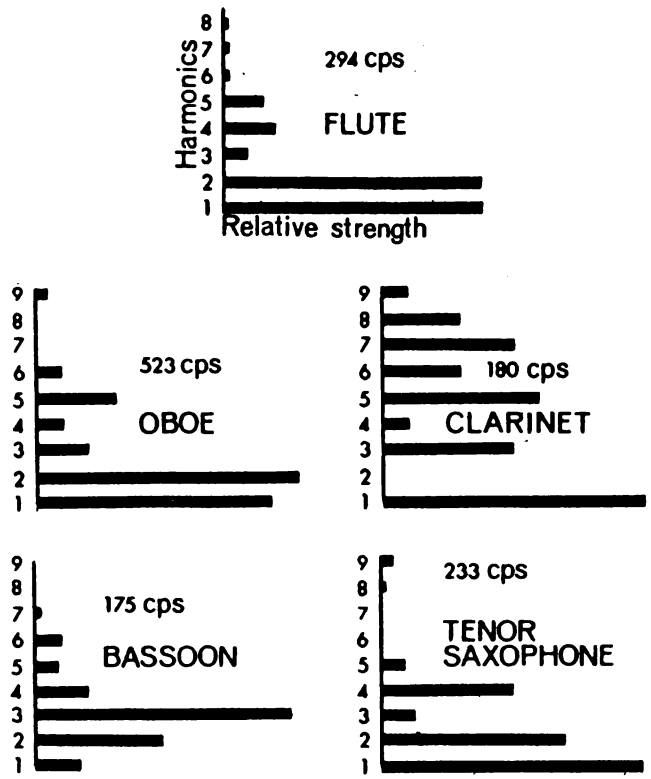
Date of Performance	***Performer***	***Place***
October 1887	Saint-Saëns	Brussels
October 1897	Faculty of Barcelona school of music	Barcelona
February 2, 1906	*La Trompette*	Paris

Letter of Antonio Jeanbernat to Saint-Saëns commenting on the school of music faculty performance of *Caprice*:

> As you know, Mr. Nicolau...has given a concert with the professors at the Music School of Barcelona.... The public applauded most *Les Airs danois et russes* for flute, oboe, clarinet, and piano. This piece is beautiful. How delicate and fine, what a gourmet's piece this is! All night it ran through my head and this morning I am still under its charm.

Source: Harkins 133-134.

Figure 6. Harmonic structure of d^1



Source: Kujala 69.

Figure 7. Lyrics to *Chansons madécasses*

Nahandove
Nahandove, o belle Nahandove! l'oiseau nocturne a commence ses cris, la pleine lune brille sur ma tête et la rosée du soir humecte mes cheveaux. Voici l'heure: qui peut t'arrêter, Nahandove, o belle Nahandove? Le lit de feuilles est prepare; je l'ai parsemé de fleurs et d'herbes odoriferantes; il est digne de tes charmes, Nahandove, o belle Nahandove!

Elle vient. J'ai reconnu la respiration precipitée que donne une marche rapide; j'entends le froissement de la pagne qui l'enveloppe: c'est elle, c'est Nahandove, la belle Nahandove!

O reprends haliene, ma jeune amie; repose-toi sur mes genoux. Que ton regard est enchanteur, que le movement de ton sein est vif et délicieux sous la main qui le presse! Tu souris, Nahndove, o belle Nahandove! Tes baisers pénétremt jusqu'a l'âme; les caresses brûlent tous mes sens: arête, ou jevais mourir, meurt-on de volupté, Nahandove, o belle Nahandove?

Le plaisir passé comme un éclair; ta douce haleine s'affaiblit, tes yeux humide se referment, ta tête se penche mollement, et tes transports s'éteignment dans la langueur. Jamais tu ne fus si belle, Nahandove, o belle Nahandove!

Tu pars et je vais languir dans les regrets et les desires; je lanuirai jusqu'au soir; tu reviendras ce soir, Nahandove, o belle Nahandove?

Nahandove
Nahandove, oh beautiful Nahandove, the bird of night has begun his song, the full moon shines on my head, and the evening dew moistens my hair. It is time; who can be delaying you, Nahandove, oh beautiful Nahandove? the bed of leaves is prepared; I have strewn it with flowers and sweet-scented herbs; it is worthy of your charms, Nahandove, oh beautiful Nahandove!

She comes. I recognize the hurried breathing which comes from walking quickly; I can hear the rustle of the loincloth she is wearing: it is she, it is Nahandove, oh beautiful Nahandove!

Oh rest in my lap and recover your breath, my beloved. How enchanting is your glance, how lively and delicious the movement of your breast under the hand which presses it! You are smiling, Nahandove, oh beautiful Nahandove! Your kisses penetrate to the very soul; your caresses set all my senses on fire; stop, or I shall die.

Pleasure passes in a flash; your sweet breath grows weaker, your moist eyes close, your head hangs limp and your ecstasy dies away in languor. Never were you so beautiful, Nahandove, oh beautiful Nahandove!

You are leaving and I shall languish in regret and desires; I shall languish until evening; you will come back this evening, Nahandove, o beautiful Nahandove?

Figure 7 (*continued*)

Aoua
Aoua! Aoua! Méfiez-vous des blancs, habitans du ravage. Du temps de nos pères, des blancs descendirent dans cette île; on leur dit; voila des terres; que vos femmes les cultivant. Soyez justes, soyez bons et devenez nos frères.

Les blancs promirent, et cependant ils faisaient des retranchements. Un fort ménaçant s'éleva; le tonnerre fut renfermé dans les bouhes d'airain; leurs prêtres voulurent nous donner un Dieu que nous ne connaissons pas; ils parlèrent enfin d'esclavage: plûtot la mort! Le carnage fut long et terrible; mais, maigre la foudre qu'ils vomissaient, et qui écrasait des armies entières, ils furent tous extérmines. Aoua! Aoua! Mefiz-vous des blancs!

Nous avons vu de noueaux tyrans, plus fortes et plus nombreux, planter leur pavillon sur le ravage: le ciel a combattu pour nous; il a fait tomber sur eux les pluies, les tempêtes et les vents emposonnés. Ils ne sont plus, et nous vivons, et nous vivons libres. Aoua! Aoua! Mefiéz-vous des blancs, habitans du ravage.

Il est Doux
Il est doux de se coucher Durant la châleur sous un arbre touffu et d'attendre que le vent du soir amène la fraicheur. Femmes, approchez. Tandis que je me repose ici sous un arbre touffu, occupez mon oreille par vos accents prolongés; repétèz la chanson de la jeune fille lorsque, assise auprès du riz, elle

Aoua
Aoua! Aoua! Beware of the white men, you who dwell on the shore. In our father's time, white men landed on this island; they were told: here are lands; let your women cultivate them. Be just, be good and become our brothers.

The white men promised and yet they dug entrenchments. A threatening fort arose; thunder was enclosed in mouths of brass; their priests wanted to give us a god whom we did not know; finally they spoke of obedience and slavery; rather death! The slaughter was long and terrible; but in spite of the thunderbolts which they vomited forth and which wiped out whole armies, they were all exterminated. Aoua! Aoua! Beware of the white men.

We have seen new tyrants, stronger and more numerous, planting their flags on our shores; heaven fought for us and caused rains, storms and poisoned winds to fall on them. They are no more and we live and live in freedom. Aoua! Aoua! Beware of the while men, you who dwell on the shore.

Il est Doux
It is sweet to lie down during the heat of the day under a bushy tree and wait for the evening wind to bring coolness. Women, come close. While I rest here under a bushy tree, entertain my ear with your long drawn-out notes; sing me again the song of the young girl when her fingers plait her hair or when, seated

Figure 7 (*continued*)

chasse les oiseaux avides. Le chant plait a mon âme; la danse et pour moi presqu'aussi douce qu'un baiser. Que vos pas soient lents, qu'ils imitent les attitudes du plaisir et l'abandon de la volupté.

Le vent du soir se lève; la lune commence a briller au travers des arbres de la montagne: Allez, et préparez le repas.

beside the growing rice, she chases away the hungry birds. Song pleases my soul; dancing is for me almost as sweet as a kiss. Let your steps be slow and let them imitate the attitudes of pleasure and the abandon of sensual delight.

The evening wind rises; the moon begins to shine through the trees on the mountain. Go and prepare the meal.

Source: Liner notes of Pearl records, GEM 0013

Figure 8. Prunieres's review of *Chansons madécasses* first performance

Thanks must be given to Mrs. Coolidge for inspiring the creation of this authentic masterpiece! How many had deceived themselves after the was that Ravel had spoken his last word... He renews himself periodically without ever ceasing to be himself. How Ravellian are the *Quartet,* the *Trio,* the *Sonata for violin and cello, L'Heure Espagnole, L'Enfant et les Sortileges,* the *Valses Nobles, Scheherazade,* the *Chansons Madécasses,* and yet how these works are different from each other, in spirit and in technique. I have not seen any great contemporary European musician who, besides Ravel, succeeds in thus metamorphosing himself without apparent crisis. Within a few years, the art of Ravel has become linear, more spare, more contrapuntal. He condenses his thinking into a form of ever more rigorous simplicity. The *Sonata for violin and cello* inaugurates this new manner of which certain passages of *L'Enfant et les Sortileges* mark the magnificent blossoming. This set purpose of simplicity not at all resembling indigence, appears strongly in the *Chansons madécasses.*

The texts are from Evariste Parny, who wasn't a dangerous bolsheviste, as one old schoolfellow of Ravel's believed, but an amiable writer of the end of the 18th century, convinced by J.-J Rousseau that man's holding of landed property had perverted civilization, a great admirer of innocent savages. In his "Chansons Madécasses" he has left us little pictures of the ideal life of the inhabitatnts of the *Grand Ile,* scenes of voluptuousness, of peaceful life, and occasionally of war against the white oppressors.

Ravel boldly made the voice the most important, limiting himself to underlining the text with some discreet touches in the flute, the cello, and the piano. One thinks of those Japanese pictures where the slightest detail has its value, where nothing is wasted.

Figure 8. (*continued*)

It is an art which is very sparse and very new. Without a doubt, from the point of view of instrumental writing, there are similarities between *Madécasses* and *Pierrot Lunaire*, but truly, if Ravel himself had not pointed out the similarities, who would think of establishing any rapport between such contrary styles! These two great musicians appear to be at antipodes. Ravel, in spite of his renewed theory of Saint-Saëns, on the necessary objectivity of the creative artist, is more and more sensitive, affected, even lyrical; Schoenberg, on the contrary, every day is dryer, more cerebral, "algebriste."

If the instrumental technique of Ravel owes something to Schoenberg, the vocal line has nothing in common with that of *Pierrot Lunaire*, [which is] jerky dismembered, and tortured by an exasperated chromaticism. The melody of *Chansons madécasses* unfolds according to a pure and simple design, an ample recitative which is sometimes inflected broadly into a low register in order to then regain sharpness and to maintain it, requiring exacting interpretation and exceptional vocal resources. Clearly, Ravel calls to mind oriental declamation built on properly colored modes.

The flute, the cello, and the piano put this melodic recitative into relief by touches of marvelous precision and delicacy. A few notes strung out by the piccolo, a few pizzicato by the cello, three chords struck on the piano, and this is enough to create atmosphere. Once in awhile, an instrument enlaces the voice in its string of counterpoint, a procedure which Ravel has used well in the aria of the Fairy in *L'Enfant et les Sortileges*.

What is miraculous, is the manner in which the instruments enter and stop without ruffling the continuity of the melodic line. In the third song, while the voice evokes the

Figure 8. (*Continued*)

dance, the instruments take part so subtly that one has no awareness of their successive uses: they unite their forces without ever losing their individuality, giving an instant impression of a veritable orchestra.

Ravel pulls every sonority possible out of his [instruments]. He uses all the expressive and picturesque resources of the flute and the piccolo, of the cello, and the piano. The piano is treated like a veritable "battery," simultaneously a gong, timbales, crotales evoking the strange sonorities of the percussion instruments of exotic lands.

This music, so knowingly composed, does not give for one instant the impression of a disinterested game. The first song, sensual and tender, evokes the atmosphere of "des Iles Bienheureuses," of the ideal Tahiti discovered by Pierre Loti in which couples entwined under the vines and the palms, amongst the heavy fragrances which rise from the warm earth full of fruits and flowers.

The second is full of a savage power unheard of from Ravel. The wars, the bloody struggles against the whites, then the cunning pestilence which slowly eliminated the invaders, all of this is evoked without grandiloquence with a direct simplicity, poignancy, a concentrated force which does not relax except to explode with frenetic violence. It is a unique page in the total work of Ravel. Finally, the third song traces for us a picture of voluptuous idleness: at sunset, the master rests and watches his women dancing while waiting for the evening meal. The music marvelously renders this mixture of slothful seriousness and sensuality which characterizes the oriental soul. Ravel was not as careful as Parny about geographich exactness, and his "savages" could just as well be the Maoris or Arabs as the "Malagashes."

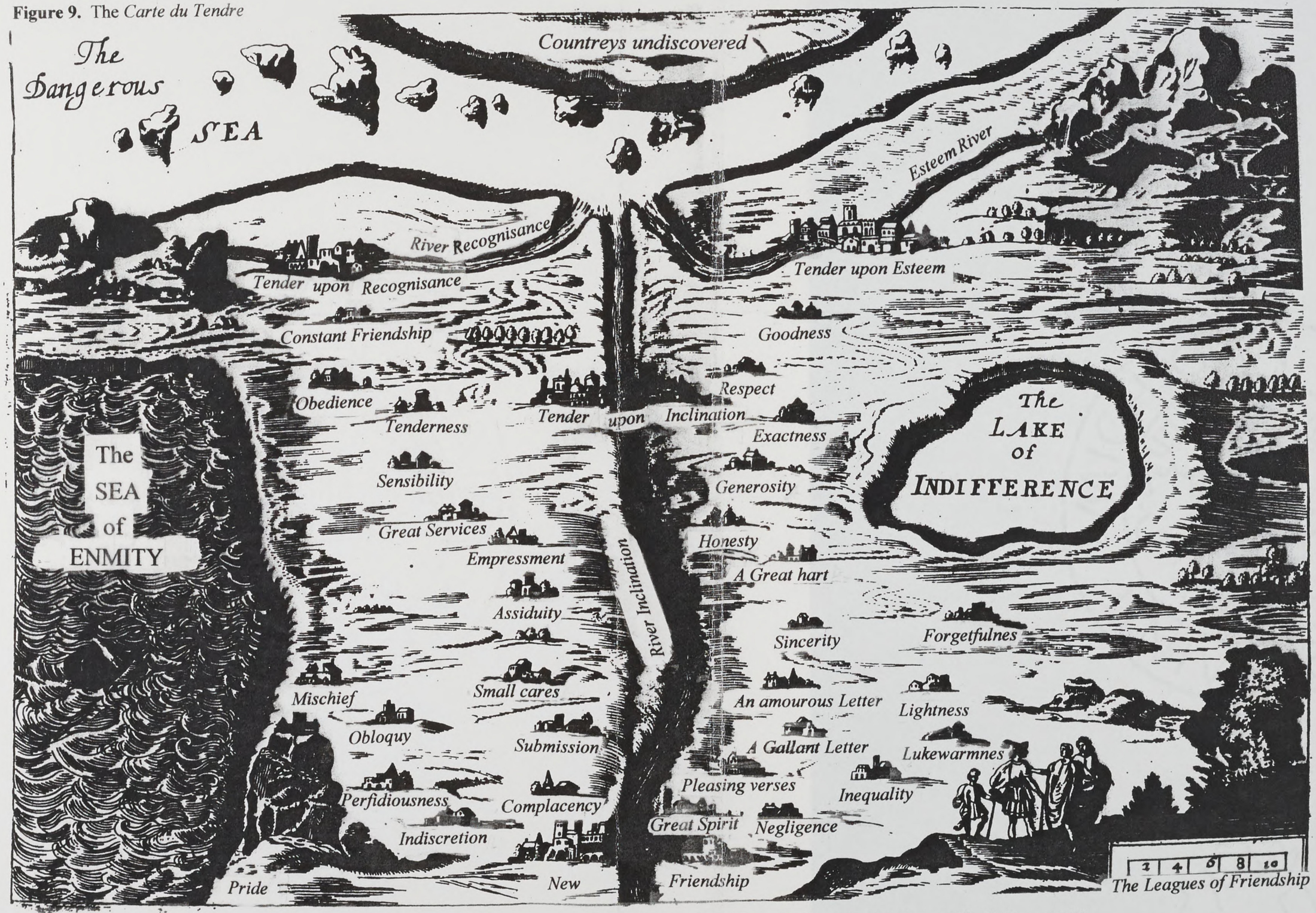
Figure 8. (*Continued*)

The execution of the masterpiece was perfect. Mme. Jeanne Bathory emphasized the smallest nuances of the text with admirable diction and intelligence. M. Baudin, who replaced Louis Fleury, who was indisposed three days earlier by an illness, surmounted with ease the difficulties of his part. M. Hans Kindler was dazzling and Alfredo Casella metamorphosed his piano into an orchestra of percussion instruments. All the players were warmly applauded, especially the composer, who received a long ovation.

This was a magnificent evening, in which Mrs. Coolidge can take great pride.

Source: Henri Prunieres, "Three Madagascar Songs of Maurice Ravel," *La Review Musicale*, July 1, 1926, p. 60 as quoted in Turkalo 65-67.

Figure 9. The *Carte du Tendre*



Source: Madeleine de Scudéry, *Clelia, an Excellent New Romance: the Whole Work in Five Parts, dedicated to Mademoiselle de Longueville* (London: printed and to be sold by H. Herringman, D. Newman, T. Cockerel, S. Heyrick, W. Cadman, S. Loundes, G. Marriot, W. Crook, and C. Smith, 1678), A8-9.

Figure 10. Frontispiece for Pierné's *Voyage au Pays du Tendre*

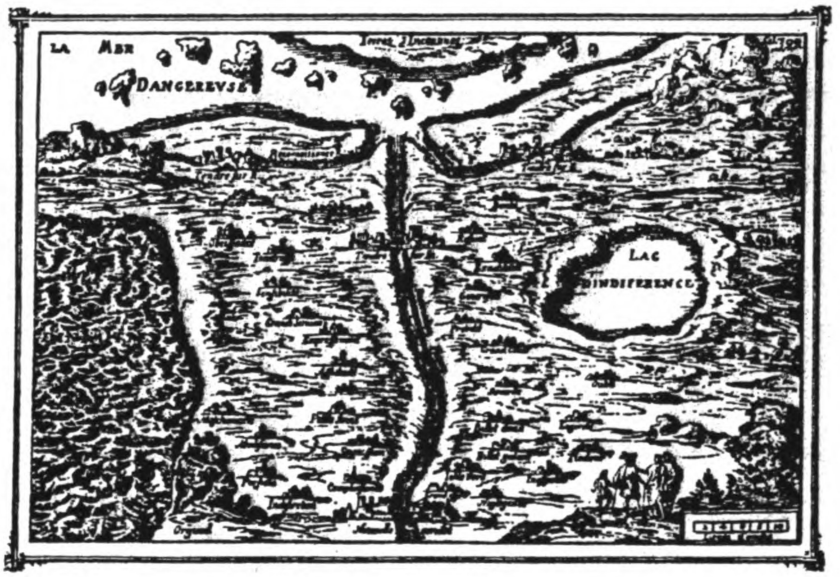
GABRIEL PIERNE

***

VOYAGE AU PAYS DU TENDRE

D'après la Carte du Tendre

Embarquement : le fleuve Inclination.
Villages : Petits Soins, Tendresse, Empressement, Confiante Amitié, Perfidie, Méchanceté, Mer d'Inimitié, Soumission, Billets Galants, Jolis Vers, Billets Doux.
Retour : par Tendre-sur-Inclination.



C'est dans le roman à clef *Clélie*, de M^elle^ de Scudéry, que figure la fameuse *Carte du Tendre*. " Trois villes portent ce nom de *Tendre : Tendre-sur-Estime, Tendre-sur-Reconnaissance, Tendre-sur-Inclination ;* les routes qui y conduisent sont jalonnées de villages qui forment autant d'étapes "

CH.-M. DES GRANGES *Histoire de la Littérature française*

Figure 11. Annotated list of historic recordings for flute

I. The Flute on Record, 1902-1940

Produced by Folkers & Powell, makers of historical flutes. This is the companion recording to Ardal Powell's *The Flute* (Yale Musical Instrument Series, 2002) and is available through bookstores and online at www.flutehistory.com. This CD contains recordings of various flutists (including Adolphe Hennebains, Clement Barone, Sr., Georges Laurent, Maximillian Schwedler and many others) playing both well-known and now-obscure pieces.

II. Songs of France

Pearl Records, Pavilion Records, Ltd., GEM 0013. This recording contains the composer-directed recording of *Chansons madécasses* with Madeline Grey singing. Unfortunately the flutist is not identified. The rest of the CD contains French songs sung by Madeleine Grey, Claire Croiza and Yvonne Printemps.

III. The Great Flautists, Volume I

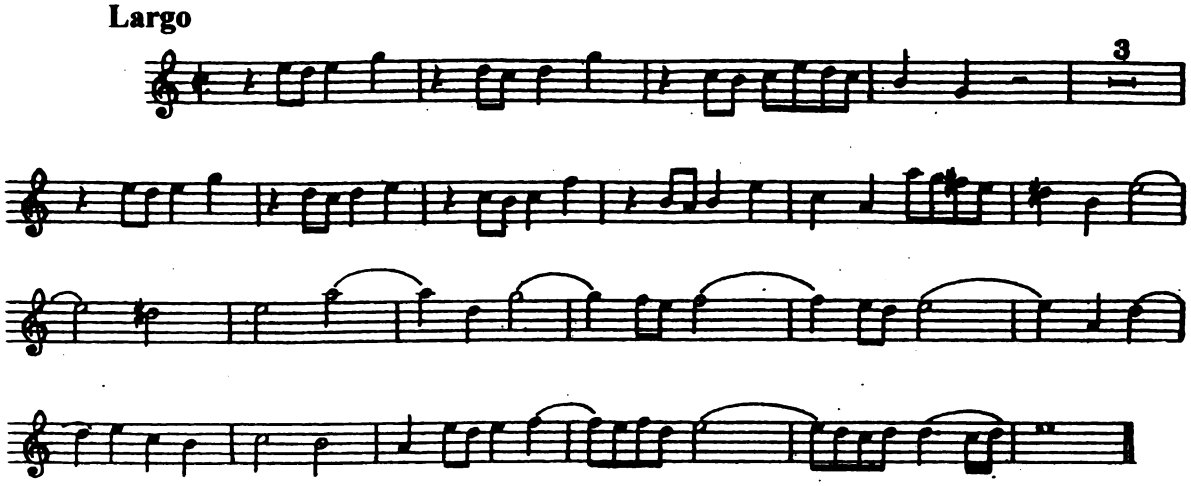
Pearl Records, Pavilion Records, Ltd., GEMM CD 9284. This recording contains well-known works of various composers (Debussy Sonata for flute, viola and harp; Dopler Fantasie Pastorale Hongroise; Bach Sonata in Eb Major, BWV 1031, etc.) performed by Marcel Moyse, Philippe Gaubert, Rene Le Roy and Georges Barrere.

IV. The Great Flautists, Volume II

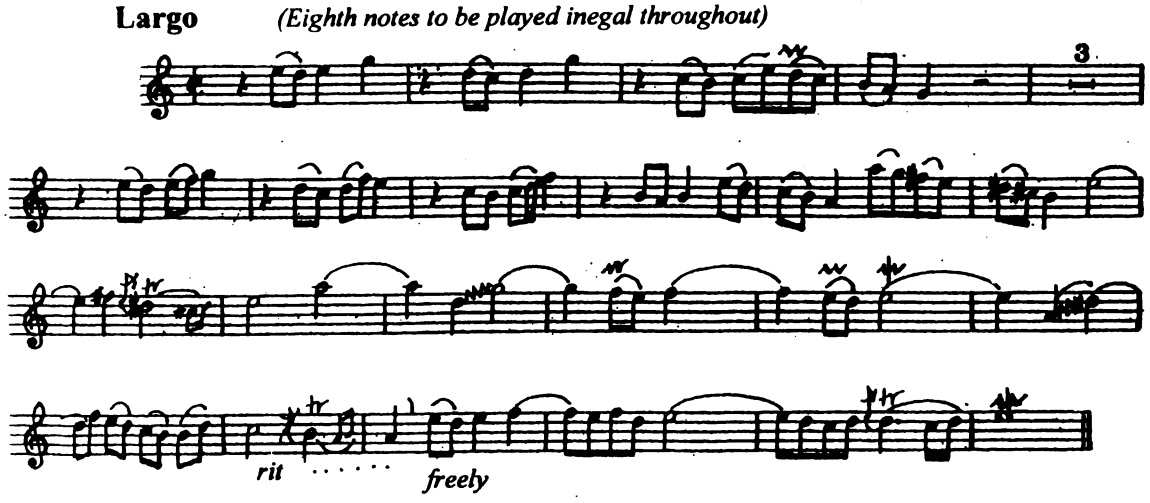
Pearl Records, Pavilion Records, Ltd., GEMM CD 9302. A continuation of the previous CD, this recording presents a great variety of well- and lesser-known compositions (many are transcriptions of popular piano works) performed by Marcel Moyse, Philippe Gaubert, Adolphe Hennebains, and Rene Le Roy.

APPENDIX C
Musical Examples

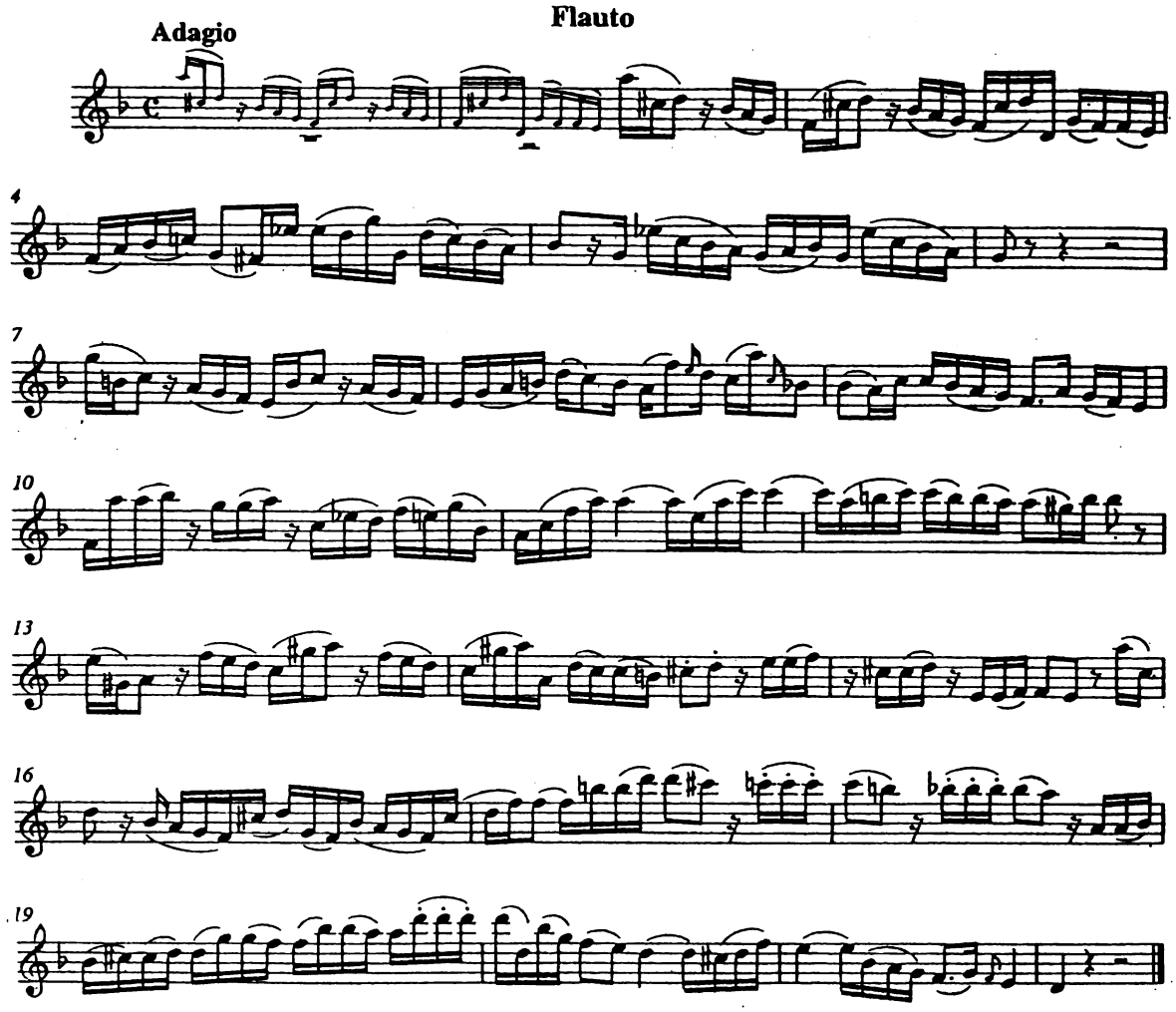
Musical example 1a. Boismortier: Largo, Trio in A Minor, op. 37/5; original, unornamented version



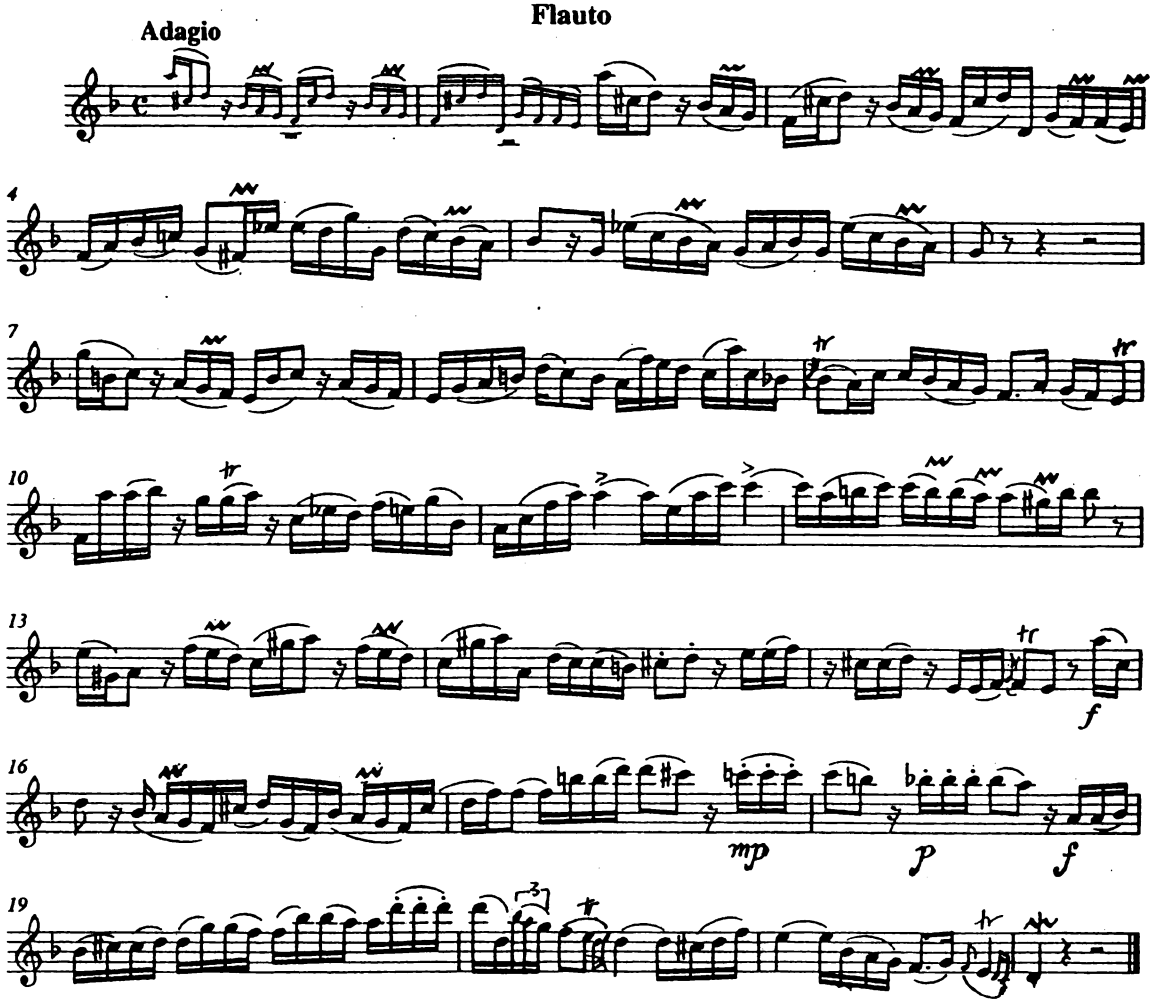
Music example 1b. Boismortier: Largo, Trio in A Minor, op. 37/5; ornamented version



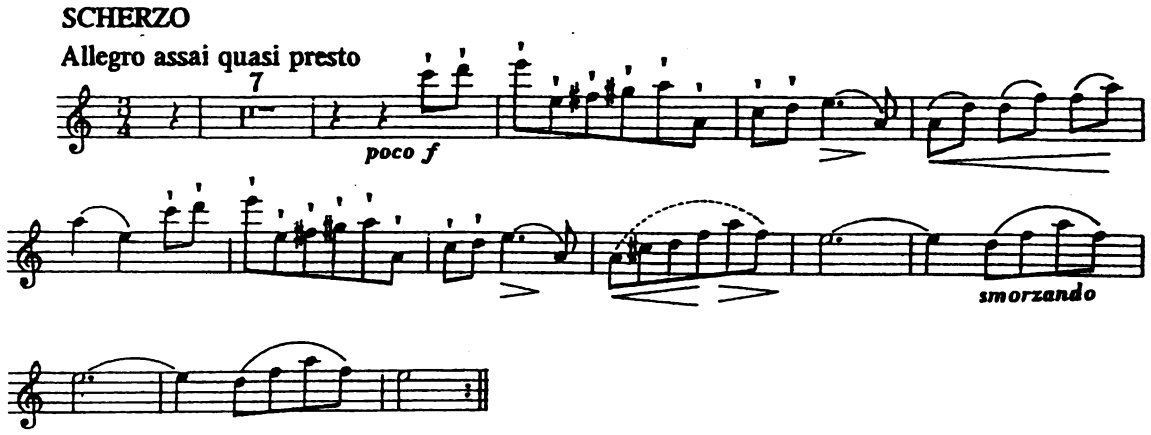
Musical example 2a. C.P.E. Bach: Adagio, Trio in A Minor WQ. 148; original, unornamented version



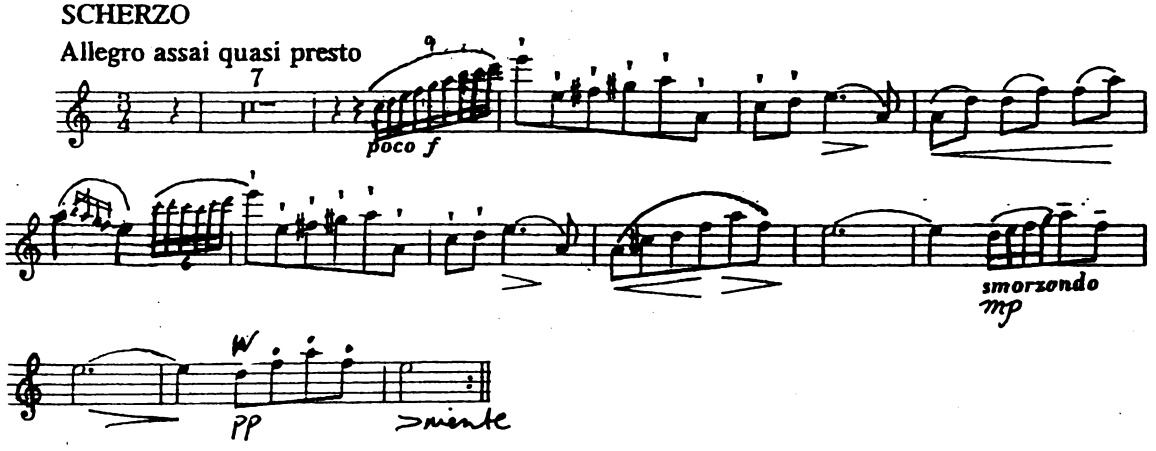
Musical example 2b. C.P.E. Bach: Adagio, Trio in A Minor, WQ. 148; ornamented version



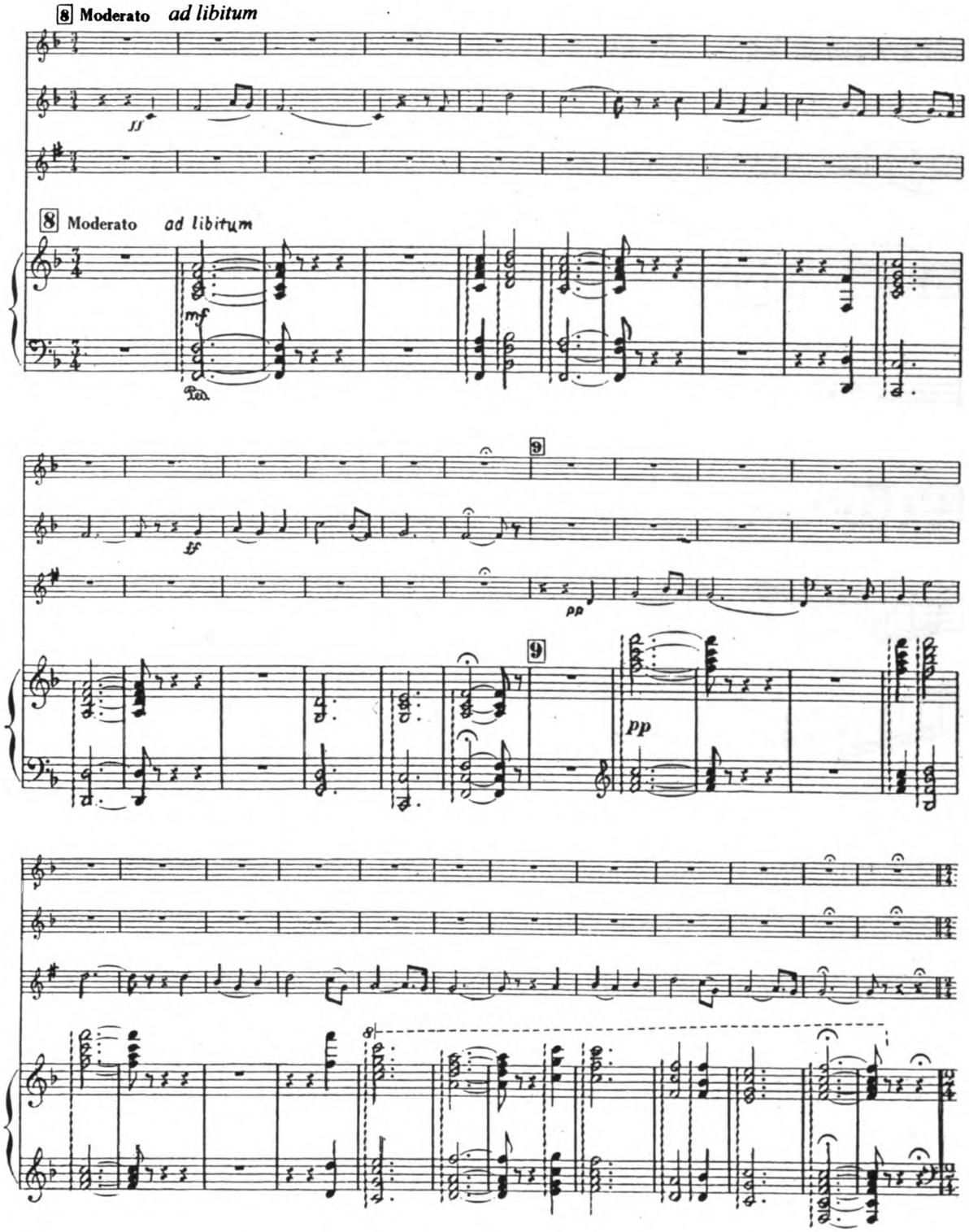
Musical Example 3a. Friedrich Kuhlau: Scherzo, Quintet in A Major, op. 51/3; original, unornamented version



Musical Example 3b. Friedrich Kuhlau: Scherzo, Qunitet in A Major, op. 51/3; ornamented version

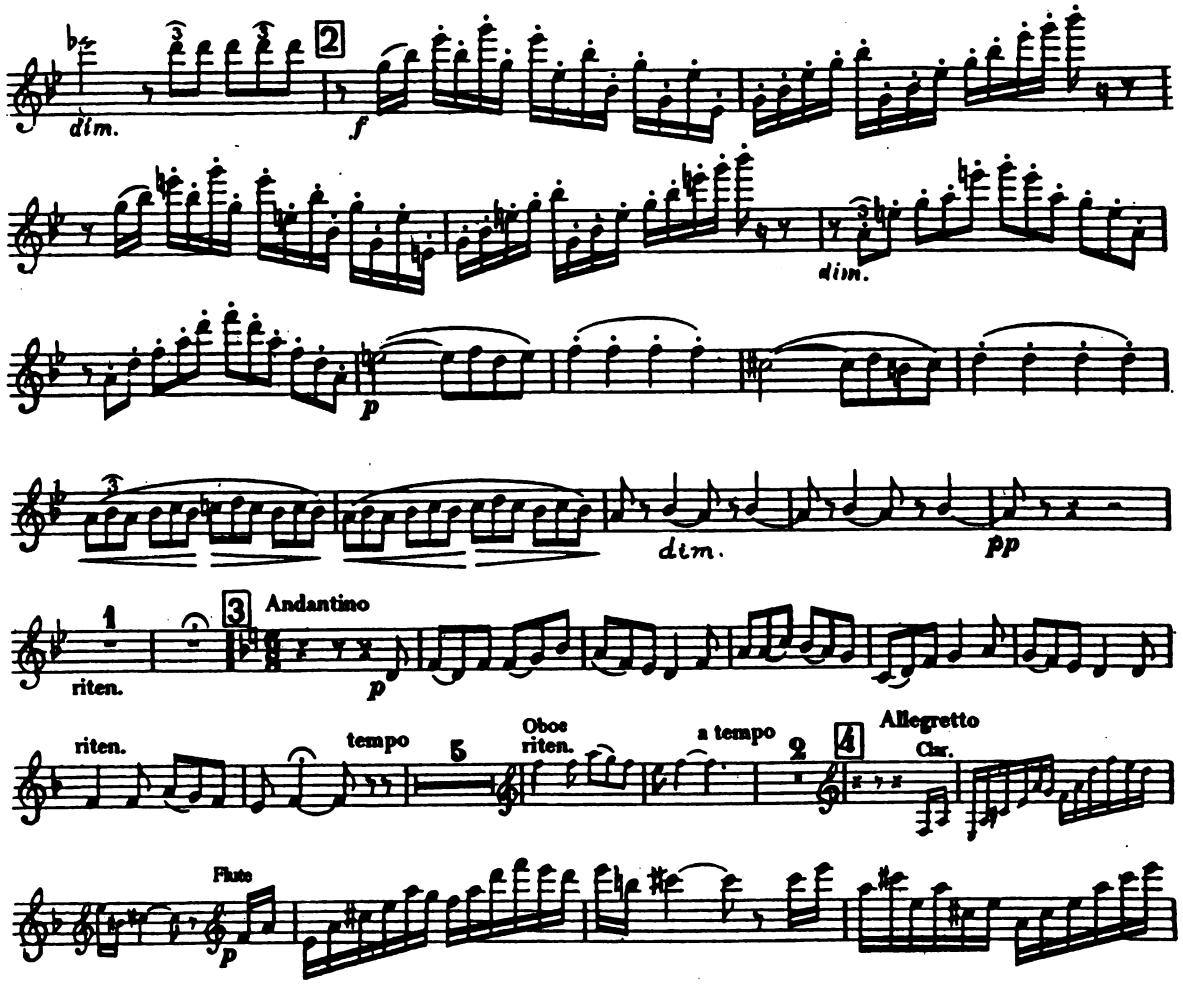


Music example 4. Saint-Saëns: *Caprice sur des airs danois et russes*; rehearsal 8



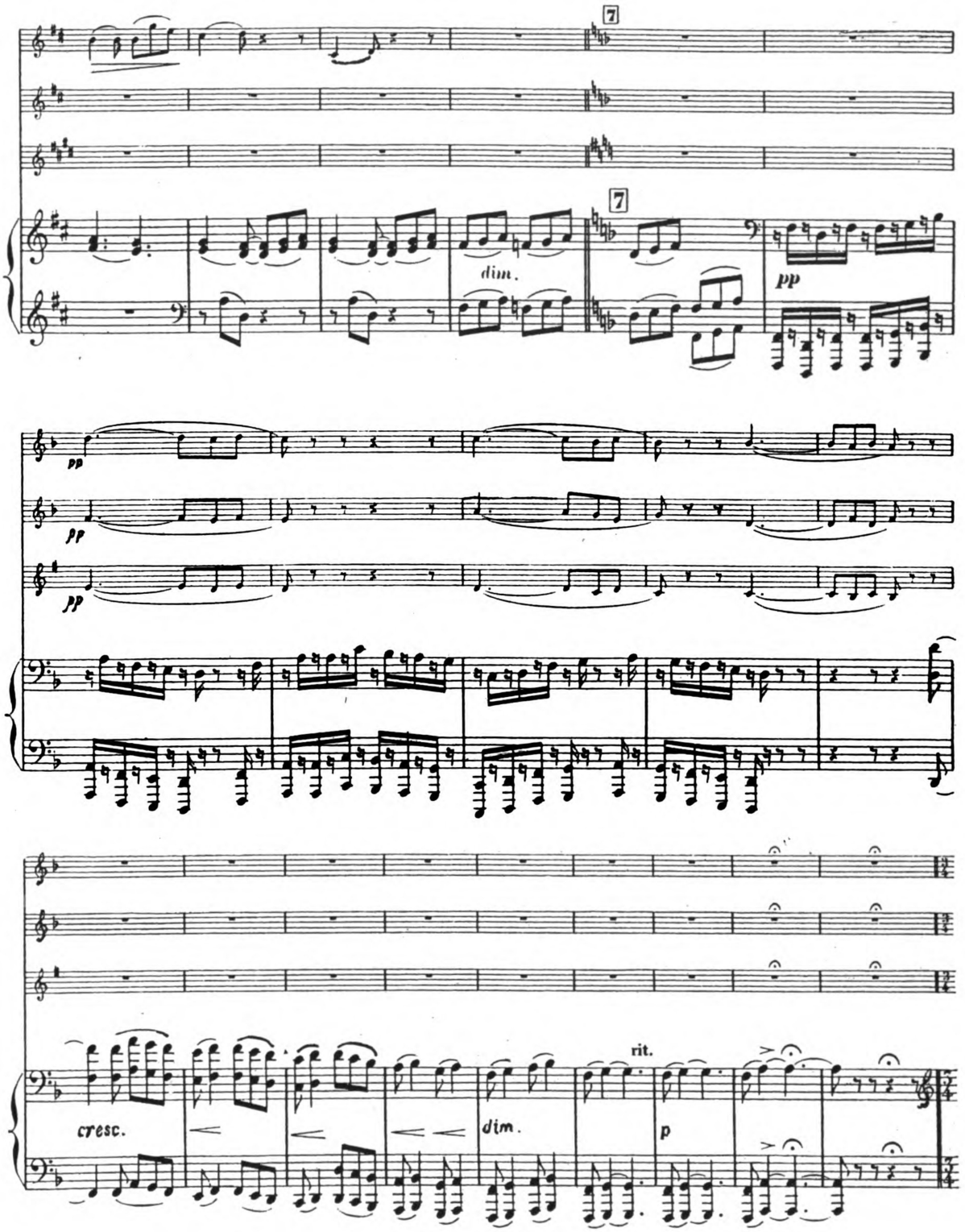
Source: Saint-Saëns *Caprice*, Masters Music Publications, (score) 12.

Music example 5. Saint-Saëns: *Caprice sur des airs danois et russes*; rehearsal 2-4



Source: Saint-Saëns *Caprice*, Masters Music Publications, (flute) 2.

Music example 6. Saint-Saëns: *Caprice sur des airs danois et russes*; rehearsal 7



Source: Saint-Saëns *Caprice*, Masters Music Publications, (score) 13.

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