

THE 'NICHOLSONIAN EFFECT': ASPECTS OF 'TONE' IN EARLY
NINETEENTH-CENTURY FLUTE PERFORMANCE PRACTICE IN ENGLAND,
WITH PARTICULAR REFERENCE TO THE WORK OF
CHARLES NICHOLSON (1795-1837)

by

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ABSTRACT

Charles Nicholson (1795-1837) was one of the most important figures in the evolution of the flute. His influence on the design of the Boehm flute is widely acknowledged. However, the contribution he made as a catalyst for developments in flute performance practice in early nineteenth-century England, is not. Such was Nicholson's reputation for variety of tone in his playing, that the term 'Nicholsonian effect' was coined. This research examines the tone of the flute, and uniquely places it within the context of the interrelationship between performance, pedagogy and flute-design in Nicholson's work. Tone manipulation emerges as a crucial feature of the style with particular importance attached to three things: tone-colour, 'vibration' and the glide. The resulting tone variation constitutes the essence of the style. Research in this field is lacking, and has established only broader performing contexts. This research represents the first detailed study of the form and function of tone-colour, 'vibration' and the glide within early nineteenth-century English flute performance practice. An original 'Nicholson's "Improved" flute' has been used to inform the research throughout this study. It will also be used to apply the research in the recital which forms the other half of my PhD submission.

*In memory of May Walinet (1923-2008) -
whose tales from the past were an inspiration.*

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CONTENTS

Preliminaries

Abstract	i
Dedication	ii
Acknowledgements	iii
Contents	iv
List of Examples	vi
List of Figures	xii
List of Plates	xiv

Introduction	1
---------------------	----------

Chapter I: Charles Nicholson (1795-1837): the performer in context	22
---	-----------

Chapter II: Tone-Colour: <i>visual music</i>	49
---	-----------

Chapter III: ‘Vibration’: <i>the finishing grace</i>	100
---	------------

Chapter IV: The Glide I: Definition, Notation & Execution	166
--	------------

Chapter V: The Glide II: Application in Context	191
--	------------

Conclusion	244
Appendix A: Performing Edition: J.N Hummel <i>Sonata in D Major</i> Op.50	250
Appendix B: Glossaries of Musical Terms	310
Appendix C: Concert Programme: Mid Programme Recital	323
Appendix D: Concert Programme: Final Recital	351
Bibliography	398
CD	Inside Back Cover

EXAMPLES

CHAPTER II

2.1	<i>Sensible notes</i> (F#) illustrated as passing notes (left), and unaltered when an integral part of the harmony (right)	82
2.2	‘Acute’ <i>Sensible notes</i> , indicated by crosses (bars 8, 10, 12, 15)	83
2.3	Augmented fingerings used in Semitone Shakes	83
2.4	Rockstro’s ‘Examples of altered Semitones’	84

CHAPTER III

3.1	Hotteterre’s notated vibrato	106
3.2	Breath ‘vibration’ followed by hand ‘vibration’, during a <i>diminuendo</i>	123
3.3	Compound ‘vibration’. Nicholson, <i>Preceptive Lessons</i> , 65, ‘Roslin Castle’, final note	127
3.4	<i>Tremolo</i> notated on accented notes. Spohr, <i>Violin School</i> , 164	127
3.5	Vibrato notated throughout an entire note. Miller, <i>Flute Instructor</i> , 32, ‘Easy Prelude’, opening	128
3.6	Breath ‘vibration’ notated throughout an entire note. Nicholson, <i>Preceptive Lessons</i> , 57, ‘Polonaise’, bar 16	128
3.7	Quantz’s indication for chest vibrato	133
3.8	Quantz’s indication for a ‘sharp’ chest vibrato	134
3.9	<i>Bebung</i> as notated by C.P.E. Bach (bar 2)	134
3.10	Dotzauer’s <i>Pochen</i> (‘pulsation’) notation	136
3.11	Fürstenau’s indication for finger vibrato (bar 2)	136
3.12	Baillot’s indication of vibrato combined with <i>messa di voce</i>	137
3.13	Signs used by Meyerbeer to indicate vibrato	137
3.14	‘Vibration’ occurring on minims	139

3.15	‘Vibration’ extended with fermatas	139
3.16	‘Vibration’ occurring on dotted-crotchets and dotted-minims	140
3.17	‘Vibration’ occurring on adjacent crotchets	141
3.18	‘Vibration’ occurring on staccato quavers	141
3.19	‘Vibration’ occurring on a staccato crotchet	141
3.20	‘Vibration’ occurring on a dotted-quaver, which precedes a semi-quaver	142
3.21	‘Vibration’ occurring on dotted-quavers, which follow semi-quavers	142
3.22	‘Vibration’ occurring at the beginning of a prelude	142
3.23	‘Vibration’ occurring on an opening note	143
3.24	‘Vibration’ combined with grace notes	143
3.25	‘Vibration’ occurring after a turn	143
3.26	‘Vibration’ occurring before a turn	143
3.27	‘Vibration’ occurring on a descending appoggiatura	144
3.28	Key ‘Vibration’ occurring on a descending appoggiatura, and preceded by a glide	144
3.29	‘Vibration’ occurring on the resolution of an ascending appoggiatura	144
3.30	‘Vibration’ occurring on a harmonic	145
3.31	‘Vibration’ occurring in Adagio	145
3.32	‘Vibration’ occurring in Larghetto	145
3.33	‘Vibration’ occurring in Andante	145
3.34	‘Vibration’ occurring in Andantino	146
3.35	‘Vibration’ occurring in Allegro Moderato	146
3.36	Timbral trill resembling key ‘vibration’	155
3.37	Timbral trill resembling finger ‘vibration’	156
3.38	Timbral trill resembling key ‘vibration’, combined with alternating quavers which resemble finger ‘vibration’	157

CHAPTER IV

4.1	Nicholson's most effective glides on the Flute (1836)	172
4.2	'The Most Effective Glides' according to Clinton (1850)	173
4.3	The 'double slur' glide notation	176
4.4	Fürstenau's triple slur notation	176
4.5	Johann Schubert's notation for portamento	177
4.6	Spohr's use of finger numbers to indicate portamento	177
4.7	De Bériot's notations of portamento expression	178

CHAPTER V

5.1	A descending single-glide. Nicholson, <i>Preceptive Lessons</i> , 10, 'Aileen Aroon', bar 21	194
5.2	A descending double-glide. Nicholson, <i>Preceptive Lessons</i> , 33, 'Bolero', bar 6	195
5.3	An ascending triple-glide. Nicholson, <i>Preceptive Lessons</i> , 41, 'Waltz', bar 108	195
5.4	An ascending triple-glide. Nicholson, <i>Preceptive Lessons</i> , 60, 'The Yellow Hair'd Laddie', bar 30	196
5.5	An ascending quadruple-glide. Nicholson, <i>Preceptive Lessons</i> , 57, 'Within a Mile of Edinburgh Town', bar 15	196
5.6	An ascending then descending triple-glide. Nicholson, <i>Preceptive Lessons</i> , 57, 'Within a Mile of Edinburgh Town', bar 26	197
5.7	An F ^{#5} -A ⁵ glide. Nicholson, <i>Preceptive Lessons</i> , 41, 'Waltz', bars 37-8	199
5.8	An E ⁵ -G ⁵ glide. Nicholson, <i>Preceptive Lessons</i> , 64, 'Waltz', bar 11	199
5.9	F ^{#5} -G ⁵ and F ⁵ -G ⁵ glides. Nicholson, <i>Preceptive Lessons</i> , 40, 'Auld Lang Syne', bars 35-6	199
5.10	An E ⁵ -A ⁵ glide. Nicholson, <i>Preceptive Lessons</i> , 57, 'Polonaise', bar 2	199
5.11	A G ⁵ -A ⁵ glide. Nicholson, <i>Preceptive Lessons</i> , 19, 'Waltz', bar 15	200
5.12	G ^{#4} -Gx ⁴ -A ^{#4} glide. Nicholson, <i>Preceptive Lessons</i> , 77, 'Shepherds, I have lost my love', bar 9	201

5.13	Glide creating an interruption in tempo, in preparation for the end of the phrase. Nicholson, <i>Preceptive Lessons</i> , 41, bars 3-4	202
5.14	Glide across a semi-tone. Nicholson, <i>Preceptive Lessons</i> , 75, 'Oh Nanny Wilt thou gang with me?', bar 8	203
5.15	Three Major 2 nd glides across five bars. Nicholson, <i>Preceptive Lessons</i> , 18, 'No Twas Neither Shape Nor Feature', bars 12-16	203
5.16	Minor 3 rd glide, typically appearing at a perfect cadence. Nicholson, <i>Preceptive Lessons</i> , 29, bar 8	204
5.17	Diminished 5th glide. Nicholson, <i>Preceptive Lessons</i> , 85, 'Prelude', bar 3	204
5.18	Diminished 7 th glide Nicholson, <i>Preceptive Lessons</i> , 32, 'The Groves of Blarney', bar 31	205
5.19	Glide formed of two semiquavers. Nicholson, <i>Preceptive Lessons</i> , 75, 'Oh Nanny, Wilt thou gang wi-me?', bars 12 and 14	207
5.20	Glide formed of two crotchets, shown here at a perfect cadence. Nicholson, <i>Preceptive Lessons</i> , 79, 'Polacca', bar 8	207
5.21	Three examples of glides formed of two quavers. Nicholson, <i>Preceptive Lessons</i> , 25, 'Ar Hyd Y Nos', bars 14-17	207
5.22	A glide formed from a crotchet, dotted-quaver rhythmic combination. Nicholson, <i>Preceptive Lessons</i> , 26, 'Polacca', bar 3	208
5.23	Two examples of glides formed from a quaver, semiquaver rhythmic combination. Nicholson, <i>Preceptive Lessons</i> , 24, 'Rousseau's Dream', bars 8 and 11	208
5.24	A glide formed from a dotted-quaver, semi-quaver rhythmic combination. Nicholson, <i>Preceptive Lessons</i> , 19, 'Waltz', bar 15	208
5.25	Prelude with no time signature. Nicholson, <i>Preceptive Lessons</i> , 71	214
5.26	Glide located at the beginning of the bar. Nicholson, <i>Preceptive Lessons</i> , 60, 'The Yellow Hair'd Laddi', bar 3	216
5.27	Glide located in the middle of the bar, amongst passagework. Nicholson, <i>Preceptive Lessons</i> , 38, 'Capriccio', bar 2	216
5.28	Glide located in the middle of the bar, on a passing note. Nicholson, <i>Preceptive Lessons</i> , 77, 'Shepherds, I have lost my love', bar 9	216
5.29	Glides located at the end of the bar, and crossing the bar line. Nicholson, <i>Preceptive Lessons</i> , 70 'Sul Margine D'un Rio', bars 1-4	217

5.30	Nicholson, <i>Preceptive Lessons</i> , 10, ‘Aileen Aroon’, bar 1	218
5.31	Mid-phrase glide. Nicholson, <i>Preceptive Lessons</i> , 18, ‘No Twas Neither Shape nor Feature’, bar 2	218
5.32	Glide located during an anacrusis. Nicholson, <i>Preceptive Lessons</i> , 32, ‘The Groves of Blarney’, bar 12	219
5.33	Glide used to join two phrases together. Nicholson, <i>Preceptive Lessons</i> , 68, ‘Nel Cor Piu Non Mi Sento’, bar 16-17	219
5.34	Glide used within intricate ornamented passagework. Nicholson, <i>Preceptive Lessons</i> , 63, ‘Cease your Funning’, bar 6	220
5.35	Glides used on the approach to, and within a cadential progression. Nicholson, <i>Preceptive Lessons</i> , 68, ‘Charlie is my Darling’, bar 3	220
5.36	Two glides in short succession within a cadenza. Nicholson, <i>Preceptive Lessons</i> , 63, ‘Cease your Funning’, bar 16	221
5.37	Glides used in a final gesture. Nicholson, <i>Preceptive Lessons</i> , 75, ‘Oh! Nanny won’t thou gang wi’ me’, bar 20	221
5.38	<i>Crescendo</i> combined with a glide. Nicholson, <i>Preceptive Lessons</i> , 65, ‘Roslin Castle’, bar 22	226
5.39	Glide as an implied <i>crescendo</i> . Nicholson, <i>Preceptive Lessons</i> , 60, ‘The Yellow Hair’d Laddie’, bars 29-30	226
5.40	A glide notated during a <i>diminuendo</i> . Nicholson, <i>Preceptive Lessons</i> , 10, ‘Aileen Aroon’, bar 21	227
5.41	A glide used to accentuate a nuanced pairing of notes. Nicholson, <i>Preceptive Lessons</i> , 38, ‘Capriccio’, bar 10	227
5.42	Glide combined with an appoggiatura. Nicholson, <i>Preceptive Lessons</i> , 32, ‘The Groves of Blarney’, bar 28	228
5.43	Glide marked fortissimo. Nicholson, <i>Preceptive Lessons</i> , 57, ‘Within a Mile of Edinburgh Town’, bar 14	228
5.44	Glide combined with a turn. Nicholson, <i>Preceptive Lessons</i> , 25, ‘Capriccio’, bar 2	230
5.45	Glide combined with two notes of a turn. Nicholson, <i>Preceptive Lessons</i> , 63, ‘Cease your Funning’, bar 16	230
5.46	Glide combined with trill and termination. Nicholson, <i>Preceptive Lessons</i> , 31, ‘Prelude’, bar 16	230

5.47	Glide combined with one note of the termination of a trill. Nicholson, <i>Preceptive Lessons</i> , 83, ‘Prelude’, bar 6	231
5.48	Glide linking the termination of a trill to an appoggiatura. Nicholson, <i>Preceptive Lessons</i> , 32, ‘The Groves of Blarney’, bar 37-38	231
5.49	Glide combined with a falling appoggiatura. Nicholson, <i>Preceptive Lessons</i> , 32, ‘The Groves of Blarney’, bar 28	232
5.50	Glide combined with a rising appoggiatura. Nicholson, <i>Preceptive Lessons</i> , 40, ‘Auld Lang Syne’, bar 24	232
5.51	Glide following a fermata. Johann Schubert, <i>Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst</i> , 59	232
5.52	Glide on a ‘long’ appoggiatura. Nicholson, <i>Preceptive Lessons</i> , 57, ‘Within a Mile of Edinburgh Town’, bar 12	233
5.53	Glide notated prior to a grace note. Nicholson, <i>Preceptive Lessons</i> , 40, ‘Auld Lang Syne’, bar 7	233
5.54	Glide directly after a grace note. Nicholson, <i>Preceptive Lessons</i> , 75, ‘Oh Nanny Wilt Thou Gang Wi’ Me’, bar 8	233
5.55	Glide between grace notes. Nicholson, <i>Preceptive Lessons</i> , 63, ‘Cease your Funning’, bar 6	234
5.56	Glides immediately followed by <i>flattement</i> . Nicholson, <i>Preceptive Lessons</i> , 57, ‘Within a mile of Edinburgh Town’, bars 17-18	234
5.57	Glide following staccato semiquavers. Nicholson, <i>Preceptive Lessons</i> , 33 ‘Bolero’, bars 39-40	235

FIGURES

CHAPTER I

1.1	The ‘correct’ embouchure for <i>forte</i> (top) and <i>piano</i> (bottom)	38
-----	---	----

CHAPTER II

2.1	Lindsay’s ‘General scale of all the notes’	60
2.2	Lindsay’s ‘Governing Principles’ of <i>sensible notes</i>	77
2.3	Drouët’s ‘Augmented Notes of Passage’	79
2.4	Lindsay’s ‘Scale of Augmented Fingerings’	80
2.5	<i>Sons creux</i> : G4 (392Hz)	86
2.6	Natural Tone: G4 (392Hz)	87
2.7	<i>Son plein</i> : G4 (392Hz)	88
2.8	Metallic Tone: G4 (392Hz)	89
2.9	Comparative analyses of tone-colours	90

CHAPTER III

3.1	Nicholson’s ‘vibration’ scale (1818)	117
3.2	Nicholson’s ‘vibration’ scale (1836)	117
3.3	Typical eighteenth-century closed key design	120
3.4	Typical nineteenth-century closed key design, with improved spring action	120
3.5	Lip plate stamping on Clementi #2898 ‘Nicholson’s “Improved” Flute’ (c.1825)	126
3.6	Extract from footnote to Example 3.5. Nicholson, <i>Preceptive Lessons</i> , 57	128
3.7	Spohr’s various speeds of vibrato	130

3.8	Mozart's varying speeds of vibrato	131
3.9	Nicholson's illustration of an inverse relationship between dynamic and vibrato velocity	132

CHAPTER IV

4.1	Tulou's <i>Flûte perfectionnée</i> , with small tone holes	171
4.2	The 'Nicholson's "Improved" Flute', incorporating large tone holes	171

CHAPTER V

5.1	Number of notes forming the glides in <i>Preceptive Lessons</i> (1821)	193
5.2	Direction of glides in <i>Preceptive Lessons</i>	194
5.3	Glide pitches in <i>Preceptive Lessons</i>	198
5.4	Intervals between gliding notes in <i>Preceptive Lessons</i>	202
5.5	Rhythmic Patterns forming glides in <i>Preceptive Lessons</i>	206
5.6	Use of glides in relation to key signature in <i>Preceptive Lessons</i>	210
5.7	Glides in relation to degree of the scale in <i>Preceptive Lessons</i>	211
5.8	Glide usage in relation to Time Signatures in <i>Preceptive Lessons</i>	212
5.9	Position of the glide within the framework of the bar in <i>Preceptive Lessons</i>	215
5.10	Glide positioning within the structure of pieces contained in <i>Preceptive Lessons</i>	217
5.11	Tempi/Expression markings in relation to glide usage, in <i>Preceptive Lessons</i>	223
5.12	Dynamic markings attributed to glides in <i>Preceptive Lessons</i>	225

PLATES

- | | | |
|---|---|-----|
| 1 | Thomas Prowse ‘Nicholson’s “Improved” flute’ no.3904 (bottom),
incorporating larger tone holes than the earlier Clementi & Co.
‘Nicholson’s “Improved” flute’ no.1403 (top) | 16 |
| 2 | Eight-keyed cocuswood flute by Willis and Goodlad (c.1825-29),
with right hand thumb excavation | 126 |
| 3 | Thomas Prowse ‘Nicholson’s “Improved” flute’ no.3904 (bottom),
incorporating larger tone holes than the earlier Clementi & Co.
‘Nicholson’s “Improved” flute’ no.1403 (top) | 174 |

INTRODUCTION

The Nicholsonian effect: '[Charles] Nicholson [1795-1836], who could elicit every variety of tone which the flute is capable of producing, is said to have forced it out in a way never before heard...It is much cultivated by English flute players, and those who have strong lips...' ¹

Background and Rationale

Having studied and performed on early flutes for several years, I have become increasingly interested in early nineteenth-century repertoire. At that time, developments in instrumental design, notably the transition between the simple-system and Boehm-system flutes, engendered marked changes in compositional technique. These changes in turn fuelled shifts in performance practice, in particular with regards to the tone of the English flute. Variation in the tone of the flute emerges as an important characteristic of the style, and this characteristic manifests itself through tone-colour, vibrato and through an ornament known as the glide.

The main contributors to this field of research are Eagle (1977), Hartman (1961), Jacobsen (1982), Smith (1969), Spell (1990) and Waters (2011). ² However, specific research focussing upon the tone of the flute is currently lacking. Previous research relating to Nicholson focuses more broadly upon aspects of social history, pedagogy or the 'Nicholson's "Improved" flute'. Given the importance of tone to an

¹ Christopher Welch, *History of the Boehm Flute* (London: Rudall Carte & Co., 1883), 7

² David Eagle, 'A Constant Passion and a Constant Pursuit: A Social History of Flute-Playing in England from 1600-1851', PhD thesis, University of Minnesota, 1977; Donald, H. Hartman, 'Pedagogical Practices Relating to the German Flute in England from 1729 to 1847', DMA thesis, Eastman School of Music, 1961; David Jacobsen, 'Charles Nicholson: His Influence on Flute Performance, Manufacture, Pedagogy and Literature', DMA thesis, University of Illinois, 1982; Catherine Smith, 'Characteristics of Traverse flute performance in selected flute methods from the early eighteenth century to 1828', DMA project, Stanford University, 1969; Eldred Spell, 'Selected Aspects of Performance Practice in the Flute Tutors of Charles Nicholson', PhD thesis, Michigan State University, 1990; Simon Waters, 'Charles Nicholson and the London flute market in the Early Nineteenth Century', *Galpin Society Journal* vol.64 (2011)

understanding of the style, a more thorough examination of how tone was used and applied in performance is required, and specifically in relation to both pedagogical sources and organology.

A unifying force in this study is the flautist Charles Nicholson. He was influential as a performer, teacher, and upon the design of the flute in early nineteenth-century England. He was also known, to a lesser extent, as a composer, and the majority of repertoire which Nicholson performed in concert was written by the performer himself.³ The interrelationship between performance, pedagogy and instrumental design is particularly apparent in the life and work of Nicholson. The purpose of my research is to increase our understanding of flute performance practice in early nineteenth-century England, and specifically in relation to tone. There are three dimensions to the research: performance, pedagogy and organology. The background to performance is given in Chapter I, and here I will give a background to pedagogy and organology. First however, I will explain the meaning of ‘tone’ within the research.

Tone

Busby (1806) defines tone as follows:

...the word *tone* implies a property of sound by which it comes under the relation of grave and acute; or the degrees of elevation in any sound, as produced by the particular velocity of the vibrations of the sonorous body...we understand by *tone* the particular quality of the sound of any voice, or instrument, independent of the acuteness, or gravity, of the note it produces; as when we speak of a *thin tone*, a *full tone*, a *rich tone*, a *mellow tone*, a *liquid tone*, a *round tone*, &c.⁴

³ The exact compositional output of Nicholson is unknown, although Rockstro (1890) lists thirteen Fantaisias and fifteen ‘Airs with Variations’ (Richard Rockstro, *A Treatise on the Construction, the History and the Practice of the Flute* (London: Rudall Carte, 1890), 614). A further twenty-five works attributed to him survive and are currently housed in the British Library.

⁴ Thomas Busby, ‘Tone’, *A Complete Dictionary of Music* (London: Phillips, 1806), 304

According to Fétis (1831), Busby's *Dictionary* was used by 'many artists'.⁵ Busby's definition is echoed in Nicholson's (1816) statement that 'variation or management of tone' are his 'first and principal study to obtain':

[Tone is] one of the first and material acquirements on the German Flute... and impressed as he now is, with a thorough conviction of its advantages, he confidently and earnestly recommends it as a primary object of the Pupil's attention.⁶

In the late eighteenth-century, Beattie discusses the significance of the variation in tone which exists between different instruments. Beattie (1779) explains that the tone of a particular instrument draws 'such a connection with particular places, occasions and sentiments':

...that by hearing the former we are put in mind of the latter so as to be affected by them more or less according to the circumstances. The sound of an organ, for example, puts us in mind of a church and of the affections suitable to that place; military music, of military ideas, flute and hautboys, of the thoughts and images of rural life.⁷

However, the inference that a single quality of tone was associated with a single instrument, does not correlate with the complexity of tone apparent within English flute performance practices of the early nineteenth century.

I will now briefly consider the way in which German and French philosophers from the same period describe tone, in order to place English definitions within a broader context. Tone is considered a 'style' by some German writers in the nineteenth century.⁸ Herder (1800) for example, defines music as 'the artful play with the tone of

⁵ François-Joseph Fétis, *Revue Musicale*, vol.6 (1831); in Le Huray and Day, *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* (Cambridge: Cambridge University Press, 1981), 448

⁶ Charles Nicholson, *Complete Preceptor for the German Flute* (London: Cocks & Co., 1816), 3

⁷ James Beattie, *An Essay on Poetry and Music as they affect the Mind; on Laughter, and ludicrous Composition; on the usefulness of Classical Learning* (Edinburgh: Creech, 1779), 134

⁸ Lydia Goehr, *Elective Affinities: Musical Essays on the history of Aesthetic Theory* (New York: Columbia University Press, 2008), 54

the sensation of hearing’,⁹ and Hanslick (1854) describes sensation as ‘the perception of a specific sense quality; this particular tone, that particular colour.’¹⁰ The German flautist Fürstenau (1844) on the other hand insists that tone is, ‘the material of all music art. The more beautifully and sonorously it is produced, the more charming and intense the effect is.’¹¹ Schelling (1802) also connects tone directly with expression in music through his insistence that, ‘tone itself is nothing other than the intuition of the very soul of the material object’,¹² whilst the French writer Cousin (1836) asserts that the soul is ‘excited by forms, colours, sounds and words.’¹³

According to Dahlhaus (1982), nineteenth-century music is generally credited with the ability to represent spatial movement,¹⁴ which Hegel (1818) refers to as a lack of ‘permanent objective consistency’.¹⁵ The contrasts in tone which are evident in English flute performance practices of the period, may be seen to encapsulate this *spatial* movement and broadly reflect the ‘inconsistency’ to which Hegel refers. An anonymous author writing in the *Quarterly Musical Magazine and Review* (1820) alludes to the significance of tone-manipulation through his description of ‘compositions of sound’. Two ‘distinct and separate pleasures’ in music are described, both of which refer to aspects of tone:¹⁶

⁹ B. Suphan, ed., ‘Kalligone’ (1800) *Herders Sämmtliche Werke*, Vol.22. (Berlin, 1880); in Edward A. Lippman, *Musical Aesthetics: A Historical Reader*, vol.2 (New York: Pendragon, 1988), 33

¹⁰ Eduard Hanslick, *The Beautiful in Music*, trans. Cohen (7th edn, London: Novello, 1891), 3

¹¹ Fürstenau, Anton, *The Art of Flute Playing*, trans. Janet Houston-van Graas (n.p.: Author, 1998), 81

¹² Schelling, ‘Construction’, *Vorlesungen*; in Lippman, *Musical Aesthetics*, 69

¹³ Victor Cousin, *Cours de philosophie professé à la Faculté des Lettres pendant l’année 1818 sur le fondement des idées absolue de vrai, du beau et du bien* (Paris 1836; in Le Huray and Day, *Music*, 314

¹⁴ Carl Dahlhaus, *Musikalischer Realismus: Zur Musikgeschichte des 19. Jahrhunderts* (Munich: Piper & Co., 1982); trans. Mary Whittall as *Realism in Nineteenth Century Music* (Cambridge: Cambridge University Press, 1985), 18

¹⁵ Hegel, *Philosophy*; in Lippman, *Musical Aesthetics*, 102

¹⁶ M, ‘Upon the philosophy of art.’, *Quarterly Musical Magazine and Review*, vol. 2 (1820); in Le Huray and Day, *Music*, 333

1. Of that mechanical pleasure, which by the constitution of our nature accompanies the perception of a regular succession of related sounds.
2. Of that pleasure which such compositions of sound may produce, either by the expression of some pathetic or interesting affection, or by being the sign of some pleasing or valuable quality, either in the composition or the performance.

Rodrigues (2009) suggests that many eighteenth and nineteenth-century performers were particularly concerned with introducing light and shade into the musical text.¹⁷

Light and shade became connected with tone, through their association with tone quality. According to Fürstenau (1844) ornamentation may be applied to ‘bring light and shade into the piece of music,’¹⁸ and Berlioz (1837) describes a ‘calm, veiled and melancholy colouring of the harmonies’.¹⁹ Almost a century earlier, the English composer Avison (1753) explains more fully the ways that ‘light and shade’ could be considered by composers:

the proper mix of light and shade...is essential to a musical composition... the preparations and resolutions of discords resemble the soft gradations from light to shade, or from shade to light in painting.²⁰

Twining (1789), on the other hand infers that the ‘shades’ may be altered by the performer, in relation to key:

In the lightest of these shades it may perhaps be applied to some airs in a major key; that key may by slowness of movement, softness and smoothness of tone, etc.²¹

The emphasis upon tone in early nineteenth-century English flute practices, correlates with the characteristic romantic conception of feeling,²² which is associated more with

¹⁷ Ruth Rodrigues, ‘Selected Students of Leopold Auer – A Study in Violin Performance Practice’, PhD thesis, University of Birmingham, 2009, 127

¹⁸ Fürstenau, *The Art*, 158

¹⁹ Hector Berlioz, ‘L’Imitation en musique’, *Gazette musicale de Paris* (1837); in Le Huray and Day, *Music*, 487

²⁰ Charles Avison, *An Essay on Musical Expression* (London, 1753); in Le Huray and Day, *Music*, 61

²¹ Thomas Twining, *Two Dissertations, on Poetical and Musical, Imitation* (London, 1789); in Le Huray and Day, *Music*, 207

²² The Romantic conception was particularly prominent between 1790-1820, in the writings of Jean Paul, Wackenroder, Herder, and Hoffmann.

the tone itself than with the actual music.²³ According to Rodrigues (2009), nineteenth-century performers believed that the true aim of music was to ‘move the feelings’.²⁴ Lippman (1988) defines the nineteenth-century concept of feeling as promoting vague, nameless, and indescribable feelings, as opposed to the provocation of particular emotions found predominantly in the eighteenth century. Whilst this may appear generalised, Lippman’s insistence that the metaphysical conception is more aligned to instrumental music than to vocal music,²⁵ would explain the changing relationship between vocal and instrumental practices in the early nineteenth century. Instrumental practices show an increasing independence in the early nineteenth century and point less acutely to the practices of singers than had been the case in the previous century. Nevertheless, some writers in early nineteenth-century England still refer to affections. For example, an anonymous author writing in the *QMMR* (1820) acknowledges several ‘means by which music produces its effects’:

firstly, by its aptitude, as Dr Beattie calls is, to move our affections through the sense of hearing; secondly, by employing the fancy in raising, and the mind in comparing images; and thirdly, by association. These are in truth all the original powers and perceptions in regard to music which either the art itself or the mind moved by the art, embrace and entertain.²⁶

Crotch (1831) outlines various philosophical ‘styles’ of music to which all the elements of music, including tone belong. Towards the end of the previous century, Reynolds (1786) describes two styles of painting: the sublime and the ornamental,²⁷ to which Crotch adds a third. According to Crotch (1831), ‘music, like painting, may be divided into three styles, the sublime, the beautiful and the ornamental.’ Furthermore, Crotch permits the use of ‘picturesque’ in music, by stating that the picturesque is

²³ Lippman, ed., *Musical Aesthetics*, vol.2, 3

²⁴ Rodrigues, ‘Selected Students’, 127

²⁵ Lippman, ed., *Musical Aesthetics*, vol.2, 3

²⁶ M, ‘Upon the philosophy of art.’, *Quarterly Musical Magazine and Review*, vol. 2 (1820); in Huray and Day, *Music*, 333

²⁷ John Burnet, ed., *The Discourses of Joshua Reynolds* (London: Carpenter, 1842), 150

consistent with the ornamental.²⁸ Price (1810) also implies a broader use of the term picturesque, arguing that the qualities which make objects picturesque are only as distinct as those which make them beautiful or sublime. Thus such qualities are:

equally extended to all our sensations by whatever organs they are received; and that music may be as truly picturesque according to the general principles of picturesqueness as it may be beautiful or sublime according to those of beauty or sublimity.²⁹

Crotch describes the sublime as ‘high, lofty, elevated; and this style accordingly never descends to anything small, delicate, light pretty, playful or comic.’ Beauty on the other hand is ‘the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry and the like.’ By contrast, the ornamental style ‘is the result of roughness, playful intricacy and abrupt variations’. This may be indicated by ‘eccentric and difficult melody, rapid, broken and varied rhythm, wild and unexpected modulation.’³⁰ These definitions are consistent with descriptions used in pedagogical sources in relation to the various aspects of tone considered in the thesis, and may therefore be taken to have informed their practices.³¹

The German philosopher Schelling also draws on a broad metaphysical view of art, identifying three basic aspects: the painterly (*das Malerische*), the plastic (*das Plastische*), and *das Musikalische*, which may be applied to the art of tone. Goehr (2008) suggests that Schelling’s unity of the musical, painterly, and poetic enables him to describe the ideal form of a musical work.³²

²⁸ William Crotch, *Substance of Several Lectures on Music, read in the University of Oxford and in the Metropolis* (London, 1831); in Le Huray and Day, *Music*, 430-432

²⁹ Uvedale Price, *Essays on the Picturesque as Compared with the Sublime and the Beautiful; and, on the use of Studying Pictures* (London: Mawman, 1810), 44

³⁰ Crotch, *Substance*; in Le Huray and Day, *Music*, 431

³¹ The ways in which each aspect of tone relates to Crotch’s ‘styles’ will be considered in Chapters II-IV

³² Goehr, *Elective Affinities*, 55-6

The trend for using a variety of tone-colours was also evident in English practices, and is illustrated in the title of this thesis through the term ‘Nicholsonian effect’. In the late eighteenth century Reynolds (1786) referred to the use of varied tone qualities as ‘modulating the voice by art’, which represents an accomplishment, ‘to the highest degree of excellence’. He insists that this corresponds, ‘with the general system of deviation from nature’.³³ This is contradicted by Hawkins (1776) who states that music ‘has its foundation in nature’. According to Hawkins, music ‘should be considered as a genuine and natural source of delight’.³⁴ Reynolds (1786) however, believed that a deviation from nature raised the quality of ones’ artistic work. Reynolds argues that the ‘naturally pleasing’ on the other hand should be considered the ‘lowest style’, and appeals to uncultivated minds.³⁵ This corresponds with early nineteenth-century flute practices, in which amateurs are encouraged to maintain the ‘natural’ tone of the instrument, whilst only the more experienced players are permitted to use a variety of different tone-colours.³⁶

As I mentioned earlier, the influence of vocal practices on flute practices generally, was well established by the nineteenth century. Hegel (1818) suggests that the dominance of the voice may have been connected with vocal tone:

...the human voice may be regarded in respect to the tone emitted as the most complete instrument of all. It unites in itself the characteristics of both the wind instruments and the string. That is to say we have here in one aspect of it a column of air which vibrates, and, further, by virtue of the muscles, the principle of a string under tension.³⁷

³³ Henry Beechy, ed., ‘Discourse XIII: delivered to the students of the Royal Academy, on the distribution of prizes, 11 Dec 1786’, *The Literary Works of Sir Joshua Reynolds*, vol. 2 (London: Cadell, 1835), 67

³⁴ John Hawkins, *A General History of the Science and Practice of Music* (London, 1776); in Le Huray and Day, *Music*, 159

³⁵ Beechy, ed., ‘Discourse XIII’, *Literary*, 65

³⁶ See Chapter II

³⁷ Hegel, *Vorlesungen*; in Lippman, *Musical Aesthetics*, 121

Several flute tutors in both the eighteenth and nineteenth centuries draw directly on the influence of vocal tone. In Germany for example, Quantz (1752) defines the ‘most pleasing tone quality on the flute’ as one which ‘resembles a contralto’.³⁸

Almost a century later, Nicholson (1836) insists:

The analogy between the flute and voice (the proudest boast of the instrument) demonstrates the importance of a fine tone...I have frequently heard flute players, possessed of good execution, who have utterly failed of producing a pleasing effect, for want of a good tone.³⁹

The importance of tone quality over execution is described by other English writers in the early nineteenth century. The *QMMR* (1818) for example, offers its readers the following advice to aid them in assessing the quality of singers:

The better to enable our readers to go along with us in our principles of judging, we have reduced the elements of singing to the following scale.

1. Intonation
2. Conception
3. Tone
4. Elocution
5. Science
6. Execution⁴⁰

Burney (1789) warns that ‘to judge minutely of singing...requires study and experience...Indeed, I have long suspected some very great instrumental performers of not sufficiently feeling or respecting real good singing.’ According to Burney, late eighteenth-century instrumentalists:

³⁸ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voß, 1752); trans. Edward R. Reilly, as *On Playing the Flute* (2nd edn, New York: Schirmer, 1985), 50

³⁹ Charles Nicholson, *A School for the Flute* (London: Cramer, 1836; facs. edn, West Somerville: Bloom, 2007), 1

⁴⁰ R.M. Bacon, ed., *Quarterly Musical Magazine and Review*, vol.1 (London: Baldwin, Cradock & Joy, 1818), 73

...frequently refer all excellence so much to their own performance and perfections, that the adventitious qualities of a singer who imitates a hautbois, a flute, or violin, are rated higher than the colour and refinements that are peculiar to vocal expression; which instrumental performers ought to feel, respect and try to imitate, however impossible it may be to equal them.⁴¹

Burney's suggestion that late eighteenth-century instrumentalists were not influenced by singers in the way that they had been earlier in the century, may perhaps point to the increasing popularity, and subsequent prominence of instruments such as the flute. A reviewer for the *Athenaeum* (1829) asserts, 'we take it for granted that one man out of ten plays the flute.'⁴² The immense popularity of the flute in early nineteenth-century London fuelled a proliferation of flute makers, teachers and compositions for the instrument. Although Nicholson (1836) acknowledges the influences of vocal practices upon flute style,⁴³ the elevated status of the flute led to practices which were specific to the instrument. Flautists developed four contrasting tone-colours and four types of vibrato. Portamento in flute playing became so stylised that it was renamed the 'glide', and referred predominantly to its application within flute practices.

Clearly tone was something that concerned not just musicians, but was also considered within other art forms, and in social, commercial and philosophical contexts. I will take Busby's (1806) definition of tone, set out at the beginning of this section, as the meaning of tone within the research. Tone will therefore be regarded as a 'property' or 'quality' of sound.⁴⁴

⁴¹ Charles Burney, *A General History of Music*, vol.3 (London, 1789); in Le Huray and Day, *Music*, 193

⁴² Anon, 'Review', *The Athenaeum. London Literary and Critical Journal* (London: Lewer, 1829), 516

⁴³ Nicholson, *School*, 1

⁴⁴ Busby, 'Tone', *A Complete*, 304

Pedagogy

Prior to the opening of the Royal Academy of Music in 1823 there were, according to a letter written by the flautist F.W.H Ireland,⁴⁵ ‘but three seminaries (as they may be called) for musical education- namely the choirs of the Chapel Royal, St. Paul’s, and Westminster Abbey.’⁴⁶ The flute professors appointed by the sub-committee of the Royal Academy of Music, on the 23rd July 1822, were Charles Nicholson and Andrew Ashe.⁴⁷ However, later in the year the list appears to have been revised to include Ireland.⁴⁸ The addition of an extra flute teacher may be explained by article 2 of the ‘Rules and regulations to be observed by the Professors of the Royal Academy of Music’, which reads:

Each professor will be required to attend twice a week at the academy, for the purpose of instructing the pupils; he may appoint under-professors to instruct such of them as he may judge not sufficiently forward to receive his own lessons; such under-professors being previously proposed to the principal, and through him submitted to the sub-committee for their determination, and the professor naming them being responsible for their character and talents.⁴⁹

Nevertheless only one flute teacher was deemed ‘sufficient’ for the first year (1823-1824):

*Statement of the number of Professors and Sub-Professors necessary in the Academy, according to the Table of a general course of study, and the hours and days in which they will be employed.*⁵⁰

Number of Professors	Branches of Study	Number of Pupils	Per Week	Days	Hours
One	Flute	5	Twice	Wednesday and Saturday	9 to 11

⁴⁵ Ireland performed in the London premiere of Spohr’s *Nonet* op.31, at the Philharmonic Society concert in April 1817.

⁴⁶ F.W.H Ireland, ‘Plan for the formation of an English Conservatorio’, *Quarterly Musical Magazine and Review*, vol.4 (London: Baldwin, Cradock & Joy, 1822), 130

⁴⁷ Burghersh, ‘The Royal Academy of Music (Circular)’, *Quarterly Musical Magazine and Review*, vol.4 (London: Baldwin, Cradock & Joy, 1822), 380

⁴⁸ R.M Bacon, ed., ‘The Royal Academy’, *QMMR*, vol.4 (London: Baldwin, Cradock & Joy, 1822), 518

⁴⁹ Burghersh, ‘Circular’, *QMMR*, vol.4, 381

⁵⁰ Bacon, ed., ‘The Royal’, *QMMR*, vol.4, 519

Students at the Royal Academy were prepared, ‘for the Church, the Chamber, the Orchestra, or the Stage, as genius may dictate.’⁵¹ According to the records of the Royal Academy, there were no flautists enrolled in 1823. Three flute students enrolled in 1824, but between 1823 and 1847, only nine flautists studied at the Academy.⁵² It would seem unlikely therefore that all three of the flute professors taught together in any one year. Whilst the number of flautists who appear to have studied at the Royal Academy was small, its professors are likely to have attracted a considerable number of private pupils as a result of their association with the establishment. This is confirmed by Fitzgibbon (1914), who describes Nicholson’s popularity as a teacher, as ‘absolutely unparalleled. He had more applicants for [private] lessons at a guinea an hour than he could attend to.’⁵³

Nicholson published three didactic works for the flute: *Complete Preceptor* (1816), *Preceptive Lessons* (1821) and *A School for the Flute* (1836).⁵⁴ He also published an appendix to *Preceptive Lessons* (1825), which consists of a collection of thirty-two *capriccios* with piano accompaniment.⁵⁵ Aspects of the tone of the flute are discussed in great detail in major didactic works from early nineteenth-century England. The importance of tone within flute performance practice is often evident in the wording used on the title page of these tutors. For example, the title of Nicholson’s *Complete Preceptor* (1816) includes the following detail:

⁵¹ W.W. Cazalet, *The History of the Royal Academy of Music* (London: Bosworth, 1854), 11

⁵² Royal Academy of Music, *A List of Pupils received since 1822-23, together with a list of subscribers to the close of 1847. To which are added the rules and regulations of the establishment* (London: Wilson, 1848)

⁵³ H. Macauley Fitzgibbon, *Story of the Flute* (London: Walter Scott, 1914), 208

⁵⁴ *Complete Preceptor for the German flute* (London: Cocks & Co., 1816); *Preceptive Lessons* (London: Clementi & Co., 1821); *A School for the Flute* (London: Cramer, 1836)

⁵⁵ Nicholson, *Appendix to Nicholson’s Preceptive lessons* (London: Cramer, Beale & Co., 1825)

...the beauties and capabilities of the Flute are developed in a series of Rules & Instructions for the management of Tone, Articulation, Double Tonguing, Gliding[,] Vibration, & Other Graces.⁵⁶

Authors provide their readers with instructions on how to form an embouchure, tone production, and in some cases allocate whole chapters to the ‘glide’ and ‘vibration’. Fingering charts are used to illustrate fingerings specific to the various systems of flutes available at the time, as well as for flutes with varying numbers of keys. In the case of Nicholson’s tutors, the fingerings suggested for the ‘Nicholson’s “Improved” Flute’ use a large number of harmonically fingered notes, especially in the middle octave. As these fingerings are often more complex than standard fingerings, Nicholson’s fingerings may be linked to the tone of the instrument, rather than for ease of execution, as is often the case when harmonic fingerings are used in the modern day. Some authors also provide their readers with fingering charts for ‘vibration’, glides, and for *sensitive notes*.⁵⁷ Clinton (1860) even gives separate fingering charts for the performance of *fortissimo* and *pianissimo*.⁵⁸

Organology

English flutes made during the 1820s and 1830s commonly have eight keys, metal lined head joints and screw corks. Flutes made from ivory and cocuswood were particularly popular in England because these materials could be supplied by the English colonies. Flute makers whose market was professionals and rich amateurs include Rudall & Rose, Monzani & Hill and Clementi & Co., the first makers of ‘Nicholson’s “Improved” flutes’. Potter, Milhouse and Astor supplied less expensive

⁵⁶ Nicholson, *Complete Preceptor*, cover

⁵⁷ See Chapters III and IV.

⁵⁸ John Clinton, *A Code of Instructions for the Fingering of the Equisonant Flute* (London: Clinton, 1860; facs. edn, Buren: Knuf, 1990), 21-22

flutes.⁵⁹ According to James (1826), Rudall & Rose were widely recognised amongst makers as ‘unrivalled with regard to the quality of their tone and correctness of intonation.’⁶⁰ Although Drouët opened a flute manufactory in around 1818, it is unlikely that he actually made his own instruments, but rather had them built to his specification by Cornelius Ward.⁶¹ He ceased manufacturing flutes after around a year, which Rasch (1990) insists was because the public preferred the ‘Nicholson’s “Improved” flute’.⁶² The ‘Nicholson’s “Improved Flute”’ appears to have remained popular for some years after Nicholson’s death. This is illustrated by Annand’s (1843) account of the ‘Nicholson’s “Improved Flute”’ being used by all but two professional flautists living in London.⁶³ The ‘Nicholson’s “Improved Flute”’ will be discussed in detail in Chapter I.

Another significant maker based in London in the early nineteenth century was Monzani and Co., which was established in 1808 and continued until Monzani retired in 1829. The firm was then continued by his partner Henry Hill, under the business name ‘Hill, late Monzani & Co.’. Between 1810 and 1827, 3250 Monzani flutes were produced. The major difference between the Monzani flute and ‘Nicholson’s “Improved” flute’ is that ‘Monzani’s’ tend to be constructed with only partially-lined head joints. Monzani flutes made between the period 1815-1820, appear to have been influenced by the French. Such flutes are made with small tone holes, and have a particularly responsive top octave.⁶⁴

⁵⁹ Robert Bigio, ‘Rudall, Rose and Carte: The Development of the flute in London, 1821-1939’, PhD thesis, University of London, 2005, 31

⁶⁰ W.N James, *A Word or Two on The Flute* (Edinburgh: Smith, 1826; 3rd edn. with intro. London: Bingham, 1982), 99

⁶¹ Cornelius Ward had previously worked at the workshop of Tebaldo Monzani.

⁶² Rudolf Rasch, ‘A biographical note on Louis Drouët’; in Louis Drouët, *The Method of Flute Playing* (London: Cocks, 1830; facs. edn, Buren: Knuf, 1990), viii

⁶³ William Annand, *A Few Words on the Flute* (London: Cook, 1843), 43

⁶⁴ Bigio, ‘Rudall, Rose’, 31

It was common for professional flautists resident in London to have instruments made to their own specification. Flutes stamped with the names of flautists of the period, include Drouët, James, Lindsay, Nicholson and Rudall. Nicholson developed an association with Thomas Prowse *junior* who made ‘Nicholson’s “Improved” flutes’ initially for Clementi. Other flautists appear to have had a preference for particular makers, despite their names not being included in the stamping. According to Rockstro (1890), Saust preferred flutes made by Monzani, and Ashe favoured the Milhouse flute.⁶⁵

The additional keys which were added to the flute during the eighteenth century, widened the variety and strength of tone, and created the possibility of producing a homogenous tone. However, in some respects developments to the design of the flute also restricted the diversity in tone, ‘inherent’ in the one-keyed flute. More specifically, the relationship which existed between ‘strong’ and ‘weak’ notes on the one-keyed flute, disappeared with the advent of the eight-keyed flute. On the one-keyed flute, each tonality has its own sequence of strong and weak notes, falling upon particular degrees of the scale. Consequently, as the flautist changes key, the characteristic tone-colours also change. The characteristic tone-colours associated with each tonality, may be considered unique to the one-keyed flute. With the addition of extra keys to the flute, the association of tonality with tone-colour was lost.

In general the trend for increasing the size of tone-holes continued in England through the first half of the nineteenth century. According to Nicholson, flutes with large

⁶⁵ Rockstro, *A Treatise*, 570; Powell, *The Flute*, 135

holes were played by the majority of professors and amateurs by the year 1836.⁶⁶

‘Nicholson’s “Improved” flutes’ made by Prowse tend to have progressively larger holes, and in some cases markedly bigger ones than on the early flutes which Prowse made for Clementi and Co. (see Plate 1). This would suggest a trend for an increasing depth of sound.

Plate 1. Thomas Prowse ‘Nicholson’s “Improved” flute’ no.3904 (bottom), incorporating larger tone holes than the earlier Clementi & Co. ‘Nicholson’s “Improved” flute’ no.1403 (top).⁶⁷ Note in particular the difference in the size of holes two and five, between the two instruments.



Cyr (1998) argues that a true evaluation of period instruments should be ‘based upon a comparison of an instrument’s characteristics with the demands of the music written expressly for it, by determining how it was able to realise the performance practices in use when that music was played.’⁶⁸ English flute music of the early nineteenth century is idiomatically suited to the flutes made during this period. In fact some repertoire was written specifically with a particular model of flute in mind. This was the case with Nicholson’s compositions, which were written specifically to be played on the ‘Nicholson’s “Improved” flute’.

⁶⁶ Nicholson, *School*, 6

⁶⁷ Terry McGee Research Collection, <http://www.mcgee-flutes.com/collection.html>, accessed 23 August 2010. Picture used by permission.

⁶⁸ Mary Cyr, *Performing Baroque Music* (Aldershot: Ashgate, 1998), 25

The tone of the baroque flute in the eighteenth century was generally considered to be well suited to blending with the violin, and baroque woodwind instruments were often integrated into the texture of the orchestral string section.⁶⁹ The subsequent development of the flute either coincided with, or may have brought about changes in attitude towards the tone of the flute. For example, metal-lined head joints, popular with English makers by the early nineteenth century, increase the projection of the instrument and change its sonority. Potter's patent for the lined head joint was submitted in 1785, signalling its arrival in England.⁷⁰ According to Rockstro (1890), metal-lined head joints were used by all English flute makers and by the majority of English flautists by 1815.⁷¹ In the previous century, 'lined' head joints were criticised by Quantz (1752) for making the tone of the flute 'shrill, rude and disagreeable'.⁷² However, for the nineteenth-century English flautist an increased strength of tone became desirable, allowing the flute to project across the orchestra, and reflecting the need to fill larger performance spaces. The possibility of using more varied dynamics, arguably gave the flautist greater expressive power. Wackenroder (1799) suggests that the expressive power of an instrument could be used to transcend the inadequacies of a weak composition:

Thus it is that many musical pieces, whose notes were arranged by their composers like numbers in an accounting or like the pieces in a mosaic, merely according to the rules, but ingeniously and at a fortunate hour, -speak a magnificent, emotionally rich poetry when they are performed on instruments...⁷³

⁶⁹ Ibid, 26

⁷⁰ Tony Bingham, ed., *Patents for Inventions. Abridgements for Specifications Relating to Music and Musical Instruments. 1694-1866* (London: Office of the Commissioners of Patents for Inventions, 1871; repr. London: Bingham, 1984), 16

⁷¹ Rockstro, *A Treatise*, 143

⁷² Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voß, 1752); trans. Edward R. Reilly, as *On Playing the Flute* (2nd edn, New York: Schirmer, 1985), 35

⁷³ Wilhelm Heinrich Wackenroder, *Phantasien über die Kunst für Freunde der Kunst* (1799), trans. W.H Schubert (Pennsylvania: University Park, 1971); in Lippman, *Musical Aesthetics*, vol.2, 22

Herder (1800) also describes the importance of an instrument's power of expression, insisting that each instrument has 'its own manner of acting on our feeling':

...every tone has its type of excitation, its significative power.' Not only does every tonally sonorous body, every natural thing used as an instrument, have at its disposal its type of sonority, but also every vibration *its* modulation...⁷⁴

The design of flutes in early nineteenth-century England may inform our understanding of contrasting preferences in tone. For example, flutes with small tone holes, such as those prevalent in early nineteenth-century France tend to produce a focussed, narrow spectrum of tone. On the other hand, English flutes of the same period are commonly constructed with large embouchure tone holes and generally favour a darker, rich tone.

These contrasts in design reflect the style of compositional writing used by composers in England and France respectively. Drouët's compositional style is marked by a varied use of articulation and is well suited to highly responsive French flutes, such as those made by Tulou. Nicholson's compositional style on the other hand explores the rich sonorities of the 'Nicholson's "Improved" flute', through a frequent use of slow expressive melodies in flat keys. Nicholson (1821) describes the 'French school' as focussing upon 'rapidity of execution' as their primary objective,⁷⁵ a comment perhaps directed towards the playing of the French flautist Drouët, who had spent much of the previous half-decade living in London.

Other developments to the flute which inform the design of some English flutes of the period include, 'rings and caps intended to preserve the tubes and keys' invented by

⁷⁴ Herder, 'Kalligone', *Sämmtliche Werke*, in Lippman, *Musical Aesthetics*, vol.2, 34

⁷⁵ Nicholson, *Preceptive Lessons*, 27

Monzani (1807).⁷⁶ In 1812 Monzani also introduced cork-lapped tenons, metal tenons and a ‘nob’ on either side of the embouchure hole.⁷⁷ Townley’s (1808) invention of a ‘telescoping bore’ and Nolan’s (1808) ring-keys, became more popular later in the nineteenth century.⁷⁸

Structure and Methodology

My research represents the first study to focus specifically upon aspects of tone in early nineteenth-century flute performance practice. The research gives a detailed account of the professional work of Nicholson, and uniquely places it within the context of an interrelationship which existed between performer, pedagogy and instrument. Nicholson emerges as the catalyst behind a complex, highly stylised practice relating to the tone of the ‘Nicholson’s “Improved” flute’.

I firstly consider tone in relation to Nicholson’s own practice, and the ways in which the ‘Nicholson’s “Improved” flute’ influenced his style of playing (Chapter I).

Individual aspects of the tone of the flute, specific to the performance practices used in England during the early nineteenth century are subsequently examined. Tone-colour, ‘vibration’, and the glide are considered in turn (Chapters II-IV). This provides a framework for the appropriate application of each aspect of tone within repertoire of the period. A performing edition of Hummel’s op.50 sonata is presented in order to illustrate how the aspects of tone considered in the thesis, may be applied stylistically. This work was chosen firstly, because it represents an example of how the findings of the research may be applied to mainstream repertoire in the present

⁷⁶ William Close, ‘Experiments and Observations on the properties of Wind Instruments, Consisting of a Single Pipe or Channel; with improvements’; in William Nicholson, ed., *A Journal of Natural Philosophy, Chemistry and the Arts*, 5 (1801), 212-23

⁷⁷ Powell, *The Flute*, 160

⁷⁸ Bingham, ed., *Patents for*, 54-56

day. Secondly, Nicholson is known to have performed Hummel's music, alongside the composer. Besides his own works, Hummel was one of only a small number of composers whose music Nicholson is known to have performed within the context of chamber music. Finally, Hummel's op.50 sonata was chosen because it was published soon after Nicholson had moved to London and embarked on a professional career. It may therefore be considered an appropriate choice of repertoire from which to illustrate Nicholson's performance practice.

A variety of methodologies are used in the research to reflect the interrelationship which existed between Nicholson, his pedagogy and the 'Nicholson's "Improved" flute'. These methodologies consequently overlap. For example, an examination of Nicholson's didactic works informs an understanding of issues relating to the performance of the 'Nicholson's "Improved" flute'. Organology places the 'Nicholson's "Improved" flute' within its correct historical context, and this is supported through an examination of contemporary treatises and other primary sources. A study of concert programmes and reception history are used to explore Nicholson's own performance practices. Contextual analyses inform issues of performing contexts, and the findings are presented through a performing edition. Finally, spectral analyses are undertaken in order to gain a deeper understanding of the tone of the 'Nicholson's "Improved" flute'.

The performance component of the PhD represents a synthesis of the findings from the thesis. The recital comprises of pieces published in London in the nineteenth century, consisting of works by Nicholson, Drouët, Clinton and Hummel, all of which will be performed on a 'Nicholson's "Improved" Flute'. With the exception of the

Clinton, which was composed after Nicholson's death, the recital may be considered indicative of Nicholson's own concert programming.⁷⁹ Nicholson had professional links with each of the other composers included in the programme: Drouët as another flautist active in London during the period, Clinton, who was one of Nicholson's indirect successors as flute professor at the Royal Academy of Music, and Hummel, with whom Nicholson performed.

⁷⁹ Evidence based on the following concert programmes featuring Nicholson: Bath and Bristol concerts 1824; Birmingham Musical Festival 1834; Drury Lane Theatre 1816-21; King's Concert Rooms 1833-36; King's Theatre 1830; Manchester Gentleman's Concerts 1825-28; Manchester Music Festival 1828 and 1836; Newcastle Festival 1824; The Argyll Rooms 1829; Theatre Royal Covent Garden 1822; Yorkshire Grand Musical Festival 1823.

CHAPTER I

Charles Nicholson (1795-1837): the performer in context

The tone which Mr. Nicholson produces on the flute, is, perhaps, the most extraordinary thing that he does.¹
(W.N James)

Any study of early nineteenth-century English flute performance practice must begin with a discussion of Charles Nicholson. Nicholson was England's first concert flautist, and his association with every London orchestra and appointment as the Royal flautist to King William IV, illustrate his elevated status as a performer. Nicholson was also an esteemed teacher. He was appointed flute professor at the Royal Academy of Music at its inception in 1822. Furthermore, Nicholson asserted influences on the design of the flute, both in the early nineteenth century in the form of the 'Nicholson's "Improved" flute', and eventually upon the design of the Boehm 1847 system. According to James however, Nicholson's most extraordinary achievement was the tone that he produced on the flute.²

The main purpose of this chapter is to place aspects of the tone of the flute within the context of a leading influential figure. Existing research in this area relates to Nicholson's didactic works, through the studies of Hartman (1961) and Spell (1990). Nicholson's place within the social history of English flute playing is identified by Eagle (1977). Jacobsen's (1972) research focuses upon Nicholson's practices in relation to performance, manufacture, pedagogy and literature. Most recently, Waters (2011) has carried out a study of the 'Nicholson's "Improved" flute', which he places

¹ W.N James, *A Word or Two on the Flute* (Edinburgh: Smith, 1826; 3rd edn. with intro. London: Bingham, 1982), 155

² Ibid

within the context of the London flute market in the early nineteenth century.³ None of the existing research considers the ways in which Nicholson applied aspects of tone to his own performance practice. Particularly lacking is an understanding of performance contexts or research relating specifically to the performance practice of the ‘Nicholson’s “Improved” flute’.

In order to understand fully Nicholson’s performance practice, and specifically in relation to aspects of tone, it is important to consider the evidence provided by pedagogy, instrument and reception. I will firstly outline Nicholson’s background before his arrival in London, and specifically in relation to the role which his father played in shaping this instrument. I will then discuss Nicholson’s public profile as a performer, before assessing the role of the ‘Nicholson’s “Improved” Flute’ in his performance practice. Nicholson’s physiology, and the ways in which his build and physical attributes may have contributed to tone production in his playing will be addressed. Finally, I will focus upon various aspects of Nicholson’s playing, namely dynamics, tone-colour, embellishments, and velocity, considering each in relation to the tone of the instrument.

Private musical background

In this section I will consider the influences of Nicholson’s father, through his teaching and his work on the design of the flute. Nicholson was born into a musical family, most notably his father, from whom Charles would inherit an interest in the flute. Charles senior is described by his son as ‘a prominent flautist’,⁴ and by *The Musical World* as a ‘most excellent performer on the flute...his quality of tone

³ Spell, ‘Selected Aspects’ (1990); Hartman, ‘Pedagogical Practices’ (1961); Eagle, ‘A Constant’ (1977); Jacobsen, ‘Charles Nicholson’ (1972); Waters, ‘Charles Nicholson’, (2011)

⁴ Nicholson, *Complete Preceptor*, 1

became inherent in the son.’⁵ Nicholson (1836) credits his father with various successful changes in the design of the flute, including the enlargement of tone holes.⁶ According to Rockstro (1890), Charles senior ‘devoted the greater part of his life to the acquirement of that peculiarity of tone which led to his acknowledged pre-eminence amongst the professors of the German flute.’⁷ Rockstro (1826-1906), who may have heard Nicholson’s father play, describes him as ‘a successful flute-player who exerted substantial influence on young Charles’ conception of sound, though neither the father nor the son had benefit of any formal training.’⁸ It seems likely therefore, that Nicholson’s father had been his only teacher. Sainsbury (1825) suggests that many of the fundamentals of Nicholson’s style were taught to him by Charles senior:

The father of this eminent flutist was also an admirable performer on that instrument, and dedicated much time to its improvement. In this he was eminently successful; and, at his death, left his son in possession of a knowledge of the principles on which he proceeded, and a genius highly capable of carrying those principles into execution.⁹

Sainsbury’s use of the word ‘genius’ (above) in his description of Nicholson *junior* and ‘admirable’ for Nicholson *senior*, might infer a contrast in their quality of playing. Nevertheless, Nicholson *senior* built a profile as a performer, appearing in the *Manchester Gentlemen’s Concerts* twenty-five times between 1803 and 1829.¹⁰

Nicholson senior may be regarded as a significant influence on the playing of his son. His influences as a teacher and upon the design of the instrument on which his son

⁵ Anon, ‘Obituary’, *The Musical World*, 38-9

⁶ Nicholson, *A School*, 6

⁷ Rockstro, *The Flute*, 608

⁸ Ibid

⁹ John Sainsbury, *A Dictionary of Musicians*, Vol.2 (London: Sainsbury, 1825), 227

¹⁰ *Manchester Gentlemen’s Concerts*, Henry Watson concert programme collection

played, would ultimately shape important characteristics, and the performance practices of the ‘Nicholson’s “Improved” Flute’.

Public profile as a performer

In 1816, prior to Nicholson taking up permanent residence in London, he was appointed principal flute of the Philharmonic concerts, at the age of twenty-one. In around 1820 Nicholson moved from Liverpool, where he had grown up, to the West End of London. Nicholson lived close to Hanover Square, at 12 Caroline Street, Bedford Square.¹¹

In early nineteenth-century Europe, London was, as it is today, an important centre for music. Concerts at the Argyll Rooms, Covent Garden, Drury Lane, Hanover Square and the King’s Theatre gave amateur flautists the opportunity to hear professionals live in concert. According to the *QMMR* (1818), there were between 650 and 700 regular subscribers to the King’s Concerts between 1776 and 1816.¹²

Despite the vast number of flautists already residing in London, Nicholson very quickly built a profile and reputation as a performer. However, in the early 1820s his playing was not always well received by London’s audiences. A reviewer for the *Harmonicon* reflects on a less successful performance in 1823:

Let us, however, not appear to do injustice to Mr. Nicholson; he has shewn the full extent of his power sufficiently often; and as he can perform excellently well upon his instrument, we hope that he will begin to profit by his talent.¹³

¹¹ Nicholson’s home address is printed on the cover page of: Charles Nicholson, “*A Word or Two*” to Mr. W.N. James (London: Author, 1829)

¹² Bacon, ed., ‘Concert of Ancient Music or King’s Concert’, *Quarterly Musical Magazine and Review*, vol.1 (London: Baldwin, Cradock & Joy, 1818), 64

¹³ Anon, ‘Review’, *The Harmonicon*, vol.1 (London: Pinnock, 1823), 73

Nicholson quickly took up posts at the Drury Lane Theatre and the Italian Opera, and by 1830 he had performed as principal flute with every London orchestra. According to Rockstro (1890), Nicholson was given every playing opportunity he chose to accept.¹⁴ However, Eagle (1977) suggests that competition for work in the capital was such that Nicholson needed to accept performing opportunities elsewhere.¹⁵

According to an article in the *QMMR*, ‘London never enjoyed such a galaxy of concerto players.’¹⁶ Nicholson’s concert schedule illustrates his commitment to engagements outside the capital. In 1825 for example, Nicholson performed in the Philharmonic Concerts and the Italian Opera. He also travelled to the York Festival in early September, Norwich Festival in late September, and to Derby in early October.¹⁷ To the author’s knowledge, Nicholson did not travel to perform abroad. According to Powell (2002), Nicholson seems not to have felt the need.¹⁸

Nicholson also performed regularly in benefit concerts. It was usual for musicians to promote and organise their own concerts, the proceeds from which were for their own benefit. Musicians, including Nicholson would in return, perform without a fee in benefit concerts organised by other musicians. Frequent benefit concerts organised by Nicholson are known to have taken place at the Argyll Rooms.¹⁹

Most foreign flautists who visited London during the period were compared with Nicholson by concert reviewers. Fürstenau for example, was described as ‘tonally

¹⁴ Rockstro, *The Flute*, 609

¹⁵ Eagle, ‘A constant’, 124

¹⁶ Bacon, R.M., ed., *Quarterly Musical*, vol. 3 (London: Baldwin, Cradock & Joy, 1820), 348

¹⁷ Ardal Powell, *The Flute* (Yale: Yale University Press, 2002), 134

¹⁸ Ibid

¹⁹ Such events took place on the 1st July 1820, 10th May 1827, 16th May 1828, and on the 10 June 1829.

inferior to Nicholson',²⁰ and whilst Tulou's playing was favoured by French audiences, according to Rockstro (1890) his appearances in London in 1819 and 1829 were poorly received.²¹ The playing of Boehm was also criticised, and measured against Nicholson's by a reviewer for the *Musical World* (1837):

...a monotonous player called Boehm, whom we heard some years ago at the Philharmonic, and dismissed him as unworthy of farther notice as a performer, because forsooth, his tone compared with that of Nicholson, was thin.²²

A reviewer for the *Harmonicon* in 1828, states that 'Nicholson was never heard to greater advantage.'²³ In 1829 alone, Nicholson performed at the Argyll Rooms three times.²⁴ Concerts provided Nicholson with the opportunity to engage with other professional musicians. The *Harmonicon* (1829) also makes reference to Nicholson meeting Mendelssohn at a concert in which Nicholson performed,²⁵ and in 1830 Nicholson appeared twice at the King's Theatre alongside Hummel.²⁶ It is within the concert setting that Nicholson made the acquaintance of Boehm, the significance of which will be discussed later:

I played in 1831, first at Paris, and afterwards in London; where I was struck with the powerful tone which Charles Nicholson, then playing with all his energy, was able to produce.²⁷

In 1836 the Royal Court of William IV (1765-1837) released the following announcement to the Times newspaper:

²⁰ Gaynor G. Jones. 'Fürstenau' *Grove Music Online*. *Oxford Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10402pg2>>, accessed 18 Aug. 2009

²¹ Rockstro, *A Treatise*, 588-589

²² Anon, *The Musical World: a weekly record of musical science, literature and intelligence*, (London: Novello, 1837); in Bigio, *Readings in the History of the Flute* (London: Bingham, 2006), 51

²³ William Ayrton, ed., 'Review', *The Harmonicon*, vol. 6 (London: Pinnock, 1828), 143

²⁴ 22nd April; 13th May; 2nd June

²⁵ Ayrton, ed., 'Review', *The Harmonicon*, vol.6 (London: Pinnock, 1829), 175

²⁶ 11th May; 21st June

²⁷ Boehm, *An Essay*, 59

Court Circular

Mr Nicholson, the eminent performer on the flute, has been appointed Flutist to the King.²⁸

Towards the end of his life, Nicholson's concert programming began increasingly to include chamber music rather than solo repertoire. Nicholson performed four times in the Manchester music festival in 1836. Fantasias or a concerto, which had become an expected part to Nicholson's programming, were missing from all four performances. Instead, he performed chamber music and accompanied singers rather than the usual virtuosic display pieces. Jacobson (1982) suggests that the lack of 'show pieces' in the Manchester Festival may indicate Nicholson's diminishing health.²⁹ Despite his health, Nicholson does not appear to have performed any less in the final full year of his life. Nicholson's personal finances may have forced him to continue performing in order to support his partially sighted wife and two children:³⁰

Nicholson appears to have been a singularly improvident man, for after a career of almost unexampled prosperity as a flute-player, he became reduced to absolute poverty. He died in London, in March, 1837, having been supported in his last illness by Messrs. Clementi and Collard.³¹

In Prowse's catalogue of flute music (c.1850), a short entry printed under Nicholson's publications reads: 'The late Charles Nicholson, as a Flautist, deservedly ranked the first in the world'.³²

²⁸ 'Court Circular', *The Times* (12 Aug 1836); repr. in Robert Bigio, *Readings in the History of the Flute* (London: Bingham, 2006), 47

²⁹ Jacobson, 'Charles Nicholson', 24

³⁰ Anon, 'Obituary', *The Musical World: a weekly record of musical science, literature and intelligence*, vol.5 (London: Novello, 1837), 38-9

³¹ Rockstro, *The Flute*, 614

³² Thomas Prowse, *New Music for Flute and Piano-Forte* (London: Author, c.1850)

Instrument

I will next consider the flute which Nicholson played, firstly prior to his arrival in London, then the flute which he endorsed throughout his career, and finally his influences upon the flute maker Boehm. The physical properties of the ‘Nicholson’s “Improved” flute’ are discussed, and the role which he played in its design is explained. The impact that the ‘Nicholson’s “Improved” flute’ had on Nicholson’s performance practice is contrasted alongside my own experiences in learning to play the instrument. This is placed within the context of the tone of the instrument and in relation to the performance practices of the period.

An Astor flute, modified by Nicholson’s father, which Nicholson played upon when he first arrived in London, undoubtedly influenced his expressive manner of playing. By enlarging its holes, Nicholson *senior* increased the possibilities of the tone of the flute. Nicholson *junior* was ‘encouraged’ by the instrument to explore the dramatic effects of gliding and ‘vibration’ on the flute.

As far as we can ascertain, all legitimate Nicholson-endorsed flutes were produced by Thomas Prowse *senior* (d.1833) and his eldest son Thomas *junior* (d.1867).³³ Waters (2011) estimates that between 4500 and 4600 ‘Nicholson’s “Improved” flutes’ were produced in the period 1820-1845.³⁴ They were made initially by Clementi & Co. for whom Prowse worked,³⁵ until 1831 when Muzio Clementi retired, a year before his death. Production continued in an interim period by Clementi’s partners, Collard &

³³ Waters, ‘Charles Nicholson’, *Galpin Society Journal*, vol. 64 (2011), 71

³⁴ *Ibid*, 73

³⁵ Although there were six partners in the business Clementi and Co., it is thought that Prowse *senior* was the sole maker involved in the production of ‘Nicholson’s “Improved” flutes’. (Margaret Cranmer and Peter Ward Jones, ‘Clementi’, *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05937>> accessed 5 July 2011)

Collard until Prowse *junior* announced the establishment of his own manufactory in *The Times* in 1834.³⁶ According to James (1829), ‘if we were inclined to take the trouble, we could bring forward newspapers, from every town in the kingdom, wherein were inserted advertisements of his [‘Nicholson’s] “Improved flutes”’.³⁷

The ‘Nicholson’s “Improved” flute’ is an adapted eight-keyed, simple system instrument with a typical conical bore. The head joint bore is the standard size for English flutes of the early nineteenth century (18.8mm), with a slight concavity of the outside profile around the embouchure. This alters the shape and depth (‘chimney’) of the embouchure hole, which changes both the tuning and tone-quality of the flute. The combination of an enlarged embouchure hole together with larger tone-holes results in a stronger overall sound. However, as the holes were enlarged, without an adjustment in their positioning along the tubing, intonation is problematical. Some tone holes are significantly larger than others and vary on different instruments, requiring a complex series of air speed and direction adjustments by the flautist in order to play in tune.

Prowse flutes of the ‘Hanway Street’ period (1834-1845) tend to feature larger tone holes and embouchure holes than those made in the 1820s. Pewter plugs³⁸ are a common feature on the low C and C#. Some ‘Nicholson’s “Improved” flutes’ have a variety of extra keys, such as an additional right hand touch for the A# key.³⁹

³⁶ 29th September 1834

³⁷ W.N James, *Mr James’s Answer to Mr Nicholson* (1829), in Bigio, *Readings*, 32

³⁸ Patented by Richard Potter (1785)

³⁹ Invented by Johann George Tromlitz (1796)

The design of the ‘Nicholson’s “Improved” flute’ appears to have been heavily influenced by Nicholson’s own playing. Excavations to the tubing around the right hand thumb, enlarged tone holes with rounded edges, and the enlarged embouchure hole, may be considered to be a direct result of Nicholson’s performing style. These modifications greatly facilitate the execution of glides and hand ‘vibration’.⁴⁰

Since the design of the ‘Nicholson’s “Improved” Flute’ was influenced by Nicholson’s playing, his playing may be considered to have been facilitated by the ‘Nicholson’s “Improved” Flute’. In an advertisement which appeared in *The Times* a few years after Nicholson’s death, the ‘Nicholson’s “Improved” Flute’ is described as producing an ‘extraordinary brilliancy of tone’.⁴¹ Nevertheless, a reviewer for the *QMMR* (1825) insists:

Mr. Nicholson can make the flute speak the language of almost any passion-but this is a quality rather appertaining to the man than to the instrument.⁴²

In a letter to *The Musical World* (1843), the author reflects:

Nicholson has written, “it is not the size or make of the finger holes that playing in tune and good tone depends, but in the management of the mouth hole or embouchure; a good player can make a note a quarter of a tone shaper or flatter, weaker or stronger, at pleasure, it is not the flute that is at fault, but the man who sits behind it.”⁴³

The implication that Nicholson had the ability to overcome the technical difficulties of the ‘Nicholson’s “Improved” Flute’, is supported by Nicholson’s (1836) rather bold

⁴⁰ See Chapters III and IV.

⁴¹ ‘Advertisement’, *The Times* (5 May 1843), in Bigio, *Readings*, 58

⁴² Anon, ‘Review’, *Quarterly Musical*, vol.8 (London: Baldwin, Cradock & Joy, 1825), 5

⁴³ ‘Old Howling Stick’, ‘Letter to the Editor’, *The Musical World*, (16 Nov 1843), in Bigio, *Readings*,

statement that, '[I am] the only person who [can] play in tune on a flute with large holes.'⁴⁴

The role of the 'Nicholson's "Improved" Flute' in facilitating the superior tone for which Nicholson was renowned, is alluded to in several letters written to musical journals published in London during Nicholson's lifetime, and shortly after his death.

In a letter to the *Musical Examiner* (1843), Hodgkinson asks:

What professor can say there were not two notes belonging to the same family when Nicholson played?...I need scarcely say that no amateur will adopt a Boehm flute, for who has not heard the exquisite performances of Mr. Richardson on a Nicholson flute?⁴⁵

This interrelationship is also illustrated by Nicholson's role in the production of the 'Nicholson's "Improved" flute' at the Clementi factory. Nicholson (1836) reflects, Clementi 'undertook to manage flutes under my superintendence'.⁴⁶ In a broadside for Prowse, formally the maker for Clementi and Co., the advertisement claims:

These FLUTES are finished under the immediate inspection of Mr. NICHOLSON... where he attends daily for the express purpose of trying each flute, before it is sent out...N.B Each Flute is accompanied with a certificate, bearing the Signature, "C.NICHOLSON."⁴⁷

Whilst the role which Nicholson played in the production of the 'Nicholson's "Improved" flute' appears to have been significant, it would seem unlikely, given Nicholson's performing and teaching commitments, that he would have been able to visit the factory every day. Nevertheless, the advertisement illustrates Nicholson's considerable commercial appeal and influences upon other flautists of the period.

⁴⁴ Nicholson, *School*, 6

⁴⁵ W.C. Hodgkinson, 'Letter to the Editor', *The Musical Examiner* (4 Nov 1843), in Bigio, *Readings*, 66

⁴⁶ Nicholson, *School*, 6

⁴⁷ Spell, 'Selected Aspects', 18

From a player's perspective the 'Nicholson's "Improved" flute' allows a wide range of tone colours and dynamics to be produced. The execution of glides, harmonics and 'vibration', is greatly facilitated by the enlarged embouchure and tone holes. However, intonation is highly problematical on the 'Nicholson's "Improved" flute'. Many of the conventional eight-keyed flute fingerings, such as those outlined by Tromlitz⁴⁸ are uncontrollably out of tune. Nicholson's own fingerings, as set out in his tutors, rectify the majority of tuning issues. Fingerings based on the harmonics of low notes produce a much broader tone than would normally be heard on a conical flute in the middle and high registers. The variety of contrasting fingerings presented by Nicholson, allow the player to choose those which are most appropriate to each individual instrument.

Nicholson's biggest contribution to instrument design however, may have been the influence he exerted on Boehm, and specifically upon the development of his 1847 system. This influence is explained by Boehm (1882), in which he gives an account of his visit to London in the early 1830s:

I did as well as any continental flautist in London in 1831, but I could not match Nicholson in power of tone, wherefore I set to rework my flute. Had I not heard him, probably the flute would never have been made. For of all other flautists, not even excepting Tulou in Paris, no one could do more than I could, so far as tone is concerned.⁴⁹

Physiology

Fitzgibbon (1914) describes Nicholson as 'a handsome man of commanding stature and endowed with great muscular power of chest and lip.'⁵⁰ Jacobsen (1982) suggests

⁴⁸ Johann Tromlitz, *Über die Flöten mit Klappen* (Leipzig: Böhme, 1800)

⁴⁹ Theobald Boehm, *An Essay on the Construction of Flutes*, ed. and trans. W.S Broadwood (London: Carte & Co., 1882), 59

⁵⁰ Macaulay Fitzgibbon, *The Story of the Flute* (London: Walter Scott, 1914) , 208

that Nicholson's physical size may have been a 'complementary factor'⁵¹ to his playing. Fitzgibbon concurs, suggesting that Nicholson's large frame may have facilitated his considerable tone, as well as enhancing his stage presence.⁵²

Annand (1843) argues that various aspects of Nicholson's embouchure contributed to his expansive tone. According to Annand, 'the vast muscular power of his [Nicholson's] lips, tongue, and throat, made his tone so superior, (especially in the lower notes of the instrument)'.⁵³

Boehm (1882) appears to suggest that Nicholson's embouchure was so flexible that he was able to overcome the tonal limitations of the 'Nicholson's "Improved" Flute':

...it required Nicholson's extraordinary talents and excellent embouchure to conceal the defects of his flute in regard to intonation and equality of tone-defects which were owing to the incorrect position of the holes.⁵⁴

It would appear therefore that Nicholson's physique was a contributor to his success as a flautist. The strength of his embouchure, large frame and size of his hands helped him to overcome the technical difficulties inherent to the 'Nicholson's "Improved" flute', as well as enhancing his stage presence.

Dynamics

I will next consider the use of dynamic contrasts in Nicholson's playing, including extremes of dynamics, tessitura, as well as the ways that he used dynamics in relation to other aspects of his performance practice. According to Spell (1990), Nicholson's flute playing was the loudest that anyone had ever heard. As concert halls increased in

⁵¹ Jacobson, 'Charles Nicholson', 6

⁵² Fitzgibbon, *The Story*, 208

⁵³ William Annand, *A Few Words on the Flute* (London: Cook, 1843); in Bigio, *Readings*, 142

⁵⁴ Boehm, *An Essay*, 12

size through the nineteenth century, the concert flautist was required to produce an ever increasing volume of sound. Nicholson's ability to play with a strong sound may therefore be considered a contributing factor to his popularity as a performer.⁵⁵ James (1826) maintains that Nicholson's tone:

...possesses a volume that is almost incredible; and this too, be it observed, in the very lowest notes of the instrument... In the lower notes of the flute, in grand and majestic movements, Mr Nicholson is superior to any man; and this it is which gives him his pre-eminence.⁵⁶

Hogarth (1836) suggests that Nicholson's strength of tone grew further over the next decade:

Among the present great performers on the flute our own Nicholson has for many years held the highest place. He is absolutely unrivalled in the power, variety and richness of his tone, and has never been surpassed in the fine taste and expression of his adagio playing.⁵⁷

Boehm (1882) suggests that Nicholson's expansive tone was still celebrated forty years after his death. Boehm compares Nicholson's playing with that of a flautist called De Vroye, about whom little is known. 'De Vroye', writes Boehm, may be 'a first-rate artist,' though his tone is 'too small for London.'⁵⁸

A regular contributor to *The Musical World* was a Mr. 'C. Sharp', whose satirical letters to the journal give an insight into the idiosyncrasies of various performers of the period. One such letter, printed in 1839, is addressed to 'My Dear Phunniwistl'. According to Rockstro (1890) the contents of the letter 'have been chiefly directed

⁵⁵ Spell, 'Selected Aspects', 2

⁵⁶ James, *A Word*, 155-156

⁵⁷ Hogarth, 'The Flute', *The Musical World*, vol.3 (London: Novello, 1836), 149

⁵⁸ Boehm, *An Essay*, 59

against Nicholson.’⁵⁹ The strength of Nicholson’s *forte* playing is illustrated in the following passage from C. Sharp’s letter:

...Now, mind! a concerto always begins with a row, or else it cannot be grand; so tell your friend ‘who just scored it’ for you, not to spare the brass. Well, then, you commence with a crash-key of C-all the instruments starting in unison. Now the strain moves onward...⁶⁰

Later, Nicholson’s ability to use a considerable strength of tone in the top octave is depicted:

...The orchestra are reaching a climax,-climbing, climbing, and bearing your flute on the top of their accumulated harmony, until you all come together upon another crash, more stupendous, if possible, than the first, dominant, seventh upon C, you holding the tiptoppermost B flat...⁶¹

However, the writer also describes Nicholson’s ability to sustain a long high note in *pianissimo*, creating sudden contrasts in dynamic:

...The crash over, the orchestra is silent, leaving you floating in the air with your aforesaid B flat, a long, liquid, melting, steamy note, which you will hold out as long as you can without endangering the wind-chest, or getting too red in the face...⁶²

The *QMMR* (1823) also makes reference to Nicholson’s use of varying dynamics.

Suggesting that Nicholson was equally renowned for his execution of strong and soft dynamics, the writer asserts, ‘the great power as well as delicacy and sweetness of his tone, are sufficiently known.’⁶³

⁵⁹ Rockstro, *The Flute*, 610

⁶⁰ C.Sharp, ‘How to Play a Solo on the Flute’, *The Musical World* (London: Novello, 1839); in Rockstro, *The Flute*, 611

⁶¹ Ibid

⁶² Ibid

⁶³ R.M. Bacon, ed., ‘Compositions for the Flute’, *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1823), 86

The satirical letter by ‘C. Sharp’ (above), gives an insight into the importance of extreme dynamic contrasts within Nicholson’s style. Strong dynamics tend to be married with fast, virtuosic passagework in this letter. The letter also suggests that sudden changes in dynamics formed an aspect of his style, presumably to maintain the important ‘element of surprise’.⁶⁴ Dynamics may also have been linked with tone quality. The quote from the *QMMR* (above) would appear to suggest this. Nicholson’s control of dynamics demonstrates his exemplary technique. This is illustrated by his ability to play *pianissimo* in the high register, as well as through sudden changes in dynamics.

Tone-Colour

In this section I will consider the variety of tone-colours which Nicholson used in performance. As I mentioned in the previous section Nicholson sometimes linked dynamic contrasts with specific tone-colours in his playing. This appears to also be the case in his pedagogical works. In the *School* (1836) for example, Nicholson’s instructions for changing the dynamic of a note correlates with alterations in tone-colour. ‘Strength of tone’, writes Nicholson, ‘depends on strength of pressure on the lip’.⁶⁵ Nicholson provides the reader with an illustration to demonstrate the short distance required between the upper lip and the flute, in *forte* (see Figure 1). The bottom lip, ‘is made firm by the pressure of the flute, and the upper one by its powerful bearing upon the under one’. This method, insists Nicholson will produce ‘lower notes with fullness and precision.’⁶⁶ From my practical experience with the ‘Nicholson’s “Improved” flute’, Nicholson’s instructions referring to the lips and air direction in *forte* produce a dark, centred tone-colour. By contrast, the ‘relaxed state

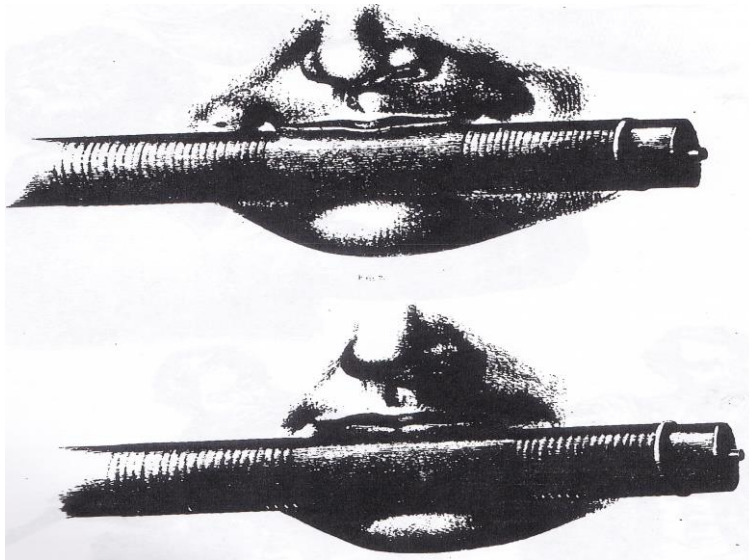
⁶⁴ Hogarth, ‘Tribute’, *Musical World*, vol. 3 (London: Novello, 1836), 149

⁶⁵ Nicholson, *School*, 2

⁶⁶ *Ibid*

of the muscles [of the lips]’, which Nicholson encourages for playing in *piano*, produces a ‘hollow’, open tone-colour (see Figure 1.1).

Figure 1.1 The ‘correct’ embouchure for *forte* (top) and *piano* (bottom).⁶⁷



In a review printed in the *QMMR* (1826), Nicholson is praised for his use of the ‘natural’ tone-colour.⁶⁸ The reviewer implies that Nicholson may have used this tone-colour frequently in his playing:

The tone of the flute is sweet, plaintive, and tender; all its natural associations are romantic, and those who have heard Mr. Nicholson play the exquisite slow air introduced in his concerto of last season, or the *Last Rose of Summer* will, we doubt not, agree with us, that this is the true style for the flute.⁶⁹

James (1826) on the other hand, describes Nicholson’s tone as:

Clear, metallic, and brilliant... The similarity between his tone and that of an organ is very striking, and the amazing command which this, of itself, gives him over his instrument is astonishing.⁷⁰

⁶⁷ Ibid

⁶⁸ See Chapter II

⁶⁹ Anon, ‘Review’, *Quarterly Musical*, vol.8 (London: Baldwin, Cradock & Joy, 1826), 497

⁷⁰ James, *A Word*, 155-156

In actual fact, Nicholson's playing appears to have been characterised by a use of varied tone-colours (as discussed earlier). In an article which appeared in the *QMMR* in 1823, Nicholson's playing is praised for: 'His purity of intonation, his perfection of double-tonguing, and the rich contrast and variety of which he is enabled to avail himself.'⁷¹ In an account of the York 'Grand Musical Festival 1823', Crosse (1825) attempts to explain the tonal contrasts of Nicholson's tone:

It is not in the modern concerto that we must expect to find the former simplicity of character of this ancient instrument preserved; yet, in the full sweet tone of Mr. N. there was abundant proof that peculiar beauties of the 'soft complaining flute' [natural tone-colour⁷²] were not forgotten amidst the intricacies of modern art...⁷³

A reviewer for the *Harmonicon* (1827) however, disapproves of Nicholson's varied tone-colours, preferring instead the 'complaining notes'⁷⁴ of the one-keyed, eighteenth-century flute:

Mr Nicholson's Fantasia *Au Clair de la Lune*, was as wonderful as ever, and in parts pleasing, independently of that modification of pleasure which is produced by surprise. But we must repeat – for the twentieth time, it may perhaps be said – that this sort of music does not suit the nature of the flute; that it does not allow its real tones to be produced; though of all instruments, the flute, when suffered to breathe its own genuine accents, those 'complaining notes,' of which Milton (no bad judge of the matter) so eloquently speaks, is best calculated to touch the heart and affect the gentler feelings.⁷⁵

An article, published in the *Harmonicon* four years earlier was, according to Jacobsen (1982), also inspired by Nicholson's playing.⁷⁶ The author appears to criticise Nicholson's use of the 'Metallic' and 'Imitation' tone-colours:⁷⁷

⁷¹ R.M. Bacon, ed., 'Compositions for the Flute', *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1823), 86

⁷² See Chapter IV

⁷³ John Crosse, *An Account of the Grand Musical Festival Held in September 1823, in the Cathedral Church of York* (York: Holme, 1825), 258

⁷⁴ Writers of the period frequently cite John Dryden, *A Song for St. Cecilia's Day* (1687)

⁷⁵ Anon, 'Review – May 7th', *Harmonicon*, vol.5 (London: Leigh, 1827), 122

⁷⁶ Jacobsen, 'Charles Nicholson', 17

⁷⁷ See Chapter IV

This most delightful of wind-instruments, and which, of all others, is thought to approach the nearest to the human voice, is, however, sometimes misemployed by players, in forcing it to produce a kind of trumpet tone, instead of its natural mellifluous sound...Devoutly is it to be wished, that those performers who are ambitious of drawing from the flute the tones of the bassoon or the clarionet, would well consider this, and be governed by the predominant character of their instrument which is confessedly the elegiac; a character productive of the greatest sweetness, and of that pathos which goes at once to the heart.⁷⁸

James (1826) also disapproves of Nicholson's frequent use of 'metallic' sounds:

It is, however, much to be wished that his introduction of them were more sparing; they would then be more effective because the ear would not be surfeited with their frequent repetition.⁷⁹

In a tribute to Nicholson, which was printed in the *Musical World* (1837) shortly after his death, an anonymous writer suggests that Nicholson's tone was most suitable within an orchestral context:

It was in the magnificent symphonies of the great German masters that he appeared in all his greatness – producing by the unequalled quality of his tone, his perfect firmness and precision, his manly simplicity of style, and just conception of the author's meaning, and effect which we do not expect ever to meet with again.⁸⁰

With such command of varied tone-colours, it was natural that Nicholson would spark controversy. The sound of the flute was no longer dictated by the confines of the instrument, as had been the case in the previous century.⁸¹ However, Nicholson's command of tone-colours allowed him to sound like other instruments, and therefore the audience's perception of the instrument was altered. Rockstro (1890) reflects: 'This popular artist [Nicholson] had such a consummate mastery over his instrument,

⁷⁸ Anon, 'Observations on Flute-Playing', *Harmonicon*, vol.1 (London: Leigh, 1823), 140

⁷⁹ James, *A Word*, 155-156

⁸⁰ Anon, 'Tribute to Nicholson', *Musical World*, vol.6 (London: Novello, 1837), 57-58

⁸¹ See Chapter IV

that the effects of light and shade which he was therefore able to produce were truly marvellous.’⁸²

Embellishments

In an article which appeared in the *QMMR* (1823) Nicholson is credited with the introduction of two new ‘effects’:

...we must not pass over two new effects on the instrument, which he [Nicholson] was the first to introduce: we mean that species of vibration which is particularly observable in the musical glasses, and when, judiciously used, has a very beautiful effect, and the still more important accomplishment of gliding, which, on the violin and other stringed instruments, is productive of so much expression, and which has hitherto been deemed unattainable on the flute.⁸³

According to James (1826) Nicholson’s ‘shakes are, in general, regular, brilliant, and effective, and possess the rare quality (which is not the least of their beauties) of being perfectly in tune.’⁸⁴ However, James disapproves of his ‘perpetual use of embellishment’:

His cadences are often times thrice as long as the original subject; and though they are by themselves extremely beautiful as caprices, yet it is not the purest taste which can always stoop to use them.⁸⁵

The *Musical World* also makes reference to Nicholson’s tendency to use considerable ornamentation in his playing. Mr ‘C. Sharp’s’ satirical letter published in *The Musical World* (1839), includes a suggestion that Nicholson may have been renowned for applying varied and frequent embellishments in performance. In the following extract, the author infers that Nicholson’s ornamentation was especially prevalent in the high register:

⁸² Rockstro, *The Flute*, 613

⁸³ Anon, ‘Compositions for the Flute’, *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1823), 86

⁸⁴ James, *A Word*, 157

⁸⁵ *Ibid*, 159

...then come scattering and tumbling down, as fast as possible with all sorts of skips and hops, quips and quirks, and trills, and the various other beauties of which the instrument is so susceptible, until you settle somewhere bout the middle of the lower octave, upon a serious, right-down, hearty shake, which pump out there as long as your strength lasts.⁸⁶

Like James, 'C.Sharp' implies that Nicholson's use of embellishment was excessive:

Get up to the top B flat again, shake it gently, then whine down two or three half tones, and give some other note a shake, and so go whining and sighing, and shaking and dying, till all the audience have closed their eyes to hide the nascent tear, and would evidently be dangerous to add to their distress...⁸⁷

Whilst Nicholson may have used embellishments frequently in his playing, later chapters will reveal a highly developed practice which used a range of contrasting musical effects. In contrast to the suggestion made by 'C.Sharp', that Nicholson's approach to ornamentation was somewhat brash and excessive, Nicholson actually describes a preference for:

The simple, unadorned melody, is not only more pleasing to the Ear, but affords the greatest latitude for the display of the most refined *Expression*; a beauty for which the Flute is justly celebrated...⁸⁸

Velocity

Finally, I will consider Nicholson's approach to playing within different tempi, and how these relate to aspects of tone in his performing style. The satirical letter by 'C. Sharp', illustrates Nicholson's reputation for playing with great virtuosity within fast tempi. However, according to James (1826), Nicholson's playing was particularly effective in slow movements:

His adagios are full of fervour and feeling, and are infinitely superior to his rapid movements; and this is, perhaps according his the highest possible praise, - for the truest test of a performer's talent is in the slow movement.⁸⁹

⁸⁶ C.Sharp, 'How to Play', *The Musical World* (London: Novello, 1839); in Rockstro, *The Flute*, 611

⁸⁷ Ibid, 611-13

⁸⁸ Nicholson, *Complete Preceptor*, 11

The *Harmonicon* (1823) is stronger in its criticism of Nicholson's faster playing:

His rapidity necessarily injures his tone, and the delicious pathos which this instrument is capable of expressing, is thus sacrificed to those tricks that should take any name, rather than that of music.⁹⁰

The 'tricks', to which the reviewer refers (above) may have been glides and 'vibration', for which Nicholson was particularly renowned.⁹¹ Crosse (1825) argues that the speed of Nicholson's fast passagework had a detrimental effect on the tone of the instrument:

However truly wonderful was his execution of rapid passages, the tone of the instrument was in them partially impaired, whilst in the pathetic and sostenuto parts, its charming qualities were drawn forth in a most unrivalled and touching manner.⁹²

James (1826) criticises Nicholson's frequent use of double-tonguing in 'rapid staccato passages', as an 'erroneous principle' and 'radically defective'.⁹³ Rockstro (1890) shares similar concerns, stating that 'the double-tonguing of Charles Nicholson... was notoriously defective'.⁹⁴ In a review for the *Flutist's Magazine* (1827), James suggests there may have been a progressive decline in the quality of Nicholson's faster articulations:

... There was nothing of that chaste, dashing, and vivid execution—one note following another as distinctly as the magical notes of a snuff box—which used to characterise the composer's own unrivalled performance; but in this exhibition, we had a heavy, ill-defined, inexpressive, bustling articulation, which seemed to possess no other meaning than to get on as fast as possible to the end of the chapter.⁹⁵

⁸⁹ James, *A Word*, 157

⁹⁰ Anon, 'Review', *The Harmonicon*, vol.1 (London: Pinnock, 1823), 73

⁹¹ Anon, 'Compositions for the Flute', *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1823), 86

⁹² Crosse, *An Account*, 258

⁹³ James, *A Word*, 158

⁹⁴ Rockstro, *The Flute*, 510

⁹⁵ W.N. James, 'Review', *The Flutist's Magazine and Musical Miscellany*, Vol.1 (London: Author, 1827), 43

Jacobson (1982) questions the assertions of James and Rockstro, insisting that, had Nicholson's double tonguing really been defective, it is unlikely that he would have included so much of it in his music.⁹⁶ From my experiences in playing the 'Nicholson's "Improved" Flute', the considerable depth of tone and large embouchure hole inherent to this instrument,⁹⁷ are detrimental to the overall responsiveness of the flute. This is particularly noticeable in fast articulated passagework, in which it is difficult to maintain a consistent clarity of tone. This may be rectified by increasing the strength of the tongue, although this in turn causes distortion to the overall quality of tone. Perhaps Nicholson refused to sacrifice tone quality for precise articulation, and this may have resulted in the perceived weakness in his double tonguing technique.

Conclusion

Nicholson's reputation in early nineteenth-century England as a performer, teacher and composer undoubtedly contributed to the immense popularity of the flute in London. The popularity of the flute may in turn, be regarded as a catalyst for developments in flute design, such as the invention of the 'Nicholson's "Improved" Flute'. The interrelationship between Nicholson and his instrument is apparent in Nicholson's role within the marketing of Prowse flutes. Nicholson's name, his signature, which was alleged to have been included together with every flute, and his regular visits to inspect flutes before they left the factory in return for financial gain,⁹⁸ illustrate the closeness of Nicholson's professional relationship with Prowse.

⁹⁶ Jacobson, 'Charles Nicholson', 13

⁹⁷ 'Nicholson's "Improved" Flute', by T. Prowse *Junior*, #3986, circa. 1839

⁹⁸ Spell, 'Selected Aspects', 18

The ‘Nicholson’s “Improved” Flute’ played a significant role in shaping and facilitating Nicholson’s own performance style. Since the development of the Nicholson flute may be traced back to his father’s adapted Astor flute, Nicholson and his father may be considered to have played an essential role in the design of the instrument. The ‘Nicholson’s “Improved” Flute’ was idiomatically suited to Nicholson’s playing, and fundamental to his style. However, the size and positioning of tone-holes inherent to the Nicholson flute is inconsistent with small hands. Nicholson’s physical attributes, particularly his large frame and size of his hands⁹⁹ helped him to overcome the physical difficulties inherent to the Nicholson flute. The ‘Nicholson’s “Improved” flute’ facilitated Nicholson’s execution of expressive ornaments, such as glides and ‘vibration’. Both of these embellishments are ‘exaggerated’ through performance on this particular instrument. The large holes inherent to most Nicholson flutes create the possibility of producing a broad manipulation in pitch. Unsurprisingly, Nicholson was renowned for his application of glides, which became a trademark of his style.¹⁰⁰

The ‘Nicholson’s “Improved” flute’ however has inherent faults in design, such as a lack of ‘response’ and poor intonation, created by the large embouchure and tone holes. Nicholson was able to overcome the tuning issues, through the flexibility of his embouchure. The slow ‘response’ of the Nicholson flute may have led to Nicholson’s reputation for having poor double tonguing.¹⁰¹

⁹⁹ Fitzgibbon, *The Story*, 208

¹⁰⁰ Anon, ‘Compositions’, *Quarterly Musical*, vol. 5, (London: Baldwin, Cradock & Joy, 1823), 86

¹⁰¹ Rockstro, *The Flute*, 510

The flexibility of Nicholson's embouchure allowed him to alleviate inconsistencies with the 'Nicholson's "Improved" flute'.¹⁰² This is demonstrated through Nicholson's ability to execute extreme contrasts in dynamics, and to use a diverse variety of tone-colours. Such was his reputation for variety of tone, that the term 'Nicholsonian effect' was coined.¹⁰³ The most impressive aspect of Nicholson's playing may have been that his excellent technique allowed him to make the 'Nicholson's "Improved" flute' sound easy. James (1826) reflects: 'With an amazingly rapid finger, he reduces all difficult and complex passages to the most familiar execution.'¹⁰⁴

Nicholson built a reputation for a bold, dynamic style, and this inevitably challenged the expectations of the audience. A reviewer for *The Harmonicon* (1823) suggests that Nicholson performed beyond the acceptable norms of good taste:

Mr Nicholson does as much with the flute, in point of execution, as we suppose can possibly be done; and a great deal more than ought ever to be attempted, beyond the precincts of the school, by a man of judgement and good taste.¹⁰⁵

The implication that Nicholson's playing was more extreme than the practices which are presented in his didactic works is significant. However, the four types of 'vibration' described in Nicholson's tutors,¹⁰⁶ the variety of glides notated in *Preceptive Lessons* (1821),¹⁰⁷ and diverse array of tone-colours for which he was known,¹⁰⁸ demonstrate a broad range of subtle musical effects. Nicholson (1816)

¹⁰² Boehm, *An Essay*, 12

¹⁰³ Welsh, *History*, 7

¹⁰⁴ James, *A Word*, 156

¹⁰⁵ Anon, 'Review', *The Harmonicon*, vol.1 (London: Pinnock, 1823), 73

¹⁰⁶ See Chapter III

¹⁰⁷ See Chapter V

¹⁰⁸ See Chapter II

actually describes a preference for a ‘simple, unadorned melody’,¹⁰⁹ and according to James (1826):

[Nicholson is] perhaps, better acquainted with the delicacies of the instrument than any other performer. The harmonics and the glide he executes to admiration; but these beauties can only be properly appreciated by those who know their difficulty, and who have heard him most.¹¹⁰

Nicholson appears to have had a preference for linking dynamics with other musical elements. For example, he sometimes played in a manner in which the strength of dynamic was proportional to the speed of passagework. Also softer dynamics tend to be used together with softer tone-colours, and stronger dynamics with darker, richer colours.¹¹¹ This is also a feature of his compositional style, and is particularly apparent in his writing of his Fantasias.

I will perform Nicholson’s Seventh Fantasia in the assessed recital, which was published in London by Clementi & Co. in 1825.¹¹² As I explained earlier, Fantasias were a regular addition to Nicholson’s recitals. Few of his concert programmes examined do not include either a fantasia or concerto by Nicholson. This is with the exception of some of Nicholson’s later concerts towards the end of his life, in which he tended instead to play works of chamber music which were technically less demanding.¹¹³ Nicholson’s fantasias are technically complex, and illustrate his advanced capabilities on the ‘Nicholson’s “Improved” flute’. They are written with extended sections of florid passagework, fast articulated sections and the obligatory adagio, usually in the low register of the instrument. The fantasia included in the

¹⁰⁹ Nicholson, *Complete Preceptor*, 11

¹¹⁰ James, *A Word*, 155-156

¹¹¹ C.Sharp, ‘How to Play, *Musical World*; in Rockstro, *The Flute*, 611

¹¹² Charles Nicholson, *Fantasia [no.7] for the Flute, with an Accompaniment for the Piano Forte, in which is Introduced Rode’s Celebrated Air, with Three New Variations, and an Original Bolero, Composed and Dedicated to Henry Villebois, Esq.* (London: Clementi & Co., 1825)

¹¹³ For example, in the Manchester Gentleman’s concerts in 1836.

concert includes both notated glides and notated ‘vibration’, and is largely consistent with the findings of the contextual analyses presented in Chapters III and V. The performance of this work is intended to represent Nicholson’s own performance practice through the ‘Nicholson’s “Improved” flute’, and is therefore consistent with the research question addressed in this chapter.

Nicholson’s ability to transform an instrument with a reputation tarnished in early nineteenth England by self-taught amateurs, into one worthy of royal association is remarkable.¹¹⁴ The immense contribution that Nicholson made to the flute is illustrated by Boehm’s (1882) insistence that, without hearing Nicholson the Boehm 1847 system would never have been invented.¹¹⁵ In light of the fact that the Boehm flute remains relatively unaltered to the present day, Annand’s (1843) tribute to Nicholson would seem as relevant today as it was at the time of writing:

...it is most likely the world will never look upon his likes again.¹¹⁶

¹¹⁴ ‘Court Circular’, *The Times* (12 Aug 1836); in Bigio, *Readings*, 47

¹¹⁵ Boehm, *An Essay*, 59

¹¹⁶ Annand, *A Few Words*; in Bigio, *Readings*, 142

CHAPTER II

Tone-Colour: *visual music*

The kaleidoscope: ‘An instrument of visual music...[and] of amusement to please the eye by the creation and exhibition of beautiful forms in the same manner as the ear is delighted by the combination of musical sounds.’¹

In the performance practice of the modern day, flautists use two extremes of tone-colour: a dark sound and a ‘hollow’ sound. Advanced players use other tone-colours in addition, which are often linked to vowel sounds within the mouth. However, these additional tone-colours do not have specific names, and relate instead to the playing of the individual. By contrast, in early nineteenth-century England the palette of flute tone-colours was broad, and rather than the two specific tone-colours of the present day, there were in fact four: natural, *plein*, *creux* and metallic.

Like the modern player, eighteenth-century flautists approached tone-colour in a restricted way. For the player of the one-keyed flute, the choice of tone-colour was largely dictated by the instrument. The flautist attempted to create the most effective tone-colour for each note. This was necessary, because of the complexities of strong and weak notes inherent to the one-keyed flute. However, it was also desirable, because it resulted in the formation of a relationship between tone-colour and tonality.² As more keys were added to the English flute to replace cross-fingered weak notes, the flautist was able to play with greater homogeneity of tone throughout the instrument. The desire for a homogenous tone, led to a shift away from a varied use

¹ David Brewster, ‘Dr. Brewster’s for a new Optical Instrument, called “The Kaleidoscope,” for exhibiting and creating beautiful Forms and Patterns, of great use in all the ornamental Arts’, Patent no.4136, *The Repertory of Arts, Manufactures and Agriculture. Consisting of Original Communications, Specifications of Patent Inventions, Practical and Interesting Papers*, series 2, vol.31 (London: J. Wyatt, 1817) , 326

² This will be explained more fully later in the chapter.

of tone-colour during the second half of the eighteenth century. However, it is apparent that the use of tone-colour in early nineteenth-century English flute performance practice was particularly varied, and does not reflect the practices of the eighteenth century, those of the modern day, or the continental practices of the early nineteenth century.

Research in this field is currently lacking, and is limited to contexts of broader research. The main contributors are Fitzgibbon (1914), Bate (1969), Toff (1979), Jacobsen (1982) and Spell (1990). Current knowledge either focuses on earlier periods in musical history (Fitzgibbon), alludes to specific tone-colours (Bate and Toff) in isolation, or discusses tone-colours within the broader context of tone and tone production (Jacobsen and Spell).³ Further research is therefore needed to document the performance practice of tone-colours in early nineteenth-century England. The main purpose of this chapter is to identify, explain and contextualise the various tone-colours used by English flautists of the period.

The Eighteenth Century

In order to understand the practices of the nineteenth century, it is necessary to consider briefly the changes in attitude towards the representation of music through the visual arts in the eighteenth century.

In early eighteenth-century England, Addison (1712) discourages the representation of sound through sight: '[It would be] strange to represent visible Objects by Sounds that have no Ideas annexed to them, and to make something like Description in

³ Fitzgibbon, *The Story*; Philip Bate, *The Flute, A study of its History, Development and Construction* (London: Benn, 1969); Nancy Toff, *The Development of the Modern Flute* (New York: Taplinger, 1979); Jacobsen, 'Charles Nicholson'; Spell, 'Selected Aspects'

Musick.⁴ Philosophers later in the century, however, embrace the notion of representing a picture through the medium of music. Avison (1753) for example, states that:

As the excellence of a picture depends on three circumstances, design, colouring and expression, so in music, the perfection of composition arises from melody, harmony and expression.⁵

Beattie (1776) begins to refer to music through descriptions previously associated with the visual arts: ‘sweetness of tone, and beauty of shape and colour.’⁶ A few years later, Reynolds (1786) asserts that there is no better way of acquiring knowledge, than through the analogy of music through painting:

...each art will corroborate and mutually reflect the truth on the other... whilst the artist is amusing himself in the contemplation of other arts, he may habitually transfer the principles of those arts to that which he professes; which ought to be always present to his mind, and to which every thing is to be referred.⁷

Some eighteenth-century German philosophers infer an even stronger connection between music and the visual arts. Schiller (1794) for example, insists that ‘a painter’s colours exhibit tone’,⁸ and Wackenroder (1799) at the turn of the nineteenth century describes sound as if it were an actual image:

The monochrome beam of sound has been broken up into a bright, sparkling fire of art, in which all the colours of the rainbow glitter.⁹

The interest in exploring a connection between music and colour in the eighteenth century may have been fuelled by Castel’s invention (1725) of the ‘Ocular

⁴ Joseph Addison, ‘Quatenus hoc simile est oculis quod mente videmus’, *The Spectator No.416* (1712), <<http://www.readbookonline.net/readOnline/40523/>> accessed 24 February 2013

⁵ Avison, *An Essay*; in Le Huray and Day, *Music*, 61

⁶ James Beattie, *An Essay on Poetry and Music as they affect the Mind; on Laughter, and ludicrous Composition; on the usefulness of Classical Learning* (Edinburgh: Creech, 1779), 140

⁷ Reynolds, *Discourse XIII*; in Le Huray and Day, *Music*, 189

⁸ Friedrich Von Schiller, *On the Aesthetic Education of Man in a Series of Letters*, trans. Wilkinson and Willoughby (Oxford: Clarendon, 1967); in Goehr, *Elective*, 51

⁹ Wachenroder, *Phantasien*; in Lippman, *Musical Aesthetics*, vol.2, 21

harpsichord'.¹⁰ Telemann reflects upon meeting Castel in Paris in 1739. The instrument which Telemann describes appears to be a type of organ rather than harpsichord:

To have it sound a tone, one touches a key with a finger and presses it, and thereby a valve is opened that produces the chosen tone. ... At the same time, when the key opens the valve to produce the tone, Father Castel has fitted silken threads or iron wires or wooden levers, which by push or pull uncover a coloured box, or a ditto panel, or a painting, or a painted lantern, such that at the same moment when a tone is heard, a colour is seen.¹¹

Franssen (1991) argues that the Ocular Harpsichord played a significant role in the evolution of eighteenth-century aesthetics towards early Romanticism.¹² This correlates with the shift in attitude towards the representation of the visual arts through music, in eighteenth-century England.

The Early Nineteenth Century

In Busby's (1806) definition of tone he alludes to tone-colour: 'we speak of a *thin tone*, a *full tone*, a *rich tone*, a *mellow tone*, a *liquid tone*, a *round tone*, &c'.¹³

Although the term 'tone-colour' does not appear to have been used in early nineteenth-century England, I will adopt the use of the word for the purposes of clarity and to conform with modern-day terminology.

Hamilton (1837) and Adams (1851) make reference to tone-colour using the French equivalent word, *timbre*. *Timbre* is defined by Hamilton as 'the quality of sound

¹⁰ Louis-Bertrand Castel, 'Clavecin pour les yeux, avec l'art de peindre les sons, et toutes sortes de pièces de musique', *Mercure de France*, Nov. 1725 (Paris: Bureau de Mercure, 1725), 2552-2577

¹¹ Lorenz Mizler, *Musikalische Bibliothek oder gründliche Nachricht von alten und Neuen*, vol.2 (Leipzig: Author, 1742), 264-5

¹² Maarten Franssen, 'The Ocular Harpsichord of Louis-Bertrand Castel: The Science and Aesthetics of an Eighteenth-Century *Cause Célèbre*', *Yearbook for the History of Science, Medicine, Technology and Mathematics*, vol. 3 1991 (Amsterdam: Rodopi, 1991), 15

¹³ Thomas, Busby, 'Tone', *A Complete Dictionary of Music* (London: Phillips, 1806), 304

produced by an instrument or voice'.¹⁴ Adams defines timbre as 'the degree and quality of vibration and tone peculiar to any instrument'.¹⁵

The shift in attitude towards an acceptance of colour in music appears to have continued in England into the nineteenth century. This is illustrated by an article which appeared in the *QMMR* (1820), in which the author remarks upon Addison's (1712) dismissive view (above) of the representation of 'objects by sounds':

I must, however, premise that poetry and painting make their appeal through the medium of the senses which all men may be said to possess. That music does not enjoy the same advantage in the same degree is scarcely a matter of doubt.¹⁶

Harris (1801) explores the possibility of imitating colour through sound. The subject of a painting, writes Harris, 'may have Motions, Sounds, moral Affection and Actions; none of which are either Colours or Figures, but which however are all capable of being imitated thro' them.'¹⁷ Crotch (1831) also alludes to the possibility of using individual characteristics of the visual arts through music. However, Crotch infers that light may be *expressed* but cannot be *represented* through music:

Light created suddenly or gradually increasing, though only perceptible by the sight, may be expressed in music or, more correctly, the suddenness or the gradation of some sort of increase, for light cannot be represented, much less the sun.¹⁸

German philosophers on the other hand, begin to imply the existence of an inseparable link between music and colour. Herder (1800) for example asserts: '*the art of colour and the art of tone, the art of tone and the art of colour* fully acquainted;

¹⁴ James Hamilton, *A Dictionary of Two Thousand Italian, French, German, English and other musical terms* (London: Ditson, 1837), 117

¹⁵ John Adams *5000 Musical Terms* (Boston, Ditson, 1851), 137

¹⁶ M, 'Upon the', *Quarterly Musical*, vol. 2 (1820); in Le Huray and Day, *Music*, 332

¹⁷ James Harris, *A Discourse on Music, Painting and Poetry* (London: Hansard, 1801), 34

¹⁸ Crotch, *Substance*; in Le Huray and Day, *Music*, 440

as though colours without drawing can be set equal to tones as a medium of art'.¹⁹

Reimold (1803) states that form and colour, and sound and melodic shape are:

...so inescapably subject to the same laws, a constant relationship must exist between all kinds of beauty, both visual and aural, for the inner sense responds to both.²⁰

Reimold provides his readers with 'certain terms' which may be applied 'from one field of sensation to the other':

SIGHT	HEARING
Colour	Tonality
Bright colours	High pitch
Dark colours	Low Pitch
Bizarre colours ²¹	Contrasted passages juxtaposed without transitions ²²

From the second decade of the nineteenth century, attitudes in England gradually become more aligned with Germany. The author of an anonymous article in the *QMMR* (1818) assigns specific colours to a variety of wind and string instruments.

The writer explains:

If as Sir Isaac Newton supposed,²³ the impulse upon the nerves of the eye, produced by colours, is similar in kind or degree, to that produced upon the ear by sounds, the impression upon the sensorium or seat of sensation in the brain, will probably be the same, or nearly, so that the ideas of the respective external objects will be associated in the mind. According to this theory, the different musical instruments may be characterised by correspondent colours, so as to be fancifully classed...²⁴

¹⁹ Herder, 'Kalligone', *Sämmtliche Werke*, in Lippman, *Musical Aesthetics*, vol.2, 34

²⁰ Karl David Reimold, 'Etwas über den Grundsatz der schönen Künste', *Apollon* (Penig, 1803), vol.1, No.7; in Le Huray and Day, *Music and Aesthetics*, 282

²¹ Reimold defines 'bizarre', as 'marked and violent colour contrasts'.

²² Reimold, *Apollon*; in Le Huray and Day, *Music*, 282

²³ The author refers to Newton's treatise: *Opticks or, A Treatise of the Reflexions, Refractions, Inflexions and Colours of Light* (London: Royal Society, 1704), 109

²⁴ Anon, *Quarterly Musical*, Vol. 1 (London: Baldwin, Cradock & Joy, 1818), 97

We should, according to the article ‘endeavour to assign a particular colour as analogous in its effect.’²⁵ The corresponding colours are listed as follows:

Wind instruments

Trombone-deep red

Trumpet-scarlet

Clarinet- orange

Oboe-yellow

Bassoon (alto)-deep yellow

Flute-sky blue

Diapason-deeper blue²⁶

Double diapason-purple

Horn-violet

String instruments

Violin-pink

Viola-rose

Violincello-red

Double bass-deep crimson red

Despite the trends in aesthetics, English flautists exploited varied tone-colours far more than either their predecessors or German contemporaries.²⁷ Whilst German philosophers appear to advocate an exploration of colour through music, flautists in

²⁵ Ibid

²⁶ The author refers to diapason and double-diapason organ stops within his list of wind instruments

²⁷ Spell, ‘Selected Aspects’, 58

late eighteenth and early nineteenth century Germany, may have been reluctant to do so. Tromlitz (1791) for example, disapproves of the use of more than one tone-colour, and appears restrictive as to the exact tone-colour which was permitted:

...bright, full and resonant, of masculine strength, but not shrieking; soft but not hollow; in short...full of timbre, rounded, singing, soft and flexible.²⁸

The English flautist W.N. James (1826) asserts that, 'in Germany no flutist would be tolerated who had not a very soft tone.'²⁹ The French were similarly restrictive in their approach to tone-colour. For example, Drouët in his French tutor,³⁰ and Tulou³¹ make no reference to varying tone-colours. Flutes with larger embouchure holes, favoured by English flautists in the early nineteenth century, naturally produce more variation in tone than smaller-holed French flutes of this period, and this may give an indication as to why their practices differed. Towards the middle of the century however, German flautists may have adopted a more varied approach to tone-colour. Fürstenau (1844) recommends an embouchure which 'facilitates a diverse colour of the tone'.³²

In 1831 Crotch recommends the use of music 'in reference to other arts', in order to demonstrate good taste.³³ This would suggest that colour in music may have been fully accepted in England by the 1830s.

²⁸ Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, (Leipzig: Böhme, 1791); trans. and ed. Ardal Powell, as *The Virtuoso Flute Player* (Cambridge: Cambridge University Press, 1991), 111

²⁹ W.N James, 'Flauto, "M. Fürstenau"', *The Flutist's Magazine and Musical Miscellany*, Vol.1 (London: Author, 1827), 29

³⁰ Louis Drouët, *Méthode, Pour la Flûte, ou Traité complet & raisonné pour apprendre à jouer de cet instrument* (Anvers: Mayence, c.1827)

³¹ Jean-Louis Tulou, *Méthode de Flûte Progressive et Raisonnée Adoptée par le comité d'Enseignement du Conservatoire National de Musique* (Paris: Brandus, 1851)

³² Fürstenau, *The Art*, 84

³³ Crotch, *Substance*; in Le Huray and Day, *Music*, 429

The Kaleidoscope

The increasing acceptance of an interrelationship between sight and sound coincided with the invention of the Kaleidoscope in 1814, which was to have a profound influence upon the perceived relationship between music and colour. Early nineteenth-century writers appear to be much more comfortable with the notion of discussing music through colours, than their predecessors had been. As will be illustrated later, some writers even began attributing specific colours to particular tones or instruments, and drawing on theories of colour. Schiller's (1794) assertion appears almost to anticipate the invention of the kaleidoscope :

...tone as colours, colours as tones, to see pictures in music, and to paint in pastel the pictures of poetry as the poet conveyed them: then let it do so.³⁴

'Brewster's Kaleidoscope' was described as an invention of 'visual-music'. In the patent (1817), Brewster draws a direct comparison between the kaleidoscope and ocular harpsichord, but suggests that the ocular harpsichord lacked the essential ingredient of beauty:

The kaleidoscope is also proposed as an instrument of amusement to please the eye by the creation and exhibition of beautiful forms in the same manner as the ear is delighted by the combination of musical sounds. When Custillon³⁵ proposed the construction of an ocular harpsichord, he was mistaken in supposing that any combination of harmonic colours could afford the pleasure to the person who viewed them, for it is only when the colours are connected with regular and beautiful forms that the eye is gratified by the combination. The kaleidoscope, therefore, seems to realise the idea of an ocular harpsichord.³⁶

According to Brewster, 200,000 kaleidoscopes were sold in London and Paris by 1819.³⁷ Hanslick (1854) suggests that the kaleidoscope was also very popular in

³⁴ Schiller, *Aesthetic*, in Goehr, *Elective*, 41

³⁵ Brewster appears to be describing the invention widely attributed to Castel.

³⁶ Brewster, 'Dr. Brewster's', Patent no.4136, *The Repertory*, series 2, vol.31, 326

³⁷ David Brewster, *The Kaleidoscope: It's History, Theory, and Construction with its application to the Fine and Useful Arts* (2nd Edn, London: Murray, 1858), 7

Germany, stating that as children, ‘all of us have much enjoyed the play of colour and shape in a kaleidoscope.’ He insists however, that the kaleidoscope is ‘nothing more than a mechanically ingenious plaything’. This is reminiscent of Sulzer’s (1792-94) exclamation that ‘the attractive kaleidoscope of colours pleases us; but the heart is not involved by the cloudscape.’³⁸ Music however may be considered, ‘a kind of kaleidoscope’:

Music produces beautiful forms and colours in ever more elaborate diversity, gently overflowing, sharply contrasted, always coherent and yet always new, self-contained and self-fulfilled...we want to raise colour to the level of music, we get involved in the tasteless frivolity of colour organs and the like. The invention of these devices, for all that, does at least show how the formal aspects of both music and colour rest on the same basis.³⁹

According to Goehr (2008), Hanslick’s description of an *audible* kaleidoscope as ‘full of tension, dynamics and contrasts’, reflects a need for music to move us aesthetically *entirely*. Goehr insists that this should not encourage us to seek in music a ‘portrayal’.⁴⁰

Flute

Tone-colours vary between instruments and may also be altered within a single instrument type, depending on the manner of performance. Bellingham for example, describes the difference in tone-colour when a particular note is played on an open string of a violin compared to when using the finger to stop a string.⁴¹ As I explained earlier, the one-keyed flute is unusual in that its tone-colours vary according to the key in which it plays.

³⁸ Sulzer, *Allgemeine Theorie*; in Le Huray, *Music*, 124

³⁹ Hanslick, *Beautiful*, 4

⁴⁰ Goehr, *Elective*, 10

⁴¹ Jane Bellingham, ‘Tone-Colour’, *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6836>> accessed 17 October 2011

A large number of notes on the one-keyed flute are cross fingered. Cross-fingered notes, also known as ‘veiled’ notes,⁴² are, in the case of the one-keyed flute, those which do not belong to the key of D major. These notes have a lighter, less translucent tone-colour compared to the strong notes which belong to the flute’s ‘home’ key of D major. The sequence of strong notes and ‘veiled’ notes through degrees of a particular scale, varies depending upon the key in which a piece is written. The more notes in each key, which also belong to D major, the darker and richer will be the overall tone-colour. This is especially the case when strong notes, such as ‘D’ fall on important degrees of the scale such as the tonic, sub-dominant or dominant. Therefore, tone-colour may be considered specific to the key in which the flautist plays. On the one-keyed flute, G major is a ‘dark’ key, characterised by clear and open notes. By contrast, the shaded or ‘covered’⁴³ tendencies of F major produce a ‘light’ tone-colour.

The introduction of additional keys to English flutes during the eighteenth century coincided with a trend for greater homogeneity in flute tone. Consequently the differences in tone-colour between key signatures became less pronounced. Early nineteenth-century flute tutors provide their readers with a number of alternative fingerings. These fingerings are provided to allow the player to select the ‘best’ fingering for his instrument, or to give alternative fingerings to suit different contexts. Nicholson (1816) insists that certain fingerings should ‘be used only in the performance of particular passages, or for producing peculiar effects.’⁴⁴ The ‘peculiar

⁴² Fitzgibbon, *The Story*, 44

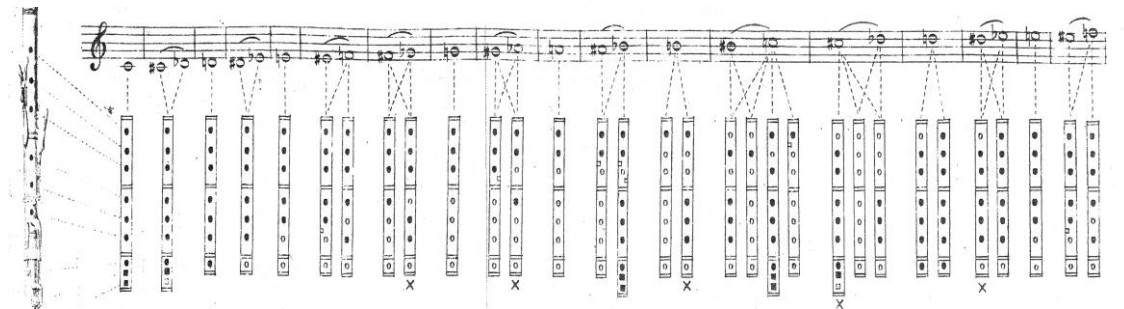
⁴³ Cyr, *Performing Baroque*, 25

⁴⁴ Nicholson, *Complete Preceptor*, 12

effects' to which Nicholson refers, were undoubtedly achieved through an alteration in tone-colour.

The various fingerings also produce degrees of sharpness, to facilitate intonation through a range of dynamics. Lindsay (1828) suggests that the sharpest fingerings 'are often desirable', when playing 'the sharp seventh, or Sensible note ⁴⁵ of the key'. ⁴⁶ Lindsay indicates these fingerings in his 'General scale of all the notes', using a small cross (x) (see Figure 2.1). In a footnote the author explains that 'when two or more fingering are given to the same note, the first will be found best suited to the generality of passages.' ⁴⁷

Figure 2.1 Lindsay's 'General scale of all the notes'. ⁴⁸



Harmonic fingerings are sometimes encouraged not only because of their quality of tone, but also for ease of execution. Lindsay (1830) suggests that 'Harmonic fingerings could be most advantageously applied...with a view to improve tone.' ⁴⁹ Examples of harmonic fingerings may be observed in Figure 2.1, on the note C5 (third fingering) and C#5 (first fingering).

⁴⁵ See section entitled 'Sensitive notes', later in the chapter.

⁴⁶ Thomas Lindsay, *The Elements of Flute-Playing*, vol.1 (London: Cramer, 1828), 46

⁴⁷ Ibid

⁴⁸ Ibid

⁴⁹ Lindsay, *The Elements*, vol.2, 79

James (1826) explains ‘three different tones to be produced on the flute’.⁵⁰ The first is ‘the natural tone of the instrument, as beginners always produce it.’ James describes the second colour as, ‘similar to the tone of the hautbois, or clarionet’. This would appear to contradict the aforementioned *QMMR* article which disassociates the tone-colour of the flute with the oboe and clarinet. The third colour is described as ‘of a metallic and liquid character’.⁵¹

The varied approach to tone-colour by flautists in early nineteenth century England brought with it the possibility of imitating other instruments. Alexander promotes the imitation of several instruments within a single piece. In a set of variations published in Alexander’s *Improved Preceptor* (1821), the composer instructs the flautist to imitate the clarinet, horn and trumpet.⁵² Weiss (1821) directs the flautist to perform a particular passage, ‘with such force & nerve as to give an idea of a French horn.’⁵³ Weiss’ encouragement to give ‘an idea’ of a horn, appears to suggest that the flautist should copy more than simply the tone-colour of a horn. Spell (1990) suggests that some composers from the period, including Alexander and Weiss, may have utilised the tone-colours of other instruments in order to advocate parody.⁵⁴ Whilst Spell does not elaborate on this suggestion, perhaps he refers to the possibility of imitating the idiosyncrasies of each instrument.

Natural tone-colour

Nature in relation to music is discussed by a number of philosophers from the period. Before discussing the natural tone, I will briefly explain how nature was considered in

⁵⁰ James, *A Word*, 147

⁵¹ Ibid

⁵² James Alexander, *Alexander’s Improved Preceptor* (London: Author, 1821), 63

⁵³ Charles Weiss, *A New Methodical Instruction Book of the Flute* (London: Milhouse, 1821), 73

⁵⁴ Spell, ‘Selected Aspects’, 64

relation to sound to provide a context for its use in relation to tone. Rousseau (1767)

explains that in music the word Natural has several meanings:

(i) natural music is vocal music, whilst artificial music is performed on instruments; (ii) a song is said to be natural when it is effortless, sweet, graceful, and uncomplicated; a harmony is natural when it contains few inversions and few dissonances, and when it is the product of the essential and natural chords of the mode; (iii) all melodies that are neither contrived nor baroque are said to be natural, too - melodies that go neither too high nor too low, too slow or too fast; (iv) finally the word is most commonly used to indicate those tones or modes that are built upon the ordinary scale without any alteration – those that is to say that make use neither of flats or sharps.⁵⁵

Rousseau's first definition (above), implies that instrumental music cannot be considered 'natural'. Sulzer (1792) on the other hand suggests that anything which represents an aspect of nature may be considered natural (*Natürlich*):

This adjective is applied to artistic objects which seem to owe their existence to some stroke of nature, rather than to art. When a painting strikes the eye as lifelike we describe it as natural; we do the same when we observe the dramatic action of a play and forget that we are watching a work of art....The unforced, fluent power of representation is sometimes described as natural, because in fact everything that is the direct product of nature is inherently of this character.⁵⁶

This correlates with Dahlhaus' (1982) explanation that the simple imitation of non-musical sounds was often referred to as 'naturalistic' or 'realistic' in the nineteenth century. Dahlhaus observes the ability of music to represent spatial movement, such as rising and falling, which in the nineteenth century was generally regarded as 'a straight forward imitation of nature'. Similarly, light and dark were generally

⁵⁵ Jean-Jaques Rousseau, *Dictionnaire de musique* (Geneva 1767); in Le Huray and Day, *Music*, 112

⁵⁶ Johann Georg Sulzer, *Allgemeine Theorie der schönen Künste*, in einzelnen, nach alphabetischer Ordnung der Kunstwörter aufeinanderfolgenden Artikeln abgehandelt, (Leipzig, 1792-94); in Le Huray and Day, *Music* 136

accepted as natural attributes.⁵⁷ The importance of natural attributes is emphasised by Mendelssohn (1831) who explains that the natural allows ‘play to the imagination’.⁵⁸

In the late eighteenth century, Smith considers the possibility of playing in a naturally musical style. According to Smith (1774), the ‘naturally musical’ may be depicted through ‘joy, grief, love, admiration and devotion’, and the corresponding ‘natural tones’ should be ‘soft, clear and melodious’.⁵⁹ Beattie (1776) implies that the naturally pleasing style may illustrate good taste: ‘Some melodies please, because they imitate nature, and that others which do not imitate nature are therefore unpleasing’.⁶⁰ Some fifty years later however, Danneley (1825) states that all music is ‘derived immediately from nature’.⁶¹ Kames (1823) agrees, describing music as the ‘natural language of passion’.⁶²

This anticipates Liszt’s (1842) suggestion that natural depictions are most effective through music:

It is in sounds that nature clothes her most intense expressions of the romantic spirit, and it is through the ear that ideas of extraordinary places and things can most readily be conveyed... You admire what you see, but you feel what you hear... No picture of the Alps can bring the mountains so vividly to mind as can a truly alpine melody. The ‘ranz-des-vaches’ does not merely awaken memories; it actually paints a picture.⁶³

⁵⁷ Dahlhaus, *Realism*, 18

⁵⁸ Willi Reich, ed., ‘Letter to Goethe, 28 August 1831’, *Felix Mendelssohn im Spiegel eigener Aussagen und zeitgenössischer Dokumente*, (Zurich, 1970); in Le Huray and Day, *Music*, 456

⁵⁹ Adam Smith, ‘Of the Unsocial Passions’, *The Theory of Moral Sentiments* (London, 1774); in *The Glasgow Edition of the Works and Correspondence of Adam Smith*, vol.1 (Indianapolis: Liberty Fund, 1982), chap.3, para.6; *The Online Library of Liberty*, <<http://oll.libertyfund.org/title/192>> accessed 3 March 2013

⁶⁰ Beattie, *Essay*, 117

⁶¹ John Feltham Danneley, *An Encyclopaedia or Dictionary of Music*, (London: Preston, 1825), 12

⁶² Henry Kames, *Elements of Criticism*, vol.1 (London: Collins, 1823), 320

⁶³ Liszt, *Album*: in Le Huray and Day, *Music*, 539

The role of the instrument in the creation of natural tones is explained by Crotch (1831). Crotch suggests that music and the ideas they excite are founded ‘rather on the nature of the instruments than on that of the music’.⁶⁴ Crotch’s statement hints that that the natural tone of one instrument is different to another.

The natural tone of the flute, explains James (1826), has a ‘mellow and plaintive’ quality.⁶⁵ This is echoed in Adam’s (1851) description of *Ton Pathétique*, which he defines as ‘a plaintive tone’.⁶⁶ According to James, the natural tone is the ‘tone of the instrument’.⁶⁷ Hugot and Wunderlich (1804) also describe a tone which is ‘relative to the capabilities of the instrument’. In their Paris Conservatoire method, Hugot and Wunderlich explain that this tone is ‘essentially soft’, with ‘a clarity, a force, a roundness, a mellowness...’⁶⁸

To produce the ‘natural tone’: ‘The breath is conveyed in a larger volume into the flute; and the upper lip is, consequently, made loose.’⁶⁹ However, James warns that this tone-colour, when produced incorrectly, is ‘very apt to be rough and harsh, in consequence of the breath not being so immediately under the guidance of the upper lip.’⁷⁰

According to James, the natural tone is the ‘tone of the instrument, as beginners always produce it.’⁷¹ The association of tone-colour with a player’s ability is

⁶⁴ Crotch, *Substance*; in Le Huray and Day, *Music*, 441

⁶⁵ James, *A Word*, 147

⁶⁶ Adams, *5000 Musical*, 138

⁶⁷ James, *A Word*, 147

⁶⁸ Antoine Hugot and Johann Georges Wunderlich, *Méthode de flûte du Conservatoire* (Paris: Paris Conservatoire, 1804), 4

⁶⁹ James, *A Word*, 147

⁷⁰ Ibid

⁷¹ Ibid

discussed by Spell (1990), who argues that the required flute tone appears to have differed depending upon the player's status.⁷² Amateur flautists, described by Gunn (1793) as 'pupils of nature',⁷³ are encouraged to produce the sound of a female voice. Their ideal sound is soft, graceful and characterised by tender expression.⁷⁴ Monzani (1819) appears to have been referring to amateurs when encouraging flautists to 'avoid what is termed a reedy or oboe tone on the lower notes'.⁷⁵ Gunn and Monzani may have been referring to the 'natural' tone, in their recommendations for amateur flautists. The reason that the natural tone is most relevant to the amateur is perhaps explained by Krüger (1842), who states:

The world of nature speaks to man more distinctly, more mysteriously, yet in a language that is neither strange nor incomprehensible.⁷⁶

The alignment of the amateur with a natural tone was also linked with performing contexts. The amateur flautist is likely to have performed mostly within intimate domestic settings, in which softer tones may have been desirable.

Rees (1820) refers to nature in his description of the compositional process. The composer, explains Rees, is inflamed by an agreeable, expressive and natural 'latent fire'.⁷⁷ Crotch (1831) suggests that major keys, which he describes as 'a part of nature', are more natural than minor keys, which are 'less agreeable'.⁷⁸ James (1826)

⁷² Spell, 'Selected Aspects', 4

⁷³ John Gunn, *The Art of Playing the German-Flute on New Principles* (London: Gunn, c.1793), 1

⁷⁴ Ibid

⁷⁵ Tebaldo Monzani, *A New and Enlarged edition of Monzani's instructions for the German Flute* (London: Monzani & Hill, 1819), 7

⁷⁶ Eduard Krüger, 'Hegels Philosophir der Musik', *Neue Zeitschrift für Musik*, vol.17, 1842; in Le Huray and Day, *Music*, 532

⁷⁷ Abraham Rees, 'Composer of music', *The Cyclopaedia* (London, 1820); in Le Huray and Day, *Music*, 354

⁷⁸ Crotch, *Substance*; in Le Huray and Day, *Music*, 437

reflects that some masters use the natural tone, ‘when the movement of a composition is to be played very *dolce*.’⁷⁹

James insists that the natural tone is of easy attainment: ‘but it should, on no account, be much practised, as it almost destroys the lip for the other tones.’⁸⁰ This apparent contradiction may be explained in James’ use of the word ‘practise’, in the latter quote. Perhaps James refers to the rehearsal of the natural tone, as opposed to its application within performance. James may therefore be recommending that the natural tone should be applied regularly in performance, though with infrequent preparation in one’s practice. James’ warning may also reflect social connotations associated with the natural tone. Reynolds (1786) suggests that the ‘naturally pleasing’, is intended for those with ‘minds wholly uncultivated’.⁸¹ Wienbarg (1834) also appears to distance himself from ‘musical attempts to imitate individual events and phenomena, such as the clatter of a mill, the rattling of wheels, or the grinding of teeth’. These attempts, apparently ‘take on the immediate appearance of some ludicrous and insupportable charade’.⁸² Nevertheless, the natural tone appears to have played a significant role within English flute performance practices of the period despite its associations with the amateur flautist.

⁷⁹ James, *A Word*, 148

⁸⁰ Ibid

⁸¹ Burnet, ed., *Discourses*, 226

⁸² Ludolf Wienbarg, *Aesthetische Feldzüge* (Hamburg, 1834); in Le Huray and Day, *Music*, 462

Son plein

The second of James' flute tones refers to the flute sounding like an oboe or clarinet.⁸³

According to Welch (1892), 'a quality of tone resembling that of the clarionet' is known as *son plein*.⁸⁴

In order to execute this tone-colour, James instructs the flautist to:

...[blow] on the edge of the instrument, and keeping the upper lip compressed as tightly as possible, and throwing the breath into the embouchure in a constant and rapid stream.⁸⁵

Through my experience with the 'Nicholson's "Improved" flute, I find that the sound of an oboe may be imitated on the flute by emphasising the first harmonic, and consequently reducing the strength of the fundamental. This is achieved by lowering the air stream, in order to increase the 'focus' of the sound. James was probably advising the flautist to aim the air at the far edge of the embouchure hole, when he suggests blowing 'on the edge of the instrument'. This necessitates using a low air direction, and is a technique used by the modern flautist to focus the sound. James also refers to a tightening of the embouchure. This has the effect of increasing the air speed, which strengthens the first harmonic, but also leads to a thinning of the tone.

Tone-colours relating to the clarinet and oboe are often associated with the practices of Nicholson. Nicholson (1836) directs the flautist to make the tone 'as reedy as possible, as much like that of a hautboy as you can get it, but employing the round mellowness of the clarionet.'⁸⁶

⁸³ James, *A Word*, 147

⁸⁴ Welch, *History of*, 6

⁸⁵ James, *A Word*, 147

⁸⁶ Nicholson, *A School*, 3

Spell (1990) warns that this quotation is reiterated by several authors, including Bate (1969), Rockstro (1890) and Toff (1979),⁸⁷ and appears to have led to the current misconception that Nicholson's playing was 'consistently loud and of questionable taste'.⁸⁸ However, Nicholson may have been referring to tone-colour rather than dynamic. Nicholson's reference to the 'mellowness of the clarionet' in the above quotation is consistent with *son plein*. The strength of Nicholson's instruction may suggest that he had a preference for this tone-colour. Given that Nicholson was renowned for his use of a variety of tone-colours,⁸⁹ his instruction in the above quote is unlikely to have implied that *son plein* should be the only tone-colour adopted.

The mellow characteristic of Nicholson's sound is emphasised in an anonymous article which appeared in *QMMR* (1822):

The rich, mellow, and finely graduated quality of tone which he [Nicholson] now produces throughout the whole compass of the instrument, sufficiently evinces the success which has attended his exertions.⁹⁰

Beattie (1776) suggests that the application of mellow sounds was considered a measure of success towards the end of the previous century:

Mellow sounds...elevate the mind through the ear; even as a vast magnitude yields a pleasurable astonishment when contemplated by the eye. By suggesting the idea of great power, and sometimes of great expansion too, they excite a pleasing admiration, and seem to accord with the lofty genius of that soul whose chief desire is for truth, virtue, and immortality, and the object of whose most delightful mediation is the greatest and best of beings.⁹¹

⁸⁷ Philip Bate, *The Flute, A study of its History, Development and Construction* (London: Benn, 1969), 611-12; Rockstro, *A Treatise*, 608; Nancy Toff, *The Development of the Modern Flute* (New York: Taplinger, 1979), 38

⁸⁸ Spell, 'Selected Aspects', 49

⁸⁹ Welsh, *History of*, 7

⁹⁰ Anon, 'Charles Nicholson', *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1822), 85

⁹¹ Beattie, *Essay*, 140

Nicholson's use of *son plein* would undoubtedly have influenced his contemporaries and pupils. Clinton (1860) notates *son plein* three times in his *Code of Instructions*.⁹² However, the term *son plein* does not appear to have been adopted in Germany. Fürstenau (1844) advises his readers: 'One must not expect a clarinet or trumpet sound, which is alien to the flute.'⁹³ Whilst the term *son plein* implies French origin, I have been unable to find evidence that this was in fact the case. Writing at the end of the nineteenth-century, the French flautist Altès (1880) criticises a 'bad imitation of the vibrant sounds of the oboe',⁹⁴ whilst Barge (1880) warns against producing a tone-colour which degenerates 'into uncomfortable hardness.'⁹⁵

Metallic tone-colour

James (1826) refers to the possibility of using a tone-colour, which is of 'metallic and liquid character'.⁹⁶ Nicholson (1816) appears to describe a similar tone, which has 'firm' and 'brilliant' metallic qualities.⁹⁷ Rockstro (1890) and Welch (1892) discuss the application of a 'powerful' tone,⁹⁸ which Welch describes as making 'a trumpet of the flute'.⁹⁹ The *Harmonicon* (1823) also refers to the possibility of the flautist using a metallic 'trumpet tone',¹⁰⁰ whilst Dressler (1828) describes a 'tone resembling the *Horn*'.¹⁰¹

⁹² John Clinton, *A Code of Instructions for the Fingering of the Equisonant Flute* (London: Author, 1860; facs. edn, Buren: Knuf, 1990), 27-28

⁹³ Anton Fürstenau, *Die Kunst des Flötenspiels* (Leipzig: Breitkopf & Härtel, 1844), 10

⁹⁴ Henry Altès, *Méthode pour Flûte système Boehm* (Paris: Schoenaers-Millereau, 1880), 205

⁹⁵ Wilhelm Barge, *Praktische Flötenschule* (Leipzig: Forberg, 1880), 3

⁹⁶ James, *A Word*, 147

⁹⁷ Nicholson, *Complete Preceptor*, 3

⁹⁸ Rockstro, *The Flute*, 608

⁹⁹ Welch, *History of*, 218-219

¹⁰⁰ Anon, 'Observations on Flute-Playing', *Harmonicon*, vol.1 (London: Pinnock, 1823), 140

¹⁰¹ Raphael Dressler, *Dressler's New and Complete Instructions for the Flute* (London: Cocks and Co., 1828), 7

According to Hegel (1818), an important feature of beauty is ‘its pure metallic quality’, which does not ‘[fine] away in mere keenness and vitreous attenuation’. Hegel asserts that the metallic quality, ‘preserves in the compact body of its tone something of the vital vibration of the soul itself.’¹⁰² James (1826) also alludes to beauty in his description of the metallic tone:

The greatest test of a performer’s talent in this particular, is in the production of the third tone, which is by far the most beautiful, and is that which is of such difficult acquirement.¹⁰³

In the introduction to Nicholson’s *Complete Preceptor* (1816), Nicholson appears to suggest that his father was particularly renowned for using a metallic tone. Nicholson senior, ‘devoted the greater part of his life to the acquirement of that peculiarity of tone which led to his acknowledged pre-eminence amongst the professors of the German flute.’¹⁰⁴ Rockstro (1890) explains that the *peculiarity* to which Nicholson refers was ‘due, in some degree, to the sacrifice of the soft dulcet sounds of the early flute, and the substitution of a powerful and brilliant though rather hard quality of tone, which was not exactly flute like.’¹⁰⁵ Rockstro’s description is consistent with the metallic tone-colour, and thus it is likely that Nicholson was attributing the metallic tone-colour to his father’s teaching. One would assume that Nicholson *junior* used the metallic tone-colour in his own playing. This is clarified by Bate’s (1969) insistence that ‘Nicholson’s brilliance and power of tone were the admiration of all and the despair of many.’¹⁰⁶

¹⁰² Hegel, *Philosophy*; in Lipmann, *Musical*, 122

¹⁰³ James, *A Word*, 147

¹⁰⁴ Nicholson, *Complete Preceptor*, 2

¹⁰⁵ Rockstro, *The Flute*, 608

¹⁰⁶ Bate, *The Flute*, 8

Nicholson (1816) encouraged the ‘firm and brilliant’ tone in his own teaching, as ‘one of the first and material acquirements on the German Flute’. This tone-colour constitutes:

...one of its principal and admired Embellishments, and which the Author has uniformly endeavoured to impress on the minds of his Pupil’s [sic].¹⁰⁷

According to Boehm (1871), ‘all Nicholson’s successors had, more or less, a powerful tone, but they made a trumpet of the flute’.¹⁰⁸ Boehm was not alone in criticising flautists who used metallic tone-colours. Professional players are advised by Gunn (1793) to play with ‘fullness of tone’, but to avoid ‘bold and warlike tones.’¹⁰⁹ In an anonymous article in the *Harmonicon* (1823), flautists are urged against using a metallic tone-colour in place of the natural flute tone:

This most delightful of wind-instruments, and which, of all others, is thought to approach the nearest to the human voice, is, however, sometimes misemployed by players, in forcing it to produce a kind of trumpet tone, instead of its natural mellifluous sound.¹¹⁰

Dressler (1828) warns that the ‘horn tone’ should only be ‘produced on the lowest part of the instrument’. This tone-colour is recommended only for the more advanced player. Dressler insists, ‘as it renders the tone hard, and prevents a flowing union of the notes, it would obviously present an impediment to the student’s improvement.’¹¹¹ Spell suggests Dressler’s criticism may have been aimed at the ‘trumpet tone’ of Nicholson.¹¹² Nevertheless Berbiguier (1818) describes ‘bite and vigour’, as ‘a precious advantage’.¹¹³

¹⁰⁷ Nicholson, *Complete Preceptor*, 3

¹⁰⁸ Welch, *History of*, 218-219

¹⁰⁹ Gunn, *The Art*, 1

¹¹⁰ Anon, ‘Observations on Flute-Playing’, *Harmonicon*, vol.1 (London: Pinnock, 1823), 140

¹¹¹ Dressler, *Dressler’s New*, 7

¹¹² Spell, ‘Selected Aspects’, 61

¹¹³ Antoine Berbiguier, *Nouvelle Méthode pour la Flûte divisée en trois Parties* (Paris: Janet et Cotelte, c.1818), 5

The metallic tone represents a direct contrast to the natural tone. This contrast is evident both in terms of its individual qualities and in the association of the natural tone with the beginner and metallic tone with the professional player. The importance of the metallic tone within flute practices of the period is illustrated in its association with Nicholson, his father, and within Nicholson's pedagogical works.

Sons creux

Weiss (1821) refers to the possibility of producing a 'hollow' tone-colour, for which he coins the term *sons creux*,¹¹⁴ and Hegel (1818) describes a 'persistent muffled and hollow character' of tone.¹¹⁵ According to Weiss (1821), 'no one has hitherto made mention' of *sons creux*, 'in any method for the Flute':

It is too valuable, especially in slow movements, to be passed over in silence. No other instruments produce sounds which can be compared with these peculiar ones, and yet they seem not to belong to the flute.¹¹⁶

Nicholson (1836) describes a similar tone-colour in his final tutor. The 'soft, mellow and delicious quality of tone', is 'to be produced in the lower octave of the flute by forming the embouchure of the soft internal portion of the lips'. Nicholson continues, 'it is totally free from reediness, and in some degree resembles the most subdued tones of the clarionet'.¹¹⁷ In *Preceptive Lessons* (1821), Nicholson also refers to the use of a 'subdued' tone, which he explains is advisable for embellishments, in order to make 'sweetness their predominant Character.'¹¹⁸ Sweetness is discussed widely by philosophers from the mid eighteenth century. According to Beattie (1776) nothing is more valued than sweetness in a musical instrument or performer. Sweetness of tone

¹¹⁴ Charles Weiss, *A New Methodical Instruction Book of the Flute* (London: Milhouse, 1821), 3

¹¹⁵ Hegel, *Philosophy*; in Lipmann, *Musical*, 122

¹¹⁶ Weiss, *New Methodical*, 3

¹¹⁷ Nicholson, *School*, 4

¹¹⁸ Nicholson, *Preceptive Lessons*, 57

produces ‘a placid acquiescence of mind, accompanied with some degree of joy, which plays in a gentle smile upon the countenance of the hearer and beholder.’¹¹⁹

Crotch (1831) alludes to sweetness in his description of beauty. His description also appears to correlate with the characteristics of *sons creux*:

Beauty in all the arts is the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry and the like...and the style of the whole soft, delicate, and sweet, it may with much propriety be called beautiful, as a small, perfect, Grecian temple or a landscape of Claude Lorraine.¹²⁰

The Italian writer Lichtenthal (1826) aligns sweetness with the tone of the tenor voice: ‘its noble and touching sound gives a most seductive quality to the language of love.’¹²¹

References to the sound of the clarinet in *sons creux* differ from those to be used for *son plein*. The flautist is encouraged to use the ‘subdued’ tone of the clarinet for *sons creux*, and ‘mellow roundness’ when playing *son plein*. There are also differences in how authors refer to the imitation of the sound of an oboe. In *son plein*, the flautist is encouraged to make the tone ‘as much like that of a hautboy as you can get it’,¹²² whereas for *sons creux*, the tone should be ‘totally free from reediness’.¹²³

Weiss struggles to explain how to execute *sons creux* without being able to demonstrate using a flute. His explanation is rather vague, although resembles the open vowel widely employed by modern flautists in order to execute a hollow tone-colour:

¹¹⁹ Beattie, *Essay*, 140

¹²⁰ Crotch, *Substance*; in Le Huray and Day, *Music*, 432

¹²¹ Peter Lichtenthal, *Dizionario e Bibliografia della Musica* (Milan, 1826); in Le Huray and Day, *Music*, 371

¹²² Nicholson, *School*, 3

¹²³ *Ibid*, 4

...the only idea I can give of them without an instrument, is that of a round hollow ball, which is imagined to be in the mouth.¹²⁴

Nicholson is much more detailed in his explanation of the techniques involved in producing the ‘soft mellow tone’:

The muscles of the face must be relaxed, and the mouth-hole about one-third covered, and brought exactly opposite the embouchure, to receive the column of air, which must be impelled into the flute with moderate force. There may be a considerable body of tone produced in this way... The embouchure may here be larger than the mouth-hole, for as the lips are relaxed the breath will not be impelled with sufficient force to produce any unpleasant noise from passing over it.¹²⁵

Spell (1990) believes that Nicholson’s description of a ‘considerable body of tone’ (above), refers to the possibility of producing *sons creux* in a strong dynamic.¹²⁶ It is possible however, that Nicholson was referring to the depth of tone possible by employing this tone-colour, rather than the dynamic. On flutes with large embouchure holes, such as the ‘Nicholson’s “Improved” flute’, the technique to which Nicholson refers produces a considerable overall tone. Given Nicholson’s instruction to cover half of the embouchure hole normally with the bottom lip,¹²⁷ by covering a third as suggested above, the size of the tone will also increase.

Both Nicholson and Weiss make suggestions as to when *sons creux* might be employed. Weiss suggests using ‘this quality of mellow tones’ in order to form ‘delightful pianos, which fall upon the ear like echoes or music heard from some

¹²⁴ Weiss, *New Methodical*, 3

¹²⁵ Nicholson, *School*, 4

¹²⁶ Spell, *Selected Aspects*, 60

¹²⁷ Nicholson, *Preceptive Lessons*, 4

distance.’¹²⁸ Nicholson on the other hand explains that, ‘when it is introduced in a slow movement, its effect is charming, and at once relieves the ear from monotony’.¹²⁹

I have been unable to source references to *sons creux* in literature prior to the early nineteenth century. One might assume that *sons creux* has its origins in French practices, although this would appear not to have been the case. This may be explained through the changes in the shape and size of flute embouchure holes. The large embouchure hole characteristic of English flutes of the period are idiomatically more suited to the production of *sons creux*, in comparison to their French equivalents. More striking however is the correlation between characteristics of *sons creux* and the aesthetics of the period. The characteristic sweetness of *sons creux* is closely aligned with descriptions of sweetness and beauty in English aesthetics.

Sensitive notes

Castil-Blaze (1821) insists that ‘every aspect of sound has its related effects.’ These effects include intonation and timbre.¹³⁰ This is echoed by Krug (1825) who lists the interrelationship of sounds, intonation, intensity and timbre in his first general heading of beauty in music.¹³¹ *Sensitive notes* illustrate each of these effects and were also known in nineteenth-century England as *sensible notes*,¹³² *augmented notes of passage*,¹³³ and *altered semitones*.¹³⁴ Schelling (1802) describes modulation ‘in the broadest sense’, as the ‘second dimension in music’ through which music achieves

¹²⁸ Weiss, *New Methodical*, 3

¹²⁹ Nicholson, *School*, 4

¹³⁰ François Castil-Blaze, *Dictionnaire de musique moderne* (Paris, 1821); in Le Huray and Day, *Music*, 357

¹³¹ Wilhelm Krug, *System der theoretischen Philosophie*, vol. 3 (3rd edn, Königsberg: Unzer, 1825-30), 331

¹³² Lindsay, *Elements*, 101

¹³³ Louis Drouet, *The Method of Flute Playing* (London: Cocks, 1830; facs. edn, Buren: Knuf, 1990), 17

¹³⁴ Rockstro, *The Flute*, 449

‘emotion and judgement’. *Sensitive notes* are concerned with modulation in the pitch of a note, and according to Schelling should therefore be applied to make the music picturesque.¹³⁵

Sensitive notes are chromatically altered notes which are sharpened or flattened in order to produce a narrower semitone with an adjacent note. Consequently an F# leading to G in G major will be executed with a sharper pitch than an F# leading to E natural.¹³⁶ The fingerings which were adopted in order to produce *sensitive notes* alter the tone-colour as well as the pitch of the note, in ways that will be discussed below. The French flautist, Dorus (1845) provides his readers with several special fingerings for *notes sensibles*, which are to be employed ‘when the *Notes Sensibles* are between two higher notes’.¹³⁷

Lindsay (1830) gives nine governing principles in relation to *sensible notes* (see Figure 2.2): ‘The student is requested to read attentively the following Governing Principles, relating to this refinement of execution.’¹³⁸

¹³⁵ Friedrich Wilhelm Schelling, *Philosophie der Kunst*, (Jena, 1802-3); in Le Huray and Day, *Music*, 227

¹³⁶ Tulou, *Méthode*, 41

¹³⁷ Vincent Dorus, *L'Etude de la Nouvelle Flûte. Méthode Progressive Arrangée d'Après Devienne* (Paris: Schonenberger, 1845), 86-87

¹³⁸ Lindsay, *Elements*, 101

Figure 2.2 Lindsay's 'Governing Principles' of *sensible notes*.¹³⁹

1st. - The advantage of the augmented fingerings will be principally felt in the *Piano* and *Dolce*. It would be injudicious to introduce them in the *Forte*, where it is necessary to employ the full vibration of the instrument.

2nd. - Augmented fingerings are only applicable to slurred, or *Legato* passages.

3rd. - No passage, or division, should therefore be begun with an augmented note; because the first note of every passage requires a stroke of the tongue. Nor ought any note, which demands a powerful accent, to be produced by an augmented fingering.

4th. - Augmented fingerings should not be applied to the notes of the lower octave, which they would render too sharp; and which, moreover, are so feeble, as to be on the account, also, ineligible.

5th. - Any note whatever ought to be augmented, when placed a semitone below, between two integral notes of a single chord.

6th. - The performer is expected to augment the *leading* or *sensible-note*, when it passes to, or resolves upon the Tonic. Harmonists describe the *sensible-note* as being *the third of the Dominant*.

7th. - An augmented note which is proper in the ascending scale of one key, would not be so in the scale of another: thus, the augmented fingering for F#, although properly used on that note, when it is the sensible-note of the key of G, would be false if introduced in the scale of D, A, or E.

8th. - They are also expressly forbid in all passages proceeding by regular intervals of the chord, such as the 3rd, 4th, 5th, &c. because, if augmented, the intervals would be heard out of tune.

9th. - Nor should they be employed when playing in thirds, in sixths, in octaves, or in unison, with the Piano-Forte, or with any other instrument, which does not admit of the notes being correspondingly altered during performance.

Lindsay's final principle is echoed in Drouët's instruction:

We ought not to augment these notes of passage when we play in unison or octaves with instruments, the sounds of which cannot be altered whilst performing as the Piano &c.¹⁴⁰

¹³⁹ Ibid

¹⁴⁰ Drouët, *Flute Playing*, 18

Rockstro acknowledges the conflict between the equal temperament of the piano and the desire to use *sensitive notes*:

Equal temperament has been shown to be indispensable, but there are certain cases in which a slight and temporary departure from this system may be permitted.¹⁴¹

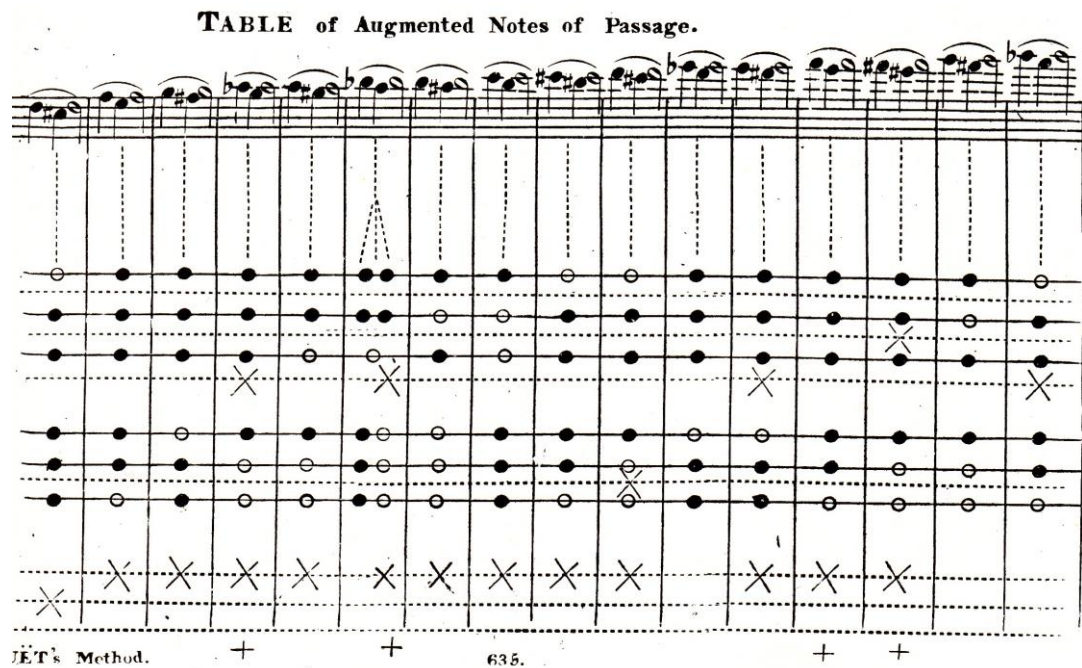
Rockstro makes the suggestion that the ‘lessening of a semitone’, may be created, ‘either by raising the lower, or depressing the upper, of the two notes which form the boundaries of the interval.’¹⁴² A flattening of the upper note would involve an adjustment in the pitch of the tonic, assuming that the former note was the leading note. Lindsay’s fifth principle (above) states that, ‘Any note whatever ought to be augmented, when placed a semitone below, between two integral notes of a single chord.’ Perhaps Rockstro’s instruction to lower the upper of the two notes, was referring to *sensitive notes* being used on degrees of the scale where a flattening of the upper note may be desirable. This is illustrated in Example 2.4 (bar 2), where the fourth degree of the scale (Eb) of Bb major is flattened, forming a *sensitive note* before the note ‘D’. Drouët’s English method (1830) presents ‘the best fingerings of augmented notes of passage (on a well constructed flute) which occur most frequently in execution.’¹⁴³

¹⁴¹ Rockstro, *The Flute*, 449

¹⁴² Ibid

¹⁴³ Drouet, *Flute Playing*, 17

Figure 2.3 Drouët's 'Augmented Notes of Passage'.¹⁴⁴



Drouët explains that 'the notes which are not marked have no particular fingering, which in their practice would prove favourable; we must sharpen them by the method of blowing, and the fingerings marked with a cross + are but indifferent.'¹⁴⁵

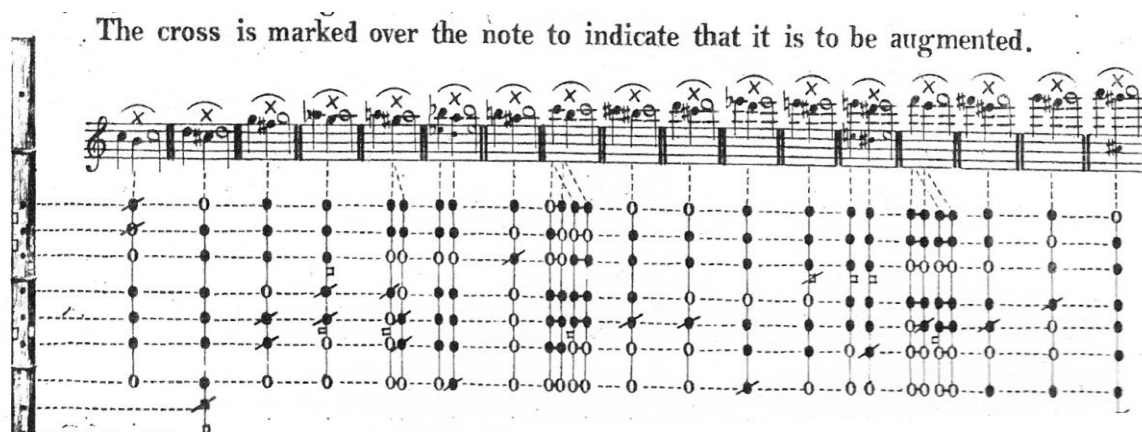
Lindsay provides his readers with the 'most frequently occur[ring]' Augmented fingerings (see Figure 2.4). These fingerings, 'should be the most scrupulously observed in performance.'¹⁴⁶

¹⁴⁴ Ibid

¹⁴⁵ Ibid

¹⁴⁶ Lindsay, *Elements*, 101

Figure 2.4 Lindsay's 'Scale of Augmented Fingerings'.¹⁴⁷



Like Drouët, Lindsay instructs that, notes which do not appear in his Scale of Augmented Fingerings, 'must [instead] be blown sharp, where necessary, by careful management of the Embouchure.'¹⁴⁸ There are similarities between the fingerings provided by both authors although Lindsay gives a greater number of alternatives, and also uses some harmonic fingerings.

Lindsay's fourth principle (see above) suggests that *sensible notes* should not sharpen the note excessively. This is supported by the fingerings given in his scale (above), particularly in his choice of fingerings for the second octave G and A. In both cases, Drouët's fingerings are sharper, and especially on the 'A' *sensible note*, to which Lindsay attributes a harmonic fingering. This may suggest that Drouët's French style of flute playing necessitated more extreme *notes sensible*, which were further from their 'normal' pitch, and closer to the adjacent pitch.

¹⁴⁷ Ibid

¹⁴⁸ Ibid, 104

Altès suggests that only a small alteration in pitch was produced in French *notes sensibles*, and that ‘at speed it [*Notes Sensible*] hardly showed.’¹⁴⁹ Lindsay’s fourth principle also states that *sensible notes* should not be used in the low register, because they are both too sharp and produce a ‘feeble’ tone. French tutors also tend to provide their readers with *notes sensible* fingerings for only the middle and upper registers.¹⁵⁰ However, according to Berbiguier, *notes sensibles* ‘only make an appreciable difference in the upper two octaves’,¹⁵¹ as opposed to Lindsay’s assertion that the low register of English flutes produced *sensible notes* which were *too* extreme.

Lindsay directs the flautist to use *augmented fingerings* only when the leading note is a passing note (see Example 2.1).¹⁵² The German flautist Tromlitz warns that, when the leading note is ‘itself an integral note of the harmony, it must *not* be augmented, but played with the usual fingering.’¹⁵³ Rockstro agrees with Lindsay and Tromlitz, insisting that:

On no account must a note be raised or lowered when it forms an integral part of the accompanying harmony, or when it is near to a similar note which is not so altered from its normal pitch.¹⁵⁴

¹⁴⁹ Altès, *Méthode*, 90

¹⁵⁰ Brown, *Early Flute*, 115

¹⁵¹ Berbiguier, *Nouvelle Méthode*, 218

¹⁵² Lindsay, *Elements*, 101

¹⁵³ Tromlitz, *The Keyed*, 238

¹⁵⁴ Rockstro, *The Flute* 449-450

Example 2.1 *Sensible notes* (F#) illustrated as passing notes (left), and unaltered when an integral part of the harmony (right).¹⁵⁵

The image contains two musical examples, No. 1 and No. 2, for flute and piano. Example No. 1 is marked 'pia.' (piano) and shows the flute playing a melodic line with F# as a passing note. Example No. 2 is marked 'for.' (forte) and shows the flute playing a melodic line with F# as an integral part of the harmony.

In line with Lindsay’s first principle (above), Example 2.1 illustrates *sensible notes* in a *piano* dynamic, and unsharpened leading notes, in *forte*. According to Berbiguier, *sensitive* notes are ‘dreadful in *forte* or where one wants to make the instrument resonate.’¹⁵⁶

Alexander disapproves of the use of *sensitive notes* altogether, insisting that ‘the scale may be more grave, or acute, yet the position of the intervals remains always the same.’¹⁵⁷ Whilst Tromlitz does not appear to support the application of *sensitive notes*, he acknowledges their usage in G major: ‘Most flautists finger this note [F#], especially when they are using it as a major seventh in G major’,¹⁵⁸ with the Gb fingering. The Gb fingering to which Tromlitz refers, was the standard fingering used on one-keyed flutes during the eighteenth century, and in line with the practices of the period, is sharper than the fingering for F#.

Whilst Alexander warns against the alteration of intervals within the scale, Lindsay describes the possibility of producing extra sharp *sensible notes*. Lindsay explains that

¹⁵⁵ Lindsay, *Elements*, 101

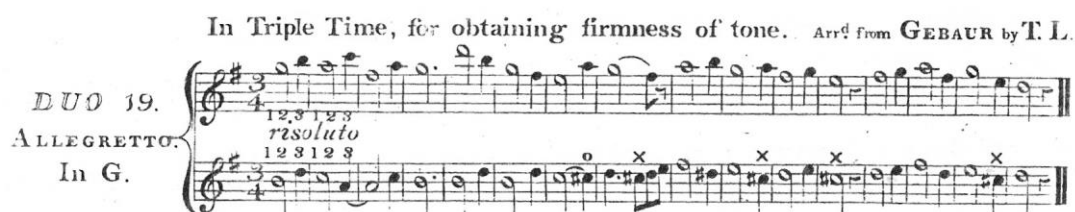
¹⁵⁶ Berbiguier, *Nouvelle Méthode*, 218

¹⁵⁷ Alexander, *Improved Preceptor*, 40

¹⁵⁸ Tromlitz, *The Keyed*, 238

in passages ‘where great pathos is wished, and the music is marked *piano*, the middle F# may, in this key [G major], be blown still sharper...’¹⁵⁹ The application of ‘acute’ *Sensible notes* is indicated by Lindsay in the following musical example:

Example 2.2 ‘Acute’ *Sensible notes*, indicated by crosses (bars 8, 10, 12, 15).¹⁶⁰



Sensible notes were especially recommended in slow *piano* or *dolce* movements.¹⁶¹

Lindsay explains: ‘In pathetic *Airs*, where fine feeling is to be expressed, these fingerings [augmented notes] are occasionally used’.¹⁶² Augmented fingerings may, according to Lindsay be applied to certain ‘semitone shakes’, producing ‘beautifully delicate effects’. Lindsay suggests that such trills may be applied, ‘with great advantage, in the *descending Scale*’.¹⁶³

Example 2.3 Augmented fingerings used in Semitone Shakes.¹⁶⁴



¹⁵⁹ Lindsay, *Elements*, 52

¹⁶⁰ Ibid

¹⁶¹ Brown, *Early Flute*, 116

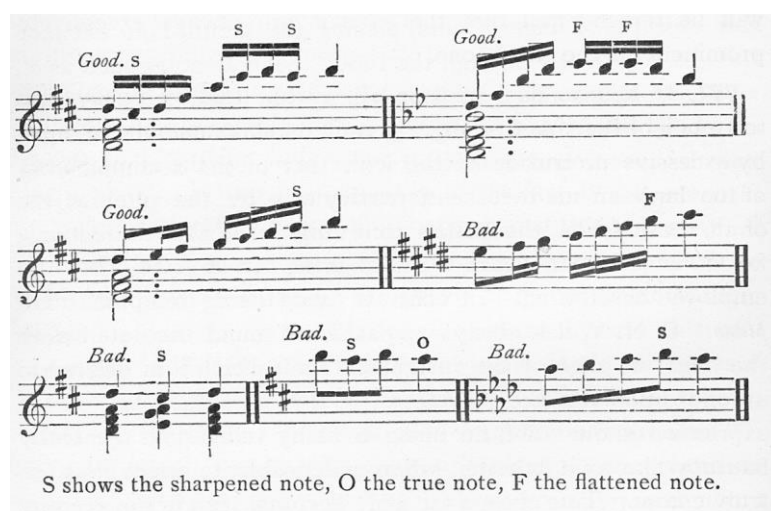
¹⁶² Lindsay, *Elements*, 104

¹⁶³ Ibid

¹⁶⁴ Ibid

Rockstro provides the reader with ‘good’ and ‘bad’ examples, ‘where the alteration is permissible, and the contrary.’¹⁶⁵ The ‘bad’ examples illustrate, a flattened leading note, a *sensitive note* used as part of a harmonic progression, a *sensitive note* followed by a ‘true note’ on the same pitch, and a *sensitive note* which augments the interval between adjacent notes.

Example 2.4 Rockstro’s ‘Examples of altered Semitones’.¹⁶⁶



Spectral Analysis

In order to gain a further understanding of the various tone-colours described in this chapter, I carried out a spectral analysis of the tone of the ‘Nicholson’s “Improved” flute’.¹⁶⁷ Various issues were however acknowledged which would affect the overall reliability of the data collected. These relate to the number of variables associated with the individual performer, instrument used, and the interpretation of the methods described in pedagogical works. As these are interrelated, it was not possible to remove these variables in order to make the findings more accurate. For example, the

¹⁶⁵ Rockstro, *The Flute*, 450

¹⁶⁶ Ibid

¹⁶⁷ Prowse, #3986 (c.1839)

subjective nature of the analysis of one flautist's execution of a particular tone-colour could not be resolved by carrying out a number of analyses of different players.

There would always be a difference in their interpretation of the methods of production, which would be compounded by physical differences in, for example their embouchures, and instrumental differences. Furthermore it would be impractical to expect several players to perform each tone-colour using the same instrument, since this itself would create inconsistencies in familiarity with the instrument. Thus, it was decided that the focus of the spectral analysis would be upon identifying differences between each tone-colour, rather than undertaking a detailed assessment of individual acoustical properties. Whilst I acknowledge that the findings are to some extent subjective, I maintain that a focus upon the relationship between the strength of harmonics within each tone-colour is of value to the research.

The note G4 was sampled four times, once with each of the tone-colours: *sons creux*, natural, *son plein* and metallic. The samples were analysed in order to compare the strength of the fundamental and various harmonics, which constitute each tone-colour. These were then compared alongside each other, to illustrate the acoustical differences between each tone-colour. Sound clips of the various tone-colours are provided for the reader on an accompanying CD. Figures 2.5-2.8 show the spectral analysis of each tone-colour. The fundamental of G4 (392HZ), is shown in each Figure, followed (to the right) by the strength of each subsequent harmonic.

Figure 2.5 *Sons creux*: G4 (392Hz)



CD Track 1

Method of execution:

- The ‘muscles of the face must be relaxed’.¹⁶⁸
- By ‘forming the embouchure of the soft internal portion of the lips’.¹⁶⁹
- A ‘round hollow ball...is imagined to be in the mouth’.¹⁷⁰
- ‘The mouth-hole [is] about one-third covered, and brought exactly opposite the embouchure’.¹⁷¹
- ‘The embouchure may be larger than the mouth-hole’.¹⁷²
- ‘The column of air must be impelled into the flute with moderate force’.¹⁷³

Aesthetic qualities:

- ‘Charming’.¹⁷⁴
- A ‘soft, mellow and delicious quality of tone’.¹⁷⁵
- ‘Totally free from reediness, and in some degree resembles the most subdued tones of the clarionet’.¹⁷⁶
- ‘Sweetness [is the] predominant Character.’¹⁷⁷
- Beautiful.¹⁷⁸

¹⁶⁸ Nicholson, *School*, 4

¹⁶⁹ Ibid

¹⁷⁰ Weiss, *New Methodical*, 3

¹⁷¹ Nicholson, *School*, 4

¹⁷² Ibid

¹⁷³ Ibid

¹⁷⁴ Ibid

¹⁷⁵ Ibid

¹⁷⁶ Ibid

¹⁷⁷ Nicholson, *Preceptive Lessons*, 57

¹⁷⁸ Crotch, *Substance*; in Le Huray and Day, *Music*, 432

Figure 2.6 Natural Tone: G4 (392Hz)



CD Track 2

Method of execution:

- Aim to produce a tone ‘as beginners always produce it’.¹⁷⁹
- ‘The breath is conveyed in a larger volume into the flute’.¹⁸⁰
- ‘The upper lip is made loose.’¹⁸¹

Aesthetic qualities:

- The ‘natural tone of the instrument’.¹⁸²
- ‘The sound of a female voice’.¹⁸³
- ‘Soft, graceful and characterised by tender expression’.¹⁸⁴
- ‘Mellow and plaintive’.¹⁸⁵
- ‘Essentially soft’, with ‘a clarity, a force, a roundness...’¹⁸⁶
- ‘Dolce’.¹⁸⁷
- ‘Mellifluous’.¹⁸⁸
- ‘Clear and melodious’.¹⁸⁹
- Pleasing.¹⁹⁰

¹⁷⁹ James, *A Word*, 147

¹⁸⁰ Ibid

¹⁸¹ Ibid

¹⁸² Ibid

¹⁸³ Gunn, *The Art*, 1

¹⁸⁴ Ibid

¹⁸⁵ James, *A Word*, 147

¹⁸⁶ Hugot and Wunderlich, *Méthode de*, 4

¹⁸⁷ James, *A Word*, 148

¹⁸⁸ Anon, ‘Observations on Flute-Playing’, *Harmonicon*, vol.1 (London: Pinnock, 1823), 140

¹⁸⁹ Smith, ‘Passions’, *Moral Sentiments*; in *Glasgow*, chap.3, para.6; *Online Library of Liberty*, <<http://oll.libertyfund.org/title/192>> accessed 3 March 2013

¹⁹⁰ Beattie, *Essay*, 117

Figure 2.7 *Son plein*: G4 (392Hz)



CD Track 3

Method of execution:

- Keep ‘the upper lip compressed as tightly as possible’.¹⁹¹
- Aim the airstream towards the far edge of the embouchure hole.
- ‘[Blow] into the embouchure [hole] in a constant and rapid stream.’¹⁹²

Aesthetic qualities:

- ‘As reedy as possible’.¹⁹³
- ‘As much like that of a hautboy as you can get it, but employing the round mellowness of the clarionet.’¹⁹⁴
- ‘A rich... and finely graduated quality of tone’.¹⁹⁵
- ‘...pleasurable astonishment...great expansion...truth, virtue, and immortality.’¹⁹⁶

¹⁹¹ James, *A Word*, 147

¹⁹² Ibid

¹⁹³ Nicholson, *A School*, 3

¹⁹⁴ Ibid

¹⁹⁵ Anon, ‘Charles Nicholson’, *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1822), 85

¹⁹⁶ Beattie, *Essay*, 140

Figure 2.8 Metallic Tone: G4 (392Hz)



CD Track 4

Method of execution:

- The bottom lip, 'is made firm by the pressure of the flute'.¹⁹⁷
- The upper lip is made firm 'by its powerful bearing upon the under one'.¹⁹⁸
- 'Make a trumpet of the flute'.¹⁹⁹

Aesthetic qualities:

- A 'rather hard quality of tone, which [is] not exactly flute like'.²⁰⁰
- 'By far the most beautiful tone'.²⁰¹
- 'Metallic and liquid'.²⁰²
- 'Firm and brilliant'.²⁰³
- 'Bite and vigour'.²⁰⁴
- 'Bold and warlike'.²⁰⁵
- 'Powerful'.²⁰⁶
- '...the vital vibration of the soul itself'.²⁰⁷

¹⁹⁷ Nicholson, *School*, 2

¹⁹⁸ Ibid

¹⁹⁹ Welch, *History of*, 218-219

²⁰⁰ Rockstro, *The Flute*, 608

²⁰¹ James, *A Word*, 148

²⁰² Ibid

²⁰³ Nicholson, *Complete Preceptor*, 3

²⁰⁴ Berbiguier, *Nouvelle Méthode*, 5

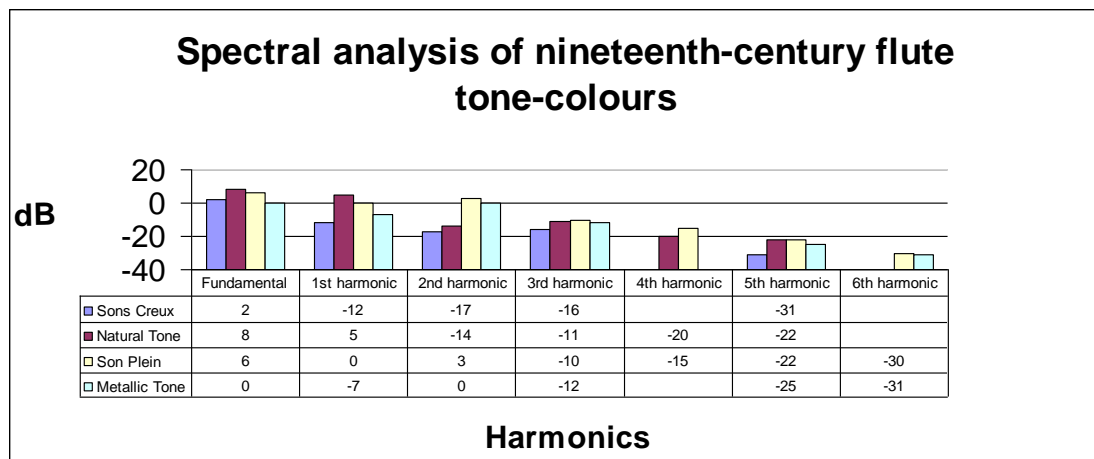
²⁰⁵ Gunn, *The Art*, 1

²⁰⁶ Rockstro, *The Flute*, 608

²⁰⁷ Hegel, *Philosophy*; in Lipmann, *Musical*, 122

The results of the spectral analysis of each tone-colour are presented together in Figure 2.9. The fundamental and each successive harmonic are isolated, allowing comparison between the various tone-colours. Data from the analyses is presented below the graph.

Figure 2.9 Comparative analyses of tone-colours.



The results of the spectral analysis illustrate marked differences between each of the tone-colours. *Sons creux* is characterised by a dominant fundamental tone, with moderately strong first, second and third harmonics. The natural tone has an even stronger fundamental, but an almost equally strong first harmonic. *Son plein* is characterised by an almost equally dominant fundamental, first harmonic and second harmonic. The strength of the second harmonic when using a metallic tone, is of equal strength to the fundamental tone. Only the natural tone and *son plein* have a fourth harmonic of significant strength, whilst the sixth harmonic is significant in only *son plein* and the metallic tone.

The limitation of attempting to establish the exact properties of each tone-colour, given the variables of each individual player, the instrument, and the player's interpretation of pedagogical methods, is problematic to the overall reliability of the study. In acknowledgement of this, the aims of the spectral analysis were to establish broad differences between each tone-colour and to identify characteristic differences in harmonic strength. Both of these aims were achieved, without the need for a more detailed analysis, which arguably would not have produced reliable data. The findings illustrate significant differences in the harmonic 'make-up' of each tone-colour, and confirm the distinctive qualities described earlier in the chapter. Through the use of the 'Nicholson's "Improved" flute' in the spectral analysis, the historical evidence examined in the main body of this chapter is strengthened. Within the context of performance practice, ultimately the contrasts between each tone-colour should be assessed aurally. The differences between each tone-colour may be clearly heard on the accompanying CD, which presents the audio samples which were analysed. Through their recreation on an original 'Nicholson's "Improved" flute', the true nature of *son plein*, *sons creux*, and the natural and metallic tones may be more fully understood.

Conclusion

The relationship between tone and colour was well established by the early nineteenth century. This appears to have been fuelled by the invention of the ocular harpsichord in the mid eighteenth century, and the kaleidoscope in early nineteenth-century England.

Several English writers discuss the relationship between painting and music. The most notable of these are Joshua Reynolds (1723-1792), the first president of the Royal Academy of Arts, and William Crotch (1775-1847), principal of the Royal Academy of Music at its inception in 1822. Crotch refers to Reynolds' discourses a number of times during his Oxford and London lectures, and both share the view that music may be considered in reference to other arts in order to illustrate good taste.²⁰⁸ Crotch (1831) restricts the use of light within music to an *expression* rather than representation,²⁰⁹ and Harris (1801) warns that a clear distinction must be maintained between the art form through which the analogy exists and that which is imitated.²¹⁰ These views mark a distinct contrast with the views of German writers such as Herder, Reimold, Schiller and Wackenroder, who describe an intrinsic link between music and the visual arts, and share the terminology of one art form with another. Nevertheless, a writer for the English journal *QMMR* (1818) infers that the term 'tone' may be used in the context of various forms of art,²¹¹ and attributes the colour sky blue to the flute.²¹²

The large embouchure hole, a characteristic of some English flutes of the early nineteenth century, allowed flautists to explore a varied palette of tone-colours. Whilst the one-keyed flute of the eighteenth century restricted the flautist to tone-colours that were dictated by the instrument itself, the development of the eight-keyed flute created the possibility of producing a more homogenous tone quality throughout the range of the instrument. The eight-keyed flute can also be played using one-keyed

²⁰⁸ Crotch, *Substance*; in Le Huray and Day, *Music*, 429; Reynolds, *Discourses*, 133

²⁰⁹ Crotch, *Substance*; in Le Huray and Day, *Music*, 440

²¹⁰ Harris, *Discourse*, 34

²¹¹ Bacon, ed., *Quarterly Musical*, Vol. 1, 73

²¹² Anon, *Quarterly Musical*, Vol. 1, 97

flute fingerings, thus giving the flautist a number of additional tone-colour possibilities.

The three tone-colours described by W.N. James, namely natural, *son plein* and metallic, represent three extremes of flute tone. Nicholson²¹³ and Weiss²¹⁴ also refer to a further tone-colour known as *sons creux*. *Sons creux* is entrenched in current practices and generally known to the modern flautist as the ‘hollow’ tone-colour.²¹⁵

Given that the properties of early nineteenth-century English flutes offered the possibility of a variety of tone-colours,²¹⁶ it was natural that different opinions would form as to how the flute *should* sound. The developments in flute design during the second half of the eighteenth century were seen by some to be so radical as to alter completely the nature and identity of the instrument. This is illustrated in an article which appeared in the *Musical World* (1836) which criticises both the ‘Nicholson’s “Improved” flute’ and the ‘Monzani flute’:²¹⁷

Its capacities are no doubt greatly enlarged; but it no longer possesses the attributes of “the soft complaining flute.” No youthful lover would think of stealing under his mistress’s window, with a flute of Monzani’s or Nicholson’s in his hand, to breathe his sighs in her ear.²¹⁸

Gunn implies that the conflicts of opinion concerning tone had created two schools of players. The first of these corresponds with the eighteenth-century ideal of the ‘soft complaining flute’, which early nineteenth-century writers generally refer to as the

²¹³ Nicholson, *School*, 4

²¹⁴ Weiss, *New Methodical*, 3

²¹⁵ Trevor Wye, *Practice Book for the Flute*, vol.1 (London: Novello, 1980), 9

²¹⁶ The large embouchure hole, tone holes, bore and key-work inherent to these instruments, created a flute that is idiomatically suited to the production of a variety of tone-colours.

²¹⁷ Rockstro (1890) describes Tebaldo Monzani’s flute system as having the smallest finger-holes observed on an English flute. (Rockstro, *The Flute*, 270)

²¹⁸ George Hogarth, ‘Musical Instruments’, *Musical World* (18 Nov.1836); in Bigio, *Readings*, 42

‘Natural’ tone. Several writers suggest that amateur players may have been restricted to the ‘Natural’ tone-colour. The other school of thought allows the flautist to select from the full range of tone-colours. Gunn however, argues for an approach to tone which embraces both schools of thought:

I have often smiled at the conflict of these jarring opinions, when called upon to give mine, and have given little satisfaction to either party, by declaring that neither of them appeared to me to be right; that it was like asking a painter whether it were better for a picture to be all light, or all shadow.’²¹⁹

According to Bate, the leading note was sharpened so frequently in early nineteenth-century England that it became known as the *sensible note*.²²⁰ However, when performing with the pianoforte or other instruments of fixed pitch, *sensitive notes* were deemed inappropriate.²²¹ *Sensitive notes* alter both the pitch and colour of the note. The significance of the alteration of tone-colour is highlighted by Lindsay’s use of harmonic fingerings for the execution of certain *sensible notes*. A ‘Lessening of the semitone’, was permitted ‘either by raising the lower, or depressing the upper, of the two notes which form the boundaries of the interval.’²²² *Sensitive notes* could be executed either with specific fingerings as illustrated by Drouët and Lindsay, or ‘by careful management of the embouchure’.²²³

I will summarise below how *sensitive notes* may be applied within the context of flute repertoire of the period:

Sensitive notes should not be used in the low register, but may be effectively applied in the middle and high registers.²²⁴ They may be applied to passing notes within

²¹⁹ Gunn, *The Art*, 1

²²⁰ Lindsay, *Elements*, 101

²²¹ Ibid; Drouët, *Flute Playing*, 18

²²² Rockstro, *The Flute*, 449

²²³ Lindsay, *Elements*, 104

²²⁴ Berbiguier, *Nouvelle Méthode*, 218; Lindsay, *Elements*, 101

legato passagework, especially in a descending direction. However, *sensitive notes* should be avoided on the first note of a phrase or on a note marked with an accent.²²⁵ Although used primarily on the leading note, according to Lindsay *sensible notes* should always augment a semitone which is notated between ‘integral notes of a chord’.²²⁶ However, the *sensitive note* itself should not form an ‘integral note of the harmony’,²²⁷ nor should it be ‘near to a similar note which is not so altered from its normal pitch’.²²⁸ *Sensitive notes* should be reserved for small intervals, and are ‘expressly forbid[den]’ on 3rds, 4ths and 5ths.²²⁹ In *piano* and *dolce*, *sensitive notes* are especially effective, but their application was considered ‘injudicious’ in *forte*,²³⁰ or ‘where one wants to make the instrument resonate’.²³¹ *Sensitive notes* are especially recommended in ‘pathetic Airs, where fine feeling is to be expressed’.²³² Extra sharp *sensitive notes* may be used in passages ‘where great pathos is wished, and the music is marked *piano*’.²³³ Certain semitone trills may be executed using *sensitive note* fingerings, creating ‘beautifully delicate effects’.²³⁴

Tone-colour and the alteration of tone-colour through *sensitive notes* formed an important aspect of the flute performance practices in early nineteenth-century England. The instruments on which flautists of the period performed allowed the musician to choose from a range of tone-colours. *Sensitive notes* created the possibility of executing a unique and special effect through the manipulation of both colour and pitch. Like the glide and ‘vibration’, *sensitive notes* could be used to draw

²²⁵ Lindsay, *Elements*, 101

²²⁶ Ibid

²²⁷ Tromlitz, *Keyed Flute*, 238; Rockstro, *The Flute*, 449; Lindsay, *Elements*, 101

²²⁸ Rockstro, *The Flute*, 449-450

²²⁹ Lindsay, *Elements*, 101

²³⁰ Ibid

²³¹ Berbiguier, *Nouvelle Méthode*, 218

²³² Lindsay, *Elements*, 104

²³³ Ibid, 52

²³⁴ Ibid

the listener's attention subtly to a musical passage. With the ability to manipulate tone-colour, the early nineteenth-century flautist was able to maintain elements of 'surprise and intellect'.²³⁵

Performance Commentary

This section provides a performance commentary in relation to tone-colour and *sensitive notes*, to accompany the performing edition of Hummel's D Major Sonata op.50, which is located in Appendix A.

Tone-Colour

Although specific tone-colours are not notated in any of the Hummel sources examined, it is apparent from flute tutors of the period that tone-colours could sometimes be notated.²³⁶ Lindsay (1828), Nicholson (1836) and Weiss (1821) include the term *son plein* in their glossaries.²³⁷ Nicholson's glossary is called 'Dictionary of terms used in music', confirming that its contents relate to current performance practices. Weiss insists that *son plein* 'is a new expression only used by composers for the flute', thus justifying its inclusion within a flute sonata context. Weiss also includes *sons creux* in his 'Signification of all the Musical Terms'.²³⁸

I have notated *son plein* and *sons creux* within selected passages in this edition. My aim was to apply these tone-colours to sections of the music which I felt already echoed the qualities of *son plein* and *sons creux*. These qualities may be summarised as follows:

²³⁵ Hogarth, 'Tribute', *Musical World*, vol. 3 (London: Novello, 1836), 149

²³⁶ Alexander, *Improved Preceptor*, 63; Weiss, *Instruction Book*, 73

²³⁷ See Appendix B

²³⁸ Weiss, *Instruction Book*, 90

Son plein

- ‘Sweetness [is the] predominant Character.’²³⁹
- ‘As reedy as possible’.²⁴⁰
- ‘As much like that of a hautboy as you can get it, but employing the round mellowness of the clarionet.’²⁴¹
- ‘A rich... and finely graduated quality of tone’.²⁴²

Sons creux

- ‘Charming’.²⁴³
- A ‘soft, mellow and delicious quality of tone’.²⁴⁴
- ‘Totally free from reediness, and in some degree resembles the most subdued tones of the clarionet’.²⁴⁵

I have notated the indication *sons creux* or *son plein* at the beginning of the selected passage. However, in keeping with the convention of notating musical expression, I have not indicated where the tone-colour should change. This is left to the performer’s discretion. However, it is suggested that the tone-colour specified is applied throughout the phrase, or section in which it is marked. *Sons creux* and *son plein* have been applied within the edition, with a suggested duration, as follows:

1st Movement: bar 172-175 (*sons creux*); bar 180-187 (*son plein*)

2nd Movement: bar 6-11 (*sons creux*)

3rd Movement: bar 89-112 (*son plein*)

²³⁹ Nicholson, *Preceptive Lessons*, 57

²⁴⁰ Nicholson, *A School*, 3

²⁴¹ Ibid

²⁴² Anon, ‘Charles Nicholson’, *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1822), 85

²⁴³ Nicholson, *School*, 4

²⁴⁴ Ibid

²⁴⁵ Ibid

Sensitive notes

I have notated *sensitive notes* in relation to Lindsay's (1828) 'Governing Principles of *Sensible notes*' (see Figure 2.2).²⁴⁶ The contexts suggested by these principles may be summarised as follows:

- In *Piano* and *Dolce*.
- In slurred, or *Legato* passages.
- Between two notes of a single chord.
- On the leading note when it passes to or resolves upon the Tonic.

However, *sensitive notes* should not be applied:

- On the first note of a passage.
- On an accented note.
- To low-octave notes.
- In passages which move between notes of a chord.
- When playing in thirds, sixths, octaves, or in unison, with the Piano, or with any other instrument, which does not allow the pitches of the notes to be altered during performance.

Sensitive notes are not generally indicated in early nineteenth-century flute music.

They are however, notated in tutors to illustrate examples of good practice. Rockstro (1890) uses an 's' for a 'sharp' *sensitive note* notated below an adjacent note, and 'f' for a 'flat' *sensitive note* notated above an adjacent note.²⁴⁷ Drouët (1830) and Lindsay (1828) both use crosses (x), which are notated above the note head. Neither of these is entirely satisfactory as both signs can be ambiguous: The letter 's' might be misread as a turn, and the cross may be taken to represent a trill. *Sensitive notes*

²⁴⁶ Lindsay, *Elements*, 101

²⁴⁷ Rockstro, *The Flute*, 450

are instead indicated using modern notation. The symbols used to indicate *sensitive notes* in the edition are as follows:

Sharp *sensitive notes* are notated thus: \sharp ; \sharp ; \sharp

Flat *sensitive notes* are notated thus: \flat ; \sharp ; \flat

Sensitive notes are notated in the flute part of the edition as follows:

2nd Movement: Bar 14, \sharp on final semi-quaver.

2nd Movement: Bar 22, \flat with harmonic fingering,²⁴⁸ on 3rd semi-quaver.

2nd Movement: Bar 24, \sharp using baroque Gb fingering,²⁴⁹ on 3rd semi-quaver.

2nd Movement: Bar 34, \sharp using Lindsay's 'augmented fingering',²⁵⁰ on 9th and 11th semi-quavers.

3rd Movement: Bar 108, 'Augmented trill',²⁵¹ 1st crotchet beat

²⁴⁸ As suggested in Lindsay's 'Scale of Augmented Fingerings' (Lindsay, *Elements*, 101)

²⁴⁹ As suggested by Drouët and Lindsay (LH 1, 2, 3; RH 2, 3, D# key) (Drouët, *Flute Playing*, 17; Lindsay, *Elements*, 101)

²⁵⁰ LH 1, 2; RH 2, 3, D# key. More effective fingering with the addition of half-hole LH 3.

²⁵¹ Finger top D, trill RH 2 (Lindsay, *Elements*, 101)

CHAPTER III

‘Vibration’: *the finishing grace*

This Expression on the German Flute is calculated to produce the finishing Grace or Embellishment on this favorite and highly esteemed Instrument.¹

The early nineteenth century marks an important period in the evolution of vibrato. At this time, vibrato was beginning to move away from the purely ornamental role it played in the eighteenth century, towards its eventual integration as part of the tone of an instrument or voice. In English flute playing, vibrato was not fully considered a component of the tone of the instrument until around the third decade of the twentieth century.² However, vibrato used as an *enhancement* of tone became accepted in the early nineteenth century. Following this, vibrato was gradually integrated into the standard tone of the flute, and its association with ornamentation was lost.

In early nineteenth-century England, flautists used four specific types of vibrato. Today’s flautists on the other hand use only breath vibrato. So whilst vibrato is generally used more regularly in the twenty-first century, variation within the practice of vibrato is actually more limited. In the eighteenth century, vibrato was also less varied than in the early nineteenth century. Flautists of this period used mostly finger vibrato, with some hand vibrato and breath vibrato.³ Like tone-colour therefore, vibrato was used in a more varied way in early nineteenth-century English practices than was the case in either the eighteenth century or in the present day.

¹ Nicholson, *Complete Preceptor*, 23

² Angeleita Floyd, *The Gilbert Legacy* (Cedar Falls: Winzer Press, 1990), 8

³ This will be explained more fully later in the chapter.

Vibrato in flute playing evolved along with the instrument itself. The limitations of tone inherent to the one-keyed flute in the eighteenth century necessitated the use of articulation and ornamentation in order to draw attention to a particular note, in place of volume and variation in tone. As the tone holes of nineteenth-century English flutes increased in size, the effect of vibrato became more extreme and its potential uses more varied.

When Nicholson introduced ‘vibration’ to England during the second decade of the nineteenth century, a highly stylised and sophisticated practice evolved, which was intrinsically linked with the design of the instrument. ‘Vibration’ was known as both an embellishment and an expression,⁴ and its practice gave the flautist a choice of using the breath, fingers or keys, or the hands to ‘shake’ the flute.

It would appear that nineteenth-century instrumentalists were often guided by vocal performance practices in relation to various aspects including tone,⁵ although as discussed earlier in the thesis, vocal influences were less pronounced than they had been in the previous century. ‘Vibration’ in flute practices appears not to have been influenced by the voice. Whilst nineteenth-century vocal tutors include some references to vibrato, often referring to it as an ornament added only for special effect,⁶ English didactic flute works devote entire chapters to it, outlining four distinct types of ‘vibration’.

⁴ Nicholson, *Complete Preceptor*, 23

⁵ Gunn instructs the flautist to use the ‘sound of the female voice’. (John Gunn, *The Art of Playing the German-Flute on New Principles* (London: Gunn, c.1793), 1)

⁶ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 532

It is apparent therefore that ‘vibration’ played a significant role within flute performance practice in early nineteenth-century England. The practice influenced, and was influenced by flute design, pedagogy and performance, and may be considered significant within the overall evolution of vibrato. Existing research in this area is limited, and in general relies upon research carried out into the practices of other instruments and the voice. The main contributors are Brown (1999), Jacobsen (1982), Manning (1995), Neumann (1991), Powell (2002), Smith (1969), Spell (1990) and Toff (1979).⁷ With the exception of Spell, current research focuses mainly on either other periods in musical history (Powell and Smith), the practices of other families of instruments (Brown and Neumann), woodwind vibrato (Manning), organology (Toff), or discusses vibrato within the broader context of Nicholson’s pedagogy (Jacobsen). Further research is needed to identify the ways in which ‘vibration’ was notated, executed and applied in performing contexts. The main purpose of this chapter is therefore to identify the different types of ‘vibration’, to explain how they were executed and notated, and finally to identify how ‘vibration’ may be applied stylistically in repertoire of the period.

I will firstly present definitions for vibrato, before outlining the origins of vibrato and associated philosophies. Next, I will consider how vibrato was used in flute performance practice in eighteenth-century England before explaining the context for ‘vibration’ in the early nineteenth century. Four specific types of ‘vibration’ used in early nineteenth-century England will be explored, considering their execution and effect. I will then discuss ‘vibration’ in relation to note length and velocity, before

⁷ Brown, *Classical and Romantic*; Jacobsen, ‘Charles Nicholson’; Dwight Manning, ‘Woodwind Vibrato from the Eighteenth Century to the Present’, *Performance Practice Review*, vol. 8, no.1 (California: Claremont, 1995); Frederick Neumann, ‘The Vibrato Controversy’, *Performance Practice Review*, vol. 4, no.1 (California: Claremont, 1991); Powell, *The Flute*; Smith, ‘Characteristics of’; Spell, ‘Selected Aspects’; Toff, *The Development*

explaining the manner in which it was notated. Next, I will briefly outline the development of vibrato as a component of the tone of the flute, in order to place early nineteenth-century ‘vibration’ within the context of its overall development. Finally I will consider how ‘vibration’ may be applied to repertoire of the period. At the end of the chapter a performance commentary is presented in relation to ‘vibration’, to accompany the performing edition of Hummel’s D Major Sonata op.50, which is located in Appendix A.

Definitions and Terminology

Vibrato is defined by the Cambridge dictionary as ‘a repeated slight shaking in a musical note...which gives a fuller sound to the note.’⁸ This definition does not take account of the fact that vibrato has not always been recognised as a component part of the tone of an instrument or voice.

In early nineteenth-century England, vibrato in flute practices was generally referred to as ‘vibration’, although the terms *tremolo*, *close shake*, *dumb shake* and *sweetenings* were also sometimes used. German writers refer to *Tremolo* and *Bebung*, whilst in France *balancement*, *flattement*, *plainte*, *ondulation* and *son vibré* were used. Definitions of ‘vibration’ include, ‘with a strong, vibrating quality of sound,’⁹ ‘with much vibration of tone’,¹⁰ and ‘in a bold heroic style,’¹¹ The latter definition is reminiscent of Wackenroder’s (1799) assertion that ‘the masculine, exulting joy’,

⁸ ‘Vibrato’, *Cambridge Dictionaries Online. Advanced Learner’s Dictionary*, <<http://dictionary.cambridge.org/dictionary/british/vibrato?q=vibrato>> accessed 13 Aug. 2011

⁹ James Hamilton, *A Dictionary of Two Thousand Italian, French, German, English and other musical terms* (London: Ditson, 1837), 125

¹⁰ John Adams, *5000 Musical Terms* (Boston, Ditson, 1851), 106

¹¹ Busby, ‘Vibration’, *Complete Dictionary*, 322

sometimes ‘elevates itself to the heights as if in triumph’, ‘like pulsating blood [which] flows warmly and quickly through the veins’.¹²

Origins

The concept of vibrato in music may have its origins in philosophical texts, which refer to vibrations of celestial and earthly bodies.¹³ Wackenroder (1799) refers to the ‘vibrating material’ of the divine spirit of music, which ‘comes to meet the creating hands halfway and expresses beautiful emotions’.¹⁴ This is reminiscent of Rousseau’s notion of an *agitated* modification in our passions. Rousseau (1764) also appears to allude to the use of vibrato in his descriptions of good taste (*goût*):

A sweet and flexible voice will fill its tunes with agreeable ornaments; a sensible and flexible voice will animate them with the accents of passion.¹⁵

This in turn is aligned with the concept of *Bewegung*, the *motion* of sounding events through time and space.¹⁶ Returning to the concept of vibrations in celestial and earthly bodies, one is struck by the similarity between a slow steady vibrato and the beating of the heart. This is alluded to by Wackenroder (1799) who describes the ‘inner vibrations of our heartstrings’ and Webb (1769) who associates love with ‘more gentle and placid vibrations...which shall be in unison with...friendship and benevolence.’¹⁷ Wackenroder describes various types of such vibrations:

¹² Wackenroder, *Phantasien*; in Lippman, *Musical*, 25

¹³ Goehr, *Elective Affinities*, 5

¹⁴ Wackenroder, *Phantasien*; in Lippman, *Musical*, 22

¹⁵ Rousseau, *Essai sur*, in Le Huray and Day, *Music*, 113

¹⁶ Goehr, *Elective Affinities*, 5

¹⁷ Daniel Webb, *Observations on the Correspondence between Poetry and Music* (London: Dodsley, 1769), 8

...the trembling ones of joy, the tempestuous ones of delight, the rapidly beating pulse of all-consuming adoration, -when all these burst apart with one outcry the language of words, as the grave of the inner frenzy of heart:- then they go forth under a strange sky, amidst the vibrations of blessed harpstrings, in transfigured beauty as if in another life beyond this one, and celebrate as angelic figures their resurrection.¹⁸

This is reminiscent of Shelley's (1840) description of the origins of man through the analogy of an aeolian lyre, in which he appears to refer to vibrato in the form of wind:

Man is an instrument over which a series of external and internal impressions are driven, like the alternation of an every-changing wind over an Aeolian lyre...A child at play by itself will express its delight by its voice and motions; and every inflexion of tone...the lyre trembles and sounds after the wind has died away.¹⁹

Herder (1800) also refers to vibration in a humanistic context but in relation to dance:

...for since the tones of music are temporal vibrations, they animate the body, just as sensations measured, raised, and lowered them; the rhythm of their expression expresses itself through its rhythm.²⁰

However, Hegel (1818) applies a more dialectical approach to his discussion of vibrato. Within the context of dissonance-contradiction, opposition and unrest,²¹

Hegel makes the bold claim:

...every portion of the coherent bodily substance not merely changes its position, but also is reacted upon and reacts upon the previous condition. The result of this oscillating vibration is *tone*, the medium of music.²²

The Eighteenth Century

'Vibrati and Mordents' share a chapter in Hotteterre's tutor (1707),²³ illustrating the ornamental nature of vibrato in the eighteenth century. Hotteterre considered vibrato

¹⁸ Wackenroder, *Phantasien*; in Lippman, *Musical*, 24

¹⁹ John Shawcross, ed., 'Defence of Poetry', *Shelley's Literary and Philosophical Criticism* (London: Oxford University Press, 1909), 121

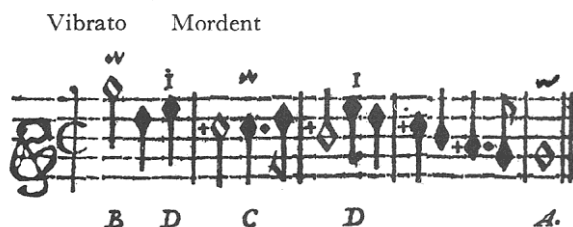
²⁰ Herder, *Sämmtliche Werke*; in Lippman, *Musical*, 36

²¹ Goehr, *Elective Affinities*, 14

²² Hegel, *Philosophy*; in Lippman, *Musical*, 87

to be ‘almost like the regular trill’.²⁴ Hotteterre’s enthusiasm for *flattement* is highlighted in the following example, in which vibrato is notated three times.

Example 3.1 Hotteterre’s notated vibrato (bars 1, 2 and 5), indicated using a wavy line.²⁵



Vibrato increased in popularity throughout Europe towards the middle of the eighteenth century. Quantz (1752) includes *Bebung* (finger vibrato) among his ‘essential graces’.²⁶ Bordet (1755) refers to chest vibrato as well as *flattement*, and Delusse (1760) discusses three distinct types of vibrato, anticipating the practices of much later writers.²⁷ According to Brown many mid eighteenth-century performers would have found a pure, unembellished long note distasteful.²⁸

Fewer extempore ornaments were favoured in performance towards the end of the eighteenth century, and consequently vibrato became less pronounced in English, French and German practices. Vibrato is not mentioned by the French flautist Devienne, in his *Nouvelle Méthode* (1792).²⁹ Burney (1789) warns English musicians against the use of vibrato, describing fluctuations in pitch as undesirable:

²³ Jacques-Martin Hotteterre, *Principes de la Flute Traversiere* (Paris: Roger, 1707), trans. Douglas as *Principles of the Flute, Recorder and Oboe* (New-York: Dover, 1968)

²⁴ Ibid, 45

²⁵ Ibid, 47

²⁶ Quantz, *Versuch*, 162

²⁷ Brown, *The Early*, 10

²⁸ Brown, *Classical and Romantic*, 524

²⁹ François Devienne, *Nouvelle Méthode Théorique et pratique pour la flute* (Paris: Naderman, 1792)

Good singing requires a clear, sweet, even and flexible voice, equally free from nasal and guttural defects...If swelling a note the voice trembles or varies its pitch, or the intonations are false, ignorance and science are equally offended.³⁰

Nevertheless, once acquired, vibrato can be difficult to ‘unlearn’ and it may be that some older performers ignored the advice of tutors, and carried on using vibrato through the second half of the eighteenth century.³¹ This is supported by Tromlitz (1791), who instructs his readers to maintain:

...a firm, clean-cut and even tone; although it is difficult to bring about on this instrument..., and in the attempt make the chest firm and strong so that it positively does not shake.

Tromlitz infers that some German flautists had continued to use more vibrato than current tastes permitted: ‘It is not advisable to use this ornament [vibrato] very frequently, [as] it will certainly arouse disgust if it appears too often.’³² However, English flautists appear to have adapted more quickly to changes in the practice of vibrato. Miller’s (1799) insistence that vibrato has ‘not been mentioned or explained before in any modern book of instructions’³³ for the flute, would suggest that vibrato had been somewhat forgotten by the English during the closing decade of the eighteenth century.

The Early Nineteenth Century

When vibrato was reintroduced as ‘vibration’ in the second decade of the nineteenth century, it was considered by London’s audiences to be something new. A notice in the *Quarterly Musical Magazine* in 1823 actually credits Nicholson with its

³⁰ Burney, *A General*; in Le Huray and Day, *Music*, 193

³¹ Brown, *Classical and Romantic*, 524-5

³² Tromlitz, *Virtuoso Flute*, 215

³³ Edward Miller, *The New Flute Instructor* (London: Broderip & Wilkinson, 1799), 11

invention.³⁴ Spell (1990) suggests that either vibrato had been forgotten about, which would correlate with Miller's assertion (above), or that Nicholson's usage was somehow different.³⁵ Nicholson's discussion of 'vibration' in 1816 may support Spell's suggestion that he had approached vibrato in a new way. Nicholson describes the effect of 'vibration' as 'inconceivably delicate and sweet',³⁶ which contrasts with Mozart's (1756) suggestion that mid eighteenth century musicians trembled 'consistently on each note as if they had the palsy.'³⁷

The gradual transition from an eighteenth-century embellishment, towards the fully integrated vibrato as an element of tone in the twentieth century, was evident in English tutors from the second decade of the nineteenth century. Nicholson (1816) for example, characterises 'vibration' as an expression rather than as an ornament.³⁸ The significance of this will be explored later in the chapter. Bown (1825) also challenges the notion of 'vibration' as a pure embellishment. According to Bown 'Vibration' has the 'characteristic of a shake, but is infinitely more tender and delicate, and as such is applicable to pieces where full scope is intended to be given to feeling and pathos.'³⁹ Alexander (1821) also points towards expression over embellishment in his discussion of 'vibration':

...by its nature it is nearly allied to the shake; but being of a more tender and delicate character, should only be introduced in such pieces as are intended to be played with much pathos and feeling...⁴⁰

³⁴ Anon, 'Compositions', *Quarterly Musical*, vol. 5 (London: Baldwin, Cradock & Joy, 1823), 86

³⁵ Spell, *Selected Aspects*, 74

³⁶ Nicholson, *Complete Preceptor*, 23

³⁷ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Lotter, 1756); trans. Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing* (2nd edn, London: Oxford University Press, 1951), 203

³⁸ Nicholson, *Complete Preceptor*, 23

³⁹ G.W Bown, *Preceptor for the Flute* (London: Bown, 1825), 59

⁴⁰ Alexander, *Improved Preceptor*, 34

Reminiscent perhaps of the humanistic context set down by Shelley, Herder and Wackenroder (above), Lindsay (1828) describes ‘vibration’ in purely aesthetic terms. According to Lindsay, ‘Vibration’ infuses ‘tenderness and pathos into a performance...imitating a state of palpitation.’⁴¹ Like Alexander, Lindsay warns his readers not to use ‘vibration’ too frequently, inferring that its aesthetic appeal would be adversely affected:

‘Vibration – like the glide – should only be applied to passages of great fervour and sensibility; but when so introduced, the effect is truly sweet and beautifully expressive. It should, however, be sparingly employed.’⁴²

Similarly Fürstenau (1844) insists that vibrato should be reserved for ‘true, self-experienced deeper feeling’:

...it is all too easy for the heaping-up of this embellishment to seem like a sickly mannerism, the continuous use of it even becoming a piteous whining, which is naturally of an extremely repulsive effect.⁴³

Fürstenau appears to allude to Mozart’s association between a continuous vibrato and ‘the palsy’ (above), which is echoed more directly by Gunn (1793) who describes ‘a trembling palsied expression, inconsistent with just intonation’.⁴⁴

The increasing association of nineteenth-century vibrato with tone is also illustrated through references to fluctuations in tone-colour as well as pitch.⁴⁵ Weber (1822) for instance, defines vibrato as ‘a change in the type of sound or tone colour’ together with ‘an imperceptible rising and falling of pitch.’⁴⁶ Spohr (1843) however, argues

⁴¹ Lindsay, *The Elements*, 30

⁴² Ibid

⁴³ Fürstenau, *The Art*, 226

⁴⁴ Gunn, *Art of Playing*, 18

⁴⁵ Spell, ‘Selected Aspects’, 74

⁴⁶ Weber, *Allgemeine Musiklehrer zum Selbstunterricht für Lehre und Lernende* (Darmstadt: Peters, 1822), 191

that vibrato should be mostly concerned with a manipulation in tone-colour, and ‘the deviation from true pitch should be scarcely perceptible to the ear.’⁴⁷

Whilst in eighteenth-century wind practices the term vibrato referred primarily to finger vibrato, the early nineteenth-century English flautist could choose from a variety of subtly contrasting effects. ‘Vibration’ could be produced through a manipulation of the breath, fingers, hands or keys. The scope of possibilities was widened further, through the possibility of using more than one type of ‘vibration’ at the same time.⁴⁸ Not only could the four distinct types of ‘vibration’ be used in isolation, but the flautist was actively encouraged to use them in combination. In light of this, Brown’s (1999) suggestion that ‘vibration’ was less widespread than it had been in the mid eighteenth century,⁴⁹ would appear not to apply to English flute practices.

Breath ‘vibration’

Although vibrato using the fingers appears to have been preferred in the eighteenth century, there were some players who used breath vibrato.⁵⁰ References to breath vibrato begin to appear in the mid eighteenth century. Quantz directs the learner to use an ‘exhalation, with chest action’ when observing repeated notes connected by a slur.⁵¹ Delusse likens chest vibrato to *tremblement flexible*,⁵² which will be discussed later. According to Delusse chest vibrato, ‘called Tremolo by the Italians...[is]

⁴⁷ Louis Spohr, *Louis Spohr’s Celebrated Violin School*, trans. John Bishop (London: Cocks & Co., 1843), 175

⁴⁸ Nicholson, *School*, 71

⁴⁹ Brown, *Classical and Romantic*, 529

⁵⁰ Brown, *The Early*, 111

⁵¹ Quantz, *On Playing*, 75

⁵² Christophe Delusse, *L’Arte de la Flûte Traversiere* (Paris: Author, 1760; facs. edn, Vendôme: Frits Knuf, 1980), 9

produced by an active movement of the lungs blowing the syllables *Hou, hou, hou, hou, &c.*’⁵³

Eighteenth-century flautists believed that breath vibrato originated in the chest. In singing however, it was unclear whether vibrato should be produced in the chest, as suggested by Agricola in 1757,⁵⁴ or in the throat as others suggested. Hiller (1780) directs the singer to ‘vibrate’ from the throat, implying that use of the chest would initiate an undesirable alteration in pitch. A throat-only vibrato generally produces a narrow and quick vibrato, and certainly not the ‘weakening and strengthening’ which Hiller insists upon.⁵⁵

In the nineteenth century performers began increasingly to make a feature of chest ‘vibration’. The flow of air was carefully considered by several writers. Nicholson recommends an even motion of the air, describing ‘a regular swell and modulation of the breath,’⁵⁶ which Alexander describes as ‘a tremulous or panting motion of the breath’.⁵⁷ The use of terms which imply sighing and panting may indicate additional use of the lower intercostals. Breath ‘vibration’, explains Nicholson, bears ‘some similitude to a state of exhaustion or panting, with a regular decrease or diminution of the tone.’⁵⁸ Alexander, shares the notion that ‘vibration’ is ‘imitative of a state of exhaustion,’⁵⁹ whilst both Bown and Lindsay direct the flautist to use a ‘tremulous or

⁵³ Ibid

⁵⁴ Johann Agricola, *Introduction to the Art of Singing*, trans. Baird (Cambridge: Cambridge University Press, 1995), 135

⁵⁵ Johann Adam Hiller, *Anweisung zum musikalisch-zierlichen Gesang* (Leipzig: Peters, 1780), 75-6

⁵⁶ Nicholson, *Complete Preceptor*, 23

⁵⁷ Alexander, *Improved Preceptor*, 34

⁵⁸ Nicholson, *Complete Preceptor*, 23

⁵⁹ Alexander, *Improved Preceptor*, 34

panting motion of the breath.’⁶⁰ These descriptions are reminiscent of Wackenroder (1799) who connects the concept of musical swelling with desire, and the soul:

The sweet, ardent yearning of love, the ever-alternating swelling and receding of desire, when with gentle boldness the soul suddenly soars out of its tender creeping through nearby musical strains into the heights, and sinks down again.⁶¹

Nicholson (1836) describes chest ‘vibration’ as resembling ‘the beats, or pulsations of a Bell, or Glass.’⁶² This echoes Fétis’ (1838) account of experiments to ‘explore musical proportion’, involving ‘a long thick string’ attached to a bell which was ‘set into vibration’.⁶³ Spohr (1832) also uses the analogy of a bell, recommending ‘a certain tremulous sound, resembling the vibrations of a powerfully struck bell.’⁶⁴ ‘If we strike a slack string or a bell sharply’, explains Mozart (1756), ‘we hear after the stroke a certain wave-like undulation of the struck note. And this trembling after-sound is called tremolo.’⁶⁵ Hegel (1818) also refers to the tone of ‘bells of glass’. His discussion might lead the reader to conclude that breath ‘vibration’ should be applied sparingly:

...the concentrated intensivity of tone which fails to diffuse itself, and which is of such an affecting character that not a few, when hearing it, receive actual nervous pain. But, despite this specific effect, this instrument is unable to give permanent pleasure...⁶⁶

Neumann also discusses oscillations in ‘intensity’ in reference to breath vibrato.

According to Neumann (1993), breath vibrato on wind instruments involves

⁶⁰ Bown, *Preceptor*, 59; Lindsay, *Elements*, 30

⁶¹ Wackenroder, *Phantasien*; in Lippman, *Musical*, 26

⁶² Nicholson, *School*, 71

⁶³ François-Joseph Fétis, ‘L’État actuel de l’esthétique musicale’, *Revue et gazette musicale* (1838); in Le Huray and Day, *Music*, 499

⁶⁴ Spohr, *Violin School*, 163

⁶⁵ Mozart, *Violin Playing*, 203

⁶⁶ Hegel, *Philosophy*; in Lippman, *Musical*, 121

fluctuations in intensity only, and not in pitch.⁶⁷ This is actually incorrect, since breath vibrato is formed through fluctuations in air speed. There is a direct relationship between air speed and pitch. On the flute, breath vibrato ‘pushes’ up the pitch as the air increases, whilst the pitch of the other woodwind instruments are inversely affected. Breath vibrato should therefore be considered to affect both the intensity and pitch of a note.

The German writer Müller (1815) suggests that a small movement of the chin would aid vibrato produced by an ‘increase and decrease in wind pressure’.⁶⁸ The use of the chin as a technique for producing vibrato would create a considerable fluctuation in pitch, as well as limiting the speed of vibration. Müller’s method of executing breath vibrato conflicts with Neumann’s suggestion (above) and also with Brown (1999) who states that nineteenth-century vibrato in general, was concerned with a fluctuation in intensity rather than pitch.⁶⁹ Nevertheless, Fürstenau agrees with Müller giving the flautist two possible ways for producing vibrato, ‘either by a quick, successive pressure from the lungs – which is the best and most secure method – or is executed by putting the chinbone in motion during playing.’⁷⁰

Nevertheless Fürstenau remained highly critical of breath vibrato, describing ‘its constant use’ as ‘a pathetic whine’:

...which naturally is of the most disastrous effect; therefore vibrato must, if it to be completely certain of its aesthetic success, limit itself every time to one single note: the one which contains the culmination of passionate feeling, and even here should be limited again to three or four pulsations of vibrato.⁷¹

⁶⁷ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer, 1993), 499

⁶⁸ August Eberhardt Müller, *Elementaruch für Flötenspieler* (Leipzig: Peters, 1815), 31

⁶⁹ Brown, *Classical and Romantic*, 535

⁷⁰ Fürstenau, *Die Kunst*, 175

⁷¹ Ibid

Fürstenau's restrictive approach to breath vibrato is shared by Tromlitz, who claims that its application may in fact damage the players' health:

It is not done with the breath on the flute: this does not have a good effect, but makes a wailing sound; and anyone who does it spoils his chest and ruins his playing altogether, for he loses its firmness, and he cannot keep a firm and pure tone; everything wobbles out from the chest.⁷²

The views of Fürstenau and Tromlitz contrast with those of their English contemporaries who appear to be much more accepting of breath 'vibration'. However, the strength of Tromlitz' warning may suggest that there were in fact German flautists of the period who used breath vibrato frequently.

Finger 'vibration'

Prelleur (1731) refers to finger vibrato as an 'open shake or sweetening' in his recorder tutor:

Sweetening is [executed] by shaking your finger over over (sic.) the half hole immediately below the note to be sweetened ending with it off, as thus you must sweeten.⁷³

Other English eighteenth-century writers use the word sweetening, although not necessarily in the context of vibrato. For example, Florio and Tacet (1790) in their flute tutor explain: 'Grace notes, are never reckoned in time, but are used to grace or sweeten the principal note.'⁷⁴ Finger vibrato was also referred to in England as *flattement* (borrowed from the French), *softening*, *close shake* and *lesser shake*.⁷⁵ *Sweetenings* were waning in popularity during the latter part of the eighteenth century, and Gunn suggests it had died out completely by the 1790s:

⁷² Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, (Leipzig: Böhme, 1791); trans. and ed. Ardal Powell, as *The Virtuoso Flute Player* (Cambridge: Cambridge University Press, 1991), 214

⁷³ Peter Prelleur, *Directions for Playing on the Flute* (London: Author, 1831), 4-5

⁷⁴ Florio and Tacet, *New Instructions*, 10

⁷⁵ Brown, *The Early*, 108

There were formally in use a numerous list of graces, some with, and others without characters to represent them, and now for the most part discontinued. Among these was the dumb shake, on stringed instruments, and corresponding to what the French call *flattement*, and in our language, I think, called *sweetenings*.⁷⁶

Spell's research (1990) suggests that, following the publication of Gunn's tutor (1793) there may have been no references to vibrato in English tutors for a twenty year period.⁷⁷ However, Miller's tutor (1799) does include examples of the close shake. Hadidian (1979) suggests there may have been a decline in the popularity of *flattement* in France, since it is not mentioned in Devienne's *Nouvelle Méthode* (1792).⁷⁸ Gunn's (1793) discussion of English practices might explain why French authors might have been reluctant to mention vibrato:

[Vibrato is] unlike that extravagant trembling of the voice which the French call *chevrotter*, to make a goat-like noise; for which the singers of the Opera in Paris have been so often ridiculed.⁷⁹

The German flautists Fürstenau and Tromlitz on the other hand, discuss finger vibrato in considerable detail. Fürstenau (1844), calls it 'the knock' (*das Klopfen*), and reminiscent of Nicholson's description of breath 'vibration', he states that it imitates a 'strongly tolled bell'.⁸⁰ Tromlitz (1791) focuses upon the method involved in the execution of *Bebung*:

It is not possible to give a definite measurement for how much the finger should cover the hole. Since the note must tend alternately a little towards the low side and back up again and keep fluctuating, the ear will easily be able to decide how far with each movement the finger stretched out and placed at the side of the hole, must cover it. With some of them it is only a quarter, with some half, even three quarters, and with several the hole is completely covered.⁸¹

⁷⁶ Gunn, *Art of Playing*, 18

⁷⁷ Spell, 'Selected Aspects', 73

⁷⁸ Eileen Hadidian, 'Johann George Tromlitz's Flute Treatise: Evidences of Late Eighteenth Century Performance Practice', DMA project (Stanford University, 1979), 387

⁷⁹ Gunn, *Art of Playing*, 18

⁸⁰ Fürstenau, *The Art*, 229

⁸¹ Tromlitz, *Virtuoso Flute*, 214

The first nineteenth-century English flute tutor to discuss finger ‘vibration’ is likely to have been Nicholson’s ‘*Complete Preceptor*’ (1816).⁸² The Air *Roslin Castle*, marked with embellishments ‘exactly as he [Nicholson] performed them’⁸³ contains only finger ‘vibration’. Whilst breath ‘vibration’ is subject to each player’s interpretation, the effect of finger ‘vibration’ would usually sound consistent with Nicholson’s own.⁸⁴ Perhaps Nicholson’s choice of finger ‘vibration’ in this instance was to allow the performer to play *exactly* as he had done.

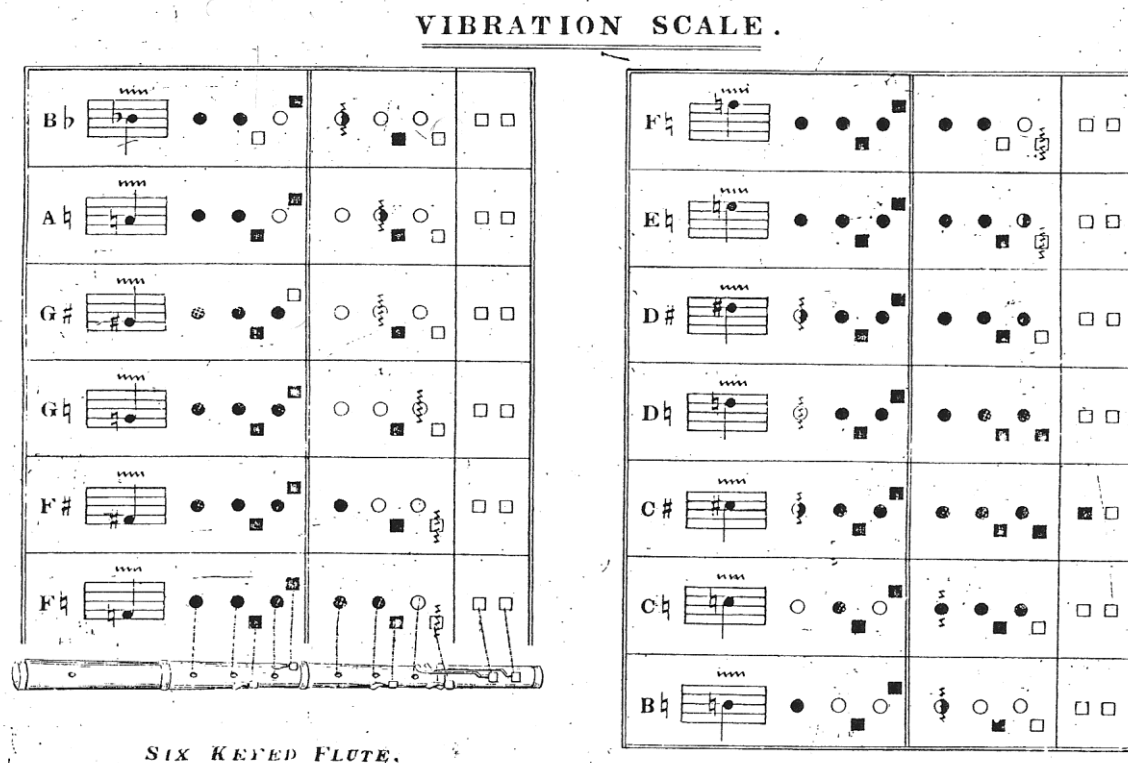
‘Vibration’ scales are included in Nicholson’s tutors, *Complete Preceptor* (1816) and *School for the Flute* (1836), thus emphasizing the significance of finger ‘vibration’ in Nicholson’s playing (see Figures 3.1 and 3.2). The ‘vibration’ scale in *School for the Flute* is considerably more detailed, attributing fingerings for all the notes chromatically between E4 and B5. This may indicate that Nicholson used ‘vibration’ more in his own playing in 1836, compared to 1816. It does not however suggest a progressive increase, given the absence of a ‘vibration’ scale in his second tutor, *Preceptive Lessons* (1821).

⁸² Spell, ‘Selected Aspects’, 70

⁸³ Nicholson, *Preceptive Lessons*, 65

⁸⁴ Spell, ‘Selected Aspects’, 71

Figure 3.1 Nicholson's 'vibration' scale (1818).⁸⁵






This mark  represents the Key, and this  the Hole on which the Vibration is performed.
 This  denotes the Hole that must be half covered by the finger in performing the Vibration.

Figure 3.2 Nicholson's 'vibration' scale (1836).⁸⁶



⁸⁵ Nicholson, *Complete Preceptor*, 23

⁸⁶ Nicholson, *School*, 71

Alexander and Lindsay describe two ways of executing finger ‘vibration’.⁸⁷ The first method involves the movement of a finger over the hole, without actually coming into contact with it. In the second method, the finger repeatedly covers then uncovers, half of the hole. Both authors explain that the latter method involves a flattening followed by a sharpening of the note, and the former creates only a fall in pitch. By coming in contact with the tone hole, the variation in pitch is more extreme. However, in general both methods of execution involve only a flattening of the note. There are a few exceptions however, for example on C5. In both of the fingerings given by Nicholson (see Figures 3.1 and 3.2) the uncovering of the tone hole initiates a rise in pitch. Some fingerings, such as B4 and Bb5 have little effect on the pitch, but rather involve a change in timbre. This would appear to be deliberate, as in both instances it would be easy to create a significant flattening in pitch through an alternative fingering.

Nicholson also describes more than one method of producing finger ‘vibration’, firstly by ‘a tremulous motion of the finger immediately over the hole, without coming in contact with the flute by the same motion, and in some instances with the finger covering about one half of the hole.’⁸⁸

Gunn disagrees with Alexander, Lindsey and Nicholson’s varied approach to *sweetenings*. According to Gunn, *sweetenings* should only be executed by, ‘approaching the finger to the first or second open hole, below the proper note that is

⁸⁷ Alexander, *Improved Preceptor*, 34; Lindsay, *Elements*, 30

⁸⁸ Nicholson, *Complete Preceptor*, 23

sounded, and moving it up and down over the hole approaching it very near each time, but never entirely upon it.’⁸⁹

As one would expect, given the significance of finger vibrato to eighteenth-century practices, it remained an important element in English flute performance practices of the early nineteenth century. However, the methods by which finger ‘vibration’ was executed became problematical as the flute evolved and the tone-holes were covered by key work. Even if the flute had maintained ‘uncovered’ tone-holes, it would have been impractical to rely upon finger vibrato once it became integral to the tone of the instrument.

Key ‘vibration’

Key ‘vibration’ is closely related to finger ‘vibration’, in the sense that both involve a manipulation of the tone holes. The effect, however, is quite different. Finger ‘vibration’ produces an oscillation in pitch, whereas key vibrato alters the tone colour.

Because of the design of the flute, key ‘vibration’ was not possible until around the turn of the nineteenth century. Until the latter part of the eighteenth century the primitive key-work used on most woodwind instruments involved a single unit comprising the touch, shank and pad cup. This was constructed using fairly heavy sheet metal. The action was heavy and imprecise, and difficult for the player to control during quick passagework (see Figure 3.3).

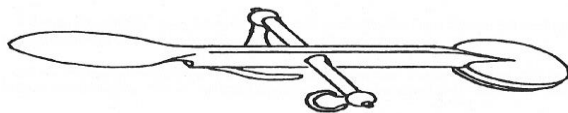
⁸⁹ Gunn, *Art of Playing*, 18

Figure 3.3 Typical eighteenth-century closed key design.⁹⁰



By the nineteenth century the action of the keys had become far more reliable. This was largely due to the design of springs which connected to both the key and body of the flute (see Figure 3.4). Eighteenth century springs on the other hand were flat, and attached only to the body of the flute, leaving the free end to rest against the key.⁹¹

Figure 3.4 Typical nineteenth-century closed key design, with improved spring action.⁹²



Eighteenth-century writers including Quantz, discouraged the use of key work in instances where the key would need to be used quickly.⁹³ The standard fingering used on one-keyed flutes to execute a trill between D4 and Eb4 illustrates this. The note D⁴ is fingered by closing every hole, with the D# key remaining closed. To finger Eb4 the tone holes stay closed, whilst the D# key is opened. However, when trilling between D4 and Eb4, rather than using the key as one might expect, the recommended fingering involves lifting the right hand fourth finger from the hole.⁹⁴ Use of the D# key for the D4 and Eb4 trill began around 1790. Trills using the D# key are notated by

⁹⁰ Jerry L. Voorhees, *The Development of Woodwind Fingering Systems in the Nineteenth and Twentieth Centuries* (Cambridge: Cambridge University Press, 2000), 16

⁹¹ *Ibid*, 18-19

⁹² *Ibid*, 16

⁹³ Quantz, *Versuch*, 104-105

⁹⁴ *Ibid*

Wragg (1792) in his 'scale of shakes'.⁹⁵ Tromlitz (1791) recommends using it, although his comment, 'this trill will hardly ever come up,'⁹⁶ could be aimed at appeasing those players who still did not trust the reliability of the key work. Assuming that the development of key vibrato was linked to the reliability of key work in trills, key 'vibration' is likely to have been introduced around 1800.

Key 'vibration' is rarely mentioned in flute tutors of the period and tends to be discussed together with finger 'vibration'. This might suggest that key 'vibration' was infrequently used, perhaps because it was a new technique. However, it might also point to the inconsistent reliability of key work on flutes from this period. Even on a flute with reliable key work, key 'vibration' cannot be used on every note. It is restricted to notes where the use of keys does not alter its pitch, but rather changes the tone-colour of the note. In general key 'vibration' may be applied to a note which is fingered in such a way as to leave keys unused further down the tubing. However, to avoid a change in pitch being observed when the key is depressed, the key should not be adjacent to a hole which is being closed by a finger.

Bown includes key 'vibration' in his 'scale of vibration'⁹⁷ on the notes F4 and F5. In *Preceptive Lessons* Nicholson directs the flautist to 'vibrate with the D# key'⁹⁸ on the note E5. In 'Roslin Castle', Nicholson notates key 'vibration' three times, each time on a different note. In the footnote Nicholson stipulates that, 'the embellishments etc. are exactly as he [Nicholson] performed them'.⁹⁹ Key 'vibration' must therefore have formed part of his performing style. Whilst Nicholson and Bown only mention the

⁹⁵ J. Wragg, *Improved Flute Preceptor* (London: Author, c.1792), 10

⁹⁶ Tromlitz, *Virtuoso Flute*, 151

⁹⁷ Bown, *Preceptor*, 59

⁹⁸ Nicholson, *Preceptive Lessons*, 10

⁹⁹ *Ibid*, 65

possibility of applying key ‘vibration’ to the notes E and F, several other pitches are suitable. Key ‘vibration’ may effectively be used on E4, F4, F#4, A4, B4, E5, F5, F#5, A5, E6 and F6. Unlike the other types of ‘vibration’, key ‘vibration’ is entirely associated with an alteration in tone colour.

Hand ‘vibration’,¹⁰⁰

Hotteterre (1707) suggests shaking (*ébranle*)¹⁰¹ the flute with the right hand to imitate the effect of *flattement* on the lowest note of the instrument:

...I shall start with the vibrato on low *D*-natural, which can be produced only artificially. As no finger can be used to produce this ornament (since they are all in use stopping the holes), the lower hand shakes the flute in an effort to imitate the ordinary vibrato.¹⁰²

Shaking the flute became an acceptable practice for overcoming the problem of executing finger vibrato when no lower hole was available on which to vibrate.

Delusse (1760) also recommends moving the body of the flute to manipulate the tone of the flute, in his explanation of *tremblement flexible*. Delusse instructs the flautist to use the thumb of the left hand to roll the flute (*en roulant le corps de la Flûte*), using an agitated movement.¹⁰³ This perhaps points towards Rousseau’s (1764) ‘agitation of the passions’.¹⁰⁴ *Tremblement flexible* alters both the pitch and tone-colour of a note. To express gravity or fear *tremblement flexible* could be combined with a gradual crescendo. If on shorter notes it expressed affliction or listlessness, and thus

¹⁰⁰ I would like to thank Stephen Preston for his guidance regarding the concepts discussed in this section.

¹⁰¹ Hotteterre, *Principes de la Flute Traversiere ou Flute a Bec, ou Flute Douce, et du Haut-Bois* (Amsterdam: Étienne Roger, 1728), 30

¹⁰² Hotteterre, *Principles of*, 45

¹⁰³ Delusse, *L’Art de*, 9

¹⁰⁴ Rousseau, *Essai sur*, in Le Huray and Day, *Music*, 113

anticipates Crotch's (1831) descriptions of the ornamental style (outlined earlier).¹⁰⁵

By contrast, when *tremblement flexible* is applied to quick notes, Delusse insists it makes the melody more agreeable and tender.¹⁰⁶ This is consistent with Crotch's description of the sublime.¹⁰⁷

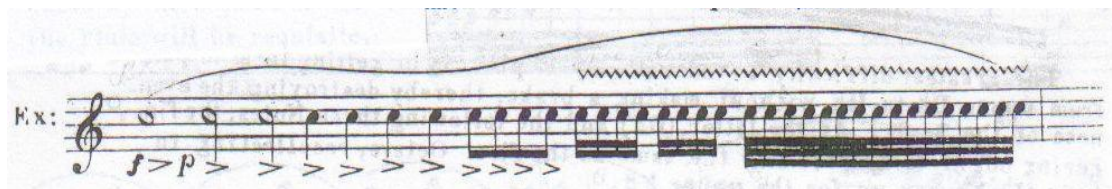
Gunn (1793) by contrast, warns against any extraneous movements from the hands:

Nothing is deserving the attention of the learner throughout his whole practice, than keeping his body as steady and motionless as possible; his flute, above all things, must be kept in the greatest steadiness...and all necessary movements of lifting up and putting down the fingers, should be done without generating any shock or jerk in any other part of the body, and with the *minimum* of motion.¹⁰⁸

Nicholson (1836) recommends using the right hand to create 'a tremulous motion of the flute.'¹⁰⁹ Nicholson recommends hand 'vibration' during a long diminishing note, and provides an unambiguous illustration of it. In Example 3.2, Nicholson indicates breath 'vibration' using the symbol '>', and '≈' to represent hand 'vibration':

When the vibration becomes too rapid to continue the effect with the breath, a tremulous motion must be given to the flute with the right hand, the lips being perfectly relaxed, and the tone subdued to a mere whisper. – The following is an Example where the vibration is produced by the breath. At the commencement of the semiquavers, the tremulous motion of the Flute will be requisite.¹¹⁰

Example 3.2 Breath 'vibration' followed by hand 'vibration', during a *diminuendo*.¹¹¹



¹⁰⁵ Crotch, *Substance*; in Le Huray and Day, *Music*, 431

¹⁰⁶ Delusse, *L'Art de*, 9

¹⁰⁷ Crotch, *Substance*; in Le Huray and Day, *Music*, 432

¹⁰⁸ Gunn, *Art of*, 11

¹⁰⁹ Nicholson, *School*, 71

¹¹⁰ Ibid

¹¹¹ Ibid

Nicholson's description (above) of a 'tremulous motion' of the hand lacks clarity, and Lindsay's (1828) definition of 'tremulous', as 'imitating a state of palpitation, or exhaustion',¹¹² gives no further indication of what Nicholson may have meant. However, Adams (1851) also refers to a tremulous motion in his definition of 'Tremolo', and this may help us to understand its meaning: 'the reiteration of a note or chords with great rapidity so as to produce a tremulous kind of motion'.¹¹³ The rapid reiteration to which Adams refers is consistent with the effect of *shaking* the flute, as instructed by Hotteterre (above). Nicholson's use of 'tremulous' to mean shaking is confirmed in his instruction for executing finger 'vibration'. Nicholson explains that finger 'vibration' is produced by 'a tremulous motion of the finger',¹¹⁴ which within this context must refer to the finger 'shaking'. This is further clarified by Nicholson's contemporaries Alexander, Bown and Lindsay, whose instructions for finger 'vibration' refer directly to a 'shaking' of the finger.¹¹⁵

Some later English writers also refer to the use of a tremulous motion in the practice of flute 'vibration'. Clinton (1846) suggests using it on the lowest notes of the flute between C and D#, as well as in the middle and high registers. Echoing the words of his 'late esteemed friend Charles Nicholson',¹¹⁶ Clinton instructs his readers to use 'a tremulous action of the Flute, at the Embouchure', which may be applied 'with good effect, if skilfully managed.'¹¹⁷ It is unclear whether Clinton literally refers to the tremulous action *from* the embouchure, or simply that the action of shaking the flute with the hands affects the flow of air. Carte (1845) on the other hand states that this

¹¹² Lindsay, *Elements*, 30

¹¹³ Adams, *5000 Musical*, 139

¹¹⁴ Nicholson, *Complete Preceptor*, 22

¹¹⁵ Alexander, *Preceptor*, 30; Bown, *Preceptor*, 59; Lindsay, *Elements*, 30

¹¹⁶ Clinton, *A Treatise*; in Bigio, *Readings*, 187; 199

¹¹⁷ Clinton, *A School or Practical Instruction Book for the Boehm Flute with the Open or Shut G# key*, Op.88 (London: Cramer, 1846), 72

type of ‘vibration’ is executed by ‘tremulously holding the instrument’. This is discussed under the heading of *tremolo*, to be applied to ‘sustained notes’, and described as ‘a less delicate effect’ in comparison with finger ‘vibration’.¹¹⁸

The ‘delicate and sweet’¹¹⁹ nature of ‘vibration’, which Nicholson (1816) describes in the *Complete Preceptor*, is absent in Example 3.2. This example indicates a rigorous and rather unsubtle approach of ‘vibration’. However, the direction to gradually increase the speed of ‘vibration’ during a *diminuendo* appears elsewhere in Nicholson’s tutors. This concept will be considered later in the chapter. Most advanced players in the modern day are able to use breath vibrato very quickly, and it is therefore surprising that Nicholson suggests resorting to hand ‘vibration’ when the increase in breath ‘vibration’ speed becomes unsustainable. Nicholson’s erroneous assertion that breath ‘vibration’ is produced in the chest (explained earlier), may be an indication that Nicholson was unable to use breath ‘vibration’ quickly.

Excavations were made to the tubing of some English flutes, around the right-hand thumb. Sharkskin was sometimes used to line these excavations, for an improved grip.¹²⁰ In light of Nicholson’s instruction to use a tremulous motion of the right hand,¹²¹ these excavations would have aided in the execution of hand ‘vibration’, by preventing the flute from slipping. Excavations were made to some ‘Nicholson “Improved” flutes’. One such instrument, Clementi #2898 (c.1825), which incorporates a right-thumb excavation, was owned by Nicholson himself. This is confirmed by the lip-plate stamping (see Figure 3.5):

¹¹⁸ Richard Carte, *A Complete Course of Instructions for the Boehm Flute* (London: Addison & Hodson, 1845), 24

¹¹⁹ Nicholson, *Complete Preceptor*, 23

¹²⁰ Toff, *The Development*, 37

¹²¹ Nicholson, *School*, 71

Figure 3.5 Lip-plate stamping on Clementi #2898 ‘Nicholson’s “Improved” Flute’ (c.1825).¹²²

‘No.2898 T. PROWSE FECIT LONDON’
‘This was Nicholson’s Flute
From his Playing hence mute
And the Embouchure through
Which Charlie last blew’

A significant excavation is evident on a Willis and Goodlad flute, in the Waters collection, dating from around the same period (see Plate 2).¹²³

Plate 2 Eight-keyed cocuswood flute by Willis and Goodlad (c.1825-29), with right hand thumb excavation.¹²⁴



Compound ‘vibration’

Nicholson (1836) suggests that the flautist may execute more than one type of ‘vibration’ at the same time. An effective finger ‘vibration’ may be produced, ‘by the aid of the breath and tremulous motion of the flute’.¹²⁵ Tromlitz (1791) also describes how breath vibrato may be used as a way of enhancing the effect of finger vibrato:

If, however, one wishes to use the chest as an aid, it would have to be done simultaneously with the finger’s movement, strengthening the wind a little when the finger was raised and weakening it when lowered, and thus the flattement would become rather stronger and clearer.¹²⁶

In his arrangement (1821) of ‘Roslin Castle’,¹²⁷ Nicholson notates a combination of ‘vibration’ effects on the last note of the piece. Three accents are notated along with

¹²² RCM collection 214.

¹²³ Willis and Goodlad flutes were made between 1825-1829

¹²⁴ Waters, ‘Charles Nicholson’, *Galpin Journal*, vol.64 (2011), 242

¹²⁵ Nicholson, *School*, 71

¹²⁶ Tromlitz, *The Virtuoso*, 215

¹²⁷ Nicholson, *Preceptive Lessons*, 65

Nicholson's usual 'vibration' indication (w). Nicholson sometimes specifies breath

'vibration' using the accent sign (see Example 3.2), and in 'Roslin Castle' the accent signs would appear to have been notated for this purpose (see Example 3.3). Spohr (1843) also associates accents with vibrato, through his recommendation to use *tremolo* 'on strongly accenting notes marked *fz* or *>*' (see Example 3.4).¹²⁸

Example 3.3 Compound 'vibration'. Nicholson, *Preceptive Lessons*, 65, 'Roslin Castle', final note.



Example 3.4 *Tremolo* notated on accented notes. Spohr, *Violin School*, 164



In the footnote to 'Roslin Castle', Nicholson writes, 'the author has preserved 'the embellishments &c exactly as he performed them.'¹²⁹ This would suggest that Nicholson used compound 'vibration' in his own performance practice.

'Vibration' in relation to note length

Few tutors comment on whether 'vibration' should colour the entire note or just a portion of it. Brown suggests that since there is often no indication to the contrary,

¹²⁸ Spohr, *Violin School*, 163

¹²⁹ Ibid

vibrato should in general be used throughout the note.¹³⁰ ‘Vibration’ is sometimes notated in a way which suggests that it should last for the entirety of the note. Miller (1799) notates vibrato together with a swell (indicated with the sign ‘Δ’), which ‘covers’ the entire note (see Example 3.5).

Example 3.5 Vibrato notated throughout an entire note. Miller, *Flute Instructor*, 32, ‘Easy Prelude’, opening.



In *Preceptive Lessons* Nicholson notates breath ‘vibration’ (>), on a trilled long note (see Example 3.6). In the footnote to the Polonaise, which contains this marking, Nicholson demonstrates how the ‘vibration’ is to be executed (see Figure 3.6).

Example 3.6 Breath ‘vibration’ notated throughout an entire note. Nicholson, *Preceptive Lessons*, 57, ‘Polonaise’, bar 16



Figure 3.6 Extract from footnote to Example 3.5. Nicholson, *Preceptive Lessons*, 57



¹³⁰ Brown, *Classical and Romantic*, 550

Nicholson suggests that ‘vibration’ should be used throughout a note marked with a diminuendo in both *Preceptive Lessons* (1821) and *School* (1836) (see Example 3.2 and Figure 3.9).¹³¹

However, the practice of applying vibrato throughout an entire note was not advised by some French and German writers. Fürstenau for example, confines vibrato to ‘a three-or four-fold quivering motion’, even on long notes.¹³² Baillot stipulates that the beginning and end of each note should not use vibrato,¹³³ whilst Romberg instructs, ‘it should be made only at the beginning of the note, and ought not to be continued throughout its whole duration.’¹³⁴

Velocity

Baillot (1793) describes an increase in the speed of vibrato towards the end of the eighteenth century, warning musicians to ‘avoid giving the vibrato a slackness that would make the playing old-fashioned.’¹³⁵ Lasser (1798) gives two options of speed, both relating directly to the overall pulse: Vibrato, ‘if on a semibreve, during the sustaining of the same, one allows four crotchets or eight quavers to be clearly heard’.¹³⁶ According to Baillot, Viotti’s (1755-1824) vibrato was at a brisk demisemiquaver speed, with a crotchet pulse of 104 beats per minute.¹³⁷ García (1894) however stipulates that ‘percussions’ should ‘never exceed four semiquavers

¹³¹ Nicholson, *Preceptive Lessons*, 5; Nicholson, *School*, 71

¹³² Fürstenau, *Die Kunst*, 79

¹³³ Baillot, *L’Art du*, 138

¹³⁴ Bernard Romberg, *A Complete Theoretical and Practical School for the Violoncello* (Boston: Ditson, 1880), 87

¹³⁵ Pierre Baillot, *Méthode de Violon* (Paris: Au Magasin de Musique du Conservatoire Royal, 1793) trans. J.A Hamilton as *Method for the Violin* (London, Cocks, 1828), 139

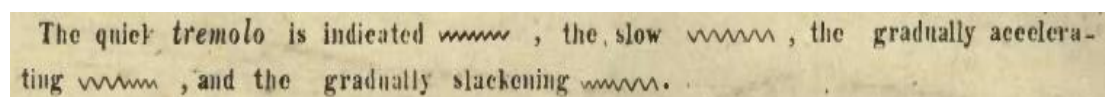
¹³⁶ J.B Lasser, *Vollständige Anleitung zur Singkunst* (Munich: Beym Verfasser, 1798), 158

¹³⁷ Baillot, *Méthode*, 138

for each beat of No.100 on Maelzel's Metronome.'¹³⁸ Garcia's comment may indicate a reduction in vibrato speed through the nineteenth century.

Corette (1759) recommends that vibrato should be executed more slowly than a trill.¹³⁹ Hotteterre (1708) suggests the use of a slower or faster vibrato according to the tempo and character of the piece.¹⁴⁰ Tromlitz (1791) also promotes a flexible approach, recommending a finger vibrato that is 'slow or fast, uniform or waxing and waning.'¹⁴¹ Tartini (1750) states that the speed of vibrato may be 'slow, fast, or accelerating in accordance with the *affect*'.¹⁴² This is echoed by Mozart (1756) and Baillot (1793), and later by Spohr (1832) and Bériot (1858) in the nineteenth century who agree that the speed of vibrato should be adapted to suit the musical context (see Figure 3.7).¹⁴³

Figure 3.7 Spohr's various speeds of vibrato.¹⁴⁴



Leopold Mozart (1756) identifies three speeds of vibrato, namely slow, increasing and rapid (see Figure 3.8).

¹³⁸ Manuel García, *New Treatise on the Art of Singing* (London: Cramer, 1894), 31-2

¹³⁹ Michel Corrette, *Méthode Raisonnée* (Paris: Lyon, 1759), 30

¹⁴⁰ Jacques-Martin Hotteterre-le-Romain, *Pieces pour la Flute Traversiere, et Autres Instruments, avec la Basse-Continue, Livre Premier* (Paris: Ballard, 1708), preface

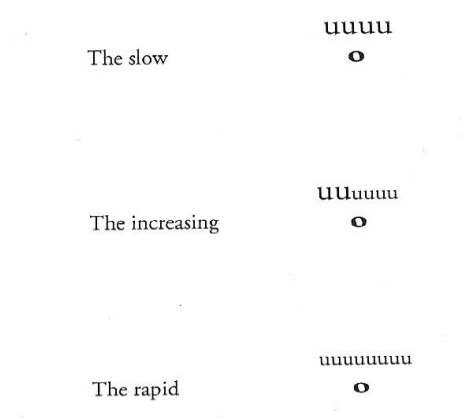
¹⁴¹ Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, (Leipzig: Böhme, 1791); trans. and ed. Ardal Powell, as *The Virtuoso Flute Player* (Cambridge: Cambridge University Press, 1991), 213

¹⁴² Giuseppe Tartini, *Regole per arrivare a saper ben suonar il violino* (Venice: Conservatorio di Musica Benedetto Marcello, 1750), 15

¹⁴³ Brown, *Classical and Romantic*, 548

¹⁴⁴ Spohr, *Violin School*, 164

Figure 3.8 Mozart's varying speeds of vibrato.¹⁴⁵



Mozart suggests that an accelerating vibrato should always be applied to the note prior to a cadenza: ‘the stroke must begin softly and gather strength towards the middle, in such fashion that the greatest strength falls at the beginning of the more rapid movement; and at the last stroke must finish softly again.’¹⁴⁶ This instruction is echoed by Quantz (1752):

If you must hold a long note for either a whole or a half bar, which the Italians call *messa di voce*, you must first tip it gently with the tongue, scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato with the finger on the nearest open hole.¹⁴⁷

Spohr (1832) recommends the use of an accelerating vibrato for *crescendo* and decelerating vibrato for *diminuendo*.¹⁴⁸ Fürstenau (1844) incorporates a ‘*crescendo* or *sforzato*’ into a note held with finger vibrato (*das Klopfen*), as this ‘significantly increases the effect’.¹⁴⁹ Nicholson (1816) also makes a connection between the execution of a *messa di voce* and fluctuation in the speed of vibrato. However, Nicholson’s method contrasts that of Spohr. Nicholson suggests that the flautist

¹⁴⁵ Mozart, *Violin Playing*, 204

¹⁴⁶ *Ibid*, 246

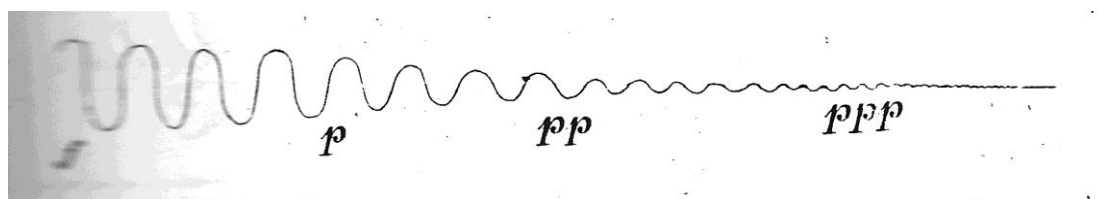
¹⁴⁷ Quantz, *On Playing*, 165

¹⁴⁸ Spohr, *Violin School*, 176

¹⁴⁹ Fürstenau, *Die Kunst*, 79

should decrease the vibrato velocity as the note increases in volume. As the note dies away the player should then increase the speed of vibrato pulsations (see Figure 3.9).¹⁵⁰ He makes a similar suggestion in the later publication *School for Flute* (1836) (see Example 3.2).

Figure 3.9 Nicholson's illustration of an inverse relationship between dynamic and vibrato velocity.¹⁵¹



Lindsay (1828-30) agrees that when the tone is full, the beats 'should be comparatively slow', and that the beats should increase in frequency as the sound diminishes 'until, at last, the vibration ceases, as if from extreme exhaustion, and the sound faintly expires upon the ear.'¹⁵² Nicholson (1836) suggests that any long note may be treated with a vibrato of increasing velocity, even when a diminuendo is not marked.¹⁵³

Notation

Hotteterre (1707) advises that vibrato is not always indicated in all pieces of music,¹⁵⁴ suggesting the possibility of using vibrato where it is not notated. He might also be implying that additional vibrato may be applied in repertoire which already includes notated vibrato. Spohr (1832) reflects, 'in old compositions this trembling is

¹⁵⁰ Nicholson, *Preceptive Lessons*, 5

¹⁵¹ Ibid

¹⁵² Lindsay, *Elements*, 31

¹⁵³ Nicholson, *School*, 71

¹⁵⁴ Hotteterre, *Principes*, 47

sometimes indicated...but in modern ones its employment is left entirely to the player.¹⁵⁵ Fürstenau (1844) agrees, stating that the flautist will not come across vibrato (*Bebung*) or the glide, ‘by the composer’s specification; rather, it is completely up to the discretion of the player to use them.’¹⁵⁶

In England the disparity between ‘vibration’ marked in didactic works compared with repertoire, correlates with the observations of Spohr, although ‘vibration’ is sometimes notated despite Fürstenau’s insistence to the contrary (above).

Nevertheless, Nicholson notates considerably more ‘vibration’ in his tutors than within his compositional output. This would appear to support Petri’s (1782) remark that vibrato is indicated, ‘occasionally for the sake of beginners who do not yet know where they should introduce ornaments.’¹⁵⁷ ‘Vibration’ appears to have been notated in tutors in order to aid the less assured player who may be unfamiliar with conventions.

Quantz (1752) notates two types of chest vibrato. The first (see Example 3.7) is ‘expressed by exhalation, with chest action.’¹⁵⁸

Example 3.7 Quantz’s indication for chest vibrato.¹⁵⁹



¹⁵⁵ Spohr, *Violin School*, 163

¹⁵⁶ Fürstenau, *The Art*, 225

¹⁵⁷ Johann Petri, *Anleitung zur practischen Musik, vor neuangehende Sängler und Instrumentspieler*, (Leipzig: Lauban, 1782), 63

¹⁵⁸ Quantz, *On Playing*, 75

¹⁵⁹ Ibid

Quantz's second notation (see Example 3.8) indicates that 'the notes must be expressed much more sharply, and, so to speak, articulated from the chest.'¹⁶⁰ Delusse (1760) uses a similar marking,¹⁶¹ whilst Baillieux (1793) describes dots under slurs as imitating the 'tremulous effect of the organ.'¹⁶²

Example 3.8 Quantz's indication for a 'sharp' chest vibrato.¹⁶³



C.P.E. Bach (1753) famously utilised this articulation to represent *Bebung* (See Example 3.9).¹⁶⁴

Example 3.9 *Bebung* as notated by C.P.E. Bach (bar 2).¹⁶⁵

Figure 169



Müller (1815) indicates a similar marking, though he also stipulates that the notation may vary 'by more or fewer dots over a note, according to whether this ornament should be performed faster or slower.'¹⁶⁶ Many eighteenth-century writers link the number of dots with a corresponding number of vibrations. Mozart (1756) advises, 'larger strokes can represent quavers, the smaller semiquavers, and as many strokes as

¹⁶⁰ Ibid

¹⁶¹ Delusse, *L'Arte*, 9

¹⁶² Baillot, *Méthode*, 11

¹⁶³ Quantz, *On Playing*, 75

¹⁶⁴ C.P.E Bach, *Versuch über die wahre Art das Clavier zu spielen* (Part 1, Berlin: Henning, 1753); trans. Mitchell as *Essay on the True Art of playing Keyboard Instruments* (New York: Norton, 1949), 156

¹⁶⁵ Ibid

¹⁶⁶ Müller, *Elementaruch*, 31

there be, so often must the hand be moved.’¹⁶⁷ Knecht (1803) agrees with Mozart, stating that the number of vibrations should *exactly* match the number of dots above a long note.¹⁶⁸

According to Spohr, ‘the dotted line... or the word *tremolo*’ were considered old fashioned by the 1830s.¹⁶⁹ In wind writing the wavy line became increasingly popular, eventually replacing dots under slurs.¹⁷⁰ Nicholson uses the wavy line notation to indicate ‘vibration’ in all three of his tutors. In the *School for Flute* (1836), Nicholson appears to use a wavy line to indicate hand ‘vibration’ (see Example 3.2), whilst Fürstenau uses the wavy line to indicate exclusively breath vibrato (*Bebung*).¹⁷¹ Hotteterre (1707) uses a wavy line to indicate both vibrato and mordents (see Example 3.1). Vibrato is advised when the wavy line is indicated over long notes, such as A, B and C in Example 3.1, whilst mordents should be applied to shorter note values.¹⁷²

Some string tutors, such as Spohr (1843) link the wavy line with left-hand vibrato.¹⁷³ Dotzauer¹⁷⁴ (1825) on the other hand considered bow vibrato (*tremolo*) to be interchangeable with left hand vibrato. The following indication for vibrato appears in Dotzauer’s *Méthode de violoncello*:

¹⁶⁷ Mozart, *Violin Playing*, 204

¹⁶⁸ Justin Heinrich Knecht, *Allgemeiner Musikalischer Katechismus* (Biberach: Breitkopf, 1803), 46

¹⁶⁹ Spohr, *Violin School*, 163

¹⁷⁰ Brown, *Classical and Romantic*, 550

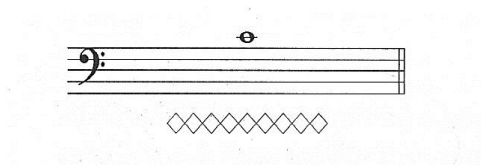
¹⁷¹ Fürstenau, *The Art*, 227

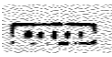
¹⁷² Hotteterre, *Principes*, 47

¹⁷³ Spohr, *Violin School*, 163

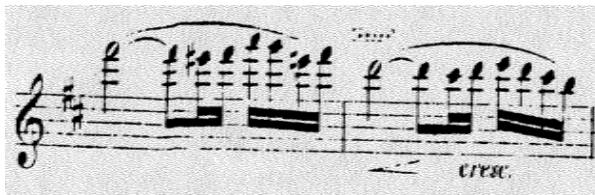
¹⁷⁴ Dotzauer (1783-1860) was taught by his father, who studied composition with J.S Bach’s pupil, J.C Kittel (1732-1809). (E. Van Der Straeten and Lynda MacGregor, ‘Dotzauer, Friedrich’, *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08057>> accessed 18 Aug 2011)

Example 3.10 Dotzauer's *Pochen* ('pulsation') notation.¹⁷⁵



Fürstenau uses the symbol  to indicate finger vibrato (*das Klopfen*) (see Example 3.11).

Example 3.11 Fürstenau's indication for finger vibrato (bar 2).¹⁷⁶



The sign \diamond was used frequently in the nineteenth century to indicate a *mesa di voce*,¹⁷⁷ which in turn is linked with the use of 'vibration' (as explained earlier).¹⁷⁸

Miller (1799) uses the sign Δ to indicate a 'Swell' (*Messa Di Voce*) and recommends the use of 'a Close Shake' (finger 'vibration') 'whenever the symbol (Δ) is observed.'¹⁷⁹ Baillot (1834) also uses the sign \diamond in conjunction with vibrato (see Example 3.12).

¹⁷⁵ Friedrich Dotzauer, *Méthode de violoncello* (New York: Fischer, 1917), 47; cited in Brown, *Classical and Romantic*, 538

¹⁷⁶ Fürstenau, *The Art*, 232

¹⁷⁷ Brown, *Classical and Romantic*, 552

¹⁷⁸ Mozart and Spohr describe an increase in vibrato intensity towards the strongest point of the *mesa di voce*, on the violin. This is contradicted by Lindsay and Nicholson who instruct the flautist to use the quickest 'vibration' at the quietest points.

¹⁷⁹ Miller, *Flute Instructor*, 11

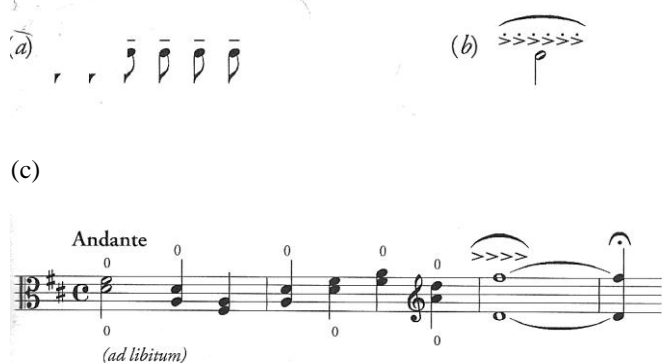
Example 3.12 Baillot's indication of vibrato combined with *messa di voce*.¹⁸⁰



In the nineteenth century, 'vibration' began increasingly to be associated with accents.

Spohr (1843) suggests that vibrato 'is employed only in an impassioned style of playing and in strongly accenting notes marked *fz* or *>*.'¹⁸¹ Gollmick (1857) defines vibrato as synonymous with *sfz* and *^*, directing the performer to 'to push out a note powerfully.'¹⁸² Hamilton's (1895) use of *>>>>* to indicate 'vibration or a close shake,'¹⁸³ appears to also indicate a number of small accents. Three further signs have been observed by Brown in the writing of Meyerbeer (1791-1864) to indicate vibrato, though none of these have been observed in nineteenth-century flute repertoire (see Example 3.13).¹⁸⁴

Example 3.13 Signs used by Meyerbeer to indicate vibrato.¹⁸⁵



¹⁸⁰ Pierre Baillot, *L'Art du Violon*, (Paris: Au dépôt centrale de la musique, 1834), 138

¹⁸¹ Spohr, *Violin School*, 163

¹⁸² Carl Gollmick, *Handlexicon der Tonkunst*, (Offenbach: André, 1857), 96

¹⁸³ Hamilton, *Dictionary of*, 88

¹⁸⁴ Brown, *Classical and Romantic*, 551

¹⁸⁵ (a) *Early Romantic Opera* (New York: Garland, 1979), 459, cited in Brown, *Classical and Romantic*, 551; (b) Giacomo Meyerbeer, *Il Crociato in Egitto*, Vocal Score (Paris: Pacini, 1826), 107, cited in Brown, *Classical and Romantic*, 551; (c) Giacomo Meyerbeer, *Les Huguenots*, Opera in five acts, no.2. Published in facs. In *Early Romantic Opera; vol.20* (London: Garland, 1980), cited in Brown, *Classical and Romantic*, 551

To summarise, vibrato is indicated in a variety of ways in repertoire of the eighteenth and nineteenth centuries. The notation used includes dots under slurs, the word *tremolo*, wavy lines, accents and triangles. In early nineteenth-century English flute repertoire the wavy line is the most common notation used to indicate ‘vibration’. ‘Vibration’ was also associated with the *swell* and with accents. Composers do not generally indicate which type of ‘vibration’ to apply, unless it is clear from additional markings, such as the use of finger numbers. The presence of notated ‘vibration’ does not however imply that it should be exclusively applied where indicated.

Context for ‘vibration’

In an attempt to understand how ‘vibration’ may be applied to English flute repertoire from the early nineteenth-century, I will outline the various contexts in which ‘vibration’ is notated in tutors from the period.

Mozart’s (1756) assertion that ‘vibrato must be employed only in such places where Nature herself would produce it’ is something of an enigma, although it would suggest that Mozart advocated a cautious approach to its application. It may be that Mozart was exclusive in his instruction: ‘a closing note or any other sustained note may be decorated with a tremolo.’¹⁸⁶ This instruction is echoed by Geminiani (1748) who insists that flute vibrato ‘must only be made on long notes’,¹⁸⁷ and a century later by the German flautist Fürstenau (1844) who states that vibrato is ‘mainly applicable in notes sustained a long time, especially those in the higher register.’¹⁸⁸ ‘Vibration’ on longer note values also appears to have been a significant feature of early

¹⁸⁶ Mozart, *Violin Playing*, 203-204

¹⁸⁷ Francesco Geminiani, *Rules for Playing in a True Taste* (London: Author, 1748), preface

¹⁸⁸ Fürstenau, *The Art*, 229

nineteenth-century English style (see Example 3.14). However, notated ‘vibration’ appears in a variety of other contexts.

Example 3.14 ‘Vibration’ occurring on minims. (Top) Alexander, *Improved Preceptor*, 34, ‘Romance’, bars 27, 30 and 33. (Bottom) Bown, *Preceptor*, 60, ‘Theme con Variazione’, bars 8, 12 and 16.



Tromlitz directs his readers to use vibrato on long notes and pauses.¹⁸⁹ Both Lindsay and Nicholson frequently apply fermatas to longer note value marked with ‘vibration’. Lindsay follows this practice consistently throughout his tutor (see Example 3.15).

Example 3.15 ‘Vibration’ extended with fermatas. (Top) Lindsay, *Elements*, 132, ‘John Anderson, my Joe’, bars 14 and 22. (Bottom) Nicholson, *Preceptive Lessons*, 11, ‘The Plough Boy’, bar 16.



¹⁸⁹ Tromlitz, *Virtuoso Flute*, 214

In *Preceptive Lessons*, Nicholson provides the learner with two versions of ‘Aileen Aroon’. The second is marked ‘with empellishments’ [sic], and contains a variety of additional ornaments. However, ‘vibration’ appears frequently in both versions. In the *unembellished* version, ‘vibration’ is marked frequently on every dotted-minim and three quarters¹⁹⁰ of all dotted-crotchets. This might suggest that Nicholson applied ‘vibration’ more frequently than other ornaments such as trills and turns, which do not appear in the ‘plain’ version, and especially on dotted note values (see Examples 3.16 and 3.29).

Example 3.16 ‘Vibration’ occurring on dotted-crotchets and dotted-minims. Nicholson, *Preceptive Lessons*, 10, ‘Aileen Aroon’, bars 2, 4, 6 and 8.



It is unusual for ‘vibration’ to be marked on adjacent notes. Fürstenau warns that, ‘the vibrato [Bebung], if it is to become wholly certain of its aesthetic success, must finally be confined every time to a single note.’¹⁹¹ However there are examples of ‘vibration’ notated on consecutive notes. Lindsay, for example, notates ‘vibration’ on adjacent crotchets in his arrangement of ‘The Groves of Blarney’ (see Example 3.17). The second example (bar 14) differs slightly from the first (bar 10), in that slurs connect the crotchets.

¹⁹⁰ Six out of eight dotted-minims are marked with ‘vibration’.

¹⁹¹ Fürstenau, *Die Kunst*, 79

Example 3.17 ‘Vibration’ occurring on adjacent crotchets. Lindsay, *Elements*, 149, ‘The Groves of Blarney’, bars 10 and 14.



Nicholson notates ‘vibration’ on three staccato quavers in ‘Charlie is my Darling’ (see Example 3.18). The addition of finger numbers under the music indicates that finger ‘vibration’ is to be used.¹⁹² Nicholson also notates ‘vibration’ on staccato crotchets (see Example 3.19).

Example 3.18 ‘Vibration’ occurring on staccato quavers. Nicholson, *Preceptive Lessons*, 68, ‘Charlie is my Darling’, bar 1-2



Example 3.19 ‘Vibration’ occurring on a staccato crotchet. Nicholson, *Preceptive Lessons*, 31, ‘Prelude’, bar 8.



‘Vibration’ is regularly notated on dotted notes which are followed by quicker rhythmic values, such as the dotted-crotchet, quaver combination (see Example 3.16). Lindsay notates ‘vibration’ on a dotted-quaver which is followed by a semi-quaver (see Example 3.20). Lindsay instructs the flautist to execute the ornaments contained

¹⁹² The suggestion of right hand, first and second fingers is inconsistent with Nicholson’s scale of ‘vibration’ (*School*, 71).

within this melody ‘neatly, smoothly and freely.’¹⁹³ The flautist is assisted in achieving this, through the additional notation of a fermata and *messa di voce*.

Example 3.20 ‘Vibration’ occurring on a dotted-quaver, which precedes a semi-quaver. Lindsay, *Elements*, 146, ‘Donald’, bar 15.



‘Vibration’ is also notated on dotted-quavers which follow semi-quavers (see Example 3.21). Nicholson uses finger numbers to indicate finger ‘vibration’ on the first example (bar 27), and key ‘vibration’ on the third example (bar 28).

Example 3.21 ‘Vibration’ occurring on dotted-quavers, which follow semi-quavers. Nicholson, *Preceptive Lessons*, 57, ‘Within a mile of Edinburgh Town’, bars 27-28.



It is unusual for ‘vibration’ to be notated on the first note of a piece. This is with the exception of Bown, who notates ‘vibration’ on the first note of every prelude in his tutor (see Examples 3.22 and 3.23). Lussy recommends using vibrato on long notes which begin on the first beat of the bar.¹⁹⁴

Example 3.22 ‘Vibration’ occurring at the beginning of a prelude. Bown, *Preceptor*, 17, ‘Prelude’, opening.



¹⁹³ Lindsay, *Elements*, 146

¹⁹⁴ Mathis Lussy, *Traité de l'expression musicale* (Paris: Berger-Levrault & Heugel, 1874); trans. Von Glehn, as *Musical Expression* (London: Novello, 1885), 33

Example 3.23 ‘Vibration’ occurring on an opening note. Bown, *Preceptor*, 62, ‘Romance’, bar 1.



Lindsay also notates ‘vibration’ together with grace notes. Example 3.24 shows grace notes used to connect two quavers notated with ‘vibration’.

Example 3.24 ‘Vibration’ combined with grace notes. Lindsay, *Elements*, 128, ‘Roslyn Castle’, bar 14.



Nicholson notates ‘vibration’ following a turn in his ‘2nd Pot Pourri’ (see Example 3.25).

Example 3.25 ‘Vibration’ occurring after a turn. Nicholson, *Preceptive Lessons*, 62, ‘2nd Pot Pourri’, bar 47.



Later in *Preceptive Lessons*, he notates ‘vibration’ before a turn (see Example 3.26).

Example 3.26 ‘Vibration’ occurring before a turn. Nicholson, *Preceptive Lessons*, 67, ‘Capriccio’, bar 5.



‘Vibration’ occurs frequently on descending appoggiaturas (see Examples 3.27 and 3.28).

Example 3.27 ‘Vibration’ occurring on a descending appoggiatura. Nicholson, *Preceptive Lessons*, 35, ‘Ex: III’, bar 16.



Example 3.28 Key ‘Vibration’ occurring on a descending appoggiatura, and preceded by a glide. Nicholson, *Preceptive Lessons*, 70, ‘Sul Margine D’Un Rio’, bar 8.



It is also notated on the resolution of ascending appoggiaturas (see Example 3.29).

Example 3.29 ‘Vibration’ occurring on the resolution of an ascending appoggiatura. Nicholson, *Preceptive Lessons*, 10, ‘Aileen Aroon’, bar 4.



Lindsay notates ‘vibration’ on a harmonic in his arrangement of ‘Here’s a health to them far awa’ (see Example 3.30). This is the only example observed of ‘vibration’ being used in this way, although it appears twice in this piece. Lindsay does not indicate which type of ‘vibration’ to use on the harmonic, although his ‘vibration’ scale suggests the use of the D# key for F5.¹⁹⁵

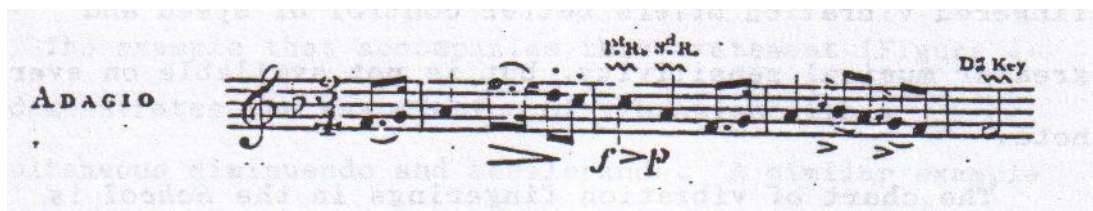
¹⁹⁵ Lindsay, *Elements*, 31

Example 3.30 ‘Vibration’ occurring on a harmonic. Lindsay, *Elements*, 147, ‘Here’s a health to them far awa.’, bar 46.



Alexander and Bown agree that ‘vibration’ is particularly relevant to Adagio movements (see Example 3.31).¹⁹⁶ However in the tutors examined, ‘vibration’ is notated in a variety of tempi (see Examples 3.32-3.35).

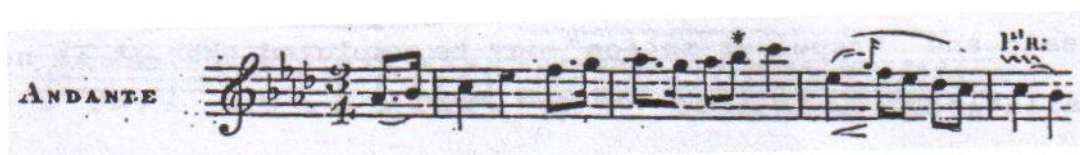
Example 3.31 ‘Vibration’ occurring in Adagio. Nicholson, *Preceptive Lessons*, 32, ‘The Groves of Blarney’, bar 4.



Example 3.32 ‘Vibration’ occurring in Larghetto. Bown, *Preceptor*, 62, ‘Romance’, bar 1.



Example 3.33 ‘Vibration’ occurring in Andante. Nicholson, *Preceptive Lessons*, 60, ‘The Yellow Hair’d Laddie’, bar 4.



¹⁹⁶ Alexander, *Improved Preceptor*, 34; Bown, *Preceptor*, 59

Example 3.34 ‘Vibration’ occurring in Andantino. Bown, *Preceptor*, 62, ‘Barcarole Venitienne’, bars 2 and 4.



Example 3.35 ‘Vibration’ occurring in Allegro Moderato. Nicholson, *Preceptive Lessons*, 26, ‘Polacca’, bar 4.



Tromlitz directs the reader to use vibrato ‘on the note before a cadenza.’¹⁹⁷ In the tutors studied, ‘vibration’ notated in this way, occurs infrequently. Lindsay and Nicholson notate ‘vibration’ occasionally in this context (see Examples 3.21 and 3.30).

Fürstenau recommends that ‘in immediately repeated passages of the same kind it [vibrato] should for instance only be used the first or second time.’¹⁹⁸ Whilst the practice of only applying ‘vibration’ once during repeated passagework is not mentioned in English tutors, it is likely to have been adhered to, in order to maintain ‘elements of surprise and intellect’.¹⁹⁹

To summarise, ‘vibration’ is applied frequently to long notes and especially to notes marked with fermatas. It is also used on other note values, and appears to be particularly suited to dotted notes, including dotted crotchets and dotted quavers.

¹⁹⁷ Tromlitz, *Virtuoso Flute*, 214

¹⁹⁸ Fürstenau, *Die Kunst*, 79

¹⁹⁹ George Hogarth, ‘Tribute to Charles Nicholson’, *The Musical World*, vol. 3 (London: Novello, 1836), 149

Notated ‘vibration’ is applied to short notes, and even those marked staccato. Although there are rare instances when ‘vibration’ is applied to two consecutive crotchets, in general ‘vibration’ rarely occurs on adjacent notes.²⁰⁰ Notated ‘vibration’ on the first note of a piece is also unusual, with the exception of preludes.²⁰¹ ‘Vibration’ is particularly used in Adagio movements,²⁰² but has been observed in a range of tempi, including Larghetto, Andante, Andantino, and Allegro Moderato. It appears in a range of dynamics, and is encouraged during a swell.²⁰³ ‘Vibration’ occurs together with other ornaments including appoggiaturas, grace notes and turns. It has also been observed on harmonically fingered notes, and to the note immediately before a cadenza.²⁰⁴

Vibrato as an enhancer of tone

In this section I will briefly outline the development of vibrato as a component of the tone of the flute. Although this encompasses a period much later than the focus of this thesis, its inclusion is essential if an understanding of ‘vibration’ in the early nineteenth century is to be placed correctly within the context of its overall development. The importance of fully understanding the development of vibrato is illustrated by Donington’s (1963) misconception: ‘A continuous vibrato always is musically justifiable...sensitive vibrato not only can, but should be a normal ingredient in performing [early] music.’²⁰⁵ Donnington appears to discount the difference between vibrato used ornamentally and vibrato used as an integrated component of tone. Equally inaccurate is Philip’s (1992) insistence that ‘vibrato as an

²⁰⁰ Lindsay, *Elements*, 149

²⁰¹ Bown, *Preceptor*, 17

²⁰² Alexander, *Improved Preceptor*, 34; Bown, *Preceptor*, 59

²⁰³ Miller, *Flute Instructor*, 11

²⁰⁴ Tromlitz, *Virtuoso Flute*, 214

²⁰⁵ Robert Donington, *The Interpretation of Early Music* (London: Faber, 1963), 170

enhancer of tone, as opposed to an ornament, was unknown until its development by flautists of the Paris Conservatoire at the very end of the [nineteenth] century.²⁰⁶ As this research has shown, vibrato was already being used as an enhancer of tone in the early nineteenth century, albeit the association of vibrato with ornamentation remained. Neumann (1993) is also inaccurate in his description of the development of vibrato in wind playing. Neumann insists that although the human voice vibrates ‘by itself’, vibrato on string or wind instruments is ‘artificially superimposed on the bland tone’.²⁰⁷ This may be the case with string instruments, but is rather simplistic in wind playing. For many flautists the ‘voice’ of the flute vibrates by itself, in just the same way that the human voice does.

Taylor (1880) suggests that in vocal music the popularity of vibrato really took off in around 1840, noting ‘Ferri, a baritone, who flourished about 35 years ago, gave four or five beats in the second, of a good quarter tone, and this incessantly.’²⁰⁸ Around the same time, the anonymous publication *Hints to Violin Players* criticises singers who, ‘cannot sing a note without the detestable and irritating quiver rattling through it.’²⁰⁹ Tafannell (flute professor at the Paris Conservatoire 1894-1908) is known to have employed ‘a light, almost imperceptible vibrato.’²¹⁰ However, in his *Méthode* (1923), written together with Gaubert (conservatoire professor 1920-1931), it is clear that vibrato had still not yet been fully accepted into the French flute school:

²⁰⁶ Robert Philip, *Early recordings and Musical style: changing tastes in instrumental performance, 1900-1950* (Cambridge: Cambridge University Press, 1992), 234

²⁰⁷ Neumann, *Performance Practices*, 499

²⁰⁸ Franklin Taylor, ‘Tremolo’, *Grove’s Dictionary of Music and Musicians* vol. 4 (London: Macmillan, 1910), 167

²⁰⁹ Anon, *Hints to Violin Players* (Edinburgh: s.n, 1880), 61

²¹⁰ Louis Fleury, ‘Flûte’, *Encyclopédie de la musique et dictionnaire du Conservatoire* vol.3, part 2 (Paris: Delagrave, 1913-31), 1523-25

Vibrato distorts the natural character of the instrument and spoils the interpretation, fatiguing quickly a sensitive ear. It is a serious error and shows unpardonable lack of taste to use these vulgar methods to interpret the great composers.²¹¹

Despite this, the majority of French flautists of the early twentieth century used a ‘clearly audible’ continuous vibrato.²¹² The recording industry favoured the French flautists’ vibrato,²¹³ and Moyse began to use a continuous vibrato specifically to meet the demands of the early electrical era (1925-1930):

I played for the first performance on His Master’s Voice...we recorded, just us wind players – and it was awful! My tone had no life. What to do? Somebody suggested wavering the tone. But no, I refuse. Better to go to a farm and imitate the noise of sheep. But what I developed was the vibrato, I was the first man to introduce vibrato, not only in a flute, but in a woodwind!²¹⁴

Gradually the ‘French singing vibrato’²¹⁵ influenced flautists from other countries. In Germany some flautists appear to have resisted the influence of the French until the mid twentieth century:

Despite the fact that constant vibrato more commonly appears in the Romance countries, we Germans possess our own way of playing, resting on a great tradition which begins with Quantz and has been constantly developed by the great German virtuosi, of which even today we need not be ashamed.²¹⁶

In England, several professional players continued to play with a dense, firmly centred sound, with little or no vibrato, including Gareth Morris (Philharmonia orchestra 1948-71) and Robert Murchie (Royal Philharmonic Society 1925-32 and London Symphony Orchestra 1930-38).²¹⁷ However, Geoffrey Gilbert’s decision

²¹¹ Paul Taffanel and Philippe Gaubert, *Méthode complete de flûte* (Paris: Alphonse Leduc, 1923), 186

²¹² Jochen Gärtner, *Das Vibrato unter besonderer Berücksichtigung der verhältnisse bei flötisten* (Regensburg: Bosse, 1974), 39, cited in Powell, *The Flute*, 220

²¹³ Powell, *The Flute*, 231

²¹⁴ Claude Dorgeuille, *L’Ecole française de flute* (Paris: Codberg, 1983), trans. and rev. Edward Blakeman as *The French Flute School, 1850-1950* (London: Bingham, 1986), 105

²¹⁵ Ann Cecil-Sherman, ‘John Amadio – Virtuoso flutist’, *New York Flute Club Newsletter*, April 2000 (New York: New York Flute Club, 2000), 7

²¹⁶ Georg Müller, *Die kunst des Flötenspiels* (Leipzig: Verlag, 1954), 79

²¹⁷ Powell, *The Flute*, 236

(c.1935) to take lessons with Le Roy in order to ‘play the same as everybody else,’²¹⁸ signalled a change in attitude towards the French School. In his *London Times* obituary (1989), Gilbert is described as ‘the most influential British flautist of the twentieth century.’²¹⁹

Conclusion

The inconsistencies evident in Nicholson’s tutors, in which he sometimes describes ‘vibration’ as an embellishment and in other places describes it as an expression,²²⁰ is an indication of its changing role. Early nineteenth-century ‘vibration’ embraced both the ornamental and the expressive. The distinction between ‘vibration’ in an acoustic sense and ‘vibration’ the embellishment sometimes appears blurred:

If in a church one feels the floor and the pew tremble to certain tones of the organ; if one string vibrates of its own accord...we need not wonder that some of the finer fibres of the human frame should be put in a tremulous motion...²²¹

This is also illustrated by the analogy drawn by several authors between ‘vibration’, and the effect of a musical bell or glass ‘set into vibration’.²²² The freedom by which the term ‘vibration’ was used allowed philosophers to draw easily upon parallels between, for example, the vibrations of the spirits, vibrations of the heart, and emotions associated with love. Some tutors, such as Lindsay’s *Elements of Flute Playing* refer to ‘vibration’ in purely aesthetic terms, and use aesthetics to inform how ‘vibration’ should be applied in repertoire. The apparent marrying of expression and ornamentation reflects the gradual re-alignment of ‘vibration’ from an embellishment to the additional association with the tone of the flute. There is a distinct contrast

²¹⁸ Floyd, *The Gilbert*, 8

²¹⁹ Monya Winzer Gilbert, ‘The Man’, *Geoffrey Gilbert, a personal look*, <<http://www.geoffreygilbert.org>> accessed 3 Sept. 2011

²²⁰ Nicholson, *Complete Preceptor*, 23

²²¹ Beattie, *An Essay*, 138

²²² Fétis, ‘L’État actuel’, *Gazette musicale* (1838); in Le Huray and Day, *Music*, 499

between Gunn's (1793) description of late eighteenth-century vibrato as 'a trembling palsied expression',²²³ to the delicate, tender, sweet and beautiful character described in early nineteenth-century English tutors.²²⁴ These latter definitions correlate with the 'beautiful style', outlined by Reynolds (1786), Price (1810) and Crotch (1831).²²⁵

The instruments on which early nineteenth-century flautists performed were a significant factor in shaping the development of 'vibration' in both England and France. In France, where flautists generally played on small holed instruments, there is little mention of vibrato in early nineteenth-century tutors. *Flattement* executed on French instruments, such as those made by Tulou, creates a narrow fluctuation in pitch, and hand 'vibration' is barely perceptible. However, in England, the trend for large tone and embouchure holes allowed flautists to produce a very noticeable 'vibration'. The 'Nicholson's "Improved" flute' was idiomatically suited to 'vibration'. Sharkskin-lined excavations inherent to some 'Nicholson's "Improved" flutes', facilitate the execution of hand 'vibration'. Enlarged tone holes, allow the flautist to execute a wide finger 'vibration'. The improved spring action of the keys creates the possibility of reliably executing key 'vibration' quickly, and breath 'vibration' is enhanced by the large embouchure hole.

The four types of 'vibration' outlined in this study differ both in execution and effect. Finger 'vibration' is largely concerned with a fluctuation in pitch, which falls below the pitch of the note. Key 'vibration' and hand 'vibration' cause an alteration in tone-colour, with minimal change in pitch. Breath 'vibration' on the other hand, changes

²²³ Gunn, *Art of*, 18

²²⁴ Bown, *Preceptor*, 59; Alexander, *Improved*, 34; Lindsay, *Elements*, 30

²²⁵ Burnet, ed., *Discourses*, 150; Price, *Essays*, 44; Crotch, *Substance*; in Le Huray and Day, *Music*, 430

both the colour and pitch of the note. Breath ‘vibration’ execution appears to have been intense and with angular fluctuations in pitch, illustrated by Nicholson’s use of the accent sign ‘>’. Hand ‘vibration’ was also concerned with accentuation through rapid alterations in the tone-colour. I would suggest that breath ‘vibration’ may be used to add accentuation, and hand ‘vibration’ for intensity. Finger ‘vibration’ creates dissonance, whilst key ‘vibration’ can emphasise through colouration.

The various types of ‘vibration’ may also be used simultaneously. Breath ‘vibration’ can be used to enhance the fluctuation in pitch of other types of ‘vibration’.²²⁶ In order to achieve this, breath pulsations from the intercostal muscles are applied each time the pitch rises during the primary ‘vibration’. For example, when executing finger ‘vibration’, a breath pulsation from the intercostals is added each time the finger is raised. During key ‘vibration’, the breath pulsations are used together with each opening of a closed key. Breath pulsations may be used to enhance hand ‘vibration’, as the player shakes the flute. Key ‘vibration’ was used together with breath ‘vibration’ by Nicholson in his own performance practice.²²⁷ Nicholson advocates the application of up to three types of ‘vibration’ at the same time. A ‘stronger and clearer’²²⁸ finger ‘vibration’ may be achieved by applying both breath ‘vibration’ and hand ‘vibration’.²²⁹

As with other ornaments of the period, the application of ‘vibration’ was not restricted to instances where it was marked in the score. ‘Vibration’ could be added at the discretion of the performer, to illustrate good taste and judgement. An understanding

²²⁶ Nicholson, *School*, 71

²²⁷ Nicholson, *Preceptive Lessons*, 65

²²⁸ Tromlitz, *The Virtuoso*, 215

²²⁹ Nicholson, *School*, 71

of how ‘vibration’ may be stylistically applied to repertoire is therefore an essential component to flute performance practices of this period.

In early nineteenth-century English tutors, ‘vibration’ is applied frequently to long notes. ‘Vibration’ is especially prevalent on long notes marked with fermatas. It is also used on other note values, and appears to be particularly suited to dotted notes, including dotted crotchets and dotted quavers. ‘Vibration’ may be applied to short notes, even those marked staccato. Although there are instances when ‘vibration’ is applied to two consecutive crotchets, it is rarely notated on consecutive notes.²³⁰

Notated ‘vibration’ on the first note of a piece is unusual, although appears to be especially suited to preludes.²³¹ ‘Vibration’ is particularly used in Adagio movements,²³² but has been observed in a range of tempi, including Larghetto, Andante, Andantino, and Allegro Moderato. It appears in a range of dynamics, and is encouraged during a swell.²³³ ‘Vibration’ may be combined with other ornaments including appoggiaturas, grace notes and turns. It has also been observed on harmonically fingered notes, and may be applied to the note immediately before a cadenza.²³⁴ In line with the practices of other ornaments during the period, ‘vibration’, when used during repeated passagework, should only be applied once.²³⁵

As I explained earlier, English flutes of this period fuelled developments in ‘vibration’ in the early nineteenth century, and in particular the development of the four distinct types of ‘vibration’. However, ‘vibration’ in its various guises actually relied upon

²³⁰ Lindsay, *Elements*, 149

²³¹ Bown, *Preceptor*, 17

²³² Alexander, *Improved Preceptor*, 34; Bown, *Preceptor*, 59

²³³ Miller, *Flute Instructor*, 11

²³⁴ Tromlitz, *Virtuoso Flute*, 214

²³⁵ Fürstenau, *Die Kunst*, 79

the flute retaining large tone holes and a large embouchure hole. Large tone holes remain a feature of the Boehm 1847 system, widely used in the present day, although Boehm's decision to increase their size further, necessitated the introduction of keys in order to cover every hole on the instrument. By covering the holes with keys, the process of executing finger 'vibration' becomes impossible. The additional key work inherent in Boehm's design makes the execution of hand 'vibration' cumbersome, although it also widens the number of notes on which key 'vibration' may be executed. Key 'vibration' and breath 'vibration' are therefore the only modes of 'vibration' possible on the modern flute.

Key 'vibration' is not a standard technique used by the modern flautist. It seems ironic that whilst vibrato is a significant feature of current flute practices, the modern flautist is limited to using only breath vibrato. The introduction of key 'vibration' is not viable, given that a continuous vibrato is favoured in current practices. The execution of key 'vibration' on the modern flute would necessitate rapidly opening and closing specific keys on almost every note. This practice would be unsustainable across an entire piece of music, although it could be utilised for 'special effect'.

Modern flautists already create a 'special effect' through the decision not to use vibrato on a specific note. Since vibrato is generally heard continuously, its omission may be used to create emphasis. The listener's attention is drawn towards a note which is free of vibrato. A lack of vibrato may therefore be considered to embellish the note. Thus, vibrato is treated as an ornament in this instance, just as it was in the eighteenth and nineteenth centuries.

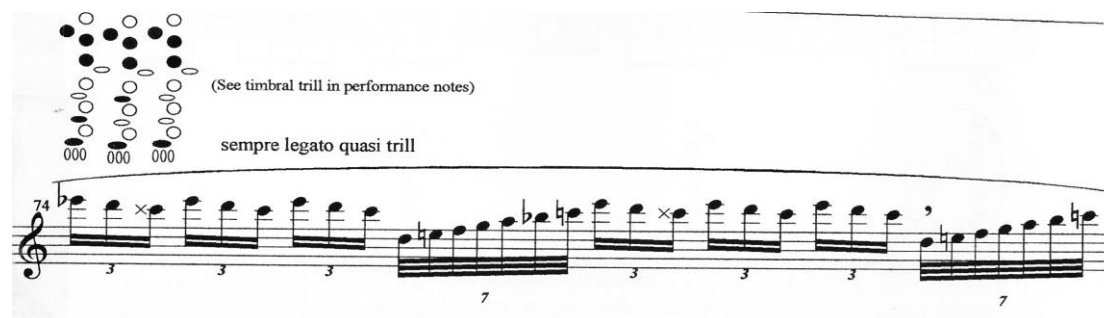
There are other contexts when the modern flautist may choose not to use vibrato.

Within the orchestra, the flautist may abstain from using vibrato in order to blend with other instruments, perhaps as part of a chord. When executing a harmonic note, it is standard practice not to use vibrato, in order to highlight the purity of the harmonic tone.

Certain contemporary ‘extended’ techniques, which are gradually becoming entrenched into modern flute style, bear striking resemblance to various types of ‘vibration’ used in the early nineteenth century. These techniques are particularly in evidence in the compositional style of the English composer Ian Clarke (b.1964).

Timbral trills for example use a technique very similar to key ‘vibration’. The D6 timbral trill illustrated in Example 3.36 involves the rapid depression and release of both trill-keys, in quick succession. This produces a trill involving the notes D#, D quarter #, and D \flat .

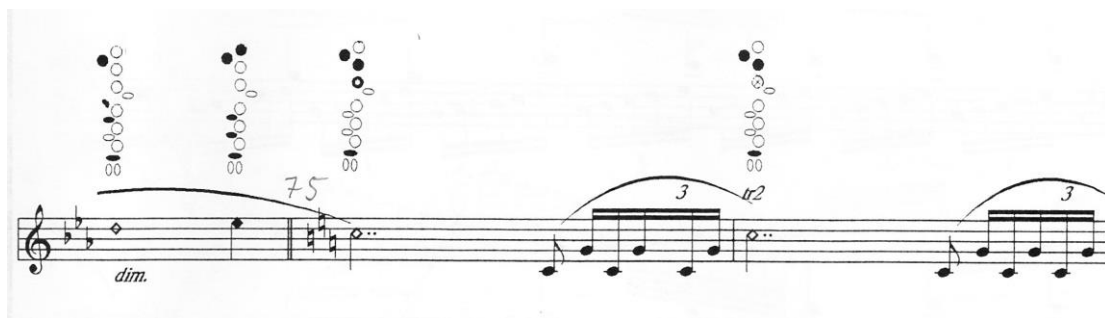
Example 3.36 Timbral trill resembling key ‘vibration’. Ian Clarke, *The Great Train Race*, bar 74.²³⁶



²³⁶ Ian Clarke, *The Great Train Race* (Croydon: Just Flutes, 1993)

The popularity of open-holed flutes in the present day has created the possibility of manipulating the tone holes, by closing just the ring of the key, and leaving the perforated part open. In Example 3.37 the player uses only the ring of the open holed key to execute a timbral trill. The technique involved in executing this timbral trill resembles finger ‘vibration’.

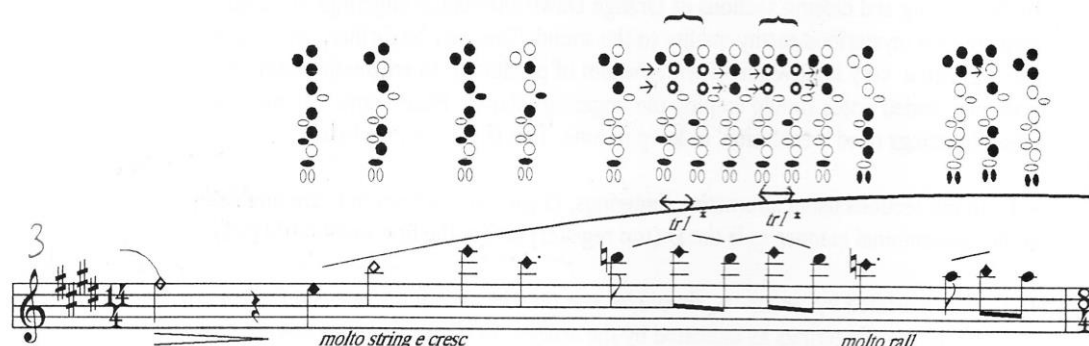
Example 3.37 Timbral trill resembling finger ‘vibration’. Clarke, *Orange Dawn*, flute part, bar 76.²³⁷



There are also instances when Clarke uses two techniques concurrently, which resemble different types of ‘vibration’. In Example 3.38 a timbral trill, resembling key ‘vibration’, is indicated by the bracketed notes. The first and second trill keys are used to execute the timbral trill on E6. At the same time the third and fourth fingers of the left hand, alternate from covering the entire B and A holes, to just the rings of the keys. The movement of the left hand is similar to the technique involved in executing finger ‘vibration’.

²³⁷ Clarke, *Orange Dawn* (Croydon: Just Flutes, 1992)

Example 3.38 Timbral trill resembling key ‘vibration’ combined with alternating quavers which resemble finger ‘vibration’. Clarke, *Orange Dawn*, bar 3.



The various modes of ‘vibration’ used in early nineteenth-century flute practices may have disappeared as the flute evolved, but the techniques involved in the execution of ‘vibration’ have left a legacy in the form of modern-day extended techniques.

Performance Commentary

This section provides a performance commentary in relation to ‘vibration’, to accompany the performing edition of Hummel’s D Major Sonata op.50, which is located in Appendix A.

As explained earlier, ‘vibration’ is rarely notated in early nineteenth-century solo repertoire from either England or Germany, and frequently ‘its employment is left entirely to the player.’²³⁸ The Hummel sources examined do not contain a single instance of notated ‘vibration’. In the works of Nicholson, ‘vibration’ is notated far less frequently in repertoire than within compositions contained in his tutors, thus

²³⁸ Spohr, *Violin School*, 163


suggesting that ‘vibration’ was sometimes applied by the performer in order to illustrate good taste. In preparing this edition I acknowledge that, in general even professional performers in the modern day do not possess the knowledge of where to introduce ‘vibration’ stylistically. I have therefore notated ‘vibration’ more frequently than would normally be expected in the notation of repertoire of the period.

The various symbols used to notate ‘vibration’ in the early nineteenth-century were discussed earlier in the chapter. Since the ‘wavy’ line notation was most frequently used by Nicholson, this is employed to notate ‘vibration’ throughout the edition. Other symbols used during the period to represent ‘vibration’, such as the accent sign and ‘dots under slurs’, were deemed undesirable as they are also associated with other musical directions. Whilst the wavy line could also be taken to represent a trill, wavy lines are notated exclusively to indicate ‘vibration’ in the edition, thus avoiding any uncertainty.

In general, Nicholson did not specify which type of ‘vibration’ the performer should use. The various types of ‘vibration’, namely breath, hand, finger and key, are notated using the same symbol. In most cases therefore, the choice of ‘vibration’ was left to the discretion of the performer. To aid the performer, I have indicated the various types of ‘vibration’ through specific notation. The symbols used in the edition are as follows and relate to the application of ‘vibration’ on a ‘Nicholson’s “Improved” flute’:

B  : Breath ‘vibration’


H  : Hand ‘vibration’

3rd RH.  : Finger ‘vibration’ (using the 3rd finger of the right hand)

$D\# \text{ Key}$  : Key ‘vibration’ (using the D# key)

$B+H$  : Compound ‘vibration’ (Breath and Hand)

$B \overset{3rd RH.}{\text{wavy line}}$: Compound ‘vibration’ (Breath and Finger)

\xrightarrow{B}
 H  : Hand ‘vibration’ followed by Breath ‘vibration’

H  $\overset{2nd LH.}{\text{wavy line}}$: Hand ‘vibration’ followed by a decelerating Finger ‘vibration’

Key ‘vibration’ is notated with the name of the key printed above the wavy line (see above). In the case of the C keys, the foot joint C key is distinguished from the top joint C key, by using the description ‘low C key’. Unless otherwise labelled, either F key may be applied, where the instruction ‘F key’ is observed.

Finger ‘vibration’ is notated in a similar manner to key ‘vibration’, by indicating the appropriate finger above the wavy line (see above). The abbreviations RH and LH refer to right and left hands respectively, and assume the flautist is performing on a right-handed flute.²³⁹ The fingers are numbered 1-4, where 1 refers to the index finger and 4 to the little finger.

Notated ‘vibration’ in this edition is not intended to indicate to the performer how much of the note to vibrate. Nicholson encourages ‘vibration’ which lasts for the full duration of the note.²⁴⁰ However, Fürstenau restricts the flautist to ‘a three-or four-fold quivering motion’, even on long notes.²⁴¹ I would suggest that the performer of this edition may choose sometimes to colour just a section of the note with ‘vibration’.

²³⁹ A flute which is held to the right when played.

²⁴⁰ Nicholson, *Preceptive Lessons*, 5; *School*, 71

²⁴¹ Fürstenau, *Die Kunst*, 79

In the interests of clarity, ‘vibration’ is notated over the first section of the note.

Exceptions to this may be observed where the ‘vibration’ changes in some way through the duration of the note, or if it is held into the following note. Such is the case in the final two examples of notation above.

The contexts in which ‘vibration’ is notated in the edition corresponds with the stylistic practices which were outlined earlier in the chapter. ‘Vibration’ is notated in the flute part of the edition as follows:

1st Movement

Bar	Beat(s)	‘Vibration’ type	Length of note	Further detail
2	1-3	Hand	Minim tied to a quaver	
5	1-3	Breath	Dotted Minim	Preceded by a ‘short’ <i>appoggiatura</i> . ²⁴²
6	1-3	Finger	Dotted Minim	3 rd finger left hand.
9	1-3	Breath and Key	Dotted Minim	Low C key
10	1-3	Key	Dotted Minim	D# key
15	1-4	Breath	Minim + Minim ²⁴³	
17	1-3	Key	Minim tied to a quaver	G# key
27-28	3-1	Breath and Finger	Minim tied to a crotchet	3 rd finger left hand. Marked <i>Sforzando</i> ²⁴⁴
36	2-3	Breath	Crotchet tied to a quaver	Marked <i>Sforzando</i>
42-43	3-1	Hand	Minim tied to a quaver	Marked <i>dolce</i> . ²⁴⁵

²⁴² To be played quickly starting on the beat, unaccented. (Hummel, *A Complete*, vol.3, 12)

²⁴³ ‘Vibration’ is sometimes notated in English tutors on consecutive notes (Lindsay, *Elements*, 149), although Fürstenau insists, vibrato ‘must finally be confined every time to a single note’ (Fürstenau, *Die Kunst*, 79)

²⁴⁴ Spohr encourages the use of vibrato on notes marked *Sforzando* (Spohr, *Violin School*, 163)

²⁴⁵ ‘Vibration’ has been observed frequently in *dolce* e.g. Bown, *Preceptor*, 60

				Followed by a glide. ²⁴⁶
46-47	3-1	Hand	Minim tied to a quaver	
48-49	3-1	Breath	Minim tied to a crotchet	Marked <i>Forzando</i> . ²⁴⁷
49	2	Breath	Dotted quaver	Preceded by a 'short' appoggiatura
50-51	3-1	Key	Minim tied to a crotchet	D# key
58	1-3	Breath	Dotted Minim	Preceded by a glide. Marked <i>dolce</i> .
69-70	1-1	Key	Semibreve tied to a quaver	D# key
85	3	Breath	Dotted quaver	Marked staccato. ²⁴⁸
85	4	Breath	Dotted quaver	Marked staccato.
93	3	Breath	Quaver	Climax of a phrase.
104	1-3	Breath	Dotted minim	
105	1-3	Breath	Dotted minim	
108	1-3	Breath and Hand	Dotted minim	Marked <i>Forzando</i>
109	1-3	Key	Dotted minim	Low C key
112	1-3	Hand	Dotted minim	Followed by 'after-notes'. ²⁴⁹
114-116	1-3	Hand, leading to Breath ²⁵⁰	Semibreve to semibreve to dotted-minim.	Marked with a <i>crescendo</i> . Decelerating in velocity. ²⁵¹
127-128	1-1	Hand	Semibreve tied to a crotchet	
139-140	1-2	Key	Minim tied to a dotted crotchet	G# key

²⁴⁶ 'Vibration' is notated frequently adjacent to glides e.g. Nicholson, *Preceptive Lessons*, 57

²⁴⁷ Nicholson notates 'vibration' occasionally using accent signs e.g. Nicholson, *Preceptive Lessons*, 47

²⁴⁸ Nicholson notates 'vibration' on staccato notes in *Preceptive Lessons* (Nicholson, *Preceptive Lessons*, 31, 68)

²⁴⁹ Grace notes which are played unaccented before the beat (Hummel, *A Complete*, vol.3, 12)

²⁵⁰ Nicholson and Tromlitz both describe the use of breath and hand 'vibration' concurrently (Nicholson, *School*, 71; Tromlitz, *The Virtuoso*, 215)

²⁵¹ Nicholson describes an inverse relationship between dynamic and vibrato speed (Nicholson, *Preceptive Lessons*, 5)

141	1-3	Breath and Finger	Dotted minim	1 st finger right hand
142	1-3	Finger	Dotted minim	3 rd finger left hand. Leading into 'after-notes'.
145	1-3	Key	Dotted minim	Low C key. Preceded by a 'short' appoggiatura
146	1-3	Key	Dotted minim	D# key. Leading into 'after-notes'.
160	2	Key	Crotchet	D# Key. Marked <i>Forzando</i> .
160	4	Key	Crotchet	D# Key. Marked <i>Forzando</i> .
167-168	3-1	Breath	Minim tied to a crotchet	Marked <i>Forzando</i> .
180	1-3	Breath and Key	Dotted minim	Low C key
181	1-3	Key	Dotted minim	1 st finger right hand
182	1-3	Hand	Dotted minim	Preceded by a glide. Leading into 'after-notes'.
184	1-3	Finger	Dotted minim	1 st finger right hand. Leading into a glide.
194-195	1-1	Hand leading to Finger	Semibreve tied to a quaver	Marked with a <i>crescendo</i> . Decelerating in velocity.
200	3	Breath	Crotchet	Marked staccato.
200	4	Breath	Crotchet	Marked staccato.
207	1	Breath	Quaver	Marked staccato.
207	3	Breath	Quaver	Marked staccato.
223	4	Breath	Quaver	Climax of a phrase.
232	1-2	Breath	Minim	

2nd Movement

Bar	Beat(s) (quaver)	‘Vibration’ type	Length of note	Further detail
4	1	Finger	Dotted quaver	1st finger right hand
5	4	Key	Dotted quaver	G# key
6	4	Finger	Crotchet	1st finger right hand
7	4	Hand	Crotchet	Leading to ‘after-notes’.
12	1-2	Finger	Dotted quaver	1st finger right hand. Preceded by a glide. Marked <i>forzando</i> .
14	1-2	Hand	Dotted quaver	
17	4-5	Breath	Dotted quaver	With harmonic fingering. ²⁵²
19	4-5	Hand	Dotted quaver	
20	4-5	Key	Dotted quaver	Short F key
28	1-2	Breath	Dotted quaver	Marked <i>forzando</i>
29	1-2	Key	Crotchet	D# Key
38	4-5	Hand	Double dotted quaver	Marked with glide
39	4-5	Key	Double dotted quaver	Marked with glide
40	2-3	Breath	Crotchet	
40-41	5-1	Finger	Crotchet tied to a quaver	3rd finger right hand

3rd Movement

Bar	Beat(s)	‘Vibration’ type	Length of note	Further detail
6	1	Breath	Crotchet	Marked <i>forzando</i> .
10	1	Key	Crotchet	G# key. Marked <i>forzando</i> .
13	1-2	Breath	Minim	Marked with

²⁵² ‘Vibration’ is sometimes marked using harmonic fingerings by Lindsay, eg. Lindsay, *Elements*, 147

				fermata. Harmonic fingering.
25	1	Breath	Quaver	
53	1-2	Breath	Dotted crotchet	Marked <i>forzando</i> .
55	1-2	Key	Dotted crotchet	D# key. Marked <i>forzando</i> .
63-64	1-2	Finger	Minim tied to a minim	3rd finger left hand. Marked with a <i>diminuendo</i> . Accelerating in velocity.
66	1	Hand	Crotchet	
70	1	Breath and Hand	Crotchet	
73	1-2	Breath	Minim	Marked with a fermata. Preceded by a Slide. ²⁵³
85	2	Breath	Quaver	Marked with <i>sforzando</i> .
86	1	Breath	Quaver	Marked with <i>sforzando</i> .
86	2	Breath	Quaver	Marked with <i>sforzando</i> .
87-88	2-1	Hand	Crotchet tied to a quaver	
91	1	Key	Crotchet	D# key
95	1	Key	Crotchet	D# key. Marked at the climax of the phrase.
103	1	Finger	Crotchet	3rd finger right hand. Marked at the climax of the phrase.
110- 111	1-1	Breath leading to Breath + Key	Crotchet tied to a crotchet, tied to a crotchet.	D# key, at the climax of the phrase.
123	1	Breath	Quaver	
124	1	Breath	Quaver	
128- 131	1-1	Hand to Breath to Key	Minim tied to a minim, tied to a minim, tied to a dotted quaver.	
133	1	Breath	Crotchet	Marked <i>forzando</i> .

²⁵³ Executed on the beat (Hummel, *A Complete*, vol.3, 13)

137	1	Breath + Key	Crotchet	G# key.
145	2	Breath	Crotchet	Marked with a trill. ²⁵⁴
146	2	Breath	Crotchet	Marked with a trill.
153	1-2	Breath	Crotchet	
172	1-2	Breath	Crotchet slurred to a crotchet	
173-174	1-1	Finger	Minim tied to a semiquaver	2nd finger right hand
179	1-2	Breath	Dotted crotchet	Preceded by a glide
181	1-2	Breath	Crotchet	Marked <i>Sforzando</i> . Followed by 'after-notes'.
184	1-2	Breath	Crotchet	
186	1	Breath	Crotchet	
190	1	Key	Crotchet	G# Key
193	1-2	Breath	Crotchet	Marked <i>sforzando</i>

²⁵⁴ The 'wavy' line became associated with both the trill and 'vibration' in the eighteenth century, most notably by Hotteterre who considered vibrato to be 'almost like a regular trill' (Hotteterre, *Principes*, 45). Tromlitz and Nicholson both encourage the use of the chest as an 'aid' (Nicholson, *School*, 71; Tromlitz, *The Virtuoso*, 215)

CHAPTER IV

The Glide I: Definition, Notation & Execution

The glide is closely related to ‘vibration’ in the sense that both relate to the manipulation of the tone of the flute. Nicholson considers the glide and ‘vibration’ in immediate succession in all three of his tutors. Both are characterised as ‘ornaments of expression’,¹ which involve a manipulation of the tone of the instrument to expressive effect. The glide is a particularly interesting and intriguing topic. Little is currently known about it and yet it would appear to have been a particularly important feature in Nicholson’s playing. There is little doubt that the glide contributed significantly to the ‘Nicholsonian effect’, alluded to by Welch. Indeed, Rockstro writing in 1890, states that Nicholson was in fact the inventor of the glide.²

Current understanding of the glide relies heavily upon the study of portamento in relation to the voice and other instruments. The glide is frequently misinterpreted as an imitation of vocal practices. This is inadequate and incorrect, because the glide, as it existed in early nineteenth-century English flute playing was embedded within a tradition which was highly developed, and specific to the flute. The main contributors to this field of research are Smith (1969), Jacobsen (1982), Spell (1990), Brown (1999), and Brown (2002).³ With the exception of Spell, little specific research has been carried out into the glide in relation to flute practices in England during the early nineteenth century. Spell identifies various characteristics of the glide, and

¹ Nicholson, *Complete Preceptor*, 21

² Rockstro, *The Flute*, 608

³ Smith, ‘Characteristics of’; Jacobsen, ‘Charles Nicholson’; Spell, ‘Selected Aspects’; Brown, *Classical and Romantic*; Brown, *The Early*

demonstrates a practical knowledge of applying glides to an original instrument. He also gives a broad overview of typical contexts for applying glides in performance. Despite being the most comprehensive study to date, Spell's research covers only fifteen pages of his thesis. Other research may be summarised as focusing on either organology (Jacobsen), broader national contexts (Brown), within the context of reception (Smith), or in relation to vocal portamento (Brown).

What has not been done in modern scholarship to date is to identify the central role of the glide within flute performance practice in early nineteenth-century England. Chapters IV and V of my thesis address this lacuna by exploring its nature and its application. The latter is then addressed in practice in my recital on the 'Nicholson's "Improved" flute', which constitutes the other part of my research. In this current chapter, I will firstly consider issues of terminology as well as national differences in attitudes to gliding, with a particular focus on practices of gliding found in England. The extent to which the 'Nicholson's "Improved" Flute' may be regarded as a factor in the development of the glide will then be considered. Then, glide notation and execution will be discussed and documented in detail for the first time.

Questions of Terminology and Identity

Bown (1825) defines the glide as 'a specimen of a fine sweet swelling gradation'.⁴ This is echoed by several other English writers of the period, including Alexander (1821) and Nicholson (1816).⁵ It is also consistent with Crotch's (1831) 'beautiful' style, through its reflection of 'soft, smooth, delicate and gentle undulations'.⁶

⁴ Bown, *Preceptor*, 59

⁵ 'sweet swelling gradation' (Alexander, *Improved Preceptor*, 34); 'sweet swelling gradation into the note' (Nicholson, *Complete Preceptor*, 22)

⁶ Crotch, *Substance*; in Le Huray and Day, *Music*, 431-2

Alexander's discussion of 'beautifully expressive' glides and Fürstenau's description of the 'pleasant, beautiful effect' of the glide (*Überziehen der Töne*), would appear to clarify the alignment of the glide with beauty.⁷

The expressive quality of the glide is alluded to by Alexander (1821) who recommends applying glides to 'passages that require much pathos and feeling'.⁸ This is reinforced by Lindsay (1828), who exclaims that the glide 'gives true pathos to a performance, which never fails to reach the heart',⁹ and Dressler (1828) for whom the application of glides adds an 'encreased [*sic*] feeling and passion to melodies of an expressive character'.¹⁰

Portamento in vocal, wind and string playing involves a smooth connection from one sound to another. There are two separate ways of achieving a smooth connection, either by playing legato or by linking the pitches through a slide in pitch.¹¹ This sliding in pitch led to the genesis of the terms 'glide' and 'gliding', which appear mostly in relation to the flute. By the nineteenth century the term portamento had become increasingly associated with a sliding in pitch rather than legato.¹² For the purpose of this study therefore, the term portamento will refer solely to gradual changes in pitch.

The glide is likely to have evolved from *Portamento della voce* (carriage of the voice), an important technique for singing legato which was established at the

⁷ Alexander, *Improved Preceptor*, 34; Fürstenau, *The Art*, 234

⁸ Alexander, *Improved Preceptor*, 34

⁹ Lindsay, *Elements*, vol.1, 30

¹⁰ Dressler, *Complete Instructions*, 48

¹¹ Brown, *Classical and Romantic*, 558

¹² *Ibid*, 559; The *port de voix* also became associated with a 'gliding' in pitch in the nineteenth century rather than the lower appoggiatura, with which it was associated previously.

beginning of the seventeenth century.¹³ Salieri (1814) suggests that this was indeed the case, through his observation that portamento had been ‘taken over from singing into instrumental music.’¹⁴

Though the term glide is used primarily in relation to flute portamento, various flute tutors including Nicholson (1816), also refer to gliding on the violin.¹⁵ Bown (1825) for example states that:

The Violin is thought to be supereminently qualified for this expression, it is demonstrated however that a skilful performer of the Flute, is able to keep pace in every respect, in this graceful movement with the greatest adepts on the former Instrument.¹⁶

However this is not always the case on bowed string instruments where legato is only straightforward if adjacent notes are on the same string or in close proximity on different strings. Legato playing on other notes requires left hand sliding techniques to be employed. In Brown’s (1999) discussion of portamento in string playing, he explains that left hand position shifts always necessitate the production of a sliding in pitch.¹⁷

As Bown alludes to above, a ‘graceful’ legato can be achieved on the flute. However, the nature of the instrument is such that it is difficult to change notes without a sudden alteration in pitch, unless specific techniques are employed. There are three ways of changing the pitch gradually on the flute, namely through an alteration in air speed,

¹³ Ellen T. Harris, ‘Portamento’, *Grove Music Online*,
<<http://www.oxfordmusiconline.com/subscriber/article.grove/music/40990>> accessed 7 Sept 2010

¹⁴ Antonio Salieri, *Allgemeine Musikalische Zeitung*, 12 (Leipzig: Breitkopf & Härtel, 1811), 209

¹⁵ Nicholson, *Complete Preceptor*, 22

¹⁶ Bown, *Preceptor*, 59

¹⁷ Brown, *Classical and Romantic*, 558

air direction across the embouchure hole, and through manipulation of the tone holes.

The technique involved in producing a glide is the manipulation of tone holes.

National differences

There is no mention of the glide in English flute sources until Nicholson's *Complete Preceptor* (1816), but it appears to have been well established in Germany at a much earlier date. In 1791, Tromlitz already describes the glide as 'very prevalent and so very fashionable at the present time that one has to endure it constantly.'¹⁸

In France however glides do not appear to have ever become an integral part of performance practice.¹⁹ Smith (1969) notes an absence of references to the glide in French tutors in the late eighteenth and early nineteenth century.²⁰ There is a brief mention of the glide by Drouët in his English method dated 1830, in which 'a gliding' is described as producing 'a pretty effect',²¹ though it does not feature in his French tutor.²²

Possibly Castil-Blaze (1821) had glides in mind when he commented that the French may have been reluctant to apply new 'effects' in their playing. Effects must be 'skilfully used if they are to be effective', he warns:

...never use an effect unless you know how to handle it, for the result will be quite otherwise than that which was intended.²³

¹⁸ 'Durch ziehen einer oder zweyer Töne' (Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig: Böhme, 1791), 263; Tromlitz, *Virtuoso Flute*, 234

¹⁹ Spell, 'Selected Aspects', 87

²⁰ Smith, 'Characteristics of', 71-79

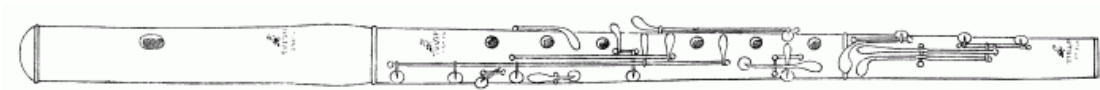
²¹ Drouët, *Method of*, 18

²² This is striking, considering that Drouët's discussion of tone in his French *Méthode* is considerably more detailed than the corresponding section of his English method.

²³ Castil-Blaze, *Dictionnaire*; in Le Huray et.al, *Music*, 365

The apparent lack of enthusiasm for the glide in France may be linked with the instruments on which the French performed. As will become clear later, the process by which the glide is executed is most effective on flutes with large tone holes. Nineteenth-century French flutes, such as those made by Tulou were in general, made with small tone holes (see Figure 4.1). It would be very difficult to produce an effective fluctuation in pitch through manipulation of such small tone holes.

Figure 4.1 Tulou's *Flûte perfectionnée*, with small tone holes.²⁴



By contrast the English showed a preference at this time for flutes with larger tone holes (see Figure 4.2). The effect produced by gliding on these instruments is dramatic and increasingly pronounced when the flute has larger tone holes. Indeed the popularity of instruments with large holes in England may well relate to the appeal of the effect of the glide to the English.

Figure 4.2 The 'Nicholson's "Improved" Flute', incorporating large tone holes.²⁵



²⁴ Tulou, *Méthode de*, 61

²⁵ Nicholson, *School*, n.p

In the three pedagogical works by Nicholson, the glide features prominently. In the *Complete Preceptor* (1816) and *School for the Flute* (1836) it is discussed in the text, and in *Preceptive Lessons* (1821) glides are notated extensively in the musical examples and pieces. In the *School* Nicholson lists examples of some of the most effective glides on the instrument (see Example 4.1).

Example 4.1 Nicholson's most effective glides on the Flute (1836).²⁶

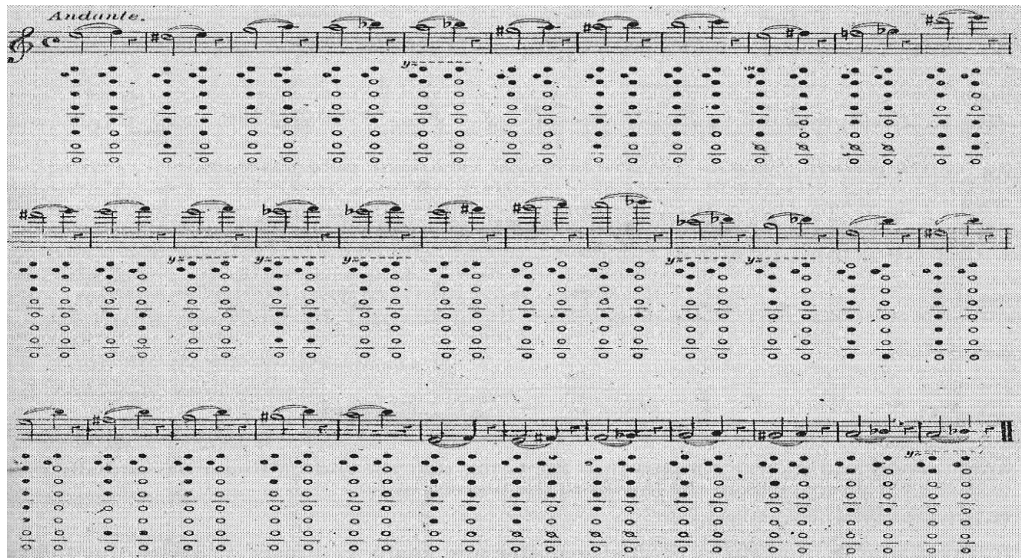


Glides are included in the flute methods of other English writers following the publication of Nicholson's *Complete Preceptor* in 1816. This includes tutors by Alexander (1821), Bown (1825), Dressler (1828) and Lindsay (1828-30).²⁷ Furthermore, following Nicholson's death, Clinton (1850) also presents 'the most effective glides'. Clinton provides his readers with a greater number of effective glides than Nicholson. He also illustrates 'the best mode of fingering them' on the Boehm 1832 system (see Example 4.2).

²⁶ Nicholson, *School*, 71

²⁷ Alexander, *Improved Preceptor*, 56; Bown, *Preceptor for*, 59; Dressler, *Complete Instructions*, 48; Lindsay, *The Elements*, vol. 1, 30

Example 4.2 ‘The Most Effective Glides’ according to Clinton (1850).²⁸



Flute design in relation to the glide

As mentioned above, instruments with large tone holes are most suited to producing glides. This is due to the extent to which the pitch can be altered by manipulating the tone holes. In general the trend for increasing the size of tone holes continued in England through the first half of the nineteenth century. For example, ‘Nicholson’s “Improved” flutes’ made by Thomas Prowse tend to have progressively larger holes, and in some cases markedly bigger ones than on the early flutes which Prowse made for Clementi and Co.

²⁸ John Clinton, *A School or Practical Instruction Book*, (London: Cramer, 1850), 73

Plate 3 Thomas Prowse ‘Nicholson’s “Improved” flute’ no.3904 (bottom), incorporating larger tone holes than the earlier Clementi & Co. ‘Nicholson’s “Improved” flute’ no.1403 (top).²⁹ Note in particular the difference in size of holes two and five between the two instruments.



Nicholson’s father may well have been the instigator of the English trend to enlarge the tone holes of the flute. It is documented that Nicholson senior had enlarged the tone holes on an Astor instrument he possessed, and it was this instrument that he encouraged his son to take to London in around 1820, when young Charles moved there from Liverpool. It is likely that other flautists on hearing Nicholson would assume that his unusual instrument might play a part in producing his unusually full tone.

The ‘Nicholson’s “Improved” flute’ is particularly suited to performing the glide. Initially playing with larger tone holes can prove problematic, especially for those with smaller fingers who might find stopping the air difficult. According to Nicholson however, large finger holes are more tolerant of ‘covering and uncovering’. It is likely that Nicholson was referring to the possibility of creating a ‘seamless’ glide more easily on a flute with larger tone holes. Perhaps this is what is meant by the

²⁹ Terry McGee Research Collection, <http://www.mcgee-flutes.com/collection.html>, accessed 23 August 2010. Picture used by permission.

instruction: ‘where the glide is intended, its effect is improved because the scope is greater from the size of the hole.’³⁰

As I explained in the previous chapter, several ‘Nicholson’s “Improved” flutes’ include excavations to the tubing. These are usually around the right hand tone holes.³¹ Such excavations create a rounding off around the edge of the tone holes.. The sliding motion of the fingers is achieved more easily as a result of this.

Fürstenau (1844) warns against, ‘glides where the fingering of the notes requires the closing or opening of a key, since gradually closing a key is very difficult, and slowly opening such a key without a noticeable jerk is scarcely possible’.³² William Henry Potter, son of the esteemed eighteenth-century flute maker Richard Potter, designed an improvement to the mechanism of the flute which, according to Rockstro (1890) was intended to alleviate the problem of gliding using key work.³³ In 1808 Potter took out a patent for sliding keys. The invention involved ‘a sliding motion to the valves by which the holes of German flutes and other wind-instruments are stopped or opened.’³⁴ Rockstro (1890) insists that this invention was intended to facilitate gliding.³⁵ However plausible this may be, I am currently unaware of any flutes which incorporate ‘sliding keys’ or tutors which make reference to Potter’s invention.

³⁰ Nicholson, *School*, 6

³¹ Spell, ‘Selected Aspects’, 93

³² Fürstenau, *Die Kunst*, 84

³³ Rockstro, *A Treatise*, 272

³⁴ ‘Patent no.3136’, *Patents for Inventions. Abridgements for Specifications Relating to Music and Musical Instruments.1694-1866* (London: Office of the Commissioners of Patents for Inventions, 1871; repr. London: Bingham, 1984), 53

³⁵ Rockstro, *A Treatise*, 272

According to Jacobsen (1982) the reason that flute makers began to enlarge the flute's tone holes was to produce better intonation and the possibility of playing with a larger tone.³⁶ This may have been the case, but if the intonation is to be improved, tone-hole expansion also necessitates a repositioning along the bore, the practice of which appears rarely to have been followed. In my experience, flutes with larger tone holes tend to require greater adjustments on the part of the player in order to play in tune. Acoustically, larger tone holes do produce a larger tone, although flutes in the early nineteenth century tend to have holes of differing sizes and therefore produce an uneven 'depth' of tone.

Glide Notation

Glides in flute writing are usually indicated using a double slur notation (see Example 4.3).

Example 4.3 The 'double slur' glide notation.³⁷



Fürstenau (1844) indicates the glide (*Überziehen der Töne*) using a 'triple connecting slur' (see Example 4.4).

Example 4.4 Fürstenau's triple slur notation.³⁸



³⁶ Jacobsen, 'Charles Nicholson', 33

³⁷ Nicholson, *School*, 71

³⁸ Fürstenau, *The Art*, 237

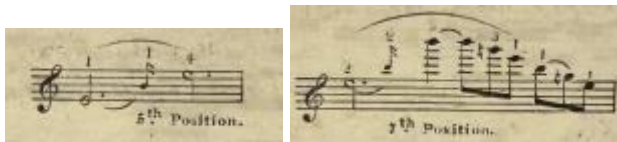
Schubert (1804) notates vocal portamento (‘Schmelzen der Töne’)³⁹ using a straight line drawn between the pitches (see Example 4.5). This symbol does not appear to have been adopted by other nineteenth-century composers.

Example 4.5 Johann Schubert’s notation for portamento.⁴⁰



In violin writing portamento was often notated using finger numbers to indicate a position shift. Spohr often notates portamento with two slur marks, one above the music as well as one below. Example 4.6 illustrates Spohr’s use of numbers to indicate ‘a sliding’. In both musical examples portamento is indicated between the first two notes.

Example 4.6 Spohr’s use of finger numbers to indicate portamento.⁴¹



De Bériot’s notations differ depending on the musical context. Portamento across larger intervals appears to be notated using larger symbols, suggesting a more dramatic effect. De Bériot identifies three types of *port-de-voix*, as illustrated in Example 4.7. The *Port-de-voix vif* is employed when the notes are thrown gracefully (‘jetées avec grace’) or launched with energy (‘lancées avec énergie’). De Bériot’s use

³⁹ ‘Melting of the tone’ (Johann Schubert, *Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst* (Leipzig: Breitkopf, 1804), 43)

⁴⁰ Johann Schubert, *Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst* (Leipzig: Breitkopf, 1804), 59; in Brown, *Classical and Romantic*, 573


⁴¹ Spohr, *Violin School*, 108

of the terms *jetées*, *lancées* and *énergie* may suggest that *vif* in this context means ‘lively’. *Port-de-voix doux* is recommended in affectionate expressions (‘expressions affectueuses’). *Doux* in this context is most likely to mean ‘sweet’. The *port-de-voix trainé* (‘dragged’) should be employed in plaintive and sorrowful expressions (‘Expression plaintive ou douloureuse’). The implication is that additional time should be taken over the execution of the *port-de-voix trainé*. The term *trainé* would also suggest a heaviness of approach.

Example 4.7 De Bériot’s notations of portamento expression.⁴²

SIGNES EXPLICATIFS EMPLOYÉS DANS LES PAGES SUIVANTES POUR LES DIVERS PORTS-DE-VOIX.

<p>Port-de-voix vif: —</p> <p>Employé dans les notes jetées avec grâce ou lancées avec énergie.</p>	<p>Port-de-voix doux: —</p> <p>Employé dans les expressions affectueuses.</p>	<p>Port-de-voix trainé: —</p> <p>Expression plaintive ou douloureuse.</p>
--	--	--



Execution

The glide is executed by gradually opening or closing a tone hole or several tone holes in order to produce a rising or falling of pitch. In general a glide begins with the standard fingering of one note, and through the gradual covering or uncovering of particular tone holes, transfers to the standard fingering of the final note. The closed tone holes which are common to both fingerings remain closed throughout the glide. Thus the tone holes which are manipulated during a glide are those which are affected by the change of fingerings from the first note of the glide to the second. Glides which are formed of more than two notes are produced in a similar manner, with tone

⁴² de Bériot, *Méthode*, 237

holes gradually being covered or uncovered to create a rising or falling in pitch between each note.

Tone holes which are covered by keys cannot be manipulated in the manner described above. When executing a glide, keys are therefore closed and opened as normal.

Contrary to Fürstenau's assertion (above), keys do not generally impede the effect of gliding. There are however instances where the keys can be problematical, such as when the lowest tone hole in a particular glide fingering is covered by a key. Keys may only be used in certain combinations to produce glides.⁴³ However, the number of usable combinations of notes can be increased through the use of harmonic fingerings, as Nicholson (1836) explains:

If a glide be marked from C or C# on the 3rd space, it must always be fingered as the lowest C or C#. If from the C 2nd ledger line above, it must be fingered as the Harmonic of F, with the second finger of the left hand down. If from D, or D# on the 4th line, the first finger must be down.⁴⁴

There are various methods by which authors recommend manipulating the tone holes in order to glide successfully from one note to another. Nicholson describes his method in the *Complete Preceptor* (1816):

Gliding is produced by sliding the finger forwards gently and gradually from off the hole, instead of suddenly lifting it, as generally practised; by which the preceeding (*sic.*) note will have the effect of being imperceptibly led into, or incorporated with its next or succeeding Note. For Example, suppose the note F# with G Natural following, by gently sliding the first finger of the right hand forward from of the Hole, it will lead be sweet swelling gradation into the note of G, a similar effect may be produced in various instances.⁴⁵

⁴³ Spell, 'Selected Aspects', 95

⁴⁴ Nicholson, *School*, 70

⁴⁵ Nicholson, *Complete Preceptor*, 22

Nicholson's method appears to have influenced other English writers. For example Bown (1825) describes the glide as 'a specimen of a fine sweet swelling gradation.'⁴⁶ Alexander (1821) also describes a 'sweet swelling gradation into the note'. Like Nicholson, he instructs the flautist to slide 'the finger gently and gradually forwards.'⁴⁷

In *Preceptive Lessons*, Nicholson (1821) is far less proscriptive. His brief instruction involves 'sliding the finger or fingers gently off so as to gradually uncover the hole or holes.'⁴⁸ The *School* (1836) however is much more detailed in its description of Nicholson's method of gliding. The method of 'sliding' the fingers described in both *Complete Preceptor* (1816) and *Preceptive Lessons* (1821) is replaced by a 'drawing off' or 'raising' of the fingers:

...instead of lifting them by which means two or more notes with a continuity of tone may be exquisitely blended. The fingers of the left hand ought to be drawn off towards the palm of the hand, and those of the right forced forward, or the hand raised so as to remove the fingers by slow degrees from the holes.⁴⁹

Clinton (1851), like his 'esteemed friend'⁵⁰ Nicholson also suggests 'drawing or sliding the fingers off the holes.'⁵¹ Unlike Clinton however, Nicholson (1836) appears to differentiate between the methods to be employed by each hand. The fingers of the right hand are to slide forward. However, in the *School* Nicholson instructs the flautist to move his left hand fingers towards the palm of the hand. The positioning of the left hand around the far side of the tubing makes 'drawing off towards the palm of

⁴⁶ Bown, *Preceptor*, 59

⁴⁷ Alexander, *Improved Preceptor*, 34

⁴⁸ Nicholson, *Preceptive Lessons*, 5

⁴⁹ Nicholson, *School*, 70

⁵⁰ John Clinton, *A Treatise upon the Mechanism and General Principles of the Flute*, (London: Potter, 1851); in Bigio, *Readings*, 187

⁵¹ Clinton, *A School*, 73

the hand' much easier to control than to move the fingers in the opposite direction, even on a flute with excavated tone holes.

One would assume that the process of executing a descending glide is the same as for an ascending glide, but in reverse. However, this is not necessarily the easiest way of executing a descending glide. For example, the action of sliding the right-hand fingers onto the tone-holes from the furthest edge from the player, in the reverse manner of an ascending glide is awkward. It is easier to create a seamless descending glide by approaching the holes from the near side. Dressler (1828) looks to resolve this issue by suggesting that his readers use a sliding motion in ascending and 'covering' action in descending: '*Gliding* is performed in, ascending, by sliding the finger gently off the hole; and in descending; by gradually covering it.'⁵²

Spell (1990) experiences greater ease in executing ascending glides than descending ones, and suggests 'laying the fingers across the flute rather than sliding' to facilitate descending glides.⁵³ This method is reminiscent of the 'rolling' action of the fingers encouraged by Tromlitz (1791). Tromlitz also makes the interesting remark that sliding is far more difficult with damp hands,⁵⁴ presumably because the fingers are prone to sticking to the body of the flute when wet. Fürstenau also looked at alternatives to the conventional sliding motion of the fingers. Fürstenau (1844) directs the player to slide sideways from the right hand side, both on to and off the instrument.⁵⁵ Sliding a finger in the manner described by Nicholson (above) is

⁵² Dressler, *Complete Instructions*, 48

⁵³ Spell, 'Selected Aspects', 101

⁵⁴ Tromlitz, *The Virtuoso*, 234-235

⁵⁵ Fürstenau, *Die Kunst*, 84

difficult to control, and it seems that the three possibilities described by Dressler, Fürstenau and Tromlitz were intended to give the player greater finger dexterity.

Lindsay (1828-30) makes an unusual reference to the use of the tongue at the beginning of a glide:

If the lower note be firmly struck with the Tongue, the effect of the Glide will be improved by contrast.⁵⁶

Lindsay's direction appears to apply to ascending glides only. It may be that his suggestion is intended to aid the production of glides starting on low notes within the flute's range, the tone of which is weaker. The 'firm striking' of the tongue, to which Lindsay refers, may be an attempt to increase the strength of these low register notes. In *Preceptive Lessons*, Nicholson marks some glides with accented first notes, which may create the same effect as Lindsay describes above. The two flautists were friends,⁵⁷ and may have shared similar ideas on how a glide should be articulated. Nicholson's accented glides are usually combined with a turn or marked *forte*.⁵⁸ However, accenting or heavily articulating the beginning of a glide does appear to conflict with the notion of a 'sweet swelling gradation' described by Alexander, Bown and Nicholson. Nevertheless the tonal clarity with which a glide begins requires careful consideration, as Fürstenau points out: 'even partial failure upsets the whole effect, giving a miserable if not ridiculous smudge.'⁵⁹

⁵⁶ Lindsay, *Elements*, vol.1, 30

⁵⁷ The title page of Nicholson's *Introduction and Favorite Irish Air Gramachree* (London: Clementi & Co., 1825) includes a dedication 'to his friend Thomas Lindsay'.

⁵⁸ See Chapter V.

⁵⁹ Fürstenau, *Die Kunst*, 84

Expression or Embellishment?

There is some disparity in Nicholson's writing as to whether the glide was an embellishment or an expression. In the *Complete Preceptor* for example, whilst Nicholson (1816) introduces the glide as an embellishment,⁶⁰ later he refers to it as an expression.⁶¹ The glide is initially referred to as an expression in *Preceptive Lessons* (1821).⁶² In 'Aileen Arroon "with empellishments"' [sic], the embellishments added by Nicholson include the glide.⁶³

On a more general level, the clarity surrounding the use of the terms 'expression' and 'embellishment' is often blurred by their close interrelationship. One would expect this in the early nineteenth century, as this was a period of transition in the use of ornamentation within the context of expression. There are obvious connections between expressions and embellishments. For example, certain embellishments may be performed expressively, and a particular expression may be enhanced through the usage of embellishments.

The *Musical World* (1836) praises Nicholson's playing for his 'fine taste and expression'.⁶⁴ Expression and embellishment are both considered markers of taste, and this unifying characteristic strengthens further the relationship between these elements. Many writers comment that an appropriately expressive performance using suitable ornaments may be judged as demonstrating 'good taste'. By contrast, excessive ornamentation or expression may be considered to illustrate poor taste. The

⁶⁰ 'This Embellishment which the author has long adopted...' (Nicholson, *Complete Preceptor*, 22)

⁶¹ 'This Expression is much practised...' (Ibid)

⁶² '...one of the most pleasing expressions of which the Instrument is capable...' (Nicholson, *Preceptive Lessons*, 5)

⁶³ Nicholson, *Preceptive Lessons*, 10

⁶⁴ Hogarth, 'The Flute', *Musical World*, vol.3, 149

disagreement which developed between Nicholson and W.N James has been well documented,⁶⁵ and in typical fashion, James (1826) uses an opportunity in *A Word or Two* to criticise Nicholson for poor taste in his use of the glide: ‘I believe Mr. Nicholson lays claim to the first adoption of this expression’.⁶⁶

It is, however, much to be wished that his [Nicholson’s] introduction of them [glides and harmonics] were more sparing; they would then be more effective, because the ear would not be surfeited with their frequent repetition.⁶⁷

The eighteenth-century aesthetic, in which embellishment played an important role, continued to influence the practices of early nineteenth-century musicians. In Nicholson we find that the glide was sometimes described as an embellishment as it was previously in the eighteenth century, and sometimes as an expression. However, Nicholson’s (1816) suggestion that a simple, unembellished melody could display ‘refined expression’, illustrates the complexity of the practices of this period. This notion is explained thus:

A mistaken idea has long prevailed with regard to Slow Airs and Adagios,- namely “that Melody is greatly improved by the introduction of a variety of Embellishments.” My opinion is, that in all slow Movements or in National Airs, the simple, unadorned melody, is not only more pleasing to the Ear, but affords the greatest latitude for the display of the most refined *Expression*; a beauty for which the Flute is justly celebrated...⁶⁸

Nicholson alludes (above) to the importance of expression over embellishment, and Lindsay discusses the glide exclusively as an expression and in purely aesthetic terms. Lindsay’s (1828) description of the glide as ‘an expression certainly well worthy of cultivation of all who wish to give that true pathos to a performance, which never fails

⁶⁵ Nicholson, “*A Word or Two*” to Mr. W.N James (London: Author, 1829); James, ed., ‘Mr. W.N. James’s Answer to Mr. Nicholson’, *The Flutist’s Magazine, and Piano-Forte Review*, vol.3 (London: Simpkins & Marshall, 1829)

⁶⁶ James, *A Word*, 103

⁶⁷ Ibid, 156

⁶⁸ Nicholson, *Complete Preceptor*, 11

to reach the heart',⁶⁹ is reflected in the writing of Crotch (1831) and Dressler (1828) through the association of the glide with beauty, pathos and feeling (discussed at the beginning of this chapter).⁷⁰ Alexander (1821) and Bown (1825) point more towards expression over embellishment in their discussions of tone in general, and this coincides with the gradual transition from the manipulation of tone for the purposes of embellishment in the eighteenth century, towards the wider expressive function of tone in the nineteenth century.

Conclusion

A number of conclusions can be drawn from the above. The effectiveness of gliding is proportional to tone-hole size. Gliding is easier to control on larger tone holes, as the transition in pitch is more gradual. Despite their tendency for larger tone holes, the majority of English flutes from the period are constructed with various sized tone holes. This is largely through necessity, since the size of the tone hole is, to an extent dictated by the positioning of the fingers along the tubing of the flute. If a flute was constructed with uniformly large tone holes, some of the holes would be too widely spaced to fit comfortably within the span of the fingers. As a result, even on an instrument with mostly large tone holes, some of the holes are smaller in size. Therefore gliding is more effective upon some notes than others, and varies depending upon the flute being played.

The issue of tone-hole size in relation to the position of the hole was rectified later in the nineteenth century once the holes closed directly by the fingers were covered with keys. This had a profound effect on the glide, the impact of which I will return to

⁶⁹ Lindsay, *Elements*, vol.1, 30

⁷⁰ Crotch, *Substance*; in Le Huray and Day, *Music*, 431-2; Dressler, *Complete Instructions*, 48

later. However, the keys of the early nineteenth-century flute already adversely affected the success of gliding on certain notes. The quick action of a key impedes the smooth transition in pitch necessary to glide effectively. However, with careful practice in gradually depressing or raising the keys, the sudden alteration in pitch associated with the use of the keys, can be rectified. Nevertheless Fürstenau (1844) voices concern over this issue,⁷¹ and despite Potter's invention of 'sliding keys' (1808)⁷² some flautists resorted instead to baroque cross fingerings or harmonically fingered notes to avoid using the keys when gliding on 'problem' notes.⁷³

Where glides are notated, they are usually indicated using the double-slur marking, although glides have also been observed using a triple slur, straight line drawn between the pitches, and in string writing using finger numbers. Glides are notated in far greater numbers in pedagogical works than within actual repertoire, suggesting that the application of glides in repertoire was frequently left to the flautist.

The main method of executing ascending glides involves a sliding of the fingers across the tone holes.⁷⁴ In the *School* (1836), Nicholson gives the alternative method of lifting the hand, 'so as to remove the fingers by slow degrees from the holes'.⁷⁵ This is echoed by Clinton (1851).⁷⁶ The fingers of the right hand slide forwards (away from the flautist),⁷⁷ whilst the fingers of the left hand are 'drawn off towards the palm of the hand'.⁷⁸ Descending glides may be executed in a variety of different ways.

⁷¹ Fürstenau, *Die Kunst*, 84

⁷² 'Patent no.3136', *Patents for*, 53

⁷³ Nicholson, *School*, 70

⁷⁴ Nicholson, *Complete Preceptor*, 22; Alexander, *Improved Preceptor*, 34

⁷⁵ Nicholson, *School*, 70

⁷⁶ Clinton, *A Treatise*; in Bigio, *Readings*, 187

⁷⁷ Alexander, *Improved Preceptor*, 34; Nicholson, *Complete Preceptor*, 22; Nicholson, *School*, 70

⁷⁸ Nicholson, *School*, 70

Dressler (1828) suggests ‘gradually covering’ the tone holes, Tromlitz (1791) recommends ‘rolling’ the fingers across the holes, whilst Fürstenau (1844) directs the flautist to ‘slide [the fingers] sideways from the right hand side’.

Glides are notated in far greater numbers in pedagogical works than in actual repertoire for the flute from the period. This was presumably so that the flautist could learn where to apply glides appropriately in repertoire. Once they had acquired this knowledge one can presume that they would have recognised the appropriate contexts for its use, thus allowing its detailed use in performance to be to some extent a matter of personal taste and expression. Nicholson’s output is typical of this with significantly more glides notated in his tutors than within his compositions. Spell (1990) concludes that Nicholson may have employed the glide more frequently in his playing than is generally indicated in his repertoire.⁷⁹ It is unusual to find flute glides notated in published music scores other than by Nicholson. This is, however, no indication that the practice of gliding was specific to Nicholson, given the considerable influence that he asserted on other English flautists of the period.

There are several indications in the work of Nicholson, which suggest that the glide was particularly in vogue in England, during the early 1820s. The first of these concerns Nicholson’s use of the glide in his tutors. There are significantly more glides notated in *Preceptive Lessons* (1821) than in the *Complete Preceptor* (1816) and *School for the Flute* (1836). Furthermore, whilst there are more glides notated in repertoire contained in *Preceptive Lessons* (1821) compared to Nicholson’s other tutors, far less *instruction* is presented concerning the glide. This may suggest that the

⁷⁹ Spell, ‘Selected Aspects’, 95

glide was so familiar to the readers, that Nicholson may not have felt the need to give detailed instruction.

Nicholson's use of terminology may also support the argument that the glide was particularly in vogue in the 1820s. As I explained earlier, there was a shift away from Nicholson defining the glide as an embellishment in 1816 to an expression in 1821. This may be linked to the frequency with which it was employed in general practice.⁸⁰ This would correlate with Nicholson's instruction in 1816 that glides should be used 'sparingly'.⁸¹ Use of the term 'expression' could suggest a wider, perhaps more general usage than the term 'embellishment'. This coincides with comments made by Alexander (1821), Dressler (1828) and Lindsay (1828) concerning the expressive qualities of the glide.⁸²

Certain features of the 'Nicholson's "Improved" flute' offer further evidence of the popularity of the glide. Several 'Nicholson's "Improved" flutes' include excavations to the tubing around the tone holes, which according to Rockstro (1890) were intended to facilitate gliding.⁸³ 'Nicholson's "Improved" flutes' excavated in this way were especially prevalent in Clementi instruments dating from the 1820s.

Nicholson, an advocate of the glide, was a highly influential figure in early nineteenth-century England. Therefore the evidence outlined above regarding his tutors, his use of terminology and his instrument, may indicate that the glide was especially fashionable within the practices of English flautists.

⁸⁰ Nicholson, *Complete Preceptor*, 22; Nicholson, *Preceptive Lessons*, 5

⁸¹ Nicholson, *Complete Preceptor*, 22

⁸² Alexander, *Improved Preceptor*, 34; Dressler, *Complete Instructions*, 48; Lindsay, *Elements*, vol.1, 30

⁸³ Rockstro, *A Treatise*, 272

The glide appears to have gradually declined in popularity in England during the second half of the nineteenth century, despite Clinton (1850) providing his readers with effective glide fingerings for the Boehm 1832 system.⁸⁴ This was largely connected with developments in the design of the flute, and in particular the covering of the tone holes. Through his description of ‘an act of barbarism now happily discarded by flute-players, called the “glide”,’ Rockstro (1890) suggests that the glide had become a marker of poor taste.⁸⁵ It is clear from the manifold number of alternative methods devised for executing the glide that flautists, and especially the great many amateur flautists, struggled to produce ‘well managed’ glides.⁸⁶ The ‘barbarism’ to which Rockstro refers may have been poorly executed, tastelessly applied glides. This is inferred by Fürstenau’s (1844) description of ‘a miserable if not ridiculous smudge’.⁸⁷ Even Nicholson (1836) warns of the consequences of glides which are not applied ‘judiciously and sparingly’.⁸⁸ Should this advice be ignored, warns Nicholson (1816), the music ‘will become monotonous and appear affected’.⁸⁹ This is echoed in Dressler’s (1822) account of performers who become, ‘so enamoured with it’:

...that they can scarcely pass from one note to another without gliding; producing a mewling; monotonous effect, almost unsupportable. The student cannot be too much cautioned against the acquisition of so vicious a habit.⁹⁰

Following the influence of Nicholson on Boehm’s design of the flute,⁹¹ as the simple system flute was gradually replaced by the Boehm 1847 system, the effect upon the

⁸⁴ Clinton, *A School*, 71

⁸⁵ Rockstro, *A Treatise*, 272

⁸⁶ Alexander, *Improved Preceptor*, 34

⁸⁷ Fürstenau, *Die Kunst*, 84

⁸⁸ Nicholson, *School*, 70

⁸⁹ Nicholson, *Complete Preceptor*, 22

⁹⁰ Dressler, *Complete Instructions*, 48

glide was profound. One of the significant features of the Boehm flute is its large, covered tone holes. The necessary action of covering the enlarged tone holes with keys meant that gliding was no longer possible.⁹² Rather than choosing to discard the glide through a demonstration of good taste, as Rockstro (1890) implied,⁹³ flautists actually had no choice but to cease using it.

I have documented for the first time a whole variety of different ways of notating and executing glides, within the context of England and the flute. This provides a foundation for the next chapter, in which its application will be explored.

⁹¹ Boehm, *An Essay*, 59

⁹² The tone holes became too large for the air to be ‘stopped’ by using the fingers alone.

⁹³ Rockstro, *A Treatise*, 272

CHAPTER V

The Glide II: Application in Context

The Glide when judiciously introduced, has a most beautiful effect.¹

Though the glide was sometimes notated, it is apparent that its application was not restricted to instances where glides were indicated in the score. Like other embellishments, glides could be added by the performer. In order to ‘judiciously’ introduce glides to a performance, the flautist needs to be aware of two things. The first of these is an awareness of a full range of stylistic contexts. The flautist needs also to be aware of the frequency with which these contexts occur, in relation to one another. Some of the more common contexts for applying glides have been identified in previous research. However, there is no existing research which identifies a full range of appropriate contexts. Research tends to be generalised and in some cases unsubstantiated. Spell (1990) for example, provides his readers with various examples of the ‘typical use of the glide in an Adagio movement’, and explains that glides occur ‘in all dynamic ranges’.² Brown (1999) warns that portamento is scarcely possible on wind instruments over large intervals, whilst Smith (1969) suggests that Nicholson’s glide examples show that the glide ‘is to be used very frequently’.³ A final example of the need for a deeper understanding of glide application is Brown’s (2002) observation that ‘glides were used in the middle and upper registers’.⁴

¹ Nicholson, *School*, 70

² Spell, ‘Selected Aspects’, 96-97

³ Brown, *Classical and*, 573; Smith, ‘Characteristics in’, 75

⁴ Brown, *The Early*, 117

Employment of the glide requires very careful consideration, since in the nineteenth century an appropriately expressive performance relied so heavily on demonstrating ‘good taste’. Thus, the purpose of this chapter is to identify stylistic contexts for the application of glides within English flute repertoire of the early nineteenth-century. Nicholson’s second tutor *Preceptive Lessons* (1821) was chosen to form the basis for this study. Nicholson was particularly renowned for his use of the glide, so he seemed an appropriate choice of author. More glides are notated in Nicholson’s tutors than in actual repertoire. It would seem logical to assume that the additional glides notated in his tutors are included to indicate to the learner how glides may be correctly applied in a performance. A didactic work was therefore chosen for this study. *Preceptive Lessons* was selected because it was published in the early 1820s. This was a time when the glide appears to have been particularly in vogue in England.⁵ Consequently there are an unusually large number of glides notated in *Preceptive Lessons* in comparison to his other didactic works. It is hoped that this may illustrate a rich variety of appropriate performing contexts.

A contextual analysis was undertaken of the 119 pieces and exercises included in *Preceptive Lessons*, in relation to notated glides. Almost a third (41/119) of all pieces and exercises include at least one glide. From these forty-one pieces, glides were analysed in relation to the following: number of notes and direction; pitches; intervals; tonality; rhythm; metre; positioning within the bar; positioning within the structure; tempo/expression; dynamics; additional ornamentation. This chapter presents the findings of the analysis. The findings of the analysis are used to inform the edition of Hummel’s D Major Sonata op.50, presented in Appendix A. At the end of this

⁵ See Chapter IV

chapter a performance commentary is presented which illustrates how glides are applied in the edition.

Number of Constituent Elements and Glide Direction

There are 177 glides used in *Preceptive Lessons*, which take a variety of different formats. Figure 5.1 shows the popularity of glides formed of between two and five notes. For clarity, and for consistency with other ornaments of the period such as the double-appoggiatura, compound glides will be described thus: two glides connecting three adjacent notes, as a double-glide; three glides connecting four adjacent notes, as a triple-glide; four glides connecting five adjacent notes, as a quadruple-glide.

Tromlitz lists the double appoggiatura (‘doppelvorschlag’) together with the glide (‘durchziehen der töne’) amongst his essential graces,⁶ and also describes an instance in which a glide may be used in place of a double chromatic appoggiatura.⁷ The connection drawn by Tromlitz between the glide and double-appoggiatura would suggest certain logic in adopting similar conventions and coining of the terms double, triple and quadruple-glide.

Figure 5.1 Number of notes forming the glides in *Preceptive Lessons* (1821).

Number of notes forming each glide or compound glide	Single-Glide (Two Notes)	Double-Glide (Three Notes)	Triple-Glide (Four Notes)	Quadruple-Glide (Five Notes)
Instance of Occurrence	155	19	2	1

⁶ Tromlitz, *The Virtuoso*, 362

⁷ Ibid, 234

Figure 5.2 shows the direction of glides in *Preceptive Lessons*. Nine of the 177 glides are descending, whilst 166 are ascending in direction. The remaining two glides occur consecutively in both ascending and descending directions. One such glide is shown in Example 5.6.

Figure 5.2 Direction of glides in *Preceptive Lessons*.

Direction	Ascending	Descending	Ascending and Descending
Instance of Occurrence	166	9	2

Thus the vast majority of glides are formed of two notes and occur in an ascending context. Spell suggests that the popularity of ascending glides may be explained through the ease by which the fingers may be drawn off (ascending) the flute compared to sliding them back on (descending).⁸ Forked fingerings can cause considerable difficulty whether ascending or descending. Tromlitz suggests that ascending glides which end with a forked fingering are to be avoided altogether.⁹ Example 5.1 shows a descending, single-glide.

Example 5.1 A descending single-glide. Nicholson, *Preceptive Lessons*, 10, ‘Aileen Aroon’, bar 21.



⁸ Spell, ‘Selected aspects’, 101

⁹ Tromlitz, *The Virtuoso*, 317

Glides also descend through three notes. Example 5.2 illustrates an example of a descending double-glide.

Example 5.2 A descending double-glide. Nicholson, *Preceptive Lessons*, 33, 'Bolero', bar 6.¹⁰



Example 5.3 shows a triple-glide in ascending motion. The final note of the glide marks the highest point in the final phrase, leading to the return of the main waltz melody.

Example 5.3 An ascending triple-glide. Nicholson, *Preceptive Lessons*, 41, 'Waltz', bar 108.

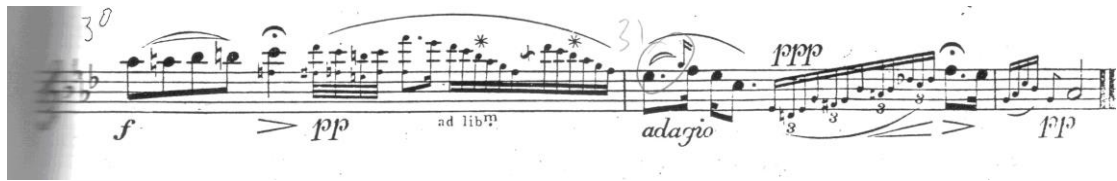


In Example 5.4 the glide adds impact to four ascending, chromatic notes, leading to a dramatic *ad libitum* cadenza, in the 'well known and beautiful air', 'The Yellow Hair'd Laddie'.¹¹

¹⁰ Although this example focuses on bar 6, unfortunately the clarity of the preceding bars cannot be improved further in the surviving British library copy.

¹¹ Nicholson, *Preceptive Lessons*, 60

Example 5.4 An ascending triple-glide. Nicholson, *Preceptive Lessons*, 60, 'The Yellow Hair'd Laddie', bar 30.



Unusually, the glide is used to encompass five ascending notes (see Example 5.5).

Spell suggests pausing on each note in order that the individual pitches may be heard.¹² However, in this instance pausing on each note would distort the rhythmic syncopation.

Example 5.5 An ascending quadruple-glide. Nicholson, *Preceptive Lessons*, 57, 'Within a Mile of Edinburgh Town', bar 15.



In the same air, a glide is applied to passagework which ascends then descends across four notes (see Example 5.6). It is extremely difficult to execute as the C# is played with the harmonic fingering of low C#, in order to allow the gliding effect to be produced. The following E, A and G# all involve sliding more than one finger, and as the G# is a 'keyed' note the performer may feel compelled to use the difficult baroque, forked G# fingering, to make the glide more effective.¹³

¹² Spell, 'Selected aspects', 99

¹³ Lifting or depressing keys during the execution of a glide creates an unavoidable sudden change in pitch.

Example 5.6 An ascending then descending triple-glide. Note, the C#s are all fingered harmonically. Nicholson, *Preceptive Lessons*, 57, 'Within a Mile of Edinburgh Town', bar 26.



In summary, glides may ascend, descend, or do a mixture of both. In *Preceptive Lessons* they are most prevalent in an ascending pattern. They are usually formed of just two notes (single-glide), although there are instances when several glides used in succession may form double, triple and quadruple-glides. According to Tromlitz glides in Germany can be formed of 'as many notes as one wishes.'¹⁴ Descending glides may be chosen to elongate an anacrusis (as in Example 5.2), whilst a chain of ascending glides can create drama, anticipating the entrance of a melody. Several consecutive notes may be joined by a glide in order to emphasise the climax of a phrase (as shown in Example 5.5).

Pitches

There are sixty-two different combinations of pitches which form the glides contained in *Preceptive Lessons*. Figure 5.3 identifies which of these patterns are used most frequently.

¹⁴ Tromlitz, *Virtuoso Flute*, 317

Figure 5.3 Glide pitches in *Preceptive Lessons*.

Pitches	Frequency	Pitches	Frequency
F# ⁵ -A ⁵	11	D ⁵ -B ⁵	1
E ⁵ -G ⁵	11	G ⁴ -B ⁴	1
F# ⁵ -G ⁵	10	G ⁵ -A ⁵ -B ⁵	1
F ⁵ -G ⁵	10	C# ⁵ -E ⁵	1
E ⁵ -A ⁵	9	G# ⁴ -Gx ⁴ -A# ⁴	1
G ⁵ -A ⁵	9	Eb ⁵ -F ⁵ -A ⁵	1
G ⁴ -A ⁴	7	F ⁵ -Gb ⁵	1
G# ⁵ -B ⁵	7	A# ⁵ -B ⁵	1
E# ⁵ -F# ⁵	6	G ⁴ -F ⁴	1
A ⁵ -B ⁵	6	F ⁵ -G ⁵ -A ⁵	1
F# ⁵ -B ⁵	6	C# ⁵ -Bb ⁵	1
A# ⁴ -B ⁴	6	F ⁵ -Bb ⁵	1
G ⁴ -A ⁴ -B ⁴	5	Bb ⁵ -C ⁶	1
D ⁵ -F# ⁵	5	E ⁴ -A ⁴	1
G ⁵ -F ⁵	4	D ⁶ -C ⁶ -B ⁵	1
D ⁵ -A ⁵	4	Bb ⁵ -Db ⁶	1
D# ⁵ -B ⁵	4	Ab ⁵ -A ⁵ -Bb ⁵ -B ⁵	1
C# ⁵ -A ⁵	3	E ⁵ -F# ⁵ -G ⁵	1
Eb ⁵ -G ⁵	2	C ⁶ -Db ⁶	1
Fx ⁵ -G# ⁵	2	F# ⁴ -G ⁴	1
G ⁵ -F ⁵	2	C ⁵ -C# ⁵ -D ⁵	1
D# ⁵ -F# ⁵	2	E ⁵ -F# ⁵ -A ⁵	1
F# ⁵ -Fx ⁵	2	E ⁵ -B ⁵	1
B# ⁴ -C# ⁵	2	E ⁴ -F ⁴ -A ⁴	1
F ⁴ -G ⁴ -A ⁴	2	C ⁵ -Db ⁵ -C ⁵	1
C ⁵ -Db ⁵	2		
E ⁴ -G ⁴	2		
G# ⁵ -A ⁵	2		
E ⁵ -Bb ⁵	1		
B ⁵ -A ⁵	1		
F ⁵ -Db ⁶	1		
E ⁵ -F# ⁵	1		
A ⁵ -G# ⁵	1		
A ⁵ -B ⁵ -C# ⁵	1		
F ⁵ -A ⁵	1		
E ⁵ -F ⁵ -G ⁵	1		
G ⁵ -B ⁵	1		

Glides are notated on a wide variety of pitches, and across all three octaves of the flute. There is a wide disparity however between levels of usage of the various different pitch combinations. The six most popular combinations of pitches used for gliding are middle register notes. This concurs with the German flautist Fürstenau's

instruction to use glides in the middle register. Fürstenau also suggests that glides are suited to the high register,¹⁵ though very few third register glides are present in Nicholson's *Preceptive Lessons*. Glides in the middle register are easiest to achieve, both because the tone is strongest and the fingerings required tend to be relatively easy. Examples 5.7-5.11 provide illustrations of the most common glides by pitch.

Example 5.7 An F^{#5}-A⁵ glide. Nicholson, *Preceptive Lessons*, 41, 'Waltz', bars 37-8.



Example 5.8 An E⁵-G⁵ glide. Nicholson, *Preceptive Lessons*, 64, 'Waltz', bar 11.



Example 5.9 F^{#5}-G⁵ and F⁵-G⁵ glides. Nicholson, *Preceptive Lessons*, 40, 'Auld Lang Syne', bars 35-6.



Example 5.10 An E⁵-A⁵ glide. Nicholson, *Preceptive Lessons*, 57, 'Polonaise', bar 2.



¹⁵ Fürstenau, *Die Kunst*, 84

Example 5.11 A G^5 - A^5 glide. Nicholson, *Preceptive Lessons*, 19, 'Waltz', bar 15.



Example 5.12 G^{#4}-G^{x4}-A^{#4} glide. Nicholson, *Preceptive Lessons*, 77, ‘Shepherds, I have lost my love’, bar 9.



To summarise, glides occur on a wide range of pitch combinations. Glides are most common in the middle register. The most frequently used glides require the sliding movement of only one finger. Glides with difficult fingerings, such as G^{#4}-G^{x4}-A^{#4} are rarely used. It is unusual for glides to occur on notes which use harmonic fingerings, such as C⁵ and C^{#5}.

Interval

The interval created by each glide is fundamental to its identity. A glide's expressive quality is determined by the interval across which it travels. Consequently, it is of great importance to determine if certain intervals should particularly be treated with glides in practice.

Spell makes the observation that a glide can be used to create a slight delay in the music, especially across a bar line. In Spell's opinion, 'The effect of a glide is an interruption of the established tempo, often preparing the end of the phrase'¹⁷ (See Example 5.13). The extent of this interruption is proportional to the interval through which the glide is formed. Therefore the larger the interval through which the glide travels, the greater the extent of the delay between the first and subsequent note(s).

Webb (1769) suggests that a delay in the music was considered to be a mark of beauty, in late eighteenth-century England:

¹⁷ Spell, 'Selected aspects', 100

...we are delighted by a placid secession of lengthened tones, which dwell on the sense, and insinuate themselves into our inmost feelings.¹⁸

Example 5.13 Glide creating an interruption in tempo, in preparation for the end of the phrase. Nicholson, *Preceptive Lessons*, 41, bars 3-4.



Intervals between component parts of glides vary enormously in *Preceptive Lessons*, ranging from the interval of a semitone, to one instance of the glide across a diminished 7th. Figure 5.4 shows the frequency with which glides of different intervals appear in *Preceptive Lessons*.

Figure 5.4 Intervals between gliding notes in *Preceptive Lessons*.

Interval	Aug. 1st	Minor 2nd	Major 2nd	Minor 3rd	Major 3rd	Perfect 4th	Dim. 5th	Perfect 5th	Minor 6th	Major 6th	Dim. 7th
Frequency	3	46	55	31	12	16	1	4	7	1	1
	1.7%	26.0%	31.1%	17.5%	6.8%	9.0%	0.6%	2.3%	4.0%	0.6%	0.6%

Though barely perceptible, a glide across the interval of an augmented 1st can be used to enhance legato passagework. Example 5.14 shows one such example, where an augmented 1st glide is spread across a dotted crotchet, producing a glide of great subtlety. Glides used in this way would appear to contradict Rockstro's (1890) descriptions of 'barbaric' glides.¹⁹

¹⁸ Webb, *Observations*, 8

¹⁹ Rockstro, *A Treatise*, 272

Example 5.14 Glide across a semi-tone. Nicholson, *Preceptive Lessons*, 75, ‘Oh Nanny Wilt thou gang with me?’, bar 8.



More than half of the glides in *Preceptive Lessons* cross the interval of a 2nd. Of these 101 glides, there are nine more major 2nd glides, than minor 2nd glides. Taking into account the augmented 1st glides, which aurally will sound the same as the minor 2nd glides, the proportion of semi-tone to whole-tone glides is almost equal. On the evidence of the glides present in *Preceptive Lessons* therefore, the interval of a major or minor 2nd appears to be the preferred interval for utilising a glide. Example 5.15 shows typical usage of major 2nd glides. In this instance there are three glides across just five bars.

Example 5.15 Three Major 2nd glides across five bars. Nicholson, *Preceptive Lessons*, 18, ‘No Twas Neither Shape Nor Feature’, bars 12-16.



The minor 3rd is the third most common interval to be treated with a glide, with thirty-one instances given in *Preceptive Lessons*. Many of these appear as a preparation for cadences, and often, as in Example 5.16, at the final perfect cadence.

Example 5.16 Minor 3rd glide, typically appearing at a perfect cadence. Nicholson, *Preceptive Lessons*, 29, bar 8.



Glides appear to be added to irregular expressive intervals, such as the diminished 5th and diminished 7th to emphasise their unusual qualities. In Example 5.17 the slow-moving, diminished 5th interval created by a melody moving from E⁵ to Bb⁵, is emphasised by the addition of a glide. This glide is ergonomically difficult, involving the synchronised movement of four fingers, and thumb A# key. Although this glide is challenging, to execute it would certainly catch the eye of the audience. Perhaps Nicholson purposefully wanted this interval to be visually stimulating.

Example 5.17 Diminished 5th glide. Nicholson, *Preceptive Lessons*, 85, 'Prelude', bar 3.



Nicholson highlights the importance of the glide across a vast diminished 7th interval in 'The Groves of Blarney' by adding a *crescendo* mark during an otherwise *pianissimo* passage (see Example 5.18). Like the glide across the diminished 5th interval, this glide involves the movement of four fingers, plus the addition of the A# key, and the lifting of the low C# key. The flautist is required to begin the glide using a harmonic fingering.

Example 5.18 Diminished 7th glide emphasised through the addition of a *crescendo* marking. Note the C#s are fingered harmonically. Nicholson, *Preceptive Lessons*, 32, ‘The Groves of Blarney’, bar 31.



To summarise, the interval across which a glide passes directly affects its expressive qualities. The glide causes an interruption to the established tempo, the extent by which is proportional to the interval through which the glide passes. Major and minor seconds are used frequently to form glides, the latter of which creates a subtle and beautiful effect. At cadences glides may be added to minor 3rd intervals. The unusual qualities of expressive intervals such as diminished 5ths and 7ths are highlighted through the use of a glide. Attention may be drawn further to a particular glided interval through the use of harmonic fingerings and unexpected dynamics. Glides appear on a wide variety of intervals, though much more frequently on smaller intervals. In *Preceptive Lessons* no glides are formed of an interval larger than the diminished 7th, though without widening the scope of this study such intervals cannot be excluded for certain. These findings directly contradict Fürstenau’s insistence, relating to German practices, that gliding across an interval greater than a 3rd is not permitted.²⁰























²⁰ Fürstenau, *Die Kunst*, 86








Rhythm

Glides are found in the context of fifty-five different rhythmic combinations in *Preceptive Lessons*. These contexts are shown in Figure 5.5 together with their frequency of occurrence.

Figure 5.5 Rhythmic Patterns forming glides in *Preceptive Lessons*.

Rhythm	Rate of Occurrence
	20
	17
	16
	12
	10
	9
	7
	7
	7
	5
	3
	3
	3
	3
	3
	2
	2
	2
	2
	2
	2
	2
	2

Rhythm	Rate of Occurrence
	2
	2
	2
	2
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1

Rhythm	Rate of Occurrence
	1
	1
	1
	1
	1
	1
	1

Glides are formed of notes of equal value in a third (59/177) of all glides in *Preceptive lessons*. The most common three rhythmic contexts in which glides are used are of equal note value, namely two semi-quavers, two crotchets and two quavers. Instances of their usage are shown in Examples 5.19-5.21.

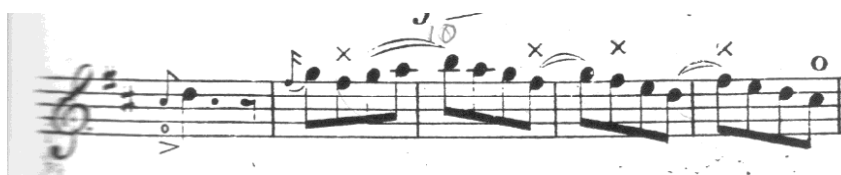
Example 5.19 Glide formed of two semiquavers. Nicholson, *Preceptive Lessons*, 75, 'Oh Nanny, Wilt thou gang wi-me?', bars 12 and 14.



Example 5.20 Glide formed of two crotchets, shown here at a perfect cadence. Nicholson, *Preceptive Lessons*, 79, 'Polacca', bar 8.



Example 5.21 Three examples of glides formed of two quavers. Nicholson, *Preceptive Lessons*, 25, 'Ar Hyd Y Nos', bars 14-17.



Other rhythmic contexts commonly used for glides in *Preceptive Lessons* are crotchet followed by dotted-quaver, quaver followed by semi-quaver, and dotted-quaver followed by semi-quaver. All three of these rhythmic contexts have a shorter note forming the conclusion of the glide. Examples 5.22-5.24 show examples of glides constructed using these rhythmic patterns.

Example 5.22 A glide formed from a crotchet, dotted-quaver rhythmic combination. Nicholson, *Preceptive Lessons*, 26, 'Polacca', bar 3.



Example 5.23 Two examples of glides formed from a quaver, semiquaver rhythmic combination. Nicholson, *Preceptive Lessons*, 24, 'Rousseau's Dream', bars 8 and 11.



Example 5.24 A glide formed from a dotted-quaver, semi-quaver rhythmic combination. Nicholson, *Preceptive Lessons*, 19, 'Waltz', bar 15.



To summarise, glides frequently occur on two consecutive notes of equal value. The most common rhythms are combinations of two semiquavers, two quavers or two crotchets. There are however many possible rhythmic contexts, and the evidence of *Preceptive Lessons* suggests that most rhythmic contexts are permissible. It does

appear however, that most rhythmic contexts in which a shorter last note is used, such as the ‘dotted quaver-semiquaver’ context are particularly suited to glide embellishment.

Tonality

In this section I will consider the relevance of the key signature in the context of how glides are presented. As identified in Chapter IV, glides are easier to perform with some combinations of notes than others. One might expect therefore, that glides may be notated more frequently in some keys than others. Nicholson’s example of ‘the most effective glides on the flute’ (see Chapter IV, Example 4.1), is presented in the context of D major. The use of D major for the presentation of these glides might imply that effective glides are indeed related to certain tonalities.

Figure 5.6 shows the relationship between the twenty-six keys used in *Preceptive Lessons* and glide presence within these keys. Key signatures are presented in order of glide popularity, with the most popular in the far left column. The second row shows the total number of pieces in *Preceptive Lessons* in each corresponding key. On the third row is shown the number of pieces which use glides in relation to the various different tonalities.

Figure 5.6 Use of glides in relation to key signature in *Preceptive Lessons*.

Tonality	F	Bb	A	D	A b	E	C	G	B	D b	e	E b	F #	a	f #	d	f	c #	g #	D #	A #	g	e b	a b	c	b b
Total number of pieces in each tonality	11	11	9	10	7	8	11	11	4	3	3	11	3	3	1	1	2	1	1	1	1	1	1	1	1	1
Number of pieces in each tonality which include glides	5	5	5	4	3	3	2	2	2	2	2	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0

Glides are notated most frequently in major keys, and in keys with fewest sharps or flats. This would seem logical since gliding is restricted when using the keywork of the flute. It is unsurprising therefore that those pieces written in the keys of Bb minor, Ab minor and Eb minor do not include glides.²¹

However, when the number of pieces with notated glides, are considered in the context of the total number of pieces written in a particular key, the results are far less conclusive. For example, although five pieces in the key of F major include notated glides, this is less than half of all the eleven pieces written in this particular key. Proportionally Eb major may be deemed as an unpopular key for gliding, since out of the eleven pieces written in this key, Nicholson notates glides in only a single piece.

I will next consider glides in relation to the degree of the scale, across all tonalities. This analysis combines the findings for tonality, with pitches (presented earlier). Figure 5.7 shows glide notation in relation to the degree of the scale.

²¹ NB. None of these pieces modulate from their home key.

Figure 5.7 Glides in relation to degree of the scale in *Preceptive Lessons*.

Degree of the scale	Tonic	Supertonic	Mediant	Sub-dominant	Dominant	Sub-median	Leading note
Number of glides	60	56	39	27	60	41	14

Glides are notated most frequently on the tonic and dominant degrees of the scale, and almost as regularly on the supertonic. Whilst glides are notated throughout the full range of the scale, they appear least regularly on the leading note. When component parts of each glide are considered together, the research shows that the most frequently notated glides are those which move between the tonic and supertonic (seventeen glides), dominant and sub-median (fifteen glides), and leading note and supertonic (fourteen glides). Glides are also notated regularly between the dominant and leading note (thirteen glides) and supertonic and mediant (eleven glides). The dominance of the first and fifth degree of the scale may suggest that glides are used to accentuate harmonically important notes.

In summary, glides are notated most frequently in major keys and in keys with few sharps or flats. However, when the findings are presented within the context of the total number of pieces written in each key, Eb major appears to be less suited to gliding. Keys in which Nicholson does not notate glides, tend to be those keys which he uses rarely. For example, although there are no glides notated within Bb minor, there is only one piece written in this key within *Preceptive Lessons*. When glides are analysed within the context of degrees of the scale the findings are much clearer. Glides are notated frequently on the tonic and dominant degrees of the scale, and appear infrequently on the leading note. A study of component parts to each glide

reveals that glides are observed most frequently moving between the tonic and supertonic, dominant and sub-median, and leading note and super-tonic. This appears to suggest that glides may be most stylistically applied between the aforementioned degrees of the scale, regardless of the tonality.

Metre

Figure 5.8 shows glide usage in relation to the various time signatures in *Preceptive Lessons*. The number of pieces which use each metre is shown in the second row, followed by the number of pieces that use glides for each corresponding time signature.

Figure 5.8 Glide usage in relation to Time Signatures in *Preceptive Lessons*.

Metre	3/8	6/8	2/4	3/4	4/4	2/2	4/2	No metre
Total number of pieces in each metre	7	14	24	11	42	1	1	19
Number of pieces in each metre which include glides	4	6	8	9	13	1	0	0

The most popular metre for glides in *Preceptive Lessons* is 4/4, totalling slightly under a third of all pieces containing one or more glides. A piece in the time signature of 4/4 does not, however, necessarily imply that glides should be used in performance, as there are a high number of pieces in 4/4 in *Preceptive Lessons* which do not use any glides. It may be the case, however, that within the framework of 4/4 there may be more opportunities to glide. A standard eight-bar phrase structure would naturally create greater gliding opportunities in 4/4 than in 2/4. This is not to suggest that Nicholson wrote in 4/4 purely because of the glide. However his preference for

quadruple time may have shaped the application of glides within his compositional style.

Glides are especially prevalent within the time signature of 3/4. Of the eleven pieces which are written in 3/4 time, only two do not include a glide. A little over 20% (9 out of 41) of the pieces which utilise glides are in 3/4. Furthermore, out of the eleven pieces written in 3/4, only two do not contain glides. Whilst the output of pieces written in 3/4 was moderate (less than 10% of the total), pieces written in 3/4 are very likely (9/11=82%) to include glides. Therefore the treatment of glides in *Preceptive Lessons* suggests that it is especially suitable in pieces with a time signature of 3/4.

A possible reason for the glide's suitability within a 3/4 time signature could be linked to the compositional style of these pieces. Spell suggests that glides are to be found most frequently in 'slow, pathetic airs, like "Aileen Arron", "Ar Hyd Y Nos", "Within a Mile of Edinburgh Town", "Cease your Funning" and "Roslin Castle".'²² Perhaps this would account for the popularity of glides within 3/4, as the majority of pieces in 3/4 time which contain glides in *Preceptive Lessons* are indeed 'slow, pathetic airs.' The remainder of pieces in 3/4 time are dances, some of which are national dances, including a bolero²³ and two polonaises.²⁴ Perhaps Nicholson saw the glide as being linked to the folk idiom or to enhance the dance qualities of the bolero and polonaise. Glides can be applied to create accentuation within the bar, and when used consistently on specific beats may enhance dance step patterns. For example a glide on or leading into the second beat of a polonaise would enhance the natural stress of the second beat.

²² Spell, 'Selected aspects', 96

²³ Nicholson, *Preceptive Lessons*, 33

²⁴ Ibid. 38, 57

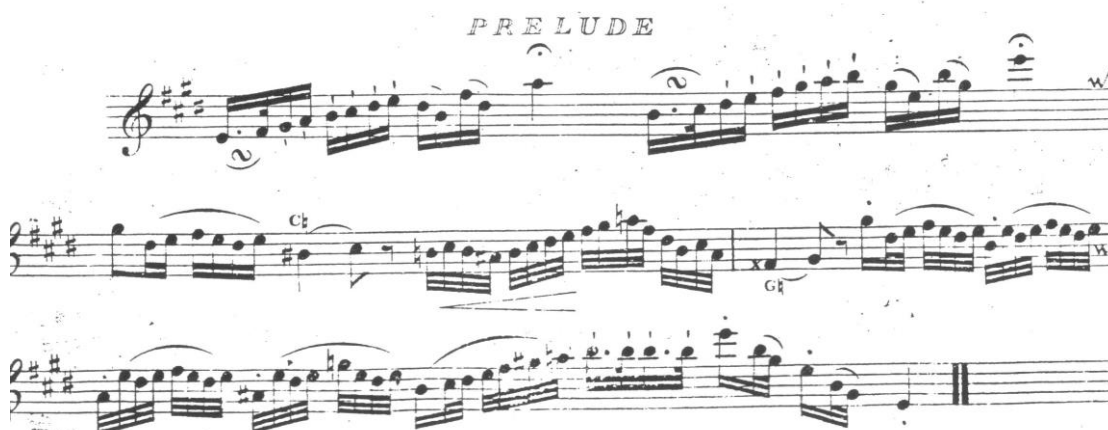
Compositions in 2/4 seem unsuited to the application of glides. Of the twenty-four pieces in 2/4 metre, only a third used glides.

Nineteen of the pieces contained within *Preceptive Lessons* are not allocated time signatures. None of these pieces, most of which are preludes and caprices, include any glides. This may be consistent with the *ad libitum* nature of these pieces. As well as the omission of time signatures, these compositions also lack notational details such as dynamics, phrasing, expression indications and articulation markings.

Example 5.25 shows one such example. Note, whilst there is a thorough use of articulation markings, and inclusion of turns and fermatas, there is a distinct lack of dynamics. Using the contextual analysis undertaken for this chapter, a glide could be stylistically applied to the end of the first gesture of the second system (B#5 to C#5).²⁵

The fingering is relatively simple if one-keyed flute fingerings are used and the sliding action of the fingers is straightforward. The ensuing rest allows an inexperienced performer to recover the fingers before continuing the piece.

Example 5.25 Prelude with no time signature. Nicholson, *Preceptive Lessons*, 71.



²⁵ This may be considered an appropriate context in which to apply a glide for the following reasons: the notes form an ascending pattern and cross the interval of a 2nd; the gesture is formed of two notes within the middle register and at the beginning of the bar; the glide would be applied to an appoggiatura at the end of a phrase.

In summary, glides appear to be particularly suited to pieces written with a time signature of 3/4. They would appear to be especially relevant to national airs and dances, written in 3/4 metre. Compositions in 2/4 are less suited to the glide, though glides may be used in a variety of metres including 3/8, 6/8 and 2/2.

Position within the Bar

Glides are notated in various different positions within the framework of the bar.

Figure 5.9 shows the location of glides within the context of the bar in *Preceptive Lessons*.

Figure 5.9 Position of the glide within the framework of the bar, in *Preceptive Lessons*.

Position of glide within the bar framework	Beginning	Middle	End	Across the bar
Frequency of glides	72	22	35	33

Seventy-two (40%) out of the one hundred and seventy-seven glides in *Preceptive Lessons* begin on the first beat. This finding questions Spell's assertion that glides generally lead from weak to strong beats.²⁶ Example 5.26 is an extract from 'The Yellow Haird Laddie', showing an example of a glide located at the beginning of the bar. Nicholson often places glides within the same position in the bar, throughout an entire piece. In 'The Yellow Haird Laddie', six out of the seven glides in total, appear on the first beat of the bar.

²⁶ Spell, 'Selected aspects', 97

CAPRICCIO.



The first system of musical notation for 'The Little Boat'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a half note G4, followed by a half note A4. The second measure contains a half note B4, followed by a half note C5. The third measure contains a half note D5, followed by a half note E5. The fourth measure contains a half note F#5, followed by a half note G5. The fifth measure contains a half note A5, followed by a half note B5. The sixth measure contains a half note C6, followed by a half note D6. The seventh measure contains a half note E6, followed by a half note F#6. The eighth measure contains a half note G6, followed by a half note A6. The ninth measure contains a half note B6, followed by a half note C7. The tenth measure contains a half note D7, followed by a half note E7. The eleventh measure contains a half note F#7, followed by a half note G7. The twelfth measure contains a half note A7, followed by a half note B7. The thirteenth measure contains a half note C8, followed by a half note D8. The fourteenth measure contains a half note E8, followed by a half note F#8. The fifteenth measure contains a half note G8, followed by a half note A8. The sixteenth measure contains a half note B8, followed by a half note C9. The seventeenth measure contains a half note D9, followed by a half note E9. The eighteenth measure contains a half note F#9, followed by a half note G9. The nineteenth measure contains a half note A9, followed by a half note B9. The twentieth measure contains a half note C10, followed by a half note D10. The system ends with a double bar line.

216

Example 5.29 Glides located at the end of the bar, and crossing the bar line.
Nicholson, *Preceptive Lessons*, 70 ‘Sul Margine D’un Rio’, bars 1-4.



To summarise, glides are most frequently used at the beginning of the bar, regardless of time signature. Glides used in the middle of the bar tend to occur on quicker note values or on passing notes. At the end of the bar, glides may be used to create an expressive feature, particularly effective if extended across the bar line incorporating a *crescendo*.

Position within the Music

I have identified sixteen distinct glide locations, within the structure of the pieces contained in Nicholson’s *Preceptive Lessons*. These are shown in Figure 5.10, together with their frequency of occurrence.

Figure 5.10 Glide positioning within the structure of pieces contained in *Preceptive Lessons*.

Position in Music	Frequency of glide usage
Upbeat to Phrase	5 (2.8%)
Start of Phrase	8 (4.5%)
Mid-Phrase Upbeat	8 (4.5%)
Mid-phrase	89 (50%)
Within Mid-phrase Embellishment	1 (0.6%)
Links 2 phrases together	7 (4.0%)
Upbeat to Cadential Progression	4 (2.3%)
Mid-Cadential Progression	18 (10.2%)
Leading to Cadenza	7 (4.0%)
Within Cadenza	3 (1.7%)
Embellishment within Cadenza	2 (1.1%)
Approach to Cadence	10 (5.7%)
Approach to Final Cadence	4 (2.3%)
End of Phrase	9 (5.1%)
Final Gesture	1 (0.6%)
Final Notes	1 (0.6%)

The anglo-irish song ‘Aileen Aroon’, by the late eighteenth-century, London-based composer William Collins, appears twice in *Preceptive Lessons*. The very opening of both arrangements of the piece begins with an ascending double-glide. Using a glide so early in the piece is unusual, and this is the only example in *Preceptive Lessons*. In the first setting, see Example 5.30, the aurally-disorientating effect created by the glide’s positioning at the very start of the piece, is exaggerated through the addition of a *crescendo* mark. The note immediately after the glide is treated with finger ‘vibration’, adding further fluctuations in pitch. Perhaps Nicholson had heard the song performed in such a manner, and this would account for the uniqueness of this glide.

Example 5.30 Nicholson, *Preceptive Lessons*, 10, ‘Aileen Aroon’, bar 1.



Exactly half of all 177 glides identified appear in the middle of a phrase. The example shown in Example 5.31 is typical, gliding to a mid-phrase passing note, aiding the momentum of the passagework.

Example 5.31 Mid-phrase glide. Nicholson, *Preceptive Lessons*, 18, ‘No Twas Neither Shape nor Feature’, bar 2.



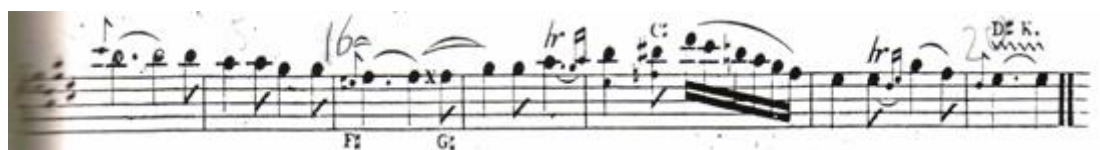
As with all ornaments, the natural effect of a glide is to draw attention to a group of notes. A glide added to an anacrusis needs therefore to be carefully considered. In order to maintain the lightness of the anacrusis, the glide needs subtlety. Fortunately in the example given in Example 5.32, the glide is from F^4 to G^4 , requiring movement of the dexterous right hand first finger only. This allows the performer to execute the glide with the required control. Nicholson marks the beginning of the glide *pp*, emphasising the importance of the lightness of the first note. Interestingly, of the nine repetitions of this anacrusis in ‘The Groves of Blarney’, Nicholson adds a glide to only two. Some are kept plain, have a slur, turn or are trilled.

Example 5.32 Glide located during an anacrusis. Nicholson, *Preceptive Lessons*, 32, ‘The Groves of Blarney’, bar 12.



Mid-phrase upbeats are occasionally ‘glided’ in *Preceptive Lessons*. Usually these are formed of two notes (single-glide). There are seven instances of the glide being used to join two phrases together. In Example 5.33 the glide appears to be used to maintain the energy generated in the previous phrase. By rising in pitch through what would otherwise be a long held note, the two phrases are joined seamlessly together.

Example 5.33 Glide used to join two phrases together. Nicholson, *Preceptive Lessons*, 68, ‘Nel Cor Piu Non Mi Sento’, bar 16-17.



The glide is observed to create detail within intricate ornamented passagework in ‘Cease your Funning’. Lightness of tone is required to maintain the projection of the melody as the glide is used to pass between a written-out turn to three descending passing notes (see Example 5.34).

Example 5.34 Glide used within intricate ornamented passagework. Nicholson, *Preceptive Lessons*, 63, ‘Cease your Funning’, bar 6.



Glides are frequently used on the approach or upbeat to cadences, as well as within a cadential progression. The opening section of ‘Charlie is my Darling’ (see Example 5.35) ends with a glided anacrusis into a cadential 6/4 progression. A glide has also been added to F^{#5}-B⁵ within the cadential progression in this instance. The final note is manipulated with finger ‘vibration’ to round off the effect.

Example 5.35 Glides used on the approach to, and within a cadential progression. Nicholson, *Preceptive Lessons*, 68, ‘Charlie is my Darling’, bar 3.



Several glides are to be found within and on the approach to cadenzas, and within passages of embellishments. Brown (2002) suggests that glides are ideally suited to ‘cadenzas or an *Einleitung* leading from a pause into a rondo theme or new tempo’,

because they are unaccompanied, which avoids ‘upsetting the harmony’.²⁷ One such glide example is contained within the final cadenza of ‘Cease Your Funning’, where two glides in quick succession are notated. They are marked within the final *calando* passage of the piece. The effect of the glides in this instance is a steadying of momentum following the earlier florid writing (see Example 5.36).

Example 5.36 Two glides in short succession within a cadenza. Nicholson, *Preceptive Lessons*, 63, ‘Cease your Funning’, bar 16.



The ending of ‘Oh! Nanny won’t thou gang wi’ me’, like ‘Cease Your Funning’ is marked *calando*. Following from a dramatic previous bar, which included eight octave leaps, forming a *crescendo* through an ascending scale of B major, the effect of the *calando* is striking. The final bar begins with a glide which ascends lyrically through a minor 6th. This is contrasted by a weaving descent towards the tonic note. On the last note Nicholson adds an ascending appoggiatura, over which is marked a glide. In this instance the glide sustains a gradual resolution of the dissonant appoggiatura onto the tonic, B (see Example 5.37).

Example 5.37 Glides used in a final gesture. Nicholson, *Preceptive Lessons*, 75, ‘Oh! Nanny won’t thou gang wi’ me’, bar 20.



²⁷ Brown, *The Early*, 117

To summarise, glides are used most frequently in the middle of phrases, usually in between passing notes. Where glides are added to an anacrusis, they should be treated with care, ensuring that the downbeat is not overpowered. Nicholson appears to choose notes which are easy to play for soft anacrusis glides. Anacrusis glides are unlikely to use additional ornamentation, though the downbeat which follows may be given an additional stress through the use of ‘vibration’. Glides may be used to join phrases together, to add detail to intricate passagework or to slow down the momentum following florid passagework. At cadences glides are often used in conjunction with ‘vibration’, whilst in cadenzas glides may appear in quick succession. In moments of resolution, such as after appoggiaturas, use of glides can create a gradual release of harmonic tension.

Tempo/Expression

Tempo and expression indications are attributed to sixty-six pieces and exercises in *Preceptive Lessons*. Figure 5.11 shows the relationship between tempo and expression markings, and glide usage.

The various tempi and expressions are shown in the different columns, labelled across the top of the table. The second row shows the frequency with which these tempo and expression markings are used. In the third row the data records the number of pieces that include glides, for the various tempo and expression markings.

Figure 5.11 Tempi/Expression markings in relation to glide usage, in *Preceptive Lessons*.

Tempo/ Expression marking	Adagio	With Feeling	Andante	Moderato	Allegretto	Moderato Allegro	Allegro Moderato	Allegro	Vivace	Allegro Con Spirito	Allegro Con Brio	Brilliante
Total number of Tempo/ Expression markings used	9	1	19	10	7	1	4	7	1	1	1	5
Number of pieces with each Tempo/ Expression marking which include glides	9	0	14	4	4	1	0	2	0	0	1	0

The most significant finding is the high proportion of pieces within those marked Adagio and Andante which utilise glides. Furthermore, there are a greater number of pieces with glides marked Andante (14) in comparison with any other tempo/expression marking. This finding is unsurprising since the effect of the glide is most apparent in slower tempi. These findings support Fürstenau's suggestion that glides are relevant in 'pieces of a tender character in a slow tempo, primarily in Adagio.'²⁸ Nicholson comments that the glide should create a 'soft and graceful effect.'²⁹ It is unexpected therefore that Nicholson did not indicate glides in the piece marked 'with feeling'.

The findings shown above suggest that glides are particularly suited to slower tempi, especially Andante, but may also be used occasionally in quicker tempi, including

²⁸ Fürstenau, *Die Kunst*, 84

²⁹ Nicholson, *Complete Preceptor*, 22

Allegro Con Brio. In general glides may be less suitable within quicker tempi. Since there are no glides used in any of the five pieces marked *Brillante*, I would suggest that this may be significant. The application of glides may therefore be inappropriate in pieces marked *Brillante*.

Dynamics

The use of the word ‘soft’ in Nicholson’s description of the glide’s effect (above) may also imply a quiet dynamic level. Bown (1825) echoes Nicholson by describing the glide as ‘indicative of soothing and softness.’³⁰ Not all of the glides which Nicholson notates in *Preceptive Lessons* are in a soft dynamic. Several glides, especially in the duet section contradict Nicholson’s description.

Further contradictions occur when Nicholson instructs the beginner to ‘let the note to which he glides be quite sharp, as the tone, in ascending so gradually, causes it to appear generally flat.’³¹ It is easiest to maintain the pitch, and prevent the second note from being flat, by playing the glide at a strong dynamic. Perhaps this is why Nicholson advises the reader that the ‘highest note where the glide is marked should generally be forced.’³² In the musical example that follows Nicholson’s instruction, he marks the first four glides with *crescendo* markings (see Chapter IV, Example 4.1) suggesting that glides should normally involve a *crescendo*. However, there is mention of some glides being marked *piano*, and in these cases care should be taken for the glide to be in tune. In light of the vagueness throughout Nicholson’s writing with regards to the dynamic levels of glides, a study of the dynamics attributed to

³⁰ Bown, *Preceptor*, 59

³¹ Nicholson, *Preceptive Lessons*, 5

³² Nicholson, *School*, 70

glides in *Preceptive Lessons* is fundamental. Figure 5.12 shows dynamics associated with the notated glides in *Preceptive Lessons*.

Figure 5.12 Dynamic markings attributed to glides in *Preceptive Lessons*.

Dynamic Marking	Frequency
FF	1
F	4
P	9
PP	7
PPP	3
<f	1
p<	5
pp<	1
<	19
f>	2
>p	1
>	9
No Marking	115

Almost two thirds of the glides in *Preceptive Lessons* are not given any indication of dynamic. Consequently those glides which do have dynamic markings provide invaluable information regarding the appropriate use of dynamics in glide execution.

The most common dynamic marking is a *crescendo*. Nicholson's aforementioned direction to 'force' the highest note of an ascending glide was perhaps referring to a more gradual *crescendo*, rather than the implied sudden accent. Clinton (1850) remarks that 'the employment of the *crescendo* with the glide, heightens the effect.'³³ In *Preceptive Lessons* twenty-five (40%) of all sixty-two glides include a *crescendo*. Example 5.38 shows an unusual use of a *crescendo* marking, across an ascending single-glide. Both notes of the glide are marked with fermatas, the first of which is

³³ Clinton, *A School*, 73

marked pianissimo, creating a very gradual rise in pitch and dynamic level concurrently.

Example 5.38 *Crescendo* combined with a glide. Nicholson, *Preceptive Lessons*, 65, 'Roslin Castle', bar 22.



In 'The Yellow Hair'd Laddie', the presence of an ascending triple-glide seems to imply a *crescendo*. In Example 5.39, the bar preceding the glide is marked with a *crescendo* (bar 29). At bar 30, the melody continues to rise, marked *forte* at the beginning of the bar, and then reaching a climax after the completion of the glide, but with no distinct marking to *crescendo* through the glided notes.

Example 5.39 Glide as an implied *crescendo*. Nicholson, *Preceptive Lessons*, 60, 'The Yellow Hair'd Laddie', bars 29-30.

Tromlitz explains how to produce a *crescendo* glide whilst maintaining the tone quality:

The chief rule is, as soon as the finger begins to move from the hole, to strengthen the breath as much as is necessary to keep the sound even; this is also the case the other way round, that is, in descending. If one does not do this, then as soon as the finger moves even slightly from the hole the sound will become weak, and the former note, from which the slide takes its beginning, decays too much.³⁴

Glides marked with a *diminuendo* are less common. In the *School* Nicholson mentions ‘subduing the tone’³⁵ as an alternative to the usual *crescendo*. Half as many glides in *Preceptive Lessons* are marked with a *diminuendo* marking compared to those with a *crescendo* marking. Typically a diminishing glide forms part of a larger *diminuendo*, such as in Example 5.40. Others follow a sequence of pairings marked *diminuendo* (see Example 5.41). Glides are also used on appoggiaturas, where the natural shape is a *diminuendo* towards the consonant second note (see Example 5.42)

Example 5.40 A glide notated during a *diminuendo*. Nicholson, *Preceptive Lessons*, 10, ‘Aileen Aroon’, bar 21.



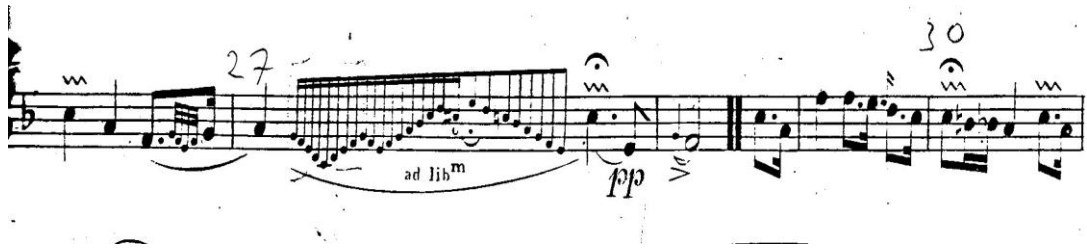
Example 5.41 A glide used to accentuate a nuanced pairing of notes. Nicholson, *Preceptive Lessons*, 38, ‘Capriccio’, bar 10.



³⁴ Tromlitz, *The Virtuoso*, 317

³⁵ Nicholson, *School*, 70

Example 5.42 Glide combined with an appoggiatura. Nicholson, *Preceptive Lessons*, 32, 'The Groves of Blarney', bar 28.



James was critical of Nicholson's use of a glide marked with a *diminuendo*. James (1827) remarks sarcastically, that Nicholson should 'leave his die away glides to love sick maidens.'³⁶

The softest glide in *Preceptive Lessons* is in 'Aileen Aroon', where the final two bars are to be played as quietly as possible. Together with finger 'vibration' on the last note, Nicholson clearly wanted to create an exquisitely special moment, as shown in Example 5.40.

There is only one example of a *fortissimo* glide, found in Nicholson's arrangement of Thomas D'Urfey's (1653-1723) 'Within a Mile of Edinburgh Town'. Increasing its brashness, Nicholson adds finger 'vibration' to the unusually loud second note of this quite raucous ascending glide (See Example 5.43).

Example 5.43 Glide marked fortissimo. Nicholson, *Preceptive Lessons*, 57, 'Within a Mile of Edinburgh Town', bar 14.



³⁶ James, W.N., 'Mr. Sedlatzek', *The Flutist's Magazine*, 1 (London: Author, 1827), 85

To summarise, the most popular treatment of a glide in terms of dynamics is to apply a *crescendo*. The final note of a glide may be stressed, following the *crescendo*. A less common marking is the use of a *diminuendo* through the duration of a glide. A *diminuendo* is applied to glides which are part of diminishing phrases, pairings of notes, and on appoggiaturas. Glides marked with a *crescendo* often ascend in pitch, whilst those marked with a *diminuendo* tend to descend. However, constant dynamics may also be used when performing glides, ranging from *ppp* to *ff* dynamic levels. The dynamic used may radically affect the character of the glide. A *pianissimo* dynamic can be used to produce an exquisitely beautiful glide, whilst a glide over a large ascending interval played *fortissimo* will sound markedly brash.

Glides combined with other ornaments

Thirty-eight of the glides present in *Preceptive Lessons* are combined with another embellishment. The glide may be added to a turn, enhancing the beauty of the ornament. In one of the pieces entitled ‘Capriccio’ a glide appears amongst considerable notational detail. The glide is marked following a turn and during a *crescendo*. The turn terminates through an unusually large interval of a major 6th, which is emphasised through the glide’s application. Immediately prior to the glide, Nicholson directs the player to use a harmonic fingering on the C#. This creates additional depth of tone to the middle of the turn, in preparation for the ascending major 6th leap (see Example 5.44).

Example 5.44 Glide combined with a turn. Nicholson, *Preceptive Lessons*, 25, 'Capriccio', bar 2.



In 'Cease your Funning', there is an example of a glide integrated into the middle of a turn. In this example (see Example 5.45) two notes of the turn are included in the glide.

Example 5.45 Glide combined with two notes of a turn. Nicholson, *Preceptive Lessons*, 63, 'Cease your Funning', bar 16.



The following extract from a prelude intended for practising 'rapid runs', ends with a *pianissimo* trill containing a 'glided' termination, and is reminiscent of Fürstenau's suggestion that the flautist should sometimes connect a trill with the glide (Überziehen der Töne).³⁷ In the following example the glide appears to be used to aid in the 'rounding off' of the phrase.

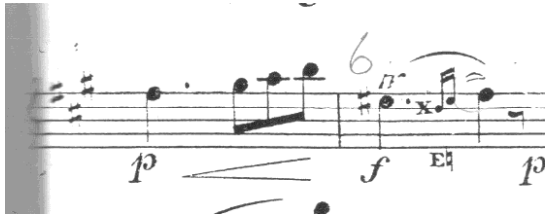
Example 5.46 Glide combined with trill and termination. Nicholson, *Preceptive Lessons*, 31, 'Prelude', bar 16.



³⁷ Fürstenau, *The Art*, 238

Later in the volume another prelude contains a glided trill. In this example (Example 5.47) only the second note of the termination is included in the glide.

Example 5.47 Glide combined with one note of the termination of a trill. Nicholson, *Preceptive Lessons*, 83, 'Prelude', bar 6.



In one further example (Example 5.48), the second note of the termination of a trill is glided to an appoggiatura on the final note of the piece. Both the final note and the note preceding the trill are marked with finger 'vibration'.

Example 5.48 Glide linking the termination of a trill to an appoggiatura. Nicholson, *Preceptive Lessons*, 32, 'The Groves of Blarney', bar 37-38.



Falling appoggiaturas frequently form glides in *Preceptive Lessons*. This has the effect of a gradual release of tension from the dissonant first note of the appoggiatura to the note of resolution (see Example 5.49).

Example 5.49 Glide combined with a falling appoggiatura. Nicholson, *Preceptive Lessons*, 32, ‘The Groves of Blarney’, bar 28.



Glides also appear, though less frequently on rising appoggiaturas. Tromlitz gives an example of a glide being used in place of a rising whole-tone appoggiatura.³⁸

Nicholson introduces a glide at an interrupted cadence, on a paused, rising appoggiatura in ‘Auld Lang Syne’. In this instance the glide/fermata combination appears to be used to prolong the dissonant effect of the appoggiatura for as long as possible (see Example 5.50).

Example 5.50 Glide combined with a rising appoggiatura. Nicholson, *Preceptive Lessons*, 40, ‘Auld Lang Syne’, bar 24.



Elsewhere, Schubert suggests introducing vocal portamento, following a note marked with a fermata. ‘Portamento’, advises Schubert ‘can serve instead of another decoration.’³⁹

Example 5.51 Glide following a fermata. Johann Schubert, *Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst*, 59.⁴⁰



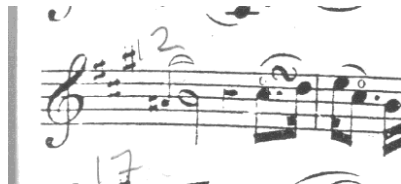
³⁸ Tromlitz, *The Virtuoso*, 234

³⁹ Johann Schubert, *Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst* (Leipzig: Breitkopf, 1804), 59

⁴⁰ Cited in Brown, *Classical and Romantic*, 573

Glides are also sometimes added to long appoggiaturas. Nicholson directs that his appoggiaturas are always worth half of the value of the main note, unless the main note is dotted (See Example 5.52).⁴¹

Example 5.52 Glide on a 'long' appoggiatura. Nicholson, *Preceptive Lessons*, 57, 'Within a Mile of Edinburgh Town', bar 12.



Unusually, in the following example Nicholson notates a glide prior to a grace note (Example 5.53).

Example 5.53 Glide notated prior to a grace note. Nicholson, *Preceptive Lessons*, 40, 'Auld Lang Syne', bar 7.



More frequently, glides appear directly after grace notes, as is shown in Example 5.54.

Example 5.54 Glide directly after a grace note. Nicholson, *Preceptive Lessons*, 75, 'Oh Nanny Wilt Thou Gang Wi' Me', bar 8.



⁴¹ Nicholson, *School*, 69

Occasionally glides are notated in the middle of a passage of grace notes. In Example 5.55, the glide seamlessly connects one motif of grace notes to another (leading into the triplet).


Example 5.55 Glide between grace notes. Nicholson, *Preceptive Lessons*, 63, 'Cease your Funning', bar 6.



In the following example, the note immediately after the glide is enhanced with finger 'vibration'. The effect of a rise followed by an oscillation in pitch is aurally disorientating (see Example 5.56).

Example 5.56 Glides immediately followed by finger 'vibration'. Nicholson, *Preceptive Lessons*, 57, 'Within a mile of Edinburgh Town', bars 17-18.

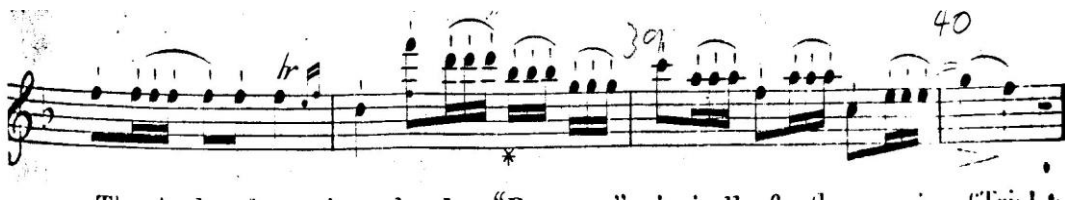


Nicholson notates two glides immediately following notes marked with the articulation marking . This marking is defined in the *School* as an indication of double tonguing.⁴² In Example 5.57, this articulation is used, but marked on triplets. The use of triplets suggests that triple tonguing is to be used in this instance. The marking of a glide following this articulation is therefore puzzling, since the execution of a glide requires adjacent notes to be connected (see bar 39) and Nicholson directs

⁴² Nicholson, *School*, 65

the flautists to use very short notes when this particular articulation is observed. It is difficult to understand how a glide could be audible following a very short note. A solution to this may be to lengthen slightly the final articulated note immediately prior to the glide. Though staccato is not usually considered an embellishment, in this instance the effect of the diminishing tone combined with a glide is surely ornamental.

Example 5.57 Glide following staccato semiquavers. Nicholson, *Preceptive Lessons*, 33 'Bolero', bars 39-40.



To summarise, a wide range of embellishments may be combined with the glide. These include the turn, termination of a trill, rising and falling appoggiaturas, grace notes, 'vibration' and staccato notes. Glides may be observed before, during or after a passage of grace notes. Used in combination with an appoggiatura, the glide serves to delay the release of tension. This effect is exaggerated if combined with a fermata. The addition of an embellishment may add exuberance to a glide combined with a turn or emphasis to the termination of a trill. On the other hand the effect of a glide may be aurally disorientating if followed by 'vibration' or add nuance to the conclusion of staccato passagework.

Conclusion

The findings from the contextual analysis of glides notated in *Preceptive Lessons* suggest that glides may be used in a great many contexts, although there are instances

where they are particularly suited. The table which follows is provided for two reasons: firstly to summarise the findings from the study, and secondly to aid the reader in applying these findings practically in performance. Specific contexts are provided in which the glide may be employed with regards to various attributes (number of notes, pitch, interval etc.). A range of contexts are shown, providing the performer with common and less common applications. Desirable contexts are grouped in the column labelled ‘frequent’, representing the suggestion of a frequent application in performance. Further columns are labelled ‘regular’, ‘sometimes’, and ‘occasionally’, representing increasingly infrequent contexts for glide application. The flautist is encouraged to intersperse attributes from each column in order to maintain elements of surprise and intellect,⁴³ and to avoid the performance becoming ‘monotonous’ and appearing ‘affected’.⁴⁴

The performer’s aesthetic decisions are a key ingredient to an informed performance practice. To illustrate good taste, the performer will exercise his individuality by sometimes departing from the performance contexts outlined in this chapter. To achieve this blend stylistically, one must use the aesthetic qualities of the glide to inform the performer’s artistic licence. These qualities were discussed in detail in Chapter IV. However, to summarise: The glide is consistent with Crotch’s (1831) ‘beautiful’ style, through its reflection of ‘soft, smooth, delicate and gentle undulations’.⁴⁵ Alexander (1821) and Nicholson (1816) describe the glide as ‘a sweet swelling gradation’.⁴⁶ Alexander recommends applying glides to ‘passages that

⁴³ Hogarth, ‘Tribute’, *Musical World*, vol. 3, 149

⁴⁴ Nicholson, *Complete Preceptor*, 22

⁴⁵ Crotch, *Substance*; in Le Huray and Day, *Music*, 431-2

⁴⁶ Alexander, *Improved Preceptor*, 34; Nicholson, *Complete Preceptor*, 22

require much pathos and feeling'.⁴⁷ This is echoed by Lindsay (1828), who insists that the glide 'gives true pathos to a performance, which never fails to reach the heart',⁴⁸ and Dressler (1828) for whom the application of glides adds an 'encreased [*sic*] feeling and passion to melodies of an expressive character'.⁴⁹

In the recital elements of my PhD I have demonstrated in practice, how a blend between the findings of the contextual analysis and performer's aesthetic choices may be achieved. This is particularly in evidence in the preludes, and especially those which were extemporised.⁵⁰ The mid-programme recital included two of Nicholson's published preludes as well as an extemporised prelude.⁵¹ The final recital began with an extemporised prelude, and included a prelude by Drouët.⁵² Both recitals were performed on an original 'Nicholson's "Improved" flute', and used the practices described in Nicholson's tutors. Nicholson's own preludes provided a framework for the extemporised preludes, allowing me to combine Nicholson's performance practices with my own individual style, informed by the 'tendencies' of the 'Nicholson's "Improved" flute'. In the performance of Nicholson's *Fantasia No.7*, glides were added in addition to those notated in the score by Nicholson. The application of glides in the performance of Hummel's Sonata op.50, differed slightly from those notated in the performing edition (see Appendix A). I aimed to apply glides in performance, to passages of the music which would be enhanced by the expressive qualities of the glide. I used the practices of the composer and his

⁴⁷ Alexander, *Improved Preceptor*, 34

⁴⁸ Lindsay, *Elements*, vol.1, 30

⁴⁹ Dressler, *Complete Instructions*, 48

⁵⁰ Mid-programme Recital: 'Music for flute and harp from Regency England', 5th September 2011; Final Recital: 12th September 2013

⁵¹ Nicholson, *Preceptive Lessons*, 85; Ibid, 87

⁵² Drouët, 'Prelude no.11 in G major', *Eighteen Preludes and Six Cadences in the most familiar keys* (London: Cocks & Co., 1829)

contemporaries to inform stylistic choices, which is illustrated in the performance commentaries with regards to the Hummel Sonata, and in the programme notes for the other items in the recitals.

Table 1 Contexts for Glide Application*

	Suggested level of application			
	Frequent (40%)	Regular (30%)	Sometimes (20%)	Occasionally (10%)
Direction	Ascending through regular intervals	Ascending through different intervals	Descending	Ascending then Descending
Number of notes	2 notes	3 notes	4 notes	5 notes
Pitch	Middle Register; Glides involving 1 finger or adjacent fingers; e.g. F ^{#5} -A ⁵ ; E ⁵ -G ⁵ ; F ^{#5} -G ⁵ ; F ⁵ -G ⁵	e.g. E ⁵ -A ⁵ ; G ⁵ -A ⁵ ; G ^{#5} -B ⁵ ; E ^{#5} -F ^{#5}	Low Register; e.g. G ⁴ -A ⁴ ; A ^{#4} -B ⁴ ; G ⁴ -A ⁴ -B ⁴	High Register; e.g. C ⁶ -Db ⁶ ; D ⁶ -C ⁶ -B ⁵ Forked and harmonic fingerings; e.g. Ab ⁵ -A ⁵ -Bb ⁵ -B ⁵ ; G ^{#4} -Gx ⁴ -A ^{#4} ; C ^{#5} -E ⁵
Interval	Minor 2nd; Major 2nd	Minor 3rd, especially at cadences	Major 3rd; Perfect 4th.	Augmented 1st; Diminished 5th; Perfect 5th; Minor 6th; Major 6th; Diminished 7th
Rhythm	Notes of equal value, especially semi-quavers, crotchets and quavers	Rhythmic patterns which use a shorter last note; e.g. dotted quaver-semiquaver	Rhythmic patterns using a longer last note, e.g. quaver-crotchet	More complex rhythmic patterns, e.g. dotted quaver-semiquaver – dotted crotchet
Tonality	F major; Bb Major; D Major; Tonic to supertonic	Ab Major; E Major Dominant to submediant	C major; G Major; B Major; Leading note to tonic	Eb Major; F# Major; A Minor; F# Minor; Dominant to sub-dominant
Metre	3/4	4/4; Pieces with no metre, e.g. preludes and caprices	3/8, 6/8, 2/2	2/4
Position in the bar	Beginning of the bar	End of the bar	Across the bar line	Middle of the bar
Position within the music	Middle of a phrase, especially between passing notes	Used in an Anacrusis; At a cadence, usually mid-cadential progression; Within a cadenza, and leading into a cadenza	Beginning or end of a phrase; To link two phrases together; Final phrase of the piece	Within the final gesture; Within an embellishment, either mid-phrase or during a cadenza
Tempo/Expression	Andante	Adagio	Moderato; Allegretto	Allegro; Moderato Allegro; Allegro Con Brio
Dynamics	<i>Crescendo</i>	<i>Diminuendo</i>	<i>P; PP</i>	<i>FF; F; PPP</i>
Ornamentation	Combined with a falling Appoggiatura, especially when a fermata is indicated	Combined with a rising Appoggiatura; Directly after a grace note(s); Following or during the termination of a trill	Vibration at the end of a glide; Following a turn	Before or in the middle of grace note passagework; To add nuance to the end of staccato passagework

* Based on glide presence in Nicholson, *Preceptive Lessons* (London: Clementi & Co., 1821)

Performance Commentary

This section provides a performance commentary in relation to the glide, to accompany the performing edition of Hummel's D Major Sonata op.50, which is located in Appendix A.

As I explained earlier very few composers notated glides in their compositions, and it is of little surprise that in the Hummel sources examined, its application is left entirely to the performer. As with 'vibration', I acknowledge that in general, flautists in the present day may not possess the knowledge of where to introduce glides stylistically. I have therefore notated glides more frequently than would normally be expected in repertoire of the period, to reflect both notated glides and those added by the performer.

Glides are annotated in the edition using the findings presented in this chapter. My aim is to apply glides which are stylistically appropriate, whilst adhering to the frequency with which they are notated in *Preceptive Lessons*. For example, ascending glides are notated frequently in *Preceptive Lessons*, hence their frequent application in the Hummel edition presented in the Appendix. Descending glides appear less frequently in *Preceptive Lessons*, whilst glides which change direction are notated only occasionally. Descending glides, and glides which change direction are therefore notated with corresponding frequency within the edition.

Glides are notated in the flute part of the edition as follows:

1st Movement

Bar	Beat(s)	Direction	Type	Interval	Further detail
28	2-3	Ascending	Glide	Minor 2 nd	<i>Sforzando</i> on 1 st note
29	2-3	Ascending	Glide	Augmented 1 st	<i>Sforzando</i> on 1 st note
43	1	Descending	Glide	Major 2 nd	
47	3-4	Ascending	Glide	Perfect 4 th	
52	1-2	Ascending	Glide	Perfect 4 th	
54	1-4	Ascending	Double-glide	Minor 2 nd ; Augmented 1 st	
56	1-2	Ascending	Glide	Minor 2 nd	
57-58	1-1	Ascending	Glide	Minor 2 nd	Followed by 'vibration'. Connects two phrases.
61	2-4	Ascending	Glide	Major 3 rd	Preceded by a turn. Followed by a 'long' appoggiatura. ⁸⁴⁶
94-95	4-1	Descending	Glide	Major 2 nd	
125	3-4	Descending	Double-glide	Minor 3 rd ; Minor 3 rd	
137-139	1-1	Ascending	Triple-glide	Minor 2 nd ; Augmented 2 nd ; Minor 2 nd	
147	3-4	Ascending	Glide	Major 2 nd	
148	1-2	Ascending	Glide	Minor 3 rd	
152-153	4-1	Descending	Glide	Perfect 5 th	1 st note marked staccato. ⁸⁴⁷
164-165	4-1	Ascending	Glide	Minor 2 nd	Notated after the termination of a trill. ⁸⁴⁸
181-182	4-1	Ascending	Glide	Perfect 4 th	Followed by 'vibration'.
184	3-4	Descending	Glide	Minor 3 rd	
198	3	Ascending	Glide	Minor 2 nd	Notated between a 'short' appoggiatura and main note.
198	4	Ascending	Glide	Minor 2 nd	Notated between a 'short' appoggiatura and main note.

⁸⁴⁶ Executed on the beat, taking half the value of the main note (Hummel, *A Complete*, vol.3, 11)

⁸⁴⁷ Nicholson marks two glides on staccato notes in *Preceptive Lessons* (Nicholson, *Preceptive Lessons*, 33)

⁸⁴⁸ Nicholson notates a glide after the termination of a trill (Nicholson, *Preceptive Lessons*, 32)

225	2-3	Ascending	Glide	Minor 2 nd	
226	2-3	Mixed	Double-glide	Minor 3 rd ; Major 2 nd	Notated across a 'long' appoggiatura.
227	2-3	Ascending	Glide	Minor 2 nd	

2nd Movement

Bar	Beat(s) (quaver)	Direction	Type	Interval	Further detail
7	1-2	Descending	Glide	Major 2 nd	
11-12	6-1	Ascending	Glide	Major 2 nd	Followed by 'vibration'.
14	4-5	Ascending	Double-glide	Minor 2 nd ; Minor 2 nd	Harmonically fingered. ⁸⁴⁹
19-20	6-1	Ascending	Glide	Minor 2 nd	
27	5-6	Ascending	Glide	Minor 2 nd	Followed by 'vibration'.
33	1-3	Ascending	Glide	Minor 3 rd	
34-35	6-3	Ascending then Descending	Double-glide	Minor 2 nd ; Minor 2 nd	Preceded by a <i>sensitive</i> note. ⁸⁵⁰
38	4-5	Ascending	Glide	Major 2 nd	Notated with hand 'vibration'.
39	4-5	Ascending	Glide	Major 2 nd	Notated with key 'vibration'.

⁸⁴⁹ Nicholson sometimes notates glides on harmonically fingered notes (Nicholson, *Preceptive Lessons*, 57)

⁸⁵⁰ Lindsay (1828) encourages the use of *sensitive* notes together with ornaments, in order to produce 'beautifully delicate effects'. (Lindsay, *Elements*, 104)

3rd Movement

Bar	Beat(s)	Direction	Type	Interval	Further detail
22-23	2-1	Ascending	Glide	Major 2 nd	
24	1	Descending	Glide	Major 9 th	Notated on a staccato quaver.
34	1	Descending	Glide	Minor 2 nd	
44	2	Ascending	Glide	Major 2 nd	
79	1	Ascending	Glide	Minor 2 nd	
139	1-2	Descending	Glide	Major 2 nd	
155	1-2	Ascending	Double-glide	Major 2 nd ; Minor 2 nd	
162	1-2	Descending	Glide	Perfect 4 th	
162-163	2-1	Descending	Glide	Minor 3 rd	
170	1	Ascending	Glide	Minor 2 nd	
175	1-2	Descending	Glide	Major 2 nd	Followed by a trill
178-179	2-1	Ascending	Glide	Minor 2 nd	Followed by 'vibration'.

CONCLUSION

The purpose of this research was to increase our understanding of the flute performance practices used in early nineteenth-century England. More specifically, the research focussed upon the identification, contextualisation and application of aspects of ‘tone’. Nicholson may be considered a catalyst for developments in flute performance practice in the early nineteenth century. This research has uniquely assessed the tone of the flute in the context of the interrelationship which existed between performance, pedagogy and the design of the flute in his work. The research represents the first detailed study of the form and function of tone-colour, ‘vibration’ and the glide within early nineteenth-century English performance practice.

Manipulation in the tone of the flute emerges as one of the major characteristics of early nineteenth-century English flute performance practice. It is through variation in tone, that the real essence of this style exists. This characteristic manifests itself through highly developed and idiomatic uses of tone-colour, ‘vibration’ and the glide. Flautists were required to demonstrate an ability to utilise a variety of tone-colours, namely natural, *son plein*, metallic and *sons creux*. Four distinct types of ‘vibration’ existed which were executed using the fingers, keys, breath and hands. The glide emerges as an important expressive ornament which illustrates further the importance of varying the tone of the flute within this style. I have identified a complex and expressive practice of tone-manipulation, in which aspects of the tone of the flute were applied to a broad variety of musical contexts.

Charles Nicholson was a unique figure who changed the destiny of the flute.

Nicholson's status as a flautist was completely unrivalled in early nineteenth-century England. As the country's first concert flautist and flute professor at the Royal Academy of Music, his influence upon English performance practice cannot be underestimated. Nicholson's performance practice may be considered to have influenced, and to have been influenced by the 'Nicholson's "Improved" flute'. His involvement in the design and specification of this instrument was essential in developing a flute which was adapted to his own style of playing. His tutors are written with the 'Nicholson's "Improved" flute' in mind, and the methods described therein are particularly suited to it.

Using Nicholson as a central figure in the research has allowed me to approach 'tone' from a varied prospective. Tone played a significant role within all areas of Nicholson's professional practice. Nicholson's tone in his playing became a trademark of his performing style. His tutors illustrate a sophisticated practice in relation to the tone of the flute. The design of the 'Nicholson's "Improved" flute' may be considered to facilitate the manipulation of tone as described in his tutors and in accounts of his playing. Thus, Nicholson's work serves as a common thread which combines the various research strands of the thesis. The interrelationship which existed between the various aspects of Nicholson's work is reflected in the methodologies. For example, an examination of Nicholson's didactic works informs an understanding of the 'Nicholson's "Improved" flute', which in turn informs a performance of Nicholson's music. The significance of tone within Nicholson's work is encapsulated in the term 'Nicholsonian effect', the style of which is explored in detail in this research.

Learning to play the ‘Nicholson’s “Improved” flute’ has been a crucial dimension of my research.¹ By playing the instrument one becomes acutely aware of the impact that the enlarged embouchure and tone holes have upon tone production. Gliding and ‘vibration’ are much easier to control on this flute, in comparison with smaller holed instruments of the period. Small holed instruments require greater dexterity of the fingers in order to execute finger ‘vibration’ and the glide effectively. The head joint is particularly responsive to changes in vowel shape within the mouth, and this greatly facilitates the production of varied tone-colours. The practical nature of the research also created the possibility of undertaking spectral analyses, the results of which have deepened my understanding of the characteristic tone-colours of the ‘Nicholson’s “Improved” flute’.

The relationship between tone and musical aesthetics in early nineteenth-century English flute performance practice is profound. This relationship is illustrated through the use of phrases in aesthetic debates, such as the ‘gliding of water’,² ‘vibration’ of the heart,³ and the ‘sky blue’ tone-colour of the flute.⁴ It is apparent that practices relating to tone correspond with the various ‘styles’ of music and expressive qualities outlined by philosophers of the period. Writers including Alexander, Bown, and Nicholson point more towards expression over embellishment in their discussions of tone. This coincides with the gradual transition from the manipulation of tone for the purpose of embellishment in the eighteenth century, towards the wider expressive function of tone in the nineteenth century. References to ‘feeling’ in relation to the tone of the flute reflect this. Alexander (1821), Dressler (1828) and Lindsay (1828)

¹ ‘Nicholson’s “Improved” Flute’, by T. Prowse *Junior*, #3986, circa. 1839

² Bown, *Preceptor*, 59

³ Webb, *Observations*, 8

⁴ Anon, *Quarterly Musical*, Vol. 1 (London: Baldwin, Cradock & Joy, 1818), 97

associate pathos and feeling with the glide.⁵ This is echoed in discussions relating to ‘vibration’, which refer to the vibrations of the spirits, the heart, and of emotions associated with love. The apparent marrying of expression and ornamentation reflects the gradual re-alignment of ‘vibration’ from an embellishment to the additional association with the tone of the flute.

The findings from this research are also illustrated through the provision of a performing edition of Hummel’s D major sonata, op.50 (see Appendix A). As we know, Nicholson played Hummel’s works, but he also performed the works of other composers. Nicholson’s performance practice may thus be illustrated, through the performance of works by Bochsa,⁶ Drouët, Reicha and Spohr.⁷ Clementi, the initial maker of the ‘Nicholson’s “Improved” flute’ composed over sixty sonatas which include the flute. A broader application of the research may include the works of Boehm,⁸ Burrows,⁹ Clinton,¹⁰ Fürstenau,¹¹ and Mendelssohn.¹²

As the simple system flute was gradually replaced by the Boehm 1847 system, the tone of the flute changed. What is perhaps more significant however, is that the *flexibility* of tone became more restricted. By covering the tone-holes with keys, the

⁵ Alexander, *Improved Preceptor*, 34; Dressler, *Complete Instructions*, 48; Lindsay, *Elements*, vol.1, 30

⁶ Nicholson and Bochsa formed a duo and together arranged two publications of *Tyrloese Melodies* (London: Mori, 1830). Bochsa published three of Nicholson’s works in 1821, 1823 and 1830 respectively.

⁷ Louis Drouët: 3rd April 1816 at the Theatre Royal Drury Lane; Anton Reicha: 22nd March 1824 for the Philharmonic Society; Louis Spohr: 17th March 1834 for the Philharmonic Society.

⁸ Nicholson met Boehm in 1831, when Boehm heard Nicholson play in concert (Boehm, *An Essay*, 59)

⁹ Nicholson was a friend of the English composer John Burrows (1787-1852), who like Nicholson was a member of the philharmonic society. Burrows composed a flute sonata, which may have been intended to be played by Nicholson.

¹⁰ Clinton refers to Nicholson as, ‘my esteemed friend’, (Clinton, *A Treatise Upon the Mechanism and General Principles of the Flute* (London: Potter, 1851); in Bigio, *Readings*, 187. He later became Nicholson’s indirect successor as a flute professor at the Royal Academy of Music.

¹¹ Fürstenau travelled to London with Weber in 1826, where he performed

¹² The *Harmonicon* refers to Nicholson and Mendelssohn meeting at a concert in 1829. (Ayrton, ed., ‘Review’, *The Harmonicon*, vol.6 (London: Pinnock, 1829), 175)

use of the tone-holes to manipulate the sound of the flute became impossible. As a direct result, glides and finger ‘vibration’ disappeared from flute practice. This appears to have signalled a shift in attitude, leading towards a more restricted use of variation in tone. Key and hand ‘vibration’, although possible on the Boehm flute do not appear to have been adopted. To my knowledge, natural and metallic tone-colours do not appear in any tutors for the Boehm flute.

In the modern day the Boehm flute is widely played, and remains largely unaltered since Boehm’s invention in 1847. A restricted approach to tone is favoured in mainstream practice. The commonly held belief that vibrato is used more widely in performance practices today is actually a paradox. Whilst vibrato may be used more frequently, through its integration into the sound of the flute, there are fewer possible methods of using it. The four distinct ways of executing ‘vibrato’ in early nineteenth-century England, are reduced to just one in the modern day. Tone-colours in our current practices are reduced mainly to the extremes of hollow and ‘dark’, in comparison with the four tone-colours used in the early nineteenth century. Therefore the variety of ways of manipulating the tone of the flute in early nineteenth-century England is not echoed in the practices of tone in the modern day.

Nevertheless, the techniques involved in the execution of early nineteenth-century tone-colour, ‘vibration’ and gliding appear to have found resurgence in the form of modern day extended techniques. Harmonic fingerings, timbral trills and pitch bends may be seen to echo the practices of early nineteenth-century tone-colours, key ‘vibration’ and gliding respectively. The appetite for developing a palette of new flute techniques in the present day may be seen to mirror the developments in aspects

of tone in early nineteenth-century England. Just as it inspired Boehm, could the legacy which Nicholson left behind in the form of the ‘Nicholson’s “Improved” flute’ once again provide the inspiration for future developments in flute design, and for innovative performance practices for the twenty-first century?

APPENDIX A

Performing Edition: J.N Hummel *Sonata in D Major Op.50*

Introduction

Johann Nepomuk Hummel (1778-1837) composed three sonatas for the flute or violin. The first of these, the Sonata in G Major Op.2(a) no.2, was published by the composer in 1792, and coincided with his first visit to England. Hummel dedicated the collection of Op.2 sonatas to the Queen of England.¹ The remaining two sonatas, catalogued as Op.50 and Op.64, were published in Vienna between 1810 and 1814 by *Artaria* (Vienna). A further work, the Sonata in Eb Op.19, which was written originally for the violin, was published in London in 1825.²

The Sonata in D major, Op.50 was published shortly after Hummel's return to Vienna in 1811. His dismissal from the court at Esterházy in May 1811 led Hummel to concentrate initially on composition rather than performance.³ Between 1810-1815 Hummel published several sets of variations, potpourris, polonaises and preludes for the piano, as well as chamber works for various combinations of wind and string instruments.⁴

Hummel's first performance in London was on the 5th May 1792 at the Hanover Square Rooms. The concert included a concerto by Mozart, with whom Hummel had

¹ Charlotte of Mecklenburg-Strelitz (1744-1818), wife of King George III

² J.P.Hummel, *Sonata for the Piano Forte, with an accompaniment for the flute obligato, Op.19* (London: Monzani, 1825)

³ Joel Sachs, 'Hummel, Johann Nepomuk', *Groves Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13548> accessed 13 Aug 2012

⁴ Sachs, 'A Checklist of the Works of Johann Hummel', *Notes*, vol. 30, no.4 (USA: MLA, 1974), 735-739

studied, and a newly composed sonata by Hummel. The considerable success of this concert is illustrated by the subscription list for Op.2, which included 92 names from Vienna and one hundred and fifty-nine from London.⁵ Hummel's next visit to London was not until 1829, followed by several concert appearances in London over the next four years. In 1830 Hummel appeared at the King's Theatre three times. In two of these concerts, Hummel performed alongside Nicholson in Hummel's *Grand Septetto* in D Minor, Op.74.⁶

It is likely that Nicholson may have played some of Hummel's music prior to meeting him, since all three of Hummel's flute sonatas were published in London in the 1820s.⁷ The D Major Sonata, Op.50 is listed under Hummel's 'principal works' in Sainsbury's *Dictionary of Musicians* (1825).⁸ It is however absent from Rockstro's list of repertoire published at the end of the nineteenth century,⁹ despite continuing to appear in print in England.¹⁰ This may demonstrate the importance of Hummel's prominence as a performer in relation to his reputation as a composer.

The most influential German flautist and teacher of the period was Anton Fürstenau (1792-1852).¹¹ Fürstenau would undoubtedly have influenced Hummel's writing for the flute, given his reputation in Germany in the early nineteenth century. Fürstenau toured Vienna around 1815,¹² at the time that Hummel composed his Op.50 sonata. Although there is no reference to Fürstenau and Hummel meeting in Vienna, the two

⁵ Sachs, 'Hummel', *Groves Music Online*

⁶ King's Theatre, 11th May 1830; King's Theatre, 21st June 1830

⁷ Regent's Harmonic Society (1820); T. Boosey & Co. (1824); Monzani & Hill (1825); Cocks & Co. (1827)

⁸ Sainsbury, *Dictionary*, vol.1, 382

⁹ Rocktro, *The Flute*, 523

¹⁰ *Sonatas for piano and flute in Eb & D, Opp. 19 & 50. [By] Hummel, J.N.* (London: Edwin Ashdown, c.1887)

¹¹ Powell, *The Flute*, 152

¹² Sachs, 'Hummel', *Groves Music Online*

musicians may have become acquainted through Weber,¹³ with whom Fürstenau performed in London in 1826.

Fürstenau favoured Viennese flute, especially those made by Stephan Koch (1772-1828) and Wilhelm Liebel (1793-1871).¹⁴ Typically these instruments were extended in the lower range, to include the violin's low notes B3, Bb3, A3, Ab3 and G3. Like Nicholson, Fürstenau favoured metal-lined head joints,¹⁵ and appears to have shared Nicholson's aim of increasing the tone possibilities of the flute. For example, Fürstenau provides his readers with up to ten fingerings for each note in *Die Kunst des Flötenspiels* (1844).¹⁶ However, there were marked differences in the preferred flute tone of English and German writers, in both the late eighteenth and early nineteenth centuries. The influential German flautist Tromlitz (1791) disapproved of the use of more than one tone-colour,¹⁷ and James (1827) remarked that 'in Germany no flutist would be tolerated who had not a very soft tone.'¹⁸ Fürstenau encourages a more restricted approach to vibrato too, warning that flute vibrato must be used very sparingly, and to limit himself to 'a three-or four-fold quivering motion.'¹⁹ Tromlitz, writing in 1791, describes the glide as 'very prevalent and so very fashionable at the present time that one has to endure it constantly.'²⁰ Gliding was well established in German flute practices by the early nineteenth century. Like Tromlitz, Fürstenau writes somewhat discouragingly about glides. Fürstenau (1844) warns that glides

¹³ Weber met Hummel initially as a student of Georg Vogler in 1804.

¹⁴ Powell, *The Flute*, 152

¹⁵ John Solum, *The Early Flute* (Oxford: Clarendon, 1992), 65

¹⁶ Fürstenau, *Die Kunst*

¹⁷ Tromlitz, *The Virtuoso*, 111

¹⁸ W.N James, 'Flauto, "M. Fürstenau"', *The Flutist's Magazine*, Vol.1 (London: Author, 1827), 29

¹⁹ Fürstenau, *Die Kunst*, 79

²⁰ Tromlitz, *The Virtuoso*, 234

must be carefully executed, for ‘even partial failure upsets the whole effect, giving a miserable if not ridiculous smudge.’²¹

The practices of German flautists were acknowledged in the creation of this edition, assuming that these would have informed the composer’s intentions. The differences between the practices of Fürstenau on the one hand, and Nicholson on the other are used to inform the editorial choices. For example, hand ‘vibration’ which was not used in German practices, is notated less frequently than would normally be the case in English repertoire of the period. On the other hand, ‘vibration’ on long notes, which was a shared practice in both England and Germany, is notated frequently. This edition is therefore intended to illustrate the practices of Charles Nicholson within the context of Hummel’s compositional style.

Sources

Although there is no surviving autograph of the sonata, there are a number of surviving editions from the early nineteenth century. Source A (see below) is the first edition of the work, and Source B is the only known English edition from the period. However, the surviving copies of both sources lack flute parts.²² Sources C and D were therefore used to inform the flute part of the edition presented in this chapter. However, as this edition is intended to illustrate English performance practices, notational detail from the pianoforte part of Source B is also used in the flute part. For example, slurs and articulations which appear in melodic passagework in the piano part of Source B, are also notated in the flute part of the performing edition in corresponding passagework.

²¹ Fürstenau, *Die Kunst*, 84

²² A further copy of Source A is housed in the Cadbury Research Collection, which also lacks a flute part.

Source A. British Library: Hummel, J.N., *Sonata. Con flauto ô violino obbligato. Op. 50.* (Vienna: Artaria, 1815)

Source B. British Library: *A Second Sonata for the Piano Forte with a Flute accompaniment obbligato. Composed by J.N. Hummel* (London: Monzani & Hill, 1822)

Source C. Bayerische Staatesbibliothek: *Sonate pour le Pianoforté avec accompagnement de Flute ou Violon composée par J. Nep. Hummel* (Cologne: Simrock, c.1817)

Source D. Hummel, J.N., *Sonate D-Dur für Flöte und Klavier, Op.50*, ed. D. Sonntag (Amsterdam: Pegasus, 1965)

Sources A and B were the primary manuscripts used in the creation of the edition.

Whilst Sources C and D provide the basic notation of the flute part, the primary sources were utilised where possible to inform editorial decisions.

Source B was published in London in 1822 by Tebaldo Monzani (1762-1839), a contemporary of Nicholson,²³ and was considered of primary importance to issues of performance practice. Sources C and D were chosen to inform the flute part because they are of considerable editorial value. Source C was published in Germany shortly after the first edition, whilst Source D is a modern edition based on the A.M Schlesinger of Berlin edition (c.1820). Adolf Schlesinger (1769-1838) published several of Hummel's works legally, but published other works without the composer's consent. By publishing Hummel's works in Paris, through his son's publishing house, Schlesinger was able to legally disseminate Hummel's works.²⁴ Schlesinger would then reissue the French editions of Hummel's works back in Germany.²⁵ The

²³ Nicholson refers to having performed on a Monzani flute. (Nicholson, *School*, 5)

²⁴ Sachs, 'Hummel and the Pirates: The Struggle for Musical Copyright', *The Musical Quarterly*, vol.59, no.1 (Oxford: Oxford University Press, 1973), 40

²⁵ Hummel discovered that Schlesinger had printed the first of the Beethoven symphony arrangements without his consent (Karl Benyovszky, *J.N. Hummel: Der Mensch und Künstler* (Bratislava: Eos-Verlag, 1934), 233-34)

Schlesinger edition, which informs Source D may be one such piracy, since there is a striking similarity in fingerings in the piano score in Sources C and D.

In addition to the four sources listed above, I referred to English editions of the didactic works of Hummel and Nicholson to inform the notation used in this edition:

Hummel, J.N., *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte* (London: Boosey & Co., 1829)

Nicholson, Charles, *Complete Preceptor for the German flute* (London: Cocks & Co., 1816)

——— *Preceptive Lessons* (London: Clementi & Co., 1821)

——— *A School for the Flute* (London: Cramer, 1836)

The title of the sonata varies between the different sources. The choice of flute or violin on the title page of Sources A and C, was considered the norm for publications of this genre. The order of instruments given on the title page does not necessarily imply that the composer had a preference for either instrument. Hummel is known to have listed several instruments on the title page of his works in order to prevent publishers from re-issuing his compositions exempt from copyright laws.²⁶ The listing of the pianoforte before the flute in the title (Sources A, B and C) is consistent with the practices of the period, and does not indicate a prominent piano line. This apparent contradiction may be explained through the comparison of this work with others, which list the flute *before* the pianoforte in the title. In general, publications from this period which are written for the flute with pianoforte obligato, including those by Nicholson, are written with a very prominent flute part. It would therefore

²⁶ Sachs, 'English and French Editions of J.N. Hummel', *Journal of the American Musicological Society*, vol.25, no.2 (California: University of California Press, 1972), 210

seem likely that the wording used in the titles of Sources A, B and C may have been intended to imply a significant pianoforte role, rather than a prominent one. This notion is supported by Rockstro, who lists Hummel's works for the flute and piano under the heading 'For Flute and Pianoforte Concertante'.²⁷ The title-wording in editions published during Hummel's lifetime may also reflect the publisher's commercial interests. Given Hummel's considerable reputation as a concert pianist, publishing houses may have intended to appeal to the vast piano market, and this may be reflected in the wording used on the title page.

The piano part used in the edition is based primarily upon Source B. This was mainly because its date and origin, coincide with Nicholson's residence in London. Slurs and dynamics in both the flute and piano parts, were also taken from the English edition (Source B), with inconsistencies corrected using dashed lines and brackets.

Performance commentaries relating to tone-colour and *sensitive notes*, 'vibration', and the glide were presented in Chapters II, III and V respectively.

²⁷ Rockstro, *The Flute*, 523

APPENDIX B

Glossaries of Musical Terms

Glossaries of musical terms are presented in the following late eighteenth and early nineteenth-century English flute tutors:

Alexander, James, *Alexander's Complete Preceptor* (London: Author, 1821), 42

Beale, John, *A Complete Guide to the Art of Playing the German Flute* (3rd Edn, London: Goulding, D'Almaine, Potter and Co., 1815), 70-71

Herron, Luke, *A Treatise on the German Flute* (London: Griffin, 1771), 51-52

Lindsay, Thomas, *The Elements of Flute-Playing* (London: Cramer, 1828) 8-9

Miller, Edward, *The New Flute Instructor* (London: Broderip, 1799), 59-61

Nicholson, Charles, *A School for the Flute* (London: Cramer, 1836), 133

Weiss, Charles, *A New Methodical Instruction Book of the Flute* (London: Milhouse, 1821), 88-90

Wragg, J, *Wragg's Improved Flute Preceptor* (7th Edn, London: Author, 1792), np

These glossaries are reproduced below in a comparative table of definitions:

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Adagio	At leisure; expresses an easy flowing movement.	Very slow.	Slow time.	Very slow time, often contracted Ad.° or Adag:	The slowest time.	Not quite as slow as Largo (the slowest of all movements).	A very slow movement, which requires the greatest delicacy, taste, and feeling, to give it its proper expression. It is usual to consider the performance of this description of movement as the test of a fine musician.	Very Slow.
Ad Libitum	At pleasure; left to your own will or fancy.	At pleasure.	At pleasure of the performer to make the time slower or quicker, or to introduce a cadence or reprise.	The performer is to play the notes according to his own taste and fancy. Contracted to Ad Lib:	At pleasure.		At pleasure.	At pleasure, sometimes a little slower.
Affetuoso	Affectionately; a moderate movement, with frequent swells and softenings.	Tenderly.	Tenderly.	Tenderly.	Tenderly and affecting.	With affection.	Tenderly, affectionately.	Soft, expressive.
Agitato		A broken, interrupted style of performance, calculated to surprise the listener.	Agitated.	With fire and spirit, in an agitated manner.	Agitated with passion and fire.	Quick and agitated.	With passion and fire; a broken, interrupted style of performance, calculated to surprise the hearer.	Passionately.
Alla Capella			In the style of church music.					
Allegro	Gay, a pretty brisk and sprightly movement.	Brisk in a lively manner.	Quick time.	A quick movement. Contracted to All.° or Alleg.°	A lively movement.	Lively and quick.	Brisk in a lively manner.	Quick, with spirit
Allegro con moto								Quick with vivacity.
Allegroissimo								The superlative of Allegro.
Amoroso	Amorously, nearly as affetuoso.	Amorously.	As tendrement. Nearly as Affetuoso.		Amorously.	Tenderly, the movement rather slow and languishing.	In an amatory style, rather slow and languishing.	Tenderly.
Andante	A regular, distinct, and moderate movement.	Slow and distinctly.	Rather slow and distinct.	To be played slow, in a distinct manner.	Slow and distinct.		Slowly and distinctly.	Rather Slow.

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Andantino	A diminutive of Andante, and somewhat quicker.	Rather slower than Andante.	Slower than Andante.	Somewhat quicker than Andante.	Rather slower than Andante.	A little quicker than Andante.	Rather slower than Andante	Slower than Andante.
Animato	Animated, bold.	A term which signifies with boldness and spirit.			Animation.		With boldness and spirit.	With Animation.
Appassionato						With a passionate feeling. In such a movement the performer is not to be blamed for precipitating the time, for the purpose of producing astonishing effects.	With Impassioned feeling.	
Battues								Beaten out, as if each note were marked ^
Bolero							An animated movement in 6/8 time; a spanish dance.	A Spanish dance.
Bravura		Sometimes signifies the act of executing; but in general a song of execution.					Sometimes signifies the act of executing; but in general a song of execution.	
Brilliante	Brilliant.	Brilliantly, gaily, &c.	In a brilliant style.	In a brilliant manner.	In a brilliant style.		Brilliantly, gaily.	In a brilliant style.

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Cadenza		As ad-libitum.	As ad-libitum.			Ideas, introduced after a pause in which the performer displays the powers of his instrument according to his own fancy. A cadenza ought always to be performed extempore or without the music being previously composed.	This is frequently used after a Pause, and gives the performer an opportunity of introducing <i>a graceful Extempore</i> , according to his own taste, and the effusions of his fancy: the cadenza has a peculiarly happy effect after a Pause at the close of a movement, or as an introduction to the original subject, before a Da Capo.	Most frequently an extemporaneous flourish after a pause.
Calando		To diminish the tone.	To diminish the tone.	To diminish in point of time gradually sometimes wrote Cal ^{ndo} or Call. ^o	Gradually diminishing the sound and slackening the time.		Gradually diminish the tone, and slacken the time.	A gradual decrease of time.
Cantabile	In a singing style, nearly as Arioso.	In a singing manner.	In the vocal style.	In a singing manner.	In an elegant singing style.	Like Andantino, and in a singing style.	In a singing, graceful, and expressive manner.	In a singing style.
Capriccioso		Signifies that the movement against which this word is written should be played in a fantastic and free-style.	An extemporary; a piece of music, in which the author, without any restraint of music, gives liberty to his fancy, and to all the fire of his imagination, nearly the same as a prelude.	Capriccio: A piece of music written in a capricious irregular manner.	An irregular piece.	To be played in a singular and free manner. Capriccio: A piece of music, in which the composer, without confining himself to a peculiar subject, gives way to his genius and all the fire of composition.	Signifies that the movement against which this word is written should be played in a fantastic and free style.	Capriccio: an irregular composition
Cavatine		A short Air, without a return or second part, and is sometimes relieved with recitative.					A short Air, without a return or second part, and is sometimes relieved with recitative.	

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Chaleur								With warmth.
Chauffez								With heat, like Con Fuoco.
Clef								Used by French composers when they want some note fingered with a key.
Coda				A word used to denote the last or conclusive part of a piece of Music, and is played after the parts proceeding it, have been played twice, or more times over.				Some bars at the end of the piece, as a finish.
Colla Parte								With the part.
Concerto	A piece of music, consisting of three or four movements, executed by several different instruments.		A symphony to be executed by the full band, when one of the parts becomes a principal from time to time, leaving the other parts either to rest, or to a simple accompaniment.				A brilliant and scientific composition for the display of a particular instrument, with full accompaniments for an Orchestra.	A grand solo, with orchestral accompaniments.
Concertino								A very easy concerto, with piano-forte accompaniment.
Con Affetto							With tenderness.	
Con Anima						With soul, with boldness life and spirit.	With great expression; that is, with passionate feeling, where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects.	

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Con Brio	With vivacity.				With spirit and brilliancy.	Briskly, with brilliancy.	With life; briskly.	Wit spirit
Con Delicatezza						With delicacy.	With delicacy and sweetness	
Con Discrezione		With discretion and judgement.					With discretion and judgement.	
Con Dolore						In a plaintive manner.	With melancholy expression.	
Con Espressione							With delicacy and expression	
Con Fuoco						With fire.	With great energy.	
Con Furia	With fury, or in a violent and rapid manner.	With fury, with vehemence		With rage.		With fury, energy, fire.	With fury, with vehemence.	
Con Giusto							With steadiness and equality of time.	
Con Grazia								With grace,
Con Gusto					With taste.	With taste.	With good taste.	With taste.
Con Innocente						With simplicity.	With simplicity.	
Con Moto		With commotion, with agitation.		With agitation.	With emphasis and agitation.	With distinct marked time.	Emphatically, with agitation.	
Con Passione						With passion.	With Impassioned feeling; fervently.	
Con Sentimento						With feeling.	With expression or sentiment.	
Crescendo Poi Calando.			A gradual rise and fall of the sound.					
Delicato or Delicatamente								Delicately.
Diligenza	Care.							
Dolce	Sweet.	Sweet, soft.	Sweetly and tenderly.	Sweetly, tenderly. Contracted dol.		Sweet.	Sweetly, softly.	Sweetly.
Duetto					A little duetto.		A little duet.	

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Fandango					A lively dance in the Spanish style.			
Fantasia			A piece of music nearly resembling a Capriccio.		A species of music in which the author follows the impulse of his own fancy, unfettered by the rules of regular composition.	Is a piece of music like a capriccio, with the exception that the ideas of a Fantasia ought not to be repeated. It is also an extempore performance.	A light composition, in the free and unfettered style, in which the composer indulges his fancy and plays with the subject somewhat in the manner of a Capriccio. The Fantasia, like the Concerto, is generally written to show off a particular instrument.	
Fieramente								With fire.
Flebile								Softly, dolefully.
Forzando or Fz							Often placed over a particular note, and implies that such note must be very strongly accentuated, and blown with force.	Forced, often marked >
Furioso			With fury.	With rage.			With great energy; with fire and fury.	
Gavotta, Gavot	An air in common time, equally divided, distinctly accented, and generally pretty quick.		A dance or air, of two times, rather gay; sometimes it is played tenderly.	A kind of Dance in common time.	A lively air in common time.			A lively ancient dance.
Giga	A movement generally marked 6/8 and to be played wit spirit and liveliness.	A jig.	A sort of quick dance, in compound, common or triple time.	A species of dance, in compound common or triple time.	A quick dance in common time.			
Grandioso								With grandeur.
Grave	A slow and solemn manner.	A very slow movement.	Very slow time.	Very slow, solemn time.	Slow and solemn one degree quicker than Adagio.	Slow and performed with gravity.	A very slow movement	Solemn, slower than Adagio.

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Grazioso		In a graceful manner.	In graceful, pleasing style.	In a graceful, pleasing style.	In a graceful style.	Gracious, with grace.	In a smooth, flowing, and graceful manner	With grace.
Gustoso				With much taste.				
Innocente		A term applied to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity.					A term applied to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity.	Simply.
Lacrimoso		In a plaintive manner.					In a plaintive manner.	
Languente/ Languido	Languishing; a slow, plaintive manner.	Languishing, in a plaintive manner.					Languishing; Plaintive.	
Largo	Large, ample, a slow movement; some explain this a slower, some, a swifter movement than Adagio.	Slow, but somewhat quicker than adagio.	Very slow.	Very slow.	Very slow, but two degrees quicker than Adagio.	The slowest of all movements.	Slow but somewhat quicker than Adagio	Very slow.
Larghetto								Slower than largo.
Lentando		A word signifying that the notes to which it is prefixed should be played with increasing slowness.			Gradually slower.		A word signifying that the notes to which it is prefixed should be played with increasing slowness.	
Lento	Slow, a movement nearly the same as Largo.	Much the same as Largo.	Very slow.	Very slow.	Slow.		Much the same as Largo.	Very slow and melancholy.
Maestoso	Majestic: a slow movement, with a bold and lofty manner.	In a grand, slow, and majestic manner: it is often used in marches.	In a bold style.	Grand, Majestic.		Maestoso Pomposo, to be performed in a majestic and grand style.	In a grand, slow, and majestic manner: it is often used in marches, and opening movements.	Bold, in the style of a march.
Mesto								Pathetic melancholy.
Melancholico								Melancholy.
Mezza voce		Half under the voice.		In a soft pleasing style, Mezza contracted Mez.			Half under the voice; or with half the power of the instrument.	

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Minuetto	A movement in triple time.		A serious dance, of a moderate movement in triple time. When introduced as a lesson, quartetto, overture, &c. its movement is gay and lively.	A dance in triple time rather slow.	A slow dance in triple time.	There are two sorts of Mineuts, viz: slow and quick ones. In modern music they are generally quick 3 crotchets or 3 quavers in a bar.		
Movements			The character of time; formally every different time had its particular character fixed and proportioned by a pendulum or pulsation of the pulse. The moderns introduced names, as <i>allegro</i> , <i>largo</i> , &c. which are marked at the beginning of the piece.					
Musette	An air, in a peculiar style, so called from the French, Une Musette, which is an instrument of the same sort as our bag-pipe; the movement is moderate, and generally in common time.	The name of an air generally written in common time, the character of which is always soft and plaintive.					The name of an air generally written in common time, the character of which is always soft and plaintive.	
Nonetto								A piece for nine instruments.
Notturmo					A night piece.			
Ottetto								A piece for eight instruments.
Paisamente								Dull, heavy.

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Pastorale			In a pastoral style.	In a pastoral style.	A soft rural movement, generally in compound common time.		A rural piece in 6/8 time, the character of which is sweetness and simplicity.	A simple movement in 6/8 time.
Polacca or Polonaise					A Polish dance.		A light composition in 6/8 time, of which the character is that of liveliness and spirit; a Polish dance.	A polish dance in 3/4.
Pomposo				In a grand style.	In a pompous style.		In a grand, imposing style.	Grand, dignified.
Prelude or Preludio			An extemporary piece of performance, which serves to announce the key, and to prepare the performers, this must run upon the principal notes of the key in which the piece is written.	A short symphony played before a piece of music generally extempore.		Is a modulation or composition performed before a piece of music. In preluding, a clever performer who possesses natural genius will never be confined by rules and will produce such brilliant transitions and modulations from one key to another as to electrify the ears of the best judges.	A short, but spirited little composition, in the free style, consisting, for the most part, of chords and scale passages.	An extemporaneous performance before any piece.
Rondo								A lively piece, generally a finale.
Sciolto				Distinctly.				Distinct.
Serioso								Seriously.
Septetto								A piece for seven instruments.
Sestetto								A piece for six instruments.

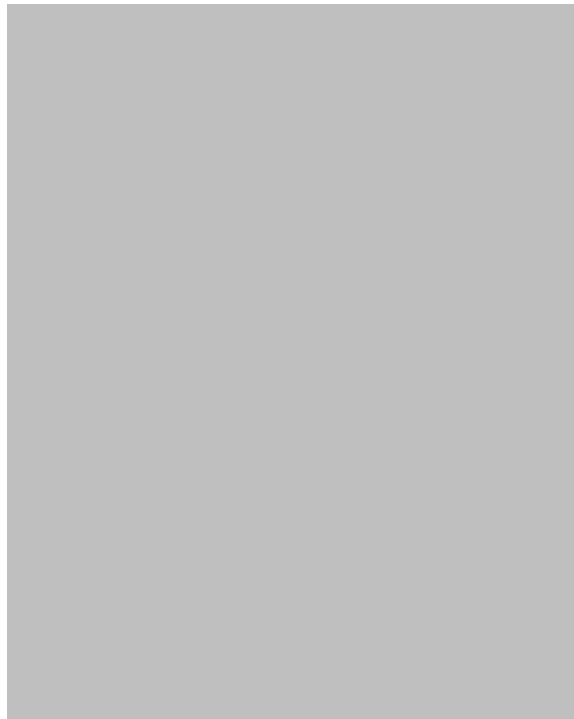
	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Siciliano, Siciliana, Sicilian	Of or belonging to Sicily: a particular movement, generally marked 6/8 or 12/8, in a slow pastoral, or rural manner.	A certain species of air, generally in 6/8 or 12/8, and sometimes in 6/4. The characteristics of this species is generally slow, and mostly moving by alternate crotchets and quavers, when in 6/8 or 12/8; and by minims and crotchets when in 6/4. Flowing; in a pathetic manner.	A pastoral movement in compound common time.	A Pastoral movement in compound common time.	A tender soothing and pastoral movement.		Slowly, in a pathetic manner; in compound common time.	In a Sicilian or pastoral style.
Sinfonia								A piece for a grand orchestra.
Smanioso								Passionate, or Furioso.
Sonata			A kind of overture for the harpsichord, of different movements, with few or no accompaniments.	A piece of two or more movements.				
Sons Plein						This is a new expression only used by composers for the flute. It signifies full tones.	Full, round tones	Full sounds.
Sons Creux						This signifies the same quality of tones (as sons Pleins) played piano.		
Spiritoso		To play with spirit.	With much spirit.	In a spirited manner.	Brisk with life and spirit.	With spirit.		With spirit.
Soave								With sweetness.
Sotto voce								In a low soft tone.

	Luke Herron (1771)	J. Wragg (1792)	Edward Miller (1799)	John Beale (1815)	James Alexander (1821)	Charles Weiss (1821)	Thomas Lindsay (1828)	Charles Nicholson (1836)
Staccato	An expression which indicates the notes to be articulated in a more particularly distinct manner. Staccatissimo, the superlative degree of staccato.	To play every note distinctly and with spirit: making each note rather shorter, an allowance being made between them, to fill up the portion of time required in each bar; as for example, staccato marks coming over any number of notes, those notes, of whatever denomination, should be held only half of their time, the other half being made up by an imaginary rest between each note.	The reverse of legato, sharply accentuated, and played with a certain spring of the fingers.	Play the notes distinctly.				Short, tipped.
Stringendo								Increased and louder.
Syncopation		Is when a quaver is placed between two semiquavers, a crotchet between two quavers, a minim between two crotchets, &c. Notes so placed, should be driven or forced with the breath in the middle, as if they were two notes.					When a quaver is placed between two semiquavers, a crotchet between two quavers, a minim between two crotchets, &c. Notes so placed, should be driven or forced with the breath in the middle, as if they were two notes.	
Tema Thema			The original air or subject upon which variations are made.	The original air, or subject upon which variations are made.		An original subject, performed in a moderate style, like Andantino.	An original subject, upon which variations are generally constructed; it is ordinarily played slow, the Andante style.	
Tempo Ordinario	In a moderate degree of time							

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Tempo Rubato								Time which is stolen or taken from one note and given to another without altering the strict measure of the bar.
Turdo	Lazy, negligent, slow.							
Vivace or Vivo		With life and spirit.	With life and spirit.		Quick and lively.	With life.	With life and spirit.	A very quick time.
Vivacissimo								The superlative of Vivace.
Waltz							A light, lively Movement, in $\frac{3}{4}$ or $\frac{3}{8}$ time; a Dance.	

APPENDIX C
Concert Programme: Mid-Programme Recital

Music for flute and harp, from Regency England



Martyn Shaw – ‘Nicholson’s “Improved” flute’

Deian Rowlands – Harp

Monday 5th September 2011, 1pm

St. Georges Church, Edgbaston, Birmingham

Programme

Anon Charles Nicholson (1795-1837)	Extemporised Prelude <i>The Yellow Hair'd Laddie</i> ¹ 'The Yellow Hair'd Laddie' ²
Charles Nicholson Richard Hewitt of Cumberland(d.1764) Charles Nicholson Charles Nicholson	Prelude ³ 'Rosline Castle' ⁴ Prelude ⁵ 'Roslin Castle' ⁶
Captain L. Mackenzie (1816)	<i>Air with Variations for the Piano or Harp and Flute. Op.1</i> ⁷
(Robert) Nicholas Charles Bochsa (1789-1856)	<i>A new Notturmo Concertante for the Harp and Flute.</i> ⁸

Cover image: Portrait of Charles Nicholson holding a 'Nicholson's "Improved" flute', by T. Bart (National Portrait Gallery).

¹ William Thompson, *Orpheus Caledonius, or a Collection of the best Scotch Songs* (London:Thompson, 1726), 7

² Charles Nicholson, *Preceptive Lessons* (London: Clementi and Co.,1821), 60

³ Ibid, 85

⁴ 'Rosline Castle', *Thirty Scots Songs for a voice & harpsichord* (Edinburgh: Bremner, 1770?), 33

⁵ Nicholson, *Preceptive Lessons*, 87

⁶ Ibid, 65

⁷ Captain L. Mackenzie, *Air with Variations for the Piano or Harp and Flute. Composed and Dedicated to Mrs. John Macqueen. Op.1* (London: Drouët, 1816)

⁸ Charles Bochsa, *A new Notturmo Concertante for the Harp and Flute*, Composed and Dedicated to Captain Mackenzie (London: Chappell, 1820)

Contents

Introduction	326
The Recital	329
Biographies	331
Charles Nicholson, <i>Preceptive Lessons</i>, (1821)	332
‘The Yellow Hair’d Laddie’	333
‘Roslin Castle’	334
Preludes	335
Mackenzie, <i>Air with Variations for the Piano or Harp and Flute</i>	338
Bochsa, <i>A new Notturmo Concertante for the Harp and Flute</i>	340
‘Nicholson’s “Improved” Flute’	341
Contextualisation of research	346
Introduction	346
Tone	346
Summary of research-led practice	349

Introduction

Solo flute repertoire by early nineteenth-century English composers is rarely performed today. Little research has been carried out into the flute performance practice during the period, and consequently the repertoire is currently misrepresented. The interrelationship between the performer, the instrument and the repertoire is particularly evident at this time, and needs to be considered carefully if the nature of the performing practice is to be fully understood. Research in this field is particularly valuable since this period was arguably the most important in the evolution of the modern flute.

The main research question addressed in this recital is: What do we learn from Nicholson's tutors and his flute about performance practices in the early nineteenth century, and, in particular, about glides and 'vibration'? This is explored through the following more specific questions:

1. How does an understanding of the various flute tone colours used during this period inform a stylistic performance?
2. To what extent does a contextual analysis of glides notated in *Preceptive Lessons*, provide the knowledge to apply glides within contemporary repertoire?
3. How does an understanding of the various types of 'vibration' used at this time, contribute to the performance practice of early nineteenth-century flute music?
4. To what extent does an engagement with the 'Nicholson's "Improved" Flute' inform the performance practice of music from this period?

The unrivalled popularity of the flute at this time is perhaps reason enough for a reassessment of our present day attitudes to the performance practice of early

nineteenth-century flute music in England. Nicholson's influences on flute design, pedagogy and performance, have remained unparalleled to the present day. Nicholson may be considered directly responsible for a surge in flute popularity in early nineteenth-century London,⁹ the effects of which has ultimately shaped the design of the flute in the present day.

A renewed interest in the flute had also sparked an interest with flute makers who wanted to capitalise on the growing popularity of the flute. New mechanisms were invented allowing flautists to tackle increasingly difficult passagework. It was understandable that makers should have wanted to associate themselves with the leading performers of the time. Indeed some makers used performer's names to give an imprimatur to their newly-invented systems. Such instruments, it was claimed, were made to the specifications of these performers, as was the case with the 'Nicholson's "Improved" Flute'. An entry in Clementi's 1923 catalogue claims that Nicholson inspected the bore and construction of every 'Nicholson's "Improved" Flute' before it left the workshop.¹⁰ To date, neither the scholarly community nor the professional performing world have paid much attention to the 'Nicholson's "Improved" flute'.

The design of the 'Nicholson's "Improved" Flute' is unusual for flutes of this period. The irregular shape and size of the embouchure and tone holes necessitate the learning of techniques specific to the instrument. For example, the player is required to cover half of the embouchure hole with the bottom lip, and significantly alter the air

⁹ Prior to Nicholson's arrival in London from Liverpool, the 'soft-complaining' qualities of the flute were deemed to be suitable only as an orchestral colour and to be played by the amateur musician. Eldred Spell, 'Selected Aspects of Performance Practice in the Flute Tutors of Charles Nicholson', PhD thesis, Michigan State University, 1990, 4

¹⁰ *A catalogue of instrumental and vocal music* (London: Clementi, 1923), xviii

direction normally required for different notes. The fingerings intended to be used on this instrument are also specific to the instrument. The majority of eight-keyed flutes from the late eighteenth and early nineteenth century may be successfully played using the ‘standard’ fingering, outlined by Tromlitz.¹¹ Tromlitz’s fingerings (1800), when applied to the ‘Nicholson’s “Improved” flute’, produce considerable problems in intonation. Therefore, in order to play the ‘Nicholson’s “Improved” flute’, the flautist must completely relearn many aspects of technique.

Nicholson’s influences on the overall development of the modern flute have been acknowledged by Eagle,¹² Jacobson¹³ and Spell.¹⁴ These studies are largely based upon the evidence provided by Nicholson’s tutors, by other contemporary source material and through a physical examination of the instruments. However the complex interrelationship between Nicholson and his instrument necessitates a detailed understanding of the ‘Nicholson’s “Improved” Flute’ from a performer’s prospective, if the performance practices of Nicholson are to be understood fully.

Nicholson’s close connection with the ‘Nicholson’s “Improved” Flute’ is acknowledged by Jacobson.¹⁵ Recalling a performance by Nicholson in 1831, Boehm (1794-1881) appears to suggest that Nicholson’s playing was largely the result of the

¹¹ Tromlitz, Johann George, *Über die Flöten mit Klappen* (Leipzig: Böhme, 1800); trans. and ed. Ardal Powell, as *The Keyed Flute* (Oxford: Clarendon, 1996),

¹² David Eagle, ‘A Constant Passion and a Constant Pursuit: A Social History of Flute-Playing in England from 1600-1851’, PhD thesis, University of Minnesota, 1977

¹³ David Jacobsen, ‘Charles Nicholson: His Influence on Flute Performance, Manufacture, Pedagogy and Literature’, DMA thesis, University of Illinois, 1982

¹⁴ Eldred Spell, ‘Selected Aspects’

¹⁵ Jacobsen, ‘Charles Nicholson’

instrument on which he played. Boehm also implies that Nicholson's style of performance was influential on both Boehm's own playing and on his flute design:

I did as well as any continental flautist in London in 1831, but I could not match Nicholson in power of tone, wherefore I set to rework my flute. Had I not heard him, probably the Boehm flute would never have been made.¹⁶

Little research has been undertaken into performance practice issues specific to the flute repertoire composed in England during this period. An understanding of the glide has relied largely upon research relating to portamento in violin playing. Issues relating to 'vibration' are generally approached in relation to research focussing on eighteenth-century practices, with little awareness of the various types of 'vibration' used in nineteenth-century English flute repertoire. These ornaments, along with a developing palate of tone colours used by the flautist in the second half of the regency decade, shape the character of the flute, and therefore the flute repertoire of this period. It is these characteristics of flute style, specific to the flute at this time, which provide real substance to the idiom.

The rationale of this recital is therefore to place the repertoire of the period, within the true context of the correct instrument, together with an understanding of performance practice issues specific to that flute.

The Recital

Today's recital comprises of pieces composed and published in London in the five year period 1816-1821. At this time both the flute and harp were undergoing fundamental changes in design. Flute and harp chamber music thus provides a

¹⁶ Theobald Boehm, *An Essay on the Construction of Flutes*, edited and translated by W.S Broadwood (London: Carte & Co., 1882), 59

window into a facet of the London concert scene, in the Regency decade, more specifically, in the second half of that decade.

Sébastien Erard (1752-1831) invented the double-action harp in 1810, whilst resident in London. The instrument was hugely popular and Erard's principles are still used by modern pedal harp makers today.¹⁷ Erard sold 3500 'Grecian' model double-action harps between 1811-1820.¹⁸ The harpist and composer Nicholas Charles Bochsa promoted the instrument,¹⁹ both as a performer and in his teaching role at the Royal Academy of Music.²⁰

As well as performing as soloists, Nicholson and Bochsa formed a flute and harp duo and appeared together in concert.²¹ It is likely that Bochsa and Nicholson might have performed works by Mackenzie, such as the *Air with Variations* on today's programme as Bochsa had already dedicated his *Notturmo* to the composer. Mackenzie's publisher, the French flautist Louis Drouët (1792-1873), was Nicholson's main rival on the London concert platform, and it may have been through Drouët that both Nicholson and Bochsa became acquainted with Mackenzie.

The performance today presents a programme of music representative of the compositional style used during the second half of the Regency decade. Composers such as Bochsa and Nicholson performed their own music, and they were also highly

¹⁷ Ann Griffiths and Richard Macnutt, 'Erard', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42471>> accessed 1 July 2011

¹⁸ Ibid

¹⁹ Bruce Carr and Nicholas Temperley, 'Bochsa, Nicholas Charles', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/03341>> accessed 30 June 2011

²⁰ Bochsa is usually referred to as N.C Bochsa in his compositional works, and Charles Bochsa in contemporary literature.

²¹ Nicholson and Bochsa together arranged two publications of *Tyrloese Melodies* (London: Mori, 1830), and Bochsa published three of Nicholson's works in 1821, 1823 and 1830 respectively.

influential teachers, and advocates of innovations in instrumental design. As a duo, their style of performance would undoubtedly have influenced other musicians. The recital may therefore be considered indicative of typical programming by this type of ensemble, in early nineteenth-century England.

Biographies

Martyn Shaw – ‘Nicholson’s “Improved” flute’

Martyn studied at Chetham’s School of Music before accepting a place at the Guildhall School of Music and Drama. He completed a masters degree at the Royal Academy of Music, where he was awarded a double entrance scholarship to study modern and early flutes. Martyn’s teachers included Lisa Beznosiuk, Rachel Brown, Michael Cox, Stephen Preston, Averil Williams and Trevor Wye. He is a past recipient of the British Land award, MBF award and a Jerwood Foundation scholarship.

Martyn has played with several of the country’s leading ensembles including the Orchestra of the Age of Enlightenment, English Touring Opera, Welsh Baroque, the Eighteenth Century Concert Orchestra, Armonico Consort and the London Handel Orchestra. He is a lecturer in flute and musicology at Leeds College of Music, and baroque flute tutor at Chetham’s School of Music.

Deian Rowlands - Harp

Welsh harpist Deian Rowlands studied at Wells Cathedral School with Ann Griffiths, and subsequently at the Guildhall School of Music and Drama with Manon Morris, Bryn Lewis and David Watkins. During his studies, Deian was awarded scholarships by the Countess of Munster Musical Trust, the Arts Council of Wales, the Craxton Memorial Fund, the Leverhulme Trust, S4C, the Peggy and Maldwyn Hughes Scholarship, and the GSMD Orchestral and Ensemble Award 2002. He was also awarded the Open Instrumental Blue Ribbon at the 2002 National Eisteddfod of Wales.

Deian has performed as a soloist and chamber musician all over the UK as well as in France, Italy, Spain, Germany, Austria, Switzerland and the USA. He made his Wigmore Hall debut in 2002 with Ravel's *Introduction and Allegro*. He regularly performs with Britain's leading orchestras and conductors and has toured Asia as principal harpist with the London Festival Orchestra.

Charles Nicholson, *Preceptive Lessons* (1821)

Nicholson's first tutor the *Complete Preceptor for the German Flute*²² was published in 1816, whilst he was still living in Liverpool. His family was musical, most notably his father,²³ who appears to have been Charles' only teacher.²⁴ Charles had been principal flute of the Philharmonic Society concerts since the age of twenty-one (1815), and by 1823 a reviewer for the *Quarterly Music Magazine* states that Nicholson 'now stands pre-eminent both as a composer for the instrument and as a player.'²⁵ In his short career Nicholson played with all the major orchestras in London, including Covent Garden, Drury Lane Theatre and the Italian Opera.

Nicholson was appointed professor of flute at the Royal Academy of Music when it was founded in 1822, a year after *Preceptive Lessons* was published. He also had numerous private pupils, and apparently more applicants for lessons 'at a guinea an hour than he could attend to.'²⁶ Presumably he utilised his own tutors in his private teaching practice, and though his pedagogical works are aimed primarily at beginners, the more advanced pieces published within his tutors may have been played by his students at the Royal Academy.

²² Charles Nicholson, *Complete Preceptor for the German flute* (London: Cocks and Co., 1816)

²³ Charles senior was described by his son as 'a prominent flautist'. Nicholson, *Complete Preceptor*, 1

²⁴ Rockstro suggests neither Nicholson nor his father benefitted 'from any formal training'. Rockstro, *Treatise on the construction*, 608

²⁵ 'Compositions for the Flute', *Quarterly Musical Magazine and Review*, 5 (London: Baldwin, Cradock and Joy, 1823), 83

²⁶ H. Macauley Fitzgibbon, *Story of the Flute* (London: Walter Scott, 1914), 208

‘The Yellow Hair’d Laddie’

The composer of the Scottish folksong *The Yellow Hair’d Laddie* is unknown, although it is thought to have been written in the late seventeenth century.²⁷ It appeared in print for the first time in William Thomson's *Orpheus Caledonius* (1726)²⁸ set to words by the Scottish poet, playwright, and wig-maker, Allan Ramsay (1686-1758).

Nicholson’s version in *Preceptive Lessons* is written in the key of Ab major, apparently one of Nicholson’s favourites.²⁹ In the footnote to ‘The Yellow Hair’d Laddie’, Nicholson’s instructs, ‘the more *ad libitum* the...well-known and beautiful Air is played, the better will be the effect’. Whilst Nicholson notates several glides, harmonics, ‘vibration’ and embellishments in general, there is considerable scope for *ad libitum* practice within this piece.

Several composers used the theme of *The Yellow Hair’d Laddie* in their works including J.C Bach (1735-1782),³⁰ Frederick Crouch (1783-1844)³¹ and Felix Mendelssohn (1809-1847).³²

²⁷ ‘The Yellow Hair’d Laddie’, *National Burns Collection* [website]

<<http://burns.scran.ac.uk/database/record.php?usi=000-000-499-672-C>> accessed 29 June 2011

²⁸ William Thompson, *Orpheus Caledonius, or a Collection of the best Scotch Songs* (London:Thompson, 1726), 7

²⁹ Nicholson, *Preceptive Lessons*, 64

³⁰ Johann Christian Bach, *Concerto for the Piano Forte or Harpsichord, in which is introduced the favorite air of the Yellow Hair’d Laddie*, Op. 13 (London: Hamilton, 1805)

³¹ Frederick William Crouch, *The Yellow Hair’d Laddie, Scotch air, arranged as a duett for the pianoforte and violincello or flute* (London: Crouch, 1820)

³² Felix Mendelssohn, ‘The Yellow Hair’d Laddie’, in *Sechs Schottische Nationallieder* (Leipzig: Kistner, 1839)

‘Roslin Castle’

Roslin Castle is located in Midlothian, ten miles south of Edinburgh. It was built in the early fourteenth century for Henry Sinclair, Earl of Orkney. Following two fires, the last caused by the Earl of Hertford in the War of the Rough Wooing in 1544, the structure was partially rebuilt in the late sixteenth century. By the eighteenth century however Roslin Castle was left largely in ruins.

The Broadside Ballad *Roslin Castle* is thought to have been written by Richard Hewitt of Cumberland (d.1764), who also wrote the lyrics. Cumberland was secretary to the blind Scottish poet Thomas Blacklock (1721-91).

Various composers have written arrangements of *Roslin Castle* including James Oswald (1710-1769),³³ Charles Nicholson who composed two settings, and William McGibbon (1690-1756) whose version is entitled *The House of Glamis*.³⁴

From the footnote to ‘Roslin Castle’ in *Preceptive Lessons* we learn that Nicholson himself performed the piece in concerts. It was evidently popular with the audiences at Covent Garden and the Drury Lane theatre, as *Roslin Castle* was played as an encore in both venues.³⁵ ‘Roslin Castle’ is also published in Nicholson’s third tutor *School for the Flute*,³⁶ suggesting it might still have been included in Nicholson’s concert repertoire as late as 1836.

³³ ‘Roslin Castle’, *‘Twas in that season of the year*, (London: Lawson, c.1830), 10-11

³⁴ William McGibbon, ‘The House of Glamis’, in George Farquhar Graham, *The Songs of Scotland*, (Edinburgh: Wood, 1856)

³⁵ Nicholson, *Preceptive Lessons*, 65.

³⁶ Charles Nicholson, *A School for the Flute* (London: Cramer, 1836; facs. edn, West Somerville: Bloom, 2007), 49

In *Preceptive Lessons*, Nicholson provides a version of ‘Roslin Castle’ with embellishments ‘exactly as he performed them’.³⁷ Unlike ‘The Yellow Hair’d Laddie’, where the ornamentation is left to the performer,³⁸ ‘Roslin Castle’ therefore provides an important source of information on Nicholson’s performance practice.

Preludes

The importance of preluding to the eighteenth-century French flautist is illustrated by the publication of *L’Art de Preluder sur la Flûte Traversiere* by Jacques-Martin Hotteterre (1673-1763).³⁹ However, Hotteterre suggests that improvised preludes had been popular long before the publication of his work in 1719.⁴⁰

In England the first reference to an improvised woodwind prelude appears in 1766:

Before [the pupil] begins to play a piece of music, he should run over a few notes in the mode (or tone) in which such music is composed, in order to prepare the ear for that which is to follow: [and this creates pieces] called preludes, [which] are irregular pieces of music, depending on the fancy of the performer: [but] though they are deemed irregular, they must be methodical, according to the laws of [music].⁴¹

The Prelude, or Preludio as it was also known in the nineteenth century, is described by Miller (1799) as ‘an extemporary piece of performance.’⁴² Beale (1815) describes it as ‘a short symphony,’⁴³ and Weiss (1821) as ‘a modulation or composition.’⁴⁴

³⁷ Nicholson, *Preceptive Lessons*, 65

³⁸ Ibid, 60

³⁹ Jaques-Martin Hotteterre (‘Le Romain’), *L’Art de Preluder sur la Flûte Traversiere* (Paris: Author, 1719; repr., Paris: Zurfluh, 1966)

⁴⁰ Ibid, preface

⁴¹ Lewis Granom, *Plain and Easy Instructions for Playing on the German Flute* (London: Bennett, 1766); cited in Betty Bang Mather and David Lasocki, *The Art of Preluding 1700-1830* (New York: McGinnis & Marx, 1984), 6

⁴² Edward Miller, *The New Flute Instructor* (London: Broderip, 1799), 59-61

⁴³ John Beale, *A Complete Guide to the Art of Playing the German Flute* (3rd Edn, London: Goulding, D’Almaine, Potter and Co., 1815), 70-71

⁴⁴ Charles Weiss, *A New Methodical Instruction Book of the Flute* (London: Milhouse, 1821), 88-90

Early nineteenth-century preludes fall into three categories.⁴⁵ Some appear to be written in the style of études (Wunderlich),⁴⁶ some almost like cadenzas (Beale,⁴⁷ Nicholson) and some miniature pieces (Taylor).⁴⁸ Miller suggests that, as the prelude ‘serves to announce the key, and to prepare the performers, this must run upon the principal notes of the key in which the piece is written.’⁴⁹ Lindsay allows the flautist more freedom, describing ‘a short, but spirited little composition, in the free style, consisting, for the most part, of chords and scale passages.’⁵⁰ Weiss on the other hand adopts an altogether more liberal approach to preluding:

In preluding, a clever performer who possesses natural genius will never be confined by rules and will produce such brilliant transitions and modulations from one key to another as to electrify the ears of the best judges.⁵¹

Nicholson performed the same ‘trade-mark’ preludes and fantasias in different concerts. A reviewer for the *Harmonicon* reports, ‘Mr Nicholson’s Fantasia *Au Clair de la Lune*, was as wonderful as ever, and in parts pleasing, independently of that modification of pleasure which is produced by surprise.’⁵² The omission of fantasias in the programming of his four performances in the Manchester music festival in 1836 was so unusual that Jacobson suggests it might be an indication of Nicholson’s diminishing health.⁵³

Rhythmic flexibility was fundamental to the performance of fantasias, preludes and caprices. This flexibility of approach appears to have influenced the level of

⁴⁵ Mather, *Art of Preluding*, 12

⁴⁶ Jean-Georges Wunderlich, *Principes élémentaires et gradués pour la flûte* (Paris: Benoist, c.1812)

⁴⁷ Beale, *A Complete Guide*

⁴⁸ Samuel Taylor, *Six Divertimentos for the German Flute* (London: Author, 1820)

⁴⁹ Miller, *Flute Instructor*, 60

⁵⁰ Thomas Lindsay, *The Elements of Flute-Playing* (London: Cramer, 1828), 8-9

⁵¹ Weiss, *Methodical Instruction*, 89

⁵² ‘Review’, *The Harmonicon* vol.6 (London: Pinnock, 1828), 166

⁵³ Jacobson, ‘Charles Nicholson’, 24

notational detail which some musicians deemed necessary in the performance of general repertoire. Metre and pulse remain important components in nineteenth-century didactic works. However, the concept of beating time with the foot, by lifting it on weak beats and lowering it on strong beats,⁵⁴ is largely absent from nineteenth-century tutors. A review in *Allgemeine musikalische Zeitung* states that the, horn-playing, Brün brothers ‘never beat time.’⁵⁵ Adam observes:

Some have made it fashionable not to play in time, and perform every type of music like a fantasia, prelude, or caprice. They believe thus to give more expression to a piece they change it in such a manner as to make it unrecognisable.⁵⁶

Through playing and analysing the many preludes published in Nicholson’s tutors, I have gleaned an understanding of the style which he may have used in performance. I will adhere to this practice by extemporising a prelude at the beginning of today’s recital.

The notated preludes presented in this programme are typical examples of Nicholson’s writing. Assuming that Nicholson’s own performing style is reflected in his compositional writing, the performance in this recital may be considered representative of Nicholson’s own performance practice. Nicholson (1836) calls the prelude ‘an extemporaneous performance before any piece.’⁵⁷ His description may suggest that preludes should be applied almost universally in performance. In this programme preludes will be played between two versions of *Roslin Castle in different keys*.

⁵⁴ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voß, 1752); trans. Edward R. Reilly, as *On Playing the Flute* (2nd edn, New York: Schirmer, 1985), 66

⁵⁵ *Allgemeine musikalische Zeitung* (Leipzig: Breitkopf & Härtel, 1807), 438-9

⁵⁶ Jean Louis Adam, *Méthode du piano du Conservatoire* (Paris: Conservatoire imperial de musique, 1804), 160

⁵⁷ Nicholson, *School*, 133

Mackenzie, *Air with Variations for the Piano or Harp and Flute*

Very little is known about Captain L. Mackenzie. He may have been an older relative of the Scottish composer Alexander Mackenzie (1847-1935), who also lived in London. Both Alexander Mackenzie and Captain L. Mackenzie also share links with the Royal Academy of Music. The former studied there (1862-65) and later became Principal, and the latter was acquainted with Bochsa who was the Academy's harp professor.⁵⁸

The only other work presently known by Captain L Mackenzie is the *Sonata Concertante for piano & two flutes*, Op. 2, which is listed in the British library catalogue.⁵⁹ Since both of Mackenzie's works are written for flute, and Bochsa's *Concertante* is also scored for the instrument, it seems reasonable to assume that Mackenzie was a flautist. If this is the case, in light of Bochsa's professional acquaintance with the flautist Charles Nicholson, it is likely that Mackenzie may have been acquainted with, and possibly even studied under Nicholson.

Mackenzie dedicates his *Air with Variations* to Mrs John Macqueen. There is a remote possibility that the dedicatee was the wife of the publisher active in London in the late nineteenth century by the same name. Seventy-five novels and plays were published by Macqueen between the years 1895-1903.⁶⁰ Macqueen would have been quite elderly during this period, considering the date of Mackenzie's publication *Air with Variations*. It is more likely perhaps, that Mrs John Macqueen was married to an

⁵⁸ The *Dictionary of Musicians* by John Sainsbury (1793-1862) makes reference to another possible relation of Captain L. Mackenzie. J. Mackenzie is described as a professor of music living in Oxfordshire. 'Mackenzie is a good pianist, and so smooth in his method of fingering, that he once performed with a wine-glass of water on the back of each hand.' John, Sainsbury, *Dictionary of Musicians from the Earliest Ages to the Present Time.*, vol. 2 (London: Sainsbury and Co., 1825), 95-6

⁵⁹ It is currently housed in the music collection at the British Library.

⁶⁰ Based on British Library records

older relative of Macqueen the publisher. Mackenzie's wording 'composed and dedicated to Mrs John Macqueen' on the title page might imply that she was either a harpist, pianist or flautist although the latter is unlikely as it was still deemed ungainly for women to play the flute in the early nineteenth century.⁶¹

Both of the known works by Mackenzie were published in 1816 by the celebrated French flautist Louis Drouët (1792-1873). Drouët was thought to have visited England for the first time in 1817,⁶² although the publication of these works by Drouët would suggest he was already settled in London a year earlier.⁶³ Nicholson had become a successful flautist on the London stage by 1816 even though he did not reside in London until the early 1820s. Opinion was divided as to who was the better flautist, although their relationship must have been amicable as Nicholson is known to have performed one of Drouët's works in concert.⁶⁴

The *Air with Variations* is a set of variations based on the cavatina, *Nel cor più non mi sento* by the Italian composer Giovanni Paisiello (1740-1816), from his opera *L'amor contrastato*⁶⁵ (1788). The theme became very popular with composers across Europe as a basis for variations and free fantasias.⁶⁶ It was used, for example, by Arne (1710-1788),⁶⁷ Beethoven (1770-1827),⁶⁸ Bochsa⁶⁹ and Paganini (1782-1840)⁷⁰.

⁶¹ Ardan Powell, *The Flute* (London: Yale University Press, 2002), 110

⁶² Philip Bate and Fiona Clampin, 'Louis Drouët', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08195>> accessed 23 June 2011

⁶³ Both works include Drouët's Bond Street address on the title page.

⁶⁴ A review of a performance by Nicholson of a set of variations by Drouët was written by W.N. James. *The Flautist's Magazine and Musical Miscellany*, Vol.I, (London: Author, 1827), 43

⁶⁵ Also known as *La molinara*

⁶⁶ Michael F. Robinson, 'Giovanni Paisiello', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20718>> accessed 24 June 2011

⁶⁷ Giovanni Paisiello, *La Molinara. -Nel cor più non mi sento. -vocal adaptations*, arr. Thomas Arne (London: J. Power, 1821)

⁶⁸ Ludvig Van Beethoven, *The favourite duet of Nel cor Piu non mi sento. Arranged for the piano forte by sigr L. van Beethoven* (London: Birchall, 1805)

Bochsa, *A New Notturmo Concertante for the Harp and Flute*

Nicholas Charles Bochsa was a harpist, pianist, flautist and violinist. He studied composition with Franz Beck (1745-1809) a pupil of Johann Stamitz (1717-1757), before entering the Paris Conservatoire as a harpist in 1806. In 1816 he was appointed Royal harpist to King Louis XVIII.

However his pre-eminence in France was short lived. In 1817 he had to flee the country after it was discovered that he had developed a lucrative business in forging official documents. In his absence Bochsa was sentenced to twelve years imprisonment and given a fine of 4000 francs. Meanwhile Bochsa quickly developed a successful career as a conductor and harpist in London.

In 1822 Bochsa was appointed professor of harp and secretary to the music department of the Royal Academy of Music. However, following rumours of a bigamous marriage, spiralling debts, and accounts of his forgeries, he was dismissed from the RAM in 1827; he kept his position as musical director at the King's theatre until 1830 but not without further controversy. A year earlier he had reduced the salaries of the theatre's orchestral players. Those who resigned were replaced with inferior players, sparking widespread condemnation.⁷¹ In 1829 W.N James refers to

⁶⁹ Robert Charles Bochsa, *Nel cor più non mi sento, Air with variations for harp* (London: Birchall, 1815)

⁷⁰ Nicolò Paganini, *Introduction et variations sur le thème Nel cor più non mi sento* (London: Schott, 1906)

⁷¹ Bruce Carr and Nicholas Temperley, 'Bochsa, Nicholas Charles', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/03341>> accessed 30 June 2011

Bochsa as a 'used-to-be friend' of Nicholson.⁷² It is perhaps unsurprising that Nicholson would want to distance himself from Bochsa.

The *Notturmo* was especially popular in the eighteenth century and signified the composer's intention for the piece to be performed at night. Mozart used the term in his *Serenata Notturna* K239, and *Notturmo* for four orchestras K286/269a. Michael Haydn composed eight *Notturmi*. In England, *Notturmi* usually comprised of two movements,⁷³ as Bochsa's *Notturmo* does. The first movement was frequently in a moderate tempo, and often with a marching character. The second movement was usually a slow minuet.⁷⁴ The first movement of Bochsa's composition is marked by typically majestic dotted rhythms, followed by a set of variations on a slow, dolce theme, reminiscent of a *siciliano* rather than a minuet.

'Nicholson's "Improved" Flute'

As far as we can ascertain all legitimate Nicholson-endorsed flutes were produced by Thomas Prowse *senior* (d.1833) and his eldest son Thomas *junior* (d.1867).⁷⁵ Waters estimates that between 4500 and 4600 Nicholson's 'Improved' instruments were produced in the period 1820-1845.⁷⁶ They were made initially by Clementi & Co. for whom Prowse worked,⁷⁷ until 1831 when Muzio Clementi retired, a year before his death. Production continued in an interim period by Clementi's partners, Collard &

⁷² W.N. James, 'Mr. W. N. James's answer to Mr. Nicholson', *The Flutist's Magazine and Piano-Forte Review*, Vol.III (London:Simpkins and Marshall, 1829); in Robert Bigio, *Readings in the history of the flute* (London: Bingham, 2006), 33

⁷³ Hubert Unverricht and Cliff Eisen, 'Notturmo', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20135>> accessed 30 June 2011

⁷⁴ *Ibid*

⁷⁵ Simon Waters, 'Charles Nicholson and the London flute market in the Early Nineteenth Century', *Galpin Society Journal*, vol. 64 (2011), 71

⁷⁶ *Ibid*, 73

⁷⁷ Although there were six partners in the business Clementi and Co., it is thought that Prowse *senior* was the sole maker involved in the production of 'Nicholson's "Improved" flutes'. (Margaret Cranmer and Peter Ward Jones, 'Clementi', *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05937>> accessed 5 July 2011)

Collard until Prowse *junior* announced the establishment of his own manufactory in *The Times* in 1834.⁷⁸ According to WN James (1801-1854), ‘if we were inclined to take the trouble, we could bring forward newspapers, from every town in the kingdom, wherein were inserted advertisements of his [‘Nicholson’s] “Improved flutes”’.⁷⁹ The instrument used in this concert is made from rosewood and produced during Prowse’s latter period of flute manufacture. Based on its stamp, ‘C. Nicholson’s “Improved”, 3986, Thom. Prowse, Hanway Street, London’, the instrument in question is likely to have been made around 1839.⁸⁰

The ‘Nicholson’s “Improved” flute’ is an adapted eight-keyed, simple system instrument with a typical conical bore. Also typical of flutes of the period is the metal lined head, which increases the projection of the instrument and changes its sonority. The headjoint bore is the standard size for English flutes of the early nineteenth century (18.8mm), with a slight concavity of the outside profile around the embouchure. This alters the shape and depth (‘chimney’) of the embouchure hole, which changes both the tuning and tone-quality of the flute. The combination of an enlarged embouchure hole together with larger tone-holes results in a stronger overall sound. However, as the holes were enlarged, without an adjustment in their positioning along the tubing, intonation is problematical. Some tone holes are significantly larger than others, requiring a complex series of air speed and direction adjustments by the flautist in order to play in tune.

⁷⁸ 29th September 1834

⁷⁹ W.N James, *Mr James’s Answer to Mr Nicholson* (1829), in Bigio, *Readings in the History of the Flute* (London: Bingham, 2006), 32

⁸⁰ Flutes stamped at Prowse’s Hanway Street manufactory commence around serial number 3400 in 1834. Based on an estimated production of 100 flutes per annum, serial number 3986 is likely to have been made in 1839, three years after Nicholson’s death.

Prowse flutes of the ‘Hanway Street’ period tend to feature larger tone holes and embouchure holes than those made in the 1820s. Pewter plugs (a type of pad, patented by Richard Potter (1726-1806) in 1785), feature on the low C and C# of Prowse no.3986. This flute also includes an additional right hand touch for the A# key, invented by Johann George Tromlitz (1725-1805) in 1796.

The modifications made by Thomas Prowse to the simple system flute to create the ‘Nicholson’s “Improved”’ model, sparked controversy in certain quarters. These changes were seen by some to be so radical as to alter completely the nature and identity of the instrument. This is illustrated in an article by George Hogarth (1783-1870) who criticises both the ‘Nicholson’s “Improved” flute’ and the ‘Monzani flute’ (1807):⁸¹

Its capacities are no doubt greatly enlarged; but it no longer possesses the attributes of “the soft complaining flute.” No youthful lover would think of stealing under his mistress’s window, with a flute of Monzani’s or Nicholson’s in his hand, to breathe his sighs in her ear.⁸²

An Astor flute, modified by Nicholson’s father, which Nicholson played upon when he first arrived in London, undoubtedly influenced his expressive manner of playing. By enlarging its holes, Nicholson *senior* increased the possibilities of the tone of the flute. Nicholson *junior* was ‘encouraged’ by the instrument to explore the dramatic effects of gliding and ‘vibration’ on the flute.

The design of the ‘Nicholson’s “Improved” flute’ appears to have been heavily influenced by Nicholson’s own playing. Excavations to the tubing around the right

⁸¹ Tebaldo Monzani’s (1762-1839) model is similar to Nicholson’s, except for the omission of a tuning slide. Richard Rockstro (1826-1906) describes the Monzani flute as having the smallest finger-holes observed on an English flute. (Richard Rockstro, *A treatise on the construction, the history and the practice of the flute* (London: Rudall Carte, 1890), 270)

⁸² George Hogarth, ‘Musical Instruments’, *Musical World* (18 Nov. 1836); repr. in Robert Bigio, *Readings in the History of the Flute* (London: Bingham, 2006), 42

hand thumb, enlarged tone holes with rounded edges, and the enlarged embouchure hole, may be considered to be a direct result of Nicholson's performing style. These modifications greatly facilitate the execution of glides and hand-'vibration'.⁸³

In general the trend for increasing the size of tone holes continued in England through the first half of the nineteenth century. For example, 'Nicholson's "Improved" flutes' made by Thomas Prowse tend to have progressively larger holes, and in some cases markedly bigger ones than on the early flutes which Prowse made for Clementi and Co. (see Plate 2). This would suggest a trend for an increasing depth of sound, and greater clarity in the production of glides and 'vibration'. However, it was not until Boehm's 1847 system that flutes attained equally large tone holes throughout the instrument, and therefore the possibility of an equally large tone.

Plate 2. Thomas Prowse 'Nicholson's "Improved" flute' no.3904 (bottom), incorporating larger tone holes than the earlier Clementi & Co. 'Nicholson's "Improved" flute' no.1403 (top).⁸⁴ Note in particular the difference in the size of holes two and five, between the two instruments.



⁸³ See section entitled 'Contextualisation of Research'.

⁸⁴ Terry McGee Research Collection, <http://www.mcgee-flutes.com/collection.html>, accessed 23 August 2010. Picture used by permission.

From a player's prospective the 'Nicholson's "Improved" flute' allows a wide range of tone colours and dynamics to be produced. The execution of glides, harmonics and 'vibration', is greatly facilitated by the enlarged embouchure and tone holes.

However, intonation is highly problematical on the 'Nicholson's "Improved" flute'.

Many of the conventional eight-keyed flute fingerings, such as those outlined by Johann Tromlitz⁸⁵ (1725-1805) are uncontrollably out of tune. Fortunately Nicholson provides the learner with fingering charts specific to the 'Nicholson's "Improved" flute'. Tables of fingerings are provided in each of his tutors, *Complete Preceptor for the German Flute* (1816),⁸⁶ *Preceptive Lessons* (1821),⁸⁷ and *A School for the Flute* (1836).⁸⁸ By comparing the differences between these tables and trying them out on the 'Nicholson's "Improved" flute', I have selected fingerings which offer the most reliable intonation. Many of these fingerings, especially those based on the harmonics of low notes, produce a much broader tone than would normally be heard on a conical flute in the middle and high registers. Despite the alternative fingering recommended by Nicholson, the nature of this instrument, and in particular the shape and diameter of the footjoint tubing, results in uncontrollable flat tuning on the very low notes of the instrument.

Whilst it would be possible to rectify flaws in design by reshaping the tone holes in order to sharpen the low notes, such alterations would be irreversible. Although the intonation of the low register may be corrected, further intonation problems might be created in other registers of the instrument. In considering issues of authenticity these

⁸⁵ Johann Tromlitz, *Über die Flöten mit Klappen* (Leipzig: Böhme, 1800)

⁸⁶ Nicholson, *Complete Preceptor*, 8-13

⁸⁷ Nicholson, *Preceptive Lessons*, 2, 6-8

⁸⁸ Nicholson, *School*, 45

actions would alter the natural tendencies of the flute, and for this reason I am reluctant to make fundamental changes to Prowse's workmanship. I aim instead to overcome the potential distaste caused by poor intonation, through stylish means. It is hoped that the application of 'vibration' and colouration of the 'footjoint notes' may alleviate the issues inherent in the design of the 'Nicholson's "Improved" flute'.

Contextualisation of research

Introduction

Cyr suggests that a true evaluation of period instruments should be 'based upon a comparison of an instrument's characteristics with the demands of the music written expressly for it, by determining how it was able to realise the performance practices in use when that music was played.'⁸⁹ English flute music of this period is idiomatically suited to the 'Nicholson's "Improved" flute'. In fact some compositions, especially those by Nicholson may be considered to be written specifically for this instrument. Key features of Nicholson's style such as gliding and 'vibration' are greatly facilitated by the 'Nicholson's "Improved" flute'. Also, the more subtle nuances possible on the 'Nicholson's "Improved" flute' are, in general, imperceptible on flutes with small tone holes such as those made by Jean-Louis Tulou (1786-1865) during this period.

Tone

The tone of the flute invoked much discussion in the nineteenth century. There were many contrasting opinions as to the type of sound a flautist should aspire to produce. Nicholson directs the flautist to make the tone 'as reedy as possible, as much like that

⁸⁹ Mary Cyr, *Performing Baroque Music* (Aldershot: Ashgate, 1998), 25

of a hautboy as you can get it, but employing the round mellowness of the clarionet'.⁹⁰ Monzani on the other hand recommends that the flautist 'avoid what is termed a reedy or oboe tone on the lower notes'.⁹¹ Professional players were advised by Gunn to play with 'fullness of tone', but to avoid 'bold and warlike tones'.⁹² Berbiguier also favoured a full sound, describing the bite and vigour as a precious advantage.⁹³

Spell suggests that the flute tone varied depending upon the player's status.⁹⁴ According to Spell, recommendations consistent with the eighteenth-century ideal of the 'soft, complaining flute' are directed towards amateur players. Hugot and Wunderlich, for example, suggest that the tone of the flute should be 'essentially soft,' with 'a clarity, a force, a roundness, a mellowness, relative to the capabilities of the instrument.'⁹⁵ Amateur flautists, described by Gunn as 'pupils of nature'⁹⁶ are encouraged to produce the sound of a female voice. Their ideal sound was soft, graceful and characterised by tender expression. On the other hand the professional player was encouraged to mimic the 'trumpet tones of Nicholson'.⁹⁷ Annand asserts:

If the player has any taste, and can give that metallic brilliancy, that liquid tone to the upper notes, which I have never yet heard from any but Mr. Prowse's Nicholson flutes, the adagio cannot fail to touch the heart of the most obtuse hearer.⁹⁸

Tromlitz suggests that good taste with regards to tone depends upon the individual's preference:

⁹⁰ Nicholson, *School*, 3

⁹¹ Tebaldo Monzani, *A New and Enlarged edition of Monzani's instructions for the German Flute* (London: Monzani & Hill, 1819), 7

⁹² John Gunn, *The Art of Playing the German-Flute on New Principles* (London: Gunn, c.1793), 1

⁹³ T. Berbiguier, *Nouvelle Methode pour la Flûte divisée en trois Parties* (Paris: Janet et Cotelte, c.1818), 5

⁹⁴ Spell, 'Selected Aspects', 4

⁹⁵ Antoine Hugot and Johann George Wunderlich, *Methode de flute du conservatoire* (Paris: Paris Conservatoire, 1804), 4

⁹⁶ Gunn, *The Art of Playing*, 1

⁹⁷ William Annand, *A few words on the flute* (London: Cook, 1843); in Bigio, *Readings*, 139

⁹⁸ *Ibid*, 141

Not all persons are fond of the same kind of tone, but differ amongst themselves in this matter; since one individual likes a strong, full sound, but at the same time not bright and ringing; another likes a strong and shrieking one; still another a thin, biting and sharp one; a fourth a thin and feeble sound, etc., it is therefore impossible to establish a tone-quality than can be recognised as beautiful in general.⁹⁹

In my interpretation of the music presented in this programme, I aim to follow Tromlitz's recommendations. This will allow me to utilise a variety of approaches to tone depending upon the expression which the music dictates. For example, the *siciliano* theme in Bochsa's *Notturmo Concertante* suits a soft graceful sound (see Example 1).

Example 1. The *siciliano* theme from Bochsa's *Notturmo Concertante* (flute part).



The majestic opening of this piece provides an opportunity to utilise trumpet tones (see Example 2). Whereas a tone which incorporates bite and vigour is particularly suited to the final section of the piece (see Example 3).

Example 2. Opening of Bochsa's *Notturmo Concertante* (flute part).



Example 3. Final section of Bochsa's *Notturmo Concertante* (flute part).



⁹⁹ Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, (Leipzig: Böhme, 1791); trans. and ed. Ardal Powell, as *The Virtuoso Flute Player* (Cambridge: Cambridge University Press, 1991), 111

Summary of research-led practice

The ‘Nicholson’s “Improved” Flute’ is fundamental to a true understanding of flute performance practices during this period. The instrument facilitates many important aspects of the style. These include the glide, ‘vibration’ and tone colour. The effects of gliding and of ‘vibration’, are particularly enhanced by the large embouchure and tone holes inherent to this instrument. Hand ‘vibration’ is only possible on a flute with a large embouchure hole, whilst glides are barely perceptible on flutes with small tone holes. The ‘trumpet’ tone favoured by Nicholson is particularly accessible on the ‘Nicholson’s “Improved” Flute’. Reedy, bold and ‘war-like’ tones are aided by the metal-lined headjoint, which, unusually, runs through the entire headjoint of the instrument.

A study of didactic works from the period has contributed greatly to the preparation of today’s recital. Nicholson’s three tutors, written specifically for the ‘Nicholson’s “Improved” Flute’ have proved especially useful in overcoming the inherent intonation problems of this instrument.

The contextual analysis of glides in Nicholson’s *Preceptive Lessons*, has allowed me to apply glides stylistically throughout the repertoire presented in this programme. An understanding of, and ability to use four distinct types of ‘vibration’ has significantly enhanced the tonal possibilities of the instrument, and consequently the repertoire performed.

Research into the use of appoggiaturas and turns in this period has produced some unexpected findings. In particular I refer to the execution of appoggiaturas always

being on the beat, and for half or two thirds of the length of the main note. The clarity and consistency with which turns are explained in the tutors studied, has provided a clear indication of how this ornament should be applied stylistically.

This recital has helped me to consolidate the research so far undertaken during my PhD study. Learning to play the ‘Nicholson’s “Improved” flute’ using Nicholson’s own tutors has proved invaluable. Through an engagement with the techniques necessary to play this instrument, I feel that my understanding of the style has been enhanced. I aim to continue to develop an understanding of the instrument, and to apply findings from the research within repertoire from the period. My final recital will include major compositions by Nicholson, as well as other mainstream works from the period.

APPENDIX D
Concert Programme: Final Recital

The Dome, Bramall Music Building

University of Birmingham

12th September 2013, 1pm

MAJOR PERFORMANCE

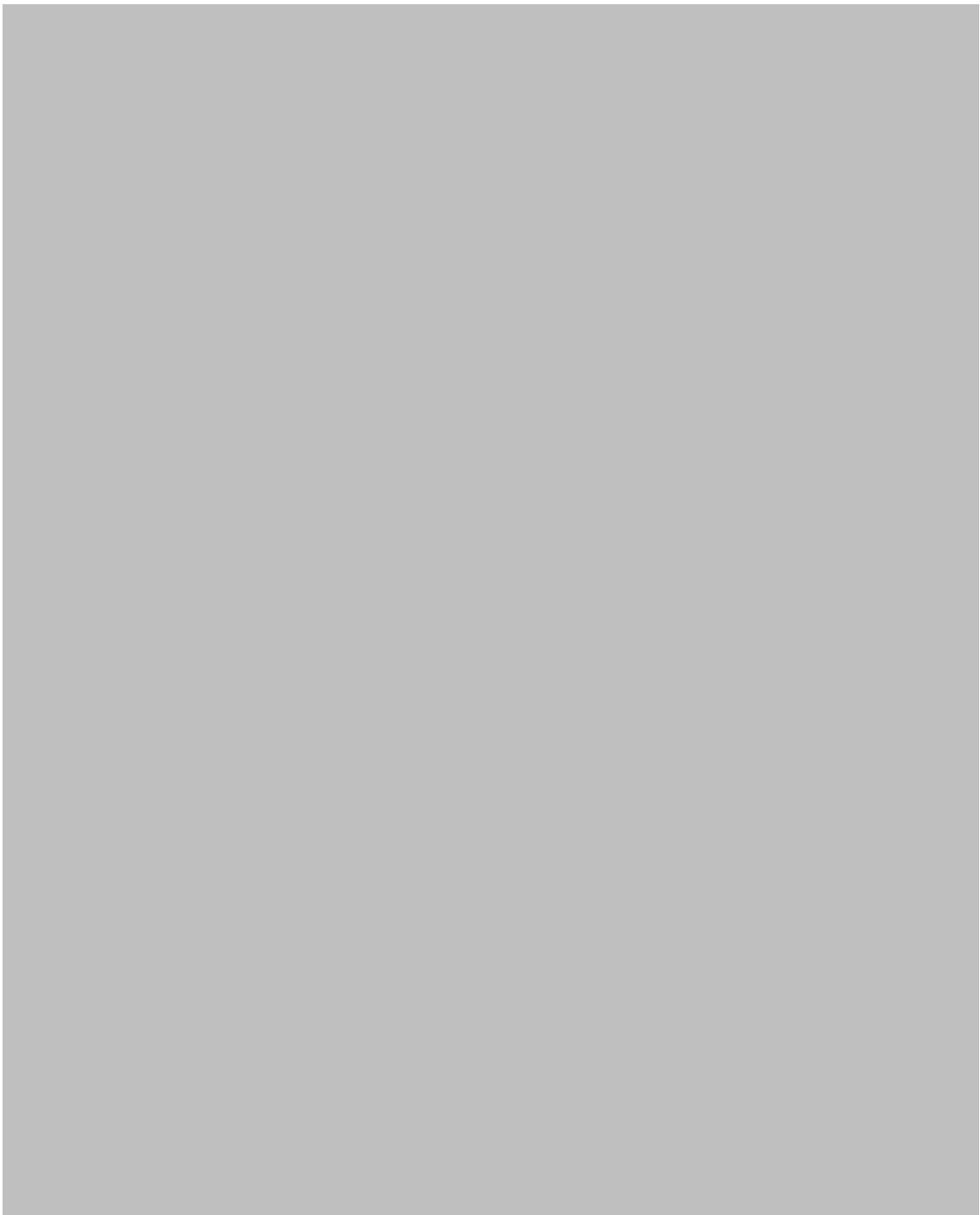
MARTYN SHAW: ‘Nicholson’s “Improved” Flute’
(JONATHAN GOOING: Pianoforte)

A recital in part fulfilment for the degree of

DOCTOR OF PHILOSOPHY

(PERFORMANCE PRACTICE)

Department of Music
School of Languages, Cultures, Art History and Music
College of Art and Law
University of Birmingham
September 2013



Top: Charles Nicholson holding a 'Nicholson's "Improved" flute' (1834), by T. Bart (National Portrait Gallery).

Bottom (left to right): Louis Drouët (1820), by Nelson Mulnier (Bibliothèque Nationale de France); N.P. Hummel (1831), by William Sharp (V&A collection); John Clinton (c.1840), Anon (Dayton Miller collection).

PROGRAMME

Extemporised Prelude

Charles Nicholson (1795-1837)

*Fantasia for the Flute, with an Accompaniment for the Piano Forte, in which is Introduced Rode's Celebrated Air, with Three New Variations, and an Original Bolero*¹

Johann Nepomuk Hummel (1778-1837)

*Sonata in D Major, Op.50*²

Allegro Con Brio
Andante
Rondo Pastorale

Louis Drouët (1792-1873)

*Prelude No.11 in G Major*³

‘Voi Che Sapete’ from *Favorite
Airs, with Variations for the
Flute, Set II*⁴

John Clinton (1809-1864)

‘Eulalie’ *Fantasia for the Flute
with Pianoforte Accompaniment,
Op.118*⁵

¹ Charles Nicholson, *Fantasia [No.7] for the Flute, with an Accompaniment for the Piano Forte, in which is Introduced Rode's Celebrated Air, with Three New Variations, and an Original Bolero, Composed and Dedicated to Henry Villebois, Esq.* (London: Clementi & Co., 1824)

² Johann Nepomuk Hummel, *Sonata in D Major, Op.50*, ed. Martyn Shaw

³ Louis Drouët, ‘Prelude no.11 in G major’, *Eighteen Preludes and Six Cadences in the most familiar keys* (London: Cocks & Co., 1829)

⁴ Louis Drouët, ‘Voi Che Sapete’, *Favorite Airs, with Variations for the Flute, Set II* (London: Wheatstone & Co., c.1830)

⁵ John Clinton, ‘Eulalie’, *Fantasia for the Flute with Pianoforte Accompaniment, Op.118, composed and dedicated to Morgan Yeatman Esq.* (London: Ashdown, c.1887)

I would like to thank Rachel Brown for her assistance in the preparation of this recital.

Introduction	356
Charles Nicholson, <i>Fantasia No.7</i>	366
J.N Hummel, <i>Sonata in D Major</i>, op.50	374
Louis Drouët,	377
<i>Prelude No.11</i>	379
‘Voi Che Sapete’, <i>Favorite Airs with Variations</i>	380
John Clinton, ‘Eulalie’ Fantasia	385
Biographies	396

Introduction

This research examines the contribution that Charles Nicholson (1795-1837) made as a catalyst for developments in flute performance practice in the early nineteenth-century. Such was Nicholson's reputation for variety of tone in his playing, that the term 'Nicholsonian effect' was coined. The research underpinning this recital examines the tone of the flute, and uniquely places it within the context of the interrelationship between performance, pedagogy and flute-design in Nicholson's work. Tone manipulation emerges as a crucial feature of the style with particular importance attached to three things: tone-colour, 'vibration' and the glide. An original 'Nicholson's "Improved" flute' has been used to inform the research throughout this study and is used here to apply the research through performance.

The recital features works by Nicholson, Drouët, Clinton and Hummel, published in London in the nineteenth century. Nicholson performed mostly his own works in concert, but occasionally also performed pieces written by other composers, including Drouët and Hummel.⁶ Nicholson also had professional links with each of the other composers included in the programme: Drouët as another flautist active in London during the period, Clinton as one of Nicholson's indirect successors as flute professor at the Royal Academy of Music, and Hummel as a composer-performer.

The purpose of my research is to increase our understanding of flute performance practice in early nineteenth-century England, and specifically in relation to tone. This recital represents a synthesis of some of the major findings from my thesis, 'The

⁶ Evidence based on the following concert programmes featuring Nicholson: Bath and Bristol concerts 1824; Birmingham Musical Festival 1834; Drury Lane Theatre 1816-21; King's Concert Rooms 1833-36; King's Theatre 1830; Manchester Gentleman's Concerts 1825-28; Manchester Music Festival 1828 and 1836; Newcastle Festival 1824; The Argyll Rooms 1829; Theatre Royal Covent Garden 1822; Yorkshire Grand Musical Festival 1823.

“Nicholsonian Effect”, Aspects of Tone in Early Nineteenth-Century Flute Performance Practice in England with Particular Reference to the Work of Charles Nicholson’, through a programme of pieces which is representative of Nicholson’s performance practice and performed on the ‘Nicholson’s “Improved” Flute’.

‘Nicholson’s “Improved” Flute’

As far as we can ascertain all legitimate Nicholson-endorsed flutes were produced by Thomas Prowse *senior* (d.1833) and his eldest son Thomas *junior* (d.1867).⁷ Waters estimates that between 4500 and 4600 Nicholson’s ‘Improved’ instruments were produced in the period 1820-1845.⁸ They were made initially by Clementi & Co. for whom Prowse worked,⁹ until 1831 when Muzio Clementi retired, a year before his death. Production continued in an interim period by Clementi’s partners, Collard & Collard until Prowse *junior* announced the establishment of his own ‘manufactory’ in *The Times* in 1834.¹⁰ According to W. N. James (1801-1854), ‘if we were inclined to take the trouble, we could bring forward newspapers, from every town in the kingdom, wherein were inserted advertisements of his [‘Nicholson’s] “Improved flutes”’.¹¹ The instrument used in this concert is made from rosewood and produced during Prowse’s latter period of flute manufacture. Based on its stamp, ‘C.

⁷ Simon Waters, ‘Charles Nicholson and the London flute market in the Early Nineteenth Century’, *Galpin Society Journal*, vol. 64 (2011), 71

⁸ *Ibid*, 73

⁹ Although there were six partners in the business Clementi and Co., it is thought that Prowse *senior* was the sole maker involved in the production of ‘Nicholson’s “Improved” flutes’. (Margaret Cranmer and Peter Ward Jones, ‘Clementi’, *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05937>> accessed 5 July 2011)

¹⁰ 29th September 1834

¹¹ W.N. James, Mr James’s Answer to Mr Nicholson (1829), in Robert Bigio, *Readings in the History of the Flute* (London: Bingham, 2006), 32

Nicholson's "Improved"/3986/ Thom. Prowse/ Hanway Street/ London', it is likely to have been made around 1839.¹²

The 'Nicholson's "Improved" flute' is an adapted eight-keyed, simple system instrument with a typical conical bore. Also typical of flutes of the period is the metal lined head, which increases the projection of the instrument and changes its sonority. The headjoint bore is the standard size for English flutes of the early nineteenth century (18.8mm), with a slight concavity of the outside profile around the embouchure. This alters the shape and depth ('chimney') of the embouchure hole, which changes both the tuning and tone-quality of the flute. The combination of an enlarged embouchure hole together with larger tone-holes results in a stronger overall sound. However, as the holes were enlarged without an adjustment in their positioning along the tubing, intonation is problematical. Some tone holes are significantly larger than others, requiring a complex series of air speed and direction adjustments by the flautist in order to play in tune.

Prowse flutes of the 'Hanway Street' period tend to feature larger tone holes and embouchure holes than those made in the 1820s. Pewter plugs (a type of pad, patented by Richard Potter (1726-1806) in 1785), feature on the low C and C# of Prowse no.3986. This flute also includes an additional right hand touch for the A# key, invented by Johann George Tromlitz (1725-1805) in 1796.

Learning to play the 'Nicholson's "Improved" flute' has been a crucial dimension of my research.¹³ By playing the instrument one becomes acutely aware of the impact

¹² Flutes stamped at Prowse's Hanway Street manufactory commence around serial number 3400 in 1834. Based on an estimated production of 100 flutes per annum, serial number 3986 is likely to have been made in 1839, three years after Nicholson's death.

that the enlarged embouchure and tone holes have upon tone production. Gliding and ‘vibration’ are more effective on this flute, in comparison with smaller holed instruments of the period. The head joint of the ‘Nicholson’s “Improved” flute’ is particularly responsive to changes in vowel shape within the mouth, and this greatly facilitates the production of varied tone-colours.

A study of didactic works from the period has contributed greatly to the preparation of today’s recital. The design of the ‘Nicholson’s “Improved” flute’ is perfectly suited to the manipulation of tone as described in Nicholson’s tutors and in accounts of his playing. Thus, Nicholson’s work serves as a common thread which combines the various strands of the research.

I have identified a complex and expressive practice of tone-manipulation, in which aspects of the tone of the flute were applied to a broad variety of musical contexts. An understanding of and ability to use tone-colour, ‘vibration’ and the glide has significantly enhanced the tone possibilities of the ‘Nicholson’s “Improved” flute’, and consequently the repertoire performed. This recital has allowed me to consolidate the findings of the research, and strengthens our understanding of early nineteenth-century English flute performance practice.

Preluding

Lewis Granom (1766) may have been one of the first English writers to refer to an improvised flute prelude:

¹³ ‘Nicholson’s “Improved” Flute’, by T. Prowse *Junior*, #3986, circa. 1839

Before [the pupil] begins to play a piece of music, he should run over a few notes in the mode (or tone) in which such music is composed, in order to prepare the ear for that which is to follow: [and this creates pieces] called preludes, [which] are irregular pieces of music, depending on the fancy of the performer: [but] though they are deemed irregular, they must be methodical, according to the laws of [music].¹⁴

The Prelude, or Preludio as it was also known in the nineteenth century, is described by Miller (1799) as ‘an extemporary piece of performance.’¹⁵ Beale (1815) describes it as ‘a short symphony,’¹⁶ and Weiss (1821) as ‘a modulation or composition.’¹⁷

Early nineteenth-century preludes fall into three categories.¹⁸ Some appear to be written in the style of études (Wunderlich),¹⁹ some almost like cadenzas (Beale,²⁰ Nicholson) and others take the form of miniature pieces (Taylor).²¹ Miller suggests that, as the prelude ‘serves to announce the key, and to prepare the performers, this must run upon the principal notes of the key in which the piece is written.’²² Lindsay allows the flautist more freedom, describing ‘a short, but spirited little composition, in the free style, consisting, for the most part, of chords and scale passages.’²³ Weiss on the other hand adopts an altogether more liberal approach to preluding:

In preluding, a clever performer who possesses natural genius will never be confined by rules and will produce such brilliant transitions and modulations from one key to another as to electrify the ears of the best judges.²⁴

¹⁴ Lewis Granom, *Plain and Easy Instructions for Playing on the German Flute* (London: Bennett, 1766); cited in Betty Bang Mather and David Lasocki, *The Art of Preluding 1700-1830* (New York: McGinnis & Marx, 1984), 6

¹⁵ Edward Miller, *The New Flute Instructor* (London: Broderip, 1799), 59-61

¹⁶ John Beale, *A Complete Guide to the Art of Playing the German Flute* (3rd Edn, London: Goulding, D’Almaine, Potter and Co., 1815), 70-71

¹⁷ Charles Weiss, *A New Methodical Instruction Book of the Flute* (London: Milhouse, 1821), 88-90

¹⁸ Mather, *Art of Preluding*, 12

¹⁹ Jean-Georges Wunderlich, *Principes élémentaires et gradués pour la flute* (Paris: Benoist, c.1812)

²⁰ Beale, *A Complete Guide*

²¹ Samuel Taylor, *Six Divertimentos for the German Flute* (London: Author, 1820)

²² Miller, *Flute Instructor*, 60

²³ Thomas Lindsay, *The Elements of Flute-Playing*, vol. 1 (London: Cramer, Addison & Beale, 1828), 8-9

²⁴ Weiss, *Methodical Instruction*, 89

Rhythmic flexibility was fundamental to the performance of fantasias, preludes and caprices. This flexibility of approach appears to have influenced the level of accuracy deemed necessary in the performance of general repertoire. Metre and pulse remain important components in nineteenth-century didactic works. However, the concept of beating time with the foot, by lifting it on weak beats and lowering it on strong beats,²⁵ is largely absent from nineteenth-century tutors. A review in *Allgemeine musikalische Zeitung* states that the, horn-playing, Brün brothers ‘never beat time.’²⁶ Adam observes:

Some have made it fashionable not to play in time, and perform every type of music like a fantasia, prelude, or caprice. They believe thus to give more expression to a piece[,] they change it in such a manner as to make it unrecognisable.²⁷

Nicholson (1836) calls the prelude ‘an extemporaneous performance before any piece.’²⁸ Through playing and analysing the many preludes published in Nicholson’s tutors, I have gleaned an understanding of the style which he may have used in performance. I will adhere to this practice by extemporising a prelude at the beginning of today’s recital. I will also perform a composed prelude, from one of a set of eighteen by Drouët.

Performing contexts

Performances by flautists in early nineteenth-century England were sometimes integrated into the performance of a larger stage work, such as an oratorio or play. These performances often took place during the interval and sometimes together with

²⁵ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voß, 1752) trans. Edward R. Reilly as *On Playing the Flute* (2nd edn, New York: Schirmer, 1985), 66

²⁶ *Allgemeine musikalische Zeitung* (Leipzig: Breitkopf & Härtel, 1807), 438-9

²⁷ Jean Louis Adam, *Méthode du piano du Conservatoire* (Paris: Conservatoire imperial de musique, 1804), 160

²⁸ Nicholson, *A School for the Flute* (London: Cramer, 1836; facs. edn, West Somerville: Bloom, 2007), 133

readings from literature or poetry. Nicholson performed fantasias during the interval between the second and third parts of a concert at the Drury Lane Theatre on the 4th April 1821, and at the Theatre Royal Covent Garden on 22nd March 1822. In keeping with this tradition, an extract from Cornwell's poem *Eulalie* will be read before the performance of Clinton's *Eulalie Fantasia*. Concert programming which carries a theme, or reflects a progression between individual pieces is common in the present day. Early nineteenth-century concert programmes on the other hand, tend to be built around contrasts. Works which appear unrelated are frequently placed in sequence within the programme. Typically, arias from different operas are interspersed with instrumental solos. These contrasts are thus emphasised by the contrasting font styles and sizes used on concert programmes. This is illustrated in the playbill presented on the back cover of these notes.

Ornamentation

Ornamentation is of great importance to issues of performance practice in the early nineteenth century. Individual embellishments and expressions related to the thesis are discussed in detail in the note on each piece. In this section I will comment on the performance practice of two other ornaments, relevant to all the works in the concert.

Appoggiaturas

Appoggiaturas in the seventeenth and eighteenth centuries could be executed in a variety of ways. They could begin before, or on the beat, and could be played quickly or slowly,²⁹ or even tied across the beat.³⁰ However, in early nineteenth-century English flute practices, appoggiaturas appear to be executed in one way only. Whether

²⁹ Quantz, *On Playing*, 93-95

³⁰ Bénigne de Bacilly, *L'Art de bien chanter* (Paris: Author, 1769), 66

the appoggiatura is ‘superior’ (descending) or ‘inferior’ (ascending),³¹ it must always begin on the beat.³² Appoggiaturas should take ‘half the time of the principal, and when the latter note is dotted, two thirds.’³³ Alexander (1821), Bown (1825), Lindsay (1830), and Nicholson (1816 and 1836)³⁴ agree on these rules of execution.

Example 1 Execution of Appoggiaturas. Nicholson, *School*, 69.



In general, appoggiaturas are articulated then slurred to the main note (see Example 1). However, Nicholson suggests that appoggiaturas were not always articulated in this way. Example 2 shows two appoggiaturas with a slur from the preceding note.

Example 2 Appoggiaturas with slurs from the preceding note. Nicholson, *School*, 70.



³¹ Nicholson, *School*, 69; Lindsay, *Elements*, 85

³² Nicholson, *Complete Preceptor for the German Flute* (London: Cocks & Co., 1816), 21; *School*, 69

³³ Nicholson, *School*, 69

³⁴ James Alexander, *Alexander's Improved Preceptor* (London: Author, 1821), 6; George Washington Bown, *Preceptor for the Flute, upon original, simple, but unerring principles* (London: Author, 1825), 70; Lindsay, *Elements*, 85; Nicholson, *Complete Preceptor*, 21; Nicholson, *School*, 69

Turns

The turn serves to ‘connect, enliven, or give smoothness to intervals.’³⁵ The direct turn indicates that the lower note is raised. Direct turns may also be notated using accidentals.

Example 3 The ‘direct’ turn. Lindsay, *Elements*, 95.



Turns may be formed of four or five notes, by beginning on the note above or the main note, respectively.³⁶ In general the four note turn appears to have been used when the turn was marked directly above the note. Where the notational symbol appears after the note, this indicates a turn comprising of five notes. Lindsay suggests using four notes on shorter note values (see Example 4)

Example 4 Four and five note turns. Lindsay, *Elements*, 95.

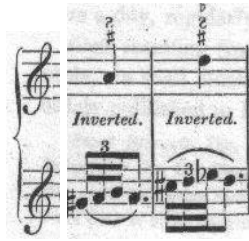


The inverted turn may also be formed of four or five notes.

³⁵ Lindsay, *Elements*, 95

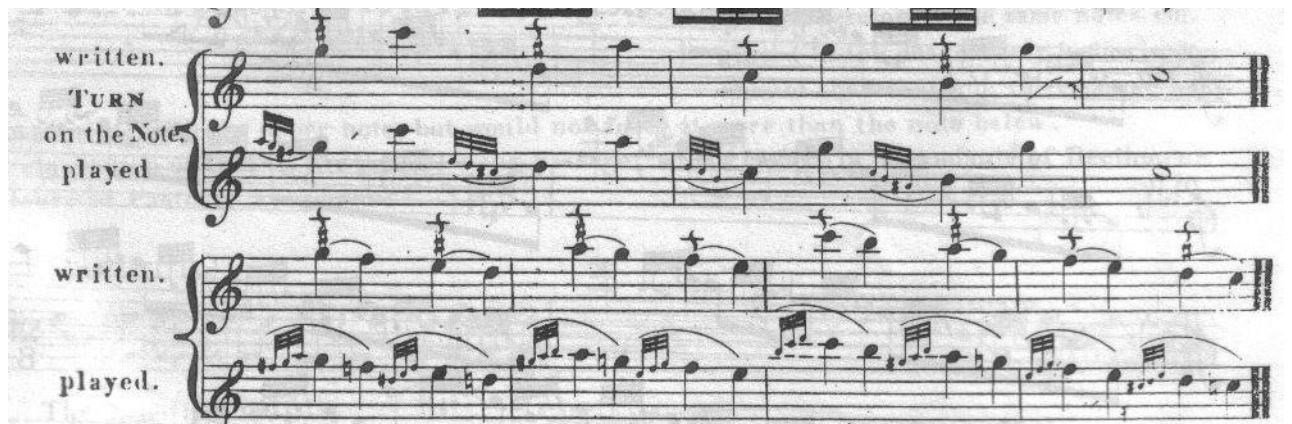
³⁶ Nicholson, *Complete Preceptor*, 21

Example 5 Inverted Turn execution. Lindsay, *Elements*, 95.



Nicholson instructs, ‘if the principal is succeeded by a higher note, then the turn must begin with the note above, and when succeeded by the lower note, commence with the note below.’³⁷

Example 6 Turns and inverted turns, in relation to the succeeding note. Nicholson, *School*, 79.



³⁷ Nicholson, *School*, 79

Charles Nicholson, *Fantasia No.7*

From the evidence of surviving concert programmes, Nicholson appears to have mostly performed his own works. These were often concertos or airs with variations, but frequently fantasias. Lindsay (1830) defines the ‘Fantasia’ as:

A light composition, in the free and unfettered style, in which the composer indulges his fancy and plays with the subject somewhat in the manner of a Capriccio.³⁸ The Fantasia, like the Concerto, is generally written to show off a particular instrument.³⁹

All of Nicholson’s fantasias follow a similar structure. They begin with an introduction, which leads into the presentation of a theme. This is followed by a series of variations, culminating in a quick movement, which is often a dance. Playbills for Nicholson’s concerts frequently emphasise the inclusion of a fantasia. Concertos and fantasias appear to have formed the highlights of Nicholson’s appearances on stage. This is illustrated on the playbill for today’s concert (see back cover), and also from the playbill for the Bath Assembly Rooms on the 20th January 1824:

....In the course of the concert, Mr. Nicholson (His only performance this season) Will perform a CONCERTO and FANTASIA on the FLUTE...⁴⁰

There is uncertainty as to the exact number of fantasias that Nicholson composed. Rockstro (1890) cites fifteen in his list of Nicholson’s compositions.⁴¹ The first six are also included in an advertisement by Clementi on the inside cover to *Preceptive Lessons* (1821).⁴² The remaining nine fantasias were published at a later date. However, of these additional nine fantasias listed by Rockstro, only seven survive in the British library. According to Rockstro, the theme to ‘The Last Rose of Summer’

³⁸ Lindsay defines ‘Capriccioso’ thus: ‘Signifies that the movement against which this word is written should be played in a fantastic and free style.’

³⁹ Lindsay, *The Elements*, 8

⁴⁰ Concert Programme: Bath Assembly Rooms, 20th January 1824 (British library collection)

⁴¹ Richard Rockstro, *A Treatise on the Construction, the History and the Practice of the Flute* (London: Rudall Carte, 1890), 614

⁴² Nicholson, *Preceptive Lessons* (London: Clementi & Co., 1821), n.p

appears in Fantasias Nos.2 and 14. A copy of Fantasia No.14 exists in the British library, but contrary to Rockstro's list of Nicholson's compositions, the theme used in this fantasia was taken from Weber's *Der Freischütz*.⁴³ Taking these discrepancies into account, we can be certain that Nicholson composed at least fourteen fantasias. There were also additional fantasias which Nicholson performed, but never published.⁴⁴

Nicholson's published fantasias were printed between 1823 and 1835. Fantasia No.7, performed in this recital was published by Clementi & Co. in 1824, and reissued in 1830. The majority of other fantasias were also published by the Clementi company, the initial producer of the 'Nicholson's "Improved" flute'. The two exceptions are Fantasia No.11(?),⁴⁵ on the theme of 'Home, sweet, home' which was published by Goulding, D'Almaine & Potter in 1824, and Fantasia No.14, published by Prowse in 1835.

Although the fantasias which Nicholson performed were originally accompanied by orchestra, his published fantasias include a piano part. At least some of the orchestral parts appear to have been arranged for the pianoforte by other musicians. Title pages of some of the fantasias include details of the arranger. The piano part of Fantasia No.1 was arranged by the pianist and composer John Clifton (1781-1841). Fantasia No.2 and Fantasia No.6 include piano parts by Robert Charles Bochsa (1789-1856), a colleague at the Royal Academy of Music with whom Nicholson performed. The piano part to Fantasia No.3 was arranged by the composer and conductor John Taylor

⁴³ Nicholson, *Fourteenth Fantasia, for the Flute, with an Accompaniment for the Piano Forte, commencing with an original adagio in A flat, and variations on Weber's air from Der Freyschütz* (London: Prowse, c.1835)

⁴⁴ For example the Playbill for Nicholson's Drury Lane appearance on the 4th April 1821, lists a fantasia on the theme of 'My lodging is on cold ground'. This fantasia does not appear in the British library, Clementi's catalogue or Rockstro's list of Nicholson's compositions.

⁴⁵ Possibly Fantasia No.11, based on the evidence of surviving Fantasias in the British Library.

(1801-1876). Whether Nicholson did in fact write the piano part to Fantasia No.7 is unknown, although if he did enlist the help of another musician this may have been Bochsa, Clifton or Taylor.

Fantasia No.7 is based on a theme by the French violinist Pierre Rode (1774-1830), who was a pupil of Viotti. Sainsbury (1825) refers to Rode giving a performance in London in 1794, after being shipwrecked on the English coast.⁴⁶ Presumably Rode's performance was supported by Viotti, who was already an influential figure in London.⁴⁷ Shortly after his return to Paris, Rode was appointed professor at the Paris Conservatoire. Rode's works became popular with London audiences, and were also performed by students at the Royal Academy of Music, where Nicholson was a professor. An Academy student by the name of D. Smith, who was a pupil of Paolo Spagnoletti, performed a concerto by Rode in Hanover Square on the 30th June 1824.⁴⁸ The theme which Nicholson borrows for his seventh fantasia is taken from Rode's *Air Varié* Op.10.⁴⁹ Originally for string quartet, the piece was arranged for a great many instrumental combinations, and the theme, which became known as *la Ricordanza* was used by several composers. A version of the air was published in London for violin and piano in 1820,⁵⁰ and in the same year appears in a version for two cellos.⁵¹ The theme was also used in works for solo piano, most famously by Czerny in 1824.⁵² Versions for flute and piano were published in London by the

⁴⁶ John Sainsbury, *Dictionary of Musicians from the Earliest Ages to the Present Time.*, vol.2 (London: Sainsbury and Co., 1825), 369

⁴⁷ Giovanni Viotti (1755-1824): manager of the Italian Opera (1794-95; a founder of the Philharmonic society in 1813

⁴⁸ W.W. Cazalet, *The History of the Royal Academy of Music* (London: Bosworth, 1854), 138

⁴⁹ Pierre Rode, *Air Varié* (Bonn: Simrock, 1794)

⁵⁰ Rode, *Rhode's [sic] celebrated air, with variations, for the violin* (London: Bown, 1820)

⁵¹ Rode, *A favourite air composed by Rode, arranged for two violoncellos* (London: Eley, 1820)

⁵² Rode, *Rode's favourite Air, Arranged with Variations for the Piano Forte by C. Czerny* (London: Goulding, D'Almaine & Co., 1824); Rode, *Rode's celebrated air with variations, adapted for the*

aforementioned Spagnoletti in 1820, and also by Tulou in 1828.⁵³ Bochsa, Nicholson's duet partner, arranged a version for solo harp in 1823.⁵⁴ Arrangements of the theme for voice are well documented, and particularly performances by the esteemed sopranos Catalani and Sontag.⁵⁵ These arrangements were later published in London in 1823 and 1828, respectively.⁵⁶ Nicholson performed alongside Catalani at the Manchester Music Festival, on the 2nd October 1828.

The fantasia in today's programme is dedicated to Henry Villebois (1777-1847), grandson of the English entrepreneur Sir Benjamin Truman.⁵⁷ Villebois was the owner of the King's Theatre, where Nicholson is known to have performed on at least two occasions.⁵⁸ It may have been through Villebois that Nicholson made connections with the aristocracy, perhaps leading to his eventual appointment as Royal Flautist to King William IV in 1836.⁵⁹ The wording used on the title page, that the piece is 'composed and dedicated to Henry Villebois', may suggest that Villebois had commissioned the work. Villebois' intention may have been for Nicholson to perform the work at the King's theatre.

Pianoforte (London: Steup, 1825); Rode, *Fantasia for the Piano Forte on Rode's air* (London: Chappell, 1826); Ayrton, ed., *The Harmonicon*, vol. 6 (London: Pinnock, 1828)

⁵³ Rode, *Rode's celebrated air in G, arranged for the flute and pianoforte* (London: Spagnoletti, 1820); Rode, *Rode's celebrated air in G, arranged for the flute and Piano Forte by Tulou* (London: Cramer, 1828)

⁵⁴ Rode, *The celebrated air and variations by Rode, arranged for the harp, with the addition of new variations*, by N.C. Bochsa (London, Chappell, 1823)

⁵⁵ Angelica Catalani (1780-1849); Henriette Sontag (1806-1854)

⁵⁶ Rode, *Rode's celebrated Air sung by Madame Catalani, with an Introduction and variations for the piano forte* (London: Chappell & Co., 1823); Rode, *The celebrated variations on Rode's air, sung by Madlle. Sontag. The Piano Forte Accompaniment arranged by N. C. Bochsa* (London, Chappell, 1828)

⁵⁷ Truman was knighted by George III in 1760.

⁵⁸ 11th May and 21st June 1830

⁵⁹ Henry Villebois entertained the Princess of Wales several times at his home, Marham Hall, Norfolk. She was one of the patrons of the King's Theatre.

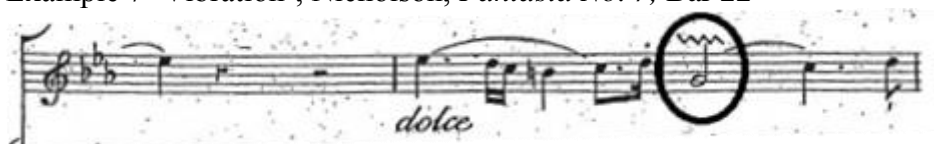
Fantasia No.7 was reviewed by the *Harmonicon* shortly after publication in 1824.

Despite earlier, rather negative reviews of Nicholson's style of composition,⁶⁰ the account of Fantasia No.7 is complimentary:

If Mad. Catalani will venture to sing a violin air, surely the flute-player may presume to blow it. But Mad. C. performs it most valorously, note for note as M. Rode plays it; which Mr. Nicholson more prudently, adapts it to the genius of his instrument. This he has done with skill, - if it be allowed that rapid passages are calculated to shew the real beauty of the flute, - and, with the addition of a good bolero, and a very judicious piano-forte accompaniment, has produced a composition which will be admired by those amateurs who have arrived at a high degree of proficiency.⁶¹

It was established in my thesis that Nicholson notated 'vibration' and glides more frequently within his pedagogical works than in published repertoire. This was to aid the less assured player who may have been unfamiliar with the conventions of applying these embellishments in performance. In general, 'vibration' in Fantasia No.7 correlates with the stylistic contexts identified in Chapter III of the thesis. For instance, it is notated on long notes, as illustrated in Examples 7 and 8. Also, 'vibration' is indicated immediately prior to a cadenza passage, on a paused note within Adagio (see Example 9). Unusually however, Nicholson notates 'vibration' on consecutive notes in Example 9:

Example 7 'Vibration', Nicholson, *Fantasia No. 7*, Bar 22



⁶⁰ *The Fall of Paris* is described as 'a vulgar, inferior, production'. (William Ayrton, ed., 'Review', *The Harmonicon*, vol. 1 (London: Pinnock, 1823), 131)

⁶¹ Ayrton, ed., 'Review', *The Harmonicon*, vol. 2 (London: Pinnock, 1824), 96

Example 8 ‘Vibration’, Nicholson, *Fantasia No. 7*, Bar 32



Example 9 ‘Vibration’, Nicholson, *Fantasia No. 7*, Bar 157



In general, notated glides in *Fantasia No. 7* correlate with the contexts presented by Nicholson in his tutors. A contextual analysis of notated glides in *Preceptive Lessons* (1821) is presented in my thesis.⁶² Glides which are formed of two notes in an ascending direction occur frequently in *Preceptive Lessons*. This is echoed by both notated glides in *Fantasia No. 7*. They also occur in the middle register of the flute, and cross the interval of a minor third (see Examples 10 and 11). However, C major is an unusual key for notated glides, and it is unsurprising therefore that there are only two glides indicated in the entire piece.

Example 10 Glide, Nicholson, *Fantasia No. 7*, Bar 74-75



⁶² See Thesis: Chapter V

Example 11 Glide, Nicholson, *Fantasia No. 7*, Bar 299



Several qualities of the glide indicated in bars 74-75 (Example 10) are unusual. It is notated across the bar line, written within the time-signature of 2/2, and is formed of a longer concluding note. However, it occurs within Andante, which is the most common context for glides in *Preceptive Lessons*. The glide indicated in bar 299 (Example 11) by contrast, is within the unusual context of Allegro Moderato. Also worthy of mention is the combination of grace note with the glide in bar 299. Glides in *Preceptive Lessons* are notated together with a variety of other ornaments including turns, trills and, most frequently, with appoggiaturas. The glide in bars 74-75, illustrates a typical example, where it immediately precedes a falling appoggiatura.

The first note of the glide shown in Example 10 is marked staccato. This would appear to be inconsistent with the glide's function of 'joining' notes together. Whilst one might assume there to be an error in printing, there are in fact instances of glides marked with staccato dots in *Preceptive Lessons*. Nicholson's intention may have been for the note marked staccato to be slightly lengthened, thus creating a nuance. This is followed by a momentary silence before a reiteration of the subsequent note. In the instance shown in Example 10, the glide is executed quickly, followed by a short break, before the note 'A' sounds for a second time. Within this context, the glide emphasises the presence of the appoggiatura which immediately follows.

Additional ‘vibration’, glides and tone-colours are introduced in the performance, using the findings of the research presented in my thesis. This will ensure that the performance maintains elements of ‘surprise and intellect’,⁶³ and avoids it becoming ‘monotonous’ and appearing ‘affected’.⁶⁴

⁶³ Hogarth, ‘Tribute’, *Musical World*, vol. 3, 149

⁶⁴ Nicholson, *Complete Preceptor*, 22

J.N Hummel, *Sonata in D Major, Op.50*

Johann Nepomuk Hummel (1778-1837) composed three sonatas for the flute. The first of these, the Sonata in G Major Op.2(a) no.2, was published by the composer in 1792, and coincided with his first visit to England. In fact Hummel dedicated the collection of Op.2 sonatas to the Queen of England.⁶⁵ The remaining two sonatas, catalogued as Op.50 and Op.64, were published in Vienna between 1810 and 1814 by *Artaria* (Vienna). A further work, the Sonata in Eb Major Op.19, which was written originally for the violin, was published in London in 1825.⁶⁶

The Sonata in D major, Op.50 was published shortly after Hummel's return to Vienna in 1811. His dismissal from the court at Esterházy in May 1811 led Hummel to concentrate initially on composition rather than performance.⁶⁷ Between 1810 and 1815 Hummel published several sets of variations, 'potpourris', polonaises and preludes for the piano, as well as chamber works for various combinations of wind and string instruments.⁶⁸

Hummel's first performance in London was on the 5th May 1792 at the Hanover Square Rooms. The concert included a concerto by Mozart, with whom Hummel had studied, and a newly composed sonata by Hummel. The considerable success of this concert is illustrated by the subscription list for Op.2, which included ninety-two names from Vienna and 159 from London.⁶⁹ Hummel's next visit to London was not

⁶⁵ Charlotte of Mecklenberg-Strelitz (1744-1818), wife of King George III

⁶⁶ J.P.Hummel, *Sonata for the Piano Forte, with an accompaniment for the flute obligato, Op.19* (London: Monzani, 1825)

⁶⁷ Joel Sachs, 'Hummel, Johann Nepomuk', *Groves Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13548> accessed 13 Aug 2012

⁶⁸ Sachs, 'A Checklist of the Works of Johann Hummel', *Notes*, vol. 30, no.4 (USA: MLA, 1974), 735-739

⁶⁹ Sachs, 'Hummel', *Groves Music Online*

until 1829, followed by several concert appearances in London over the next four years. In 1830 Hummel appeared at the King's Theatre three times. The D Major Sonata, Op.50 is listed under Hummel's 'principal works' in Sainsbury's *Dictionary of Musicians* (1825).⁷⁰

Nicholson played alongside Hummel in performances of Hummel's *Grand Septetto* at the King's Theatre on the 11th May and 21st June 1830. A footnote on the programme states that Hummel performed on an Erard pianoforte. An Erard piano is also used in today's concert. Nicholson's inclusion within the 'principal' performers on the programme for the concert on the 11th May, illustrates Nicholson's prominence within the concert:

Mr Hummel has the honour to announce to the Nobility, Gentry, and the Public, that his Second and Last Concert will take place in the above room on Tuesday Morning, May 11, 1830, to commence at Two O'Clock Precisely....Principal Instrumental Performers. Messrs. Mori, Lindley, Nicholson, Willman, Harper and Wilson.

The Sonata in D major begins with a lively first movement, which is characterised by bold gestures of dotted rhythms, triplets and florid passagework. The writing for both instruments is virtuosic, and a constant dialogue exists between the voices. Despite moments of more melodic *dolce* writing, the movement has an almost relentless sense of drive and momentum. The second movement is much darker in spirit, and although it begins with a clear declaration of the tonality, the music never properly settles. The mysterious gestures eventually give way to longer, more decisive sequences which eventually settle on the dominant chord, in preparation for the final movement. The finale begins with a rustic *pastorale* theme, which reoccurs several times throughout

⁷⁰ Sainsbury, *Dictionary*, vol.1, 382

the movement. The contrapuntal energy of the opening movement quickly returns, and is contrasted by a homophonic, innocent *dolce* section. The sonata ends with a final climatic affirmation of D major, before a jubilant concluding flourish. The edition performed today forms part of the thesis submission (Appendix A). Performance commentaries relating to tone-colour, *sensitive notes*, ‘vibration’, and the glide are presented in Chapters II, III and V of the thesis.

Louis Drouët

Louis-François-Philippe Drouët was born in Amsterdam in 1792. According to Fétis (1836) Drouët's flute-playing talent was discovered in his father's barber shop. One day a musician who was waiting for a haircut gave Drouët, then four years old, a flute to play with. The musician was so impressed with Drouët's immediate affinity with the instrument that he bought him a flute and arranged for him to have lessons with Arnoldus Dahmen.⁷¹ Schilling (1841) recounts a different story, apparently told to him by Drouët. Drouët's father took him to flea market to buy some toys. Louis picked up a flute and insisted that his father buy it for him.⁷²

Drouët was a child prodigy, visiting Paris in around 1797, where he played at both the Conservatoire and at the Opéra. By the age of ten he was undertaking concert tours accompanied by his father. Drouët became the first flautist at the Dutch court of King Louis Napoleon (1806-1810) and at the French court in Paris from 1811. Following the Restoration in 1814, Drouët remained as the flautist to King Louis XVIII. He moved to England in around 1815, and made his debut performance at the Philharmonic Society on 25th March 1816. Drouët remained in London for four years, before leaving in 1819 to continue his concert tour of Europe. He returned to London in 1829, when he was accompanied by Mendelssohn, and again in 1841.⁷³

Drouët set up a flute making business in London in around 1818 which was based at 23 Conduit Street, close to Hannover Square. His instruments are generally stamped

⁷¹ Johann Arnoldus Dahmen (1737-1822). Solo flautist at the French Opera, Amsterdam.

⁷² Rudolf Rasch, 'A biographical note on Louis Drouët'; in Louis Drouët, *The Method of Flute Playing* (London: Cocks, 1830; facs. edn, Buren: Knuf, 1990), vii

⁷³ On the latter occasion he performed for Queen Victoria.

‘L. Drouet’, but were made by Cornelius Ward.⁷⁴ Drouët flutes were usually made with eight keys and are constructed from various materials including boxwood, rosewood, ebony and ivory. Like the ‘Nicholson’s “Improved” flute’, Drouët flutes usually include a metal-lined headjoint, although the tone-holes and embouchure holes are generally smaller.

During Drouët’s first visit to London he made the acquaintance of Nicholson. On the 3rd April 1816, Nicholson performed a movement of a concerto by Drouët at the Theatre Royal, Drury Lane. The concert programme reads thus:

...In consequence of the great Attraction, and general Approbation, at the END of the 1st part will be performed by MR. NICHOLSON, a FLUTE CONCERTO - The 1st movement from a celebrated Concerto, composed by M. DROUET And, to comply with the numerous Applications, the Air of ROSLIN CASTLE will be introduced.⁷⁵

Drouët’s playing was frequently compared with Nicholson’s. W.N. James (1826), for example, insists that:

The fault attributed to M. Drouët [*sic*] was, that he was deficient in volume of tone and in expression, the very qualities which Mr. Nicholson excelled in...The amazing and transcendent brilliance, too, of its quality, one would imagine, might abundantly recompence for the absence of greater volume.⁷⁶

According to Rockstro (1890), although Drouët’s playing lacked the commanding tone of Nicholson, he was ‘one of the most remarkable flute-players that ever lived’:

Those of his contemporaries who regarded brilliant execution combined with clear and rapid articulation as the *summum bonum* of flute-playing, were naturally enchanted with the effects that he [Drouët] produced; those who thought that the great end and aim of all flute-players should be the production of a powerful and brilliant tone, as naturally preferred Nicholson...⁷⁷

⁷⁴ Rockstro, *A Treatise*, 285

⁷⁵ Concert Programme: Theatre Royal, Drury Lane, 3rd April 1816 (RCM collection)

⁷⁶ W.N James, *A Word or Two on the Flute* (Edinburgh: Smith, 1826; 3rd edn. with intro. London: Bingham, 1982), 169

⁷⁷ Rockstro, *A Treatise*, 600

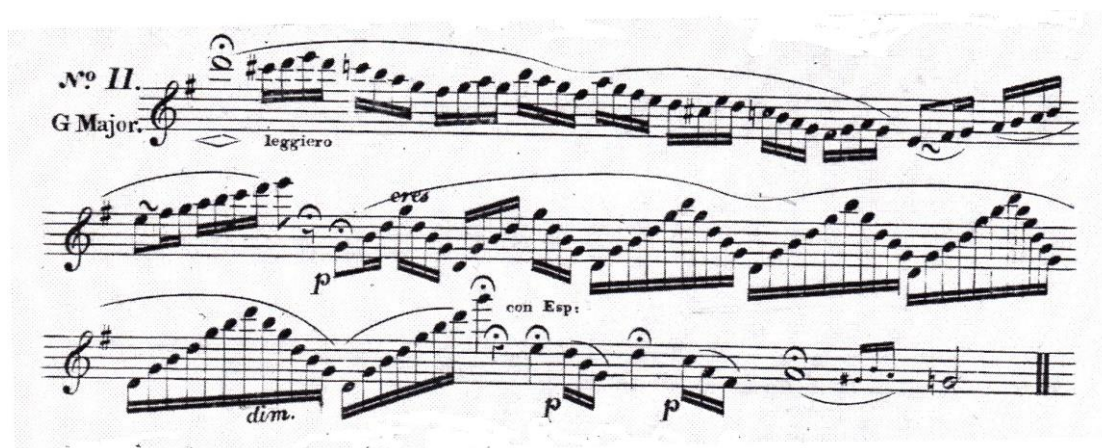
Drouët composed a large number of works for the flute. The British library contains over fifty, and the opus numbers suggest that he wrote a great deal more. Drouët's works, which were published throughout Western Europe including ten flute concertos, several fantasias and a large number of arrangements of operatic airs.

Prelude No.11 in G Major

Drouët's *Eighteen Preludes and Six Cadences*, were published in London by Cocks & Co. in 1829. As one would expect, Drouët's preludes are consistent with his general compositional style, and therefore differ from those by Nicholson. It may be that the preludes published by Drouët are in fact reproductions of extemporised preludes which he himself performed. The preludes are ordered according to key, with up to four sharps and three flats in both major and minor tonalities. This would equip the early nineteenth-century flautist with preludes to precede pieces within a variety of keys, as well as providing suitable material for warming up the instrument.

Prelude No.11 begins with a *messa di voce*, which concludes with spiralling, descending passagework. The ascending figure which follows makes a fleeting reference to E minor, and illustrates a typical use of quickly executed turns. An extended passage of arpeggiation resolves on to a *pianissimo* high G, before the concluding expressive final gesture.

Example 12 Drouët, 'Prelude No. 11', *Eighteen Preludes and Six Cadences*



'Voi Che Sapete', *Favorite Airs, with Variations for the Flute, Set II*

Drouët's *Favorite Airs* was published in London in 1830, following his performances in London in the previous year. During his concert for the Philharmonic society on June 24th 1829, Drouët performed a set of 'variations on an air'.⁷⁸ The air performed by Drouët on this occasion may have been included in his published airs. *Favorite Airs* was published by Wheatstone & Co.⁷⁹ in two volumes, each containing seven airs. The air in today's performance is written on the theme of 'Voi che sapete' from Act II of Mozart's opera *Le nozze di Figaro* K.492 (1786). In the aria Cherubino sings to the countess, of the trials of first love. Those of you who know what love is, he says, look into my heart and see what's there – because I don't understand my own feelings:

⁷⁸ 'M. Drouet's Concert', Wednesday Evening, June 24th, 1829

⁷⁹ William Wheatstone (1775-1854) was also a flautist and flute maker.

Voi che sapete che cosa è amor,	Ladies, you who know what love is,
donne, vedete s'io l'ho nel cor,	look to see if it is in my heart,
donne, vedete s'io l'ho nel cor!	look to see if it is in my heart!
Quello ch'io provo vi ridirò,	Let me tell you how I feel,
è per me nuovo, capir nol so.	it's so new to me; I don't understand it.
Sento un affetto pien di desir	I feel so full of desire
ch'ora è diletto,	that sometimes it is a pleasure,
ch'ora è martir.	then it is agony. ⁸⁰

Drouët's setting of 'Voi che sapete' is written, like the other thirteen airs in the collection, in theme and variations form. The work illustrates the fast, florid and intricate passagework for which Drouët was renowned. A reviewer for the *Quarterly Musical Magazine*, writes that Drouët had 'the power of the most brilliant, distinct and rapid execution that can be conceived...he excelled in difficult and rapid passages; his double-tonguing was marvellously voluble'.⁸¹ This is evident in Drouët's alteration of the theme, which incorporates triplet demisemiquavers and articulated semiquavers. The variation which follows features chains of falling appoggiaturas. This is succeeded by a variation which is written almost entirely from demisemiquavers. The final variation includes no less than sixty turns, and may be considered to illustrate Drouët's outstanding technical facility.

Whilst Drouët's playing has become particularly associated with technical virtuosity and dexterity, the tone of the flute was considered in both his French and English tutors. The section entitled 'Du son' in Drouët's French tutor (1827) is more detailed than the equivalent section of his later English tutor (1830).⁸² This may be in response to the criticism that he had received in London, with regards to his tone in comparison to that of Nicholson. Nevertheless, in his French tutor Drouët asserts that 'a beautiful

⁸⁰ Translation by Emma Beatty and Michele Bona

⁸¹ In Rockstro, *A Treatise*, 600-601

⁸² Stephen Preston, 'Note on Drouët's "Method of Flute Playing"', in Drouët, *The Method of Flute Playing* (London: Cocks, 1830; facs. edn, Buren: Knuf, 1990), xv

tone should be the first thing to be acquired'.⁸³ He then discusses register, quality, embouchure, the role of the lips and volume of tone in relation to the size of room and ensemble.⁸⁴ On the other hand, in his English tutor (1830), Drouët focuses upon the qualities which constitute a fine tone:

First, a good quality of resonance; second, a sufficient volume to be distinctly heard when accompanied by an orchestra; third, Between the different octaves of the Flute, to preserve a perfect equality; and fourth, a flexibility of the lips, which enables the performer to pass from piano to the forte and from the forte to the piano, progressively as well as instantaneously, without being sharper, or flatter, or altering the quality of resonance – A fine tone does not depend on its loudness, or greatness of volume – A large tone might be offensive, and weak tone agreeable...The most thrilling effect are those wherein are used the *mezzo voce*.⁸⁵

The *messa di voce* is notated regularly throughout Drouët's repertoire. One example has already been highlighted in the prelude performed in today's recital (see Example 12). Example 13 illustrates an example of an applied *messa di voce* in the performance of 'Voi che sapete':

Example 13 *Messa di voce*, Drouët, 'Voi che sapete', bar 8



There is no mention of 'vibration' or the glide in Drouët's *Méthode*. They are, however mentioned briefly in his English method in the section entitled 'Style and Taste'. Drouët recommends the application of 'vibration' and glides in order to 'produce a pretty effect'.⁸⁶ However, he warns that if used too frequently they

⁸³ 'Obtenir un beau son, est la première chose à laquelle il faut vous appliquer.'

⁸⁴ Drouët, *Méthode, Pour la Flûte, ou Traité complet & raisonné pour apprendre à jouer de cet instrument* (Anvers: Mayence, c.1827), 47-48

⁸⁵ Drouët, *The Method*, 2

⁸⁶ Ibid, 18

‘destroy the sense of a melody and make a caricature of it’.⁸⁷ Drouët gives no indication of appropriate contexts for applying glides or ‘vibration’ and I have been unable to find examples in either his tutors or published repertoire. In the performance of ‘Voi che sapete’, glides and ‘vibration’ are applied within the most popular contexts identified in the thesis. For example, glides are applied across ascending, smaller intervals, and ‘vibration’ is used on longer note values (see Examples 14 and 15). *Sensitive notes* on the other hand appear to have been frequently applied by Drouët. Drouët (1830) recommends that the flautist applies ‘augmented notes’ on any note ‘found a semitone under and between two integral notes of a chord’, and especially when it is a ‘sensible note’ formed on the seventh degree of the scale. Example 14 illustrates how an Augmented note is applied in performance.

Example 14 ‘Vibration’ (A) and Augmented note (B), Drouët, ‘Voi che sapete’, bars 18 and 19



Example 15 Glide, Drouët, ‘Voi che sapete’, bar 27



⁸⁷ Ibid

Within the context of this recital, ‘Voi che sapete’ illustrates an alternative style of flute performance practice which became more acceptable to English taste during Drouët’s later visits to London in the 1830s.⁸⁸

⁸⁸ Rockstro, *A Treatise*, 600

John Clinton, ‘*Eulalie*’ *Fantasia*

Little is known about John Clinton’s life. His death certificate states that he died on May 7th 1864, following an ankle amputation after progressive necrosis.⁸⁹ He was an Irish born flautist, but spent most of his life living in the west end of London at 35 Percy Street.⁹⁰ He may have studied with Nicholson, although contrary to the suggestion of Ventzke (1990),⁹¹ Clinton did not study formally at the Royal Academy of Music.⁹² However, he became Nicholson’s indirect successor, following Joseph Richardson, as a flute professor at the Royal Academy (1842-1855). In 1851, Clinton refers to the late Nicholson as his ‘esteemed friend’.⁹³

According to Rockstro (1890), Clinton was ‘not a first-rate flute-player, inasmuch as his intonation was false and his tone coarse: otherwise he was a good musician’.

Nevertheless he became a member of the ‘little theatre in the Haymarket’, and principal flute at Her Majesty’s Theatre 1847-1848.⁹⁴ He was also a member of the Philharmonic society 1846-1855.

In 1833 Clinton published the first of over 100 works for the flute. Clinton’s *Catalogue of Music* (1852) includes forty-two operatic and national melodies; three books of Cavatinas; collections of Souvenirs; Beauties; Concert Pieces; and various

⁸⁹ General Register Office, London.

⁹⁰ His death certificate describes Clinton as a flute manufacturer of 35 Percy Street, London.

⁹¹ Karl Ventzke, ‘Introductory Remarks’, in John Clinton, *A Code of Instructions for the Fingering of the Equisonant Flute* (London: Author, 1860; facs. edn, Buren: Knuf, 1990), vii

⁹² Royal Academy of Music, *A List of Pupils received since 1822-23, together with a list of subscribers to the close of 1847. To which are added the rules and regulations of the establishment* (London: Wilson, 1848)

⁹³ John Clinton, *A Treatise Upon the Mechanism and General Principles of the Flute* (London: Potter, 1851); in Bigio, *Readings*, 187

⁹⁴ Rockstro, *A Treatise*, 634-5

sets of Waltzes.⁹⁵ According to Rockstro, Clinton's works were 'quite highly regarded by his contemporaries', and 'as a composer and arranger he was indefatigable, and some of his works possess considerable merit.'⁹⁶

It is likely that Clinton played a 'Nicholson's "Improved" flute' until around 1840.⁹⁷ According to Annand (1843) all but two professional flautists living in London played the 'Nicholson's "Improved" flute',⁹⁸ and a review in the *Musical World* in 1845 would appear to suggest that the 'Nicholson's "Improved" flute' was still popular in the mid 1840s.⁹⁹ Clinton lived very close to Prowse's 'Nicholson manufactory' and also to Nicholson's home address.¹⁰⁰ Clinton (1851) refers to 'his friend' Charles Nicholson as having made the first 'palpable improvement' to the flute,¹⁰¹ and Clinton's discussion concerning the 'Nicholson's "Improved" flute' would suggest that he had a working knowledge of the instrument:

It is true that every hole upon Nicholson's flute was necessarily of a *different size*, some being about one-fourth smaller than others, and *all* of them at *unequal distances*¹⁰²

Clinton (1851) also refers to certain passages of instruction from Nicholson's tutor *Preceptive Lessons*, which was written with the 'Nicholson's "Improved" flute' in mind.¹⁰³

⁹⁵ Clinton, *Clinton's Flute Works, A Select Catalogue of Music consisting exclusively of J. Clinton's Compositions and Arrangements for the Flute* (London: Mallet, 1852)

⁹⁶ Rockstro, *A Treatise*, 635

⁹⁷ 'Nicholson's "Improved" flutes' were produced by Prowse until around 1845.

⁹⁸ William Annand, *A Few Words on the Flute* (London: Cook, 1843), 43

⁹⁹ '...it is equally adapted for beginners and for those acquainted with the "Nicholson Flute".' Anon, 'A Complete Course of instruction for the Boehm flute.-RICHARD CARTE', *The Musical World*, 1 May (London: Novello, 1845), in Bigio, *Readings*, 98

¹⁰⁰ The two addresses used by Clinton (14 Greek Street and 35 Percy Street), are less than half a mile from Prowse's workshop on Hanway Street, and less than a quarter of a mile from Nicholson's home address in Bedford Square.

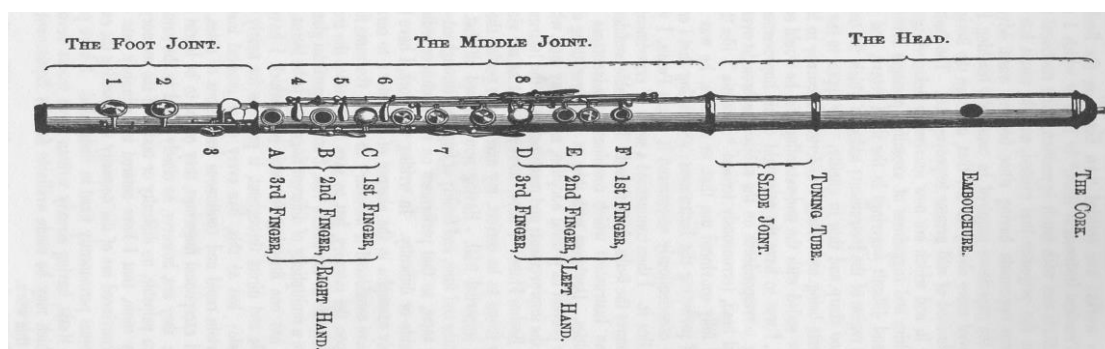
¹⁰¹ Clinton, *A Treatise*; in Bigio, *Readings*, 187; 199

¹⁰² Clinton, *A School or Practical Instruction Book for the Boehm Flute with the Open or Shut G# key*, Op.88 (London: Cramer, 1846), preface

¹⁰³ Clinton, *A Treatise*; in Bigio, *Readings*, 187; 199

Clinton was one of the first flautists in England to adopt the Boehm flute, which he did so in 1841.¹⁰⁴ He also later recommended the Boehm flute to his pupils.¹⁰⁵ Clinton published *An Essay on the Boehm Flute* in 1843 and *School for the Boehm Flute* in 1847. Clinton made his own modifications to the Boehm 1832 system, for which he took out patents in 1848, 1857, 1862 and 1863.¹⁰⁶ Between 1848 and 1854, Clinton collaborated with the instrument maker Henry Potter, and also established his own flute manufactory as Clinton & Co.¹⁰⁷ Clinton used to term ‘Equisonant’ to describe his model of flute, which offered ‘equality of tone and tune, and facility of fingering throughout’.¹⁰⁸ According to Clinton (1855) a great many ‘eminent professors of the flute, home and continental’ adopted the Equisonant flute, including H. Nicholson¹⁰⁹ and Drouët.¹¹⁰ The tone of the Equisonant flute was said to yield ‘vocality, richness, softness, or fullness, at pleasure, and a reedy pliability’.¹¹¹

Figure 1 Clinton’s ‘Equisonant’ Flute.¹¹²



¹⁰⁴ Ibid, 192

¹⁰⁵ Clinton, *A Code*, 1

¹⁰⁶ No.12.378 (16/12/1848); No.3.192 (30/12/1857); No.886 (31/03/1862)

¹⁰⁷ Rockstro, *A Treatise*, 635

¹⁰⁸ Clinton, *A Code*, 1. The Equisonant flute has a conical bore and tone holes which are relatively large and evenly spaced. The fingerings of the first two octaves are similar to the simple system flute, with the exception of the A# and C keys which have been altered to be interchangeable.

¹⁰⁹ Possibly Charles Nicholson's son.

¹¹⁰ Clinton, *A Few Practical Hints to Flute Players upon the Subject of Modern Flute* (London, Author, 1855); in Bigio, *Readings*, 249

¹¹¹ Ibid

¹¹² Clinton, *A Code*, 2

The *Eulalie Fantasia* is Clinton's last known composition written sometime between 1853 and 1864.¹¹³ Assuming that *Eulalie* was written for the composer himself to perform, it would seem unlikely to have been written at the very end of his life, given the technical demands of the writing and Clinton's failing health. *Eulalie* was however not published until 1887. The piece is based upon the theme of *Eulalie Song* by the American songwriter Stephen Foster (1826-1864), which was published in 1851.¹¹⁴ A reviewer for the *Springfield Republican*, described Foster's composition thus:

The music is well adapted to the sweetness and pathos of the words and is probably the most correct and refined melody Mr. Foster has ever written.¹¹⁵

Eulalie is set to the words of a poem by Henry Sylvester Cornwell (1831-1886):

Eulalie

Bluebirds linger here a while,
O'er this sacred grassy pile,
Sing your sweetest songs to me --
'Tis the grave of Eulalie.
Roses white, around her tomb
Gently wave and sweetly bloom,
Let your silent language be --
"We will bloom for Eulalie."
Let your silent language be --
"We will bloom for Eulalie."

Streamlet, chanting at her feet
Mournful music, sad and sweet,
Wake her not, she dreams of me
'Neath the yew-tree, Eulalie!
Eulalie, but yesternight,
Came a spirit veiled in white;
I knew it could be none but thee,
Bride of Death, lost Eulalie.
I knew it could be none but thee,
Bride of Death, lost Eulalie.

¹¹³ It is not listed in Clinton's 1852 catalogue.

¹¹⁴ Stephen C. Foster, *Eulalie Song* (New York: Firth, Pond & Co., 1853)

¹¹⁵ Ellen Morgan Frisbie, *Henry Sylvester Cornwell, Poet of Fancy: A memoir* (New London: Connecticut, 1906), 14

Angels, guard her with your wings,
Shield her from unholy things,
Bid her dream, love-dreams of me, --
Till I come, sleep, Eulalie!
Blue-birds, linger here awhile,
O'er this sacred grassy pile,
Sing your sweetest songs to me --
'Tis the grave of Eulalie.
Sing your sweetest songs to me --
'Tis the grave of Eulalie.

The structure of Clinton's *Eulalie Fantasia* is typical of the genre. It begins with an introduction, which is followed by theme and variations, including a slow, expressive Andante, and concluding with an Allegro finale. The introduction is particularly virtuosic, perhaps intended to show off the capabilities of the 'Equisonant' flute. The passagework is chromatic and uses the full range of the instrument including a sustained top Bb in the introduction and top B on the penultimate note of the finale. Foster's Eulalie theme remains largely unaltered, and is set in the original key of G major. However, Clinton introduces a greater number of dotted rhythms in the upbeat anacrusis, and there is one minor alteration in pitch on the final note of the third bar of the theme.¹¹⁶ *Eulalie Fantasia* is dedicated to the wine merchant Morgan Yeatman (1823-1889), who may have been an amateur flautist and possibly a pupil of Clinton.¹¹⁷

Like Nicholson, Clinton's interest in flute design appears to have been particularly associated with the tone of the instrument. In the preface to the *School* (1846), Clinton lists the advantages of the Boehm 1832 system:

¹¹⁶ The note E is replaced by a G

¹¹⁷ Yeatman was a partner in the port manufacturer Taylor, Fladgate & Yeatman.

“Perfection of Tune;” because every aperture is in its proper and natural position: *“Equality of Tone”*; because the holes are equal in size and distance.... *“Superior quality of Tone”*... *“Greater susceptibility of sweetness;”*... *“Increase of power”*.¹¹⁸

In his final tutor (1860), the first main section of the work is entitled ‘Tone’. He recommends the use of the ‘natural’ tone-colour in the top octave of the flute and harmonic fingerings to facilitate a ‘clear’ tone quality. The reader is presented with separate fingering charts to aid the performance of *fortissimo* and *pianissimo*.¹¹⁹ Clinton notates *son plein* three times within legato exercises.¹²⁰ *Son plein* is also included in Clinton’s glossary of terms (1846).¹²¹

The ring-keys inherent to the Boehm 1832 system and Clinton’s ‘Equisonant’ flute, left a portion of many of the tone holes uncovered. This marks a contrast with Boehm’s 1847 system, which features covered tone holes throughout the instrument. The covering of tone holes by keys removed the possibility of manipulating the tone of the instrument using the fingers.¹²² Boehm’s 1832 model (see Figure 2) and Clinton’s ‘Equisonant’ flute, on the other hand allowed tone manipulation using the fingers in a similar way to the ‘Nicholson’s “Improved” flute’, since many of the holes remain partially uncovered.

¹¹⁸ Clinton, *School*, preface

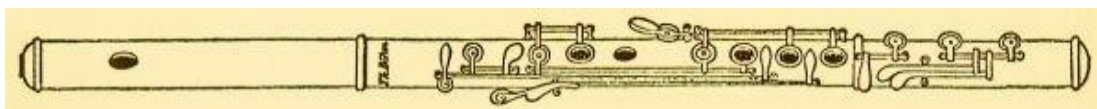
¹¹⁹ Clinton, *A Code*, 5; 9; 21-22

¹²⁰ Ibid, 27-28

¹²¹ Clinton, *School*, 100

¹²² See Thesis.

Figure 2 The Boehm 1832 model with ring keys.¹²³

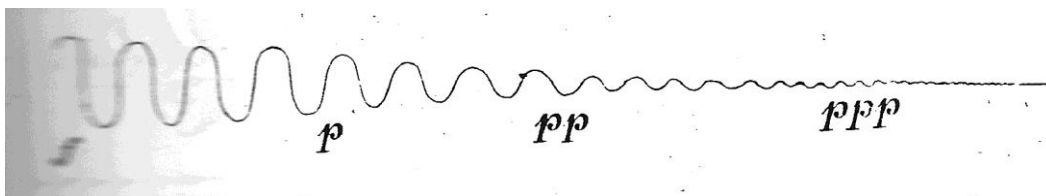


Clinton describes various types of ‘vibration’ in the *School* (1846), and explains that when ‘vibration’ is ‘judiciously employed it considerably heightens the effect’.¹²⁴ He presents his readers with a ‘vibration’ scale for the Boehm 1832 system, which includes every note on the instrument. This is far more comprehensive than any of the ‘vibration’ scales observed in tutors from the 1820s and 30s.¹²⁵ Clinton permits the use of ‘vibration’, ‘by the action of the finger upon certain notes’. He explains how this type of ‘vibration’ may be used on long notes:

The beats (which are made with the finger in a similar manner to the movement in the shake) may be commenced slowly, but with firmness (or even force) then gradually increased in rapidity, and the force (or strength) of the beats gradually lessened.¹²⁶

This explanation is reminiscent of Nicholson’s (1821) instruction concerning the use of ‘vibration’ during a *diminuendo*.¹²⁷ This is illustrated by Nicholson thus:

Figure 3 Nicholson’s representation of ‘vibration’ during a *diminuendo*



¹²³ From Boehm’s 1847 pamphlet. The 1832 system retained the conical bore of the simple system flute, but adjusted the tone-hole positioning and size. This facilitated the tuning and equality of tone.

¹²⁴ Clinton, *School*, 72

¹²⁵ Nicholson’s ‘vibration’ scale covers the range E4-B5 (Nicholson, *School*, 71)

¹²⁶ Clinton, *School*, 72

¹²⁷ Nicholson, *Preceptive Lessons*, 5

Clinton advocates the use of hand ‘vibration’ on the lowest notes of the flute between C and D#, which he explains can ‘be produced by a tremulous action of the Flute’. He also recommends the use of hand ‘vibration’ in the middle and high register, which may be applied ‘with good effect, if skilfully managed.’ Clinton provides his readers with three examples of key ‘vibration’ within his ‘vibration’ scale, on the notes G5, F#6 and G6. The fingers are used around the outer edge of the tone holes in order to ‘agitate the [ring] key’.¹²⁸ Examples 16-18 illustrate how ‘vibration’ is applied in the performance of *Eulalie*

Clinton includes a section entitled ‘On the Glide’ in the *School* (1846). Like Nicholson, Clinton presents his readers with ‘the most effective glides’, providing a greater number of illustrations of effective glides than Nicholson. Also reminiscent of Nicholson is Clinton’s method of executing glides, which involves a sliding of ‘the fingers off the holes’:

...by this means is obtained, all the shades of sound between the notes, so that the performer may pass from one note to another, as it were, imperceptibly...¹²⁹

Whilst Clinton refers to ‘vibration’ and glides in literature within the *School*, he does not notate them within the exercises or pieces contained within this work. I have also been unable to find appropriate contexts indicated within his published repertoire, including *Eulalie Fantasia*. We do know however than Clinton recommend their ‘judicious application in performance’ in order to demonstrate good taste.¹³⁰ From the limited information available we learn that finger, hand and key ‘vibration’ were applied by Clinton, and across the full range of the instrument. ‘Vibration’ is

¹²⁸ Clinton, *School*, 72

¹²⁹ Ibid

¹³⁰ Ibid, 72

recommended especially on longer note values.¹³¹ In Richard Carte's *Complete Course of Instructions* (1845), which was published a year before Clinton's *School*, he suggests that 'vibration' should be applied to 'sustained notes', using the fingers, breath and by 'tremulously holding the instrument'.¹³² Clinton recommends the use of glides on notes marked with a *crescendo*, and on a wide variety of pitches across all three octaves of the flute. Clinton's glides are formed of only two notes, but across a variety of intervals as wide as a major 6th. However, Clinton suggests that glides should be applied only sparingly to produce 'a pleasing effect'.¹³³ This advice is again echoed by Carte, who insists that 'good taste requires it [the glide] to be used sparingly'.¹³⁴ The tone-colour *son plein* is indicated by Clinton (1860) during legato passagework in the *Code of Instructions*.¹³⁵ He infers that a natural tone-colour should be sometimes used in the top register and promotes the use of harmonic fingerings for a clear sound.¹³⁶ The following examples illustrate stylistic contexts for the application of 'vibration', glides and specific tone-colours in *Eulalie*:

Example 16 Hand 'vibration', Clinton, *Eulalie Fantaisia*, bar 20, final note



¹³¹ Ibid, 73

¹³² Carte discusses breath and hand separately under the heading of *tremolo*, denoting 'a less delicate effect' than 'vibration'. Richard Carte, *A Complete Course of Instructions for the Boehm Flute* (London: Addison & Hodson, 1845), 24

¹³³ Clinton, *A School*, 72

¹³⁴ Carte, *A Complete*, 23

¹³⁵ Clinton, *A Code*, 27-28

¹³⁶ Ibid, 5; 9

Example 17 Finger ‘vibration’, Clinton, *Eulalie Fantasia*, bar 38, E6 (with femata)



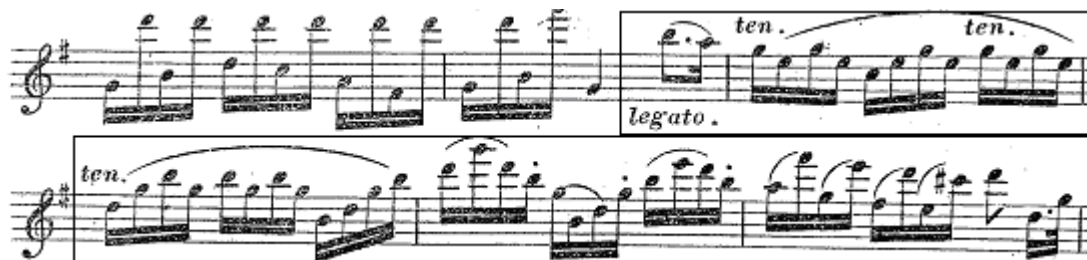
Example 18 Key ‘vibration’, Clinton, *Eulalie Fantasia*, bar 140, F#6



Example 19 Glide, Clinton, *Eulalie Fantasia*, bar 104, 2nd beat



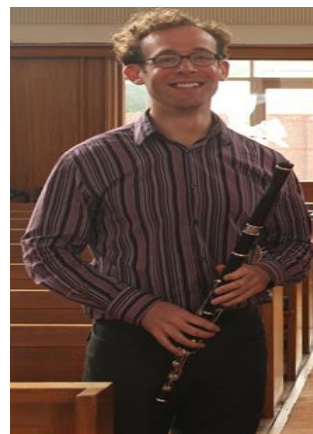
Example 20 *Son plein*, Clinton, *Eulalie Fantasia*, bars 53-56



The inclusion of Clinton’s *Eulalie Fantasia* within the recital illustrates how the ‘Nicholson’s “Improved” flute’ may be applied to repertoire written after Nicholson’s death. Clinton’s pedagogical works illustrate that tone manipulation formed an important aspect to his own performance practice. The *School* demonstrates that Clinton applied glides and ‘vibration’ to the Boehm 1832 system, and illustrates that

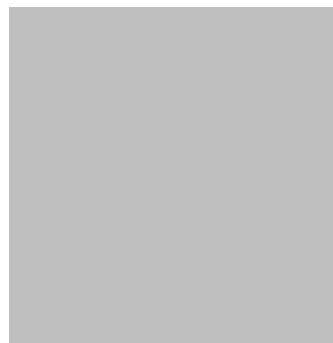
within the context of a later flute and later compositional style, Nicholson's work was still of relevance.

Biographies



Martyn Shaw – ‘Nicholson’s “Improved” flute’

Martyn studied at Chetham’s School of Music before accepting a place at the Trevor Wye Studio, funded by a Graucob Scholarship. He continued his studies at the Guildhall School of Music and Drama, and was subsequently awarded a double entrance scholarship by the Royal Academy of Music, where he completed the Masters’ programme on modern and early flutes. Martyn is currently Assistant to the Head of Woodwind at Chetham’s School of Music and is a Senior Lecturer at Leeds College of Music. He is also a fellow of the Higher Education Academy. As a performer Martyn has worked with the Armonico Consort, English Scholars, English Touring Opera, London Handel Orchestra, Orchestra of the Age of Enlightenment, The Eighteenth Century Concert Orchestra and Welsh Baroque. He performs regularly as a soloist in the UK and Europe. Martyn made recent appearances in the Leeds International Concert Festival, Ripon International Festival, and at the Gothenburg and Trollhätten music festivals. He is a past recipient of the British Land Award (2003), Jean Vincent Award (Dalcroze Society UK) and winner of Barber, Barton, Cunningham, Goldsborough, Jerwood and Musicians Benevolent Fund scholarships. Martyn has presented papers for the Royal Musical Association, Society for Musicology in Ireland and at the International Conference on Nineteenth-Century Music.



Jonathan Gooing – Pianoforte

Jonathan Gooing graduated from the University of Sheffield in 1996, where he studied piano with Yolande Wrigley. Whilst an undergraduate, he won many prizes, including the Sir Thomas Beecham Music Scholarship, the final year recital prize and the piano accompaniment award. In 2007 he gained an MMus degree researching and performing Schubert’s song-cycle Winterreise. Jonathan teaches piano and is an accompanist at the University of Sheffield. He is also a Lecturer in music at Bishop Grosseteste University College, Lincoln and a staff pianist at Leeds College of Music and the Royal Northern College of Music, Manchester. In 1999 he won the Yamaha ‘Birmingham Accompanist of the Year’ Award, and between 2009-2012 was involved in the CHASE project in nineteenth-century strings repertoire, at the University of Leeds.

THE DOMED CONCERT ROOM

Mr. SHAW

Has the honor to announce to the Nobility, Gentry, and the
Public, that his

C O N C E R T

WILL TAKE PLACE IN THE ABOVE ROOM ON
Thursday Afternoon, September 12, 2013,
TO COMMENCE AT ONE O'CLOCK PRECISELY

INSTRUMENTAL PERFORMERS.

Messrs. SHAW (Flute)
and GOOING (Piano Forte)
(who has kindly promised his assistance)

IN THE COURSE OF THE CONCERT

Mr. SHAW

WILL PERFORM (BY PARTICULAR DESIRE)

*In consequence of the great Attraction, and general Approbation, at the
BEGINNING of the 1st part, an extemporaneous performance on the flute by
Mr. Shaw and a **FANTASIA BY MR. NICHOLSON***

* in which will be introduced Rode's Celebrated Air

Mr. Hummel's celebrated Second Sonata

A FANTASIA BY MR. CLINTON

Between the first and second parts Mr. Shaw will play

AN AIR BY MR. DROUET

And Mr. Gooing will read from the poem **Eulalie** by Mr. Cornwell

The Piano Forte used of this occasion is by Erard

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