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JUNE 21, 1910.

E. T. WEDMORE, Esq.,
IN THE CHAIR.

FLUTE MUSIC: A BRIEF SURVEY.

BY T. LEA SOUTHGATE, D.C.L.

It happened that two sessions ago I was suddenly called upon to supply a Paper for this Association in lieu of one promised, which by accident the writer was unable to give. I thought that some remarks dealing with the evolution of an important member of the modern orchestra—the flute, might be of interest. In this Paper I endeavoured to trace the beginnings of the soft-breathing flute, to show the stages it had passed through, with its variants, until we arrived at the splendid instruments of to-day. Thanks to the ever ready skill of Mr. John Finn, who does not hesitate to put to his lips rude instruments thousands of years old, and who can produce mellifluous sounds from them, I was enabled to let you hear music of many ages. Since the date of that lecture, it has been suggested that it would be well if some further examples of the development of music for the flute could be presented, so that the historical steps could be made more apparent, and the gradual advancement of its music perceived. It is in response to that desire that I stand before you to-day, and shall endeavour to give you some brief account of what, after research, I find has been put forth by composers as component links in the long past chain of special music for the flute.

Before preparing this Paper, I glanced at the volume of our "Proceedings" for 1907-8, and came to the conclusion that enough has already been said as to the ancient *tibia* and *calamus* family, showing how this simple tube came into existence, and sprang into importance quite 4,000 years ago. So, after a few words on the earliest examples of the tribe, I propose to skip the centuries in which no music of real importance seems to have been written for the instrument, and begin our survey of the rise of modern music dating, say, from our Carolan period.

Bearing in mind the limited time at disposal, I feel that what you will desire to hear is the *music* itself, and not too much *talk* about it. So you will please understand that in this Paper the music is to stand out chiefly: my observations will only serve as the trimmings to the banquet of flute music which those who are assisting me will present to you. You will hear some pieces novel to this generation. They are the results of a search in that grand storehouse of old music, as well as of other things—the British Museum. I regard these pieces as steps in the ladder of flute music, and am very thankful that our national depository has preserved these relics of the past. I venture to think you will agree that some items can still be heard with pleasure, despite their antiquity, and the vast change that romanticism and modern emotionalism has made in the form of so much of our modern music. I will not dwell upon the difficulty of transcribing and putting in form this old music. Remember that in early times there were—or at least seem to have been—no scores. One has to work from the separate parts, often wrong, with bars left out, length of notes and rests incorrect, no harmony to guide one in the filling up of the accompaniments, and sometimes no bar-lines to indicate the measure. However, the task had to be accomplished, and there are few difficulties that will not yield to thought, guided by some experience, and a measure of that blessed quality—patience! I am moved to say this much, because I have had to take upon myself the filling-in of the old figured basses, and supplying accompaniments where none were indicated. So, if keen ears and learned contrapuntists present catch something they would like to query, please set this down to *me*, not to the old composers.

Once more, let me show you the parent of all the Flute tribe, the Sébi of the ancient Egyptians; it is merely a tube open from end to end. As to the age of this instrument, Dr. Flinders Petrie, with other eminent Egyptologists, estimates it from eight to ten thousand years. Known as the Náy, it is played in the streets of Cairo and on the banks of the Nile to-day. The number of its vents or finger-holes has from time to time increased, and I need scarcely point out to a Musical Association audience that the notes produceable are not to be counted merely from the number of vents along the surface of the tube. In practice, by cross-fingering or half-closing some of these, all the notes of the scale might be obtained, but of course the intervals are faulty, especially in the higher octave. I mention this by way of warning in hastily assuming that a pipe with, say, four holes, will only give five notes (including the tonic of the tube). It is not so: clever players by practice can obtain more. Still, it is pretty apparent that these open tubes had their limitations.

Jumping over the centuries, the same remark applies to the early flutes and recorders of not so long ago.

Remember, the music of the ancients was simple: a tetrachord at one time sufficed, later a further portion of the scale became needed, and then the instruments showed an advance in their scalar capacity. Just the same observation applies to the instruments of a subsequent date; indeed, this changing law refers also to the keyboard instruments and the string family.

Mr. Finn will now let you hear the soft, sweet notes on a copy of an old Sébi taken from one of the Egyptian tombs. [The Sébi was sounded.]

Observe, the player has to press the end of this open tube against the lower lip, almost entirely closing the end; then to direct a stream of air on the edge of the pipe; a flutter or vibration is produced and the notes follow. Now this mouth action produces an artificial fipple or whistle-head, as we find mechanically arranged in the Recorder and Flageolet tribe and, indeed, in organ flue-pipes. No doubt, in the dim past, some keen observer thought to himself—"I will partly stop up this end with a bit of wood or wax, blow on the edge, and save myself the trouble of forming my lips for the operation." Thus the mechanical whistle-head was evolved. There is no difference in the production of the notes between a whistle-head pipe and one furnished with an embouchure, that is, a side hole as we find in the modern flute, save that with this round mouth-hole a stronger and more varied tone can be produced; thus artistic control becomes possible. How this side hole came to be employed is not difficult to imagine. Leave the natural knot of the plant in its place, and you have a pipe with one end stopped; make a hole close to this (as well as holes at the far end for the fingers) and we obtain the embouchure found to-day. Here is another pipe I have made just like the old Sébi you have heard; the natural knot in the plant has not been removed, but a hole is burnt near the end. It is now a transverse flute; the sounds are identical with those produced from the open tube. [The pipe sounded.]

Egypt is a marvellously conservative country, the Sébi, now termed the Náy, is still the favourite of to-day; here is a modern example, which Mr. Finn will let you hear. It stands as the ancestor of the recorders. [Náy played.]

Dismiss from your minds any idea that the transverse flute is of German origin. I will not detain you with any long historical account exposing this fiction. Enough to say that on two Indian topes—ancient monuments erected in the very beginning of the Christian era—are sculptured several figures playing the transverse flute. You can see the original marbles on the wall of the grand staircase at the British Museum.

Among the old Greek statues that have been preserved may be noted several *auletes* playing on their flute. In Rome is a mosaic pavement with such a player worked in the pattern. I could cite many examples to show that the transverse flute existed in ancient times, and the type was never abandoned. The legend is, that this form came over here at the Conquest; however this may be, from the many allusions to flutes in our old writers it is pretty certain that the rude instrument was early in use in this country. The Recorder tribe, more difficult to make, seem to have been the instruments of the upper classes; in this respect they dominated from Tudor to Georgian times.

Eventually the embouchure triumphed over the whistle-head, and the many great improvements the transverse flute has undergone has impelled it to occupy the position of the survival of the fittest. Writing in 1776, Sir John Hawkins, the historian, sarcastically observes: "The German or transverse flute still retains some degree of estimation among gentlemen whose ears are not nice enough to inform them that it is never in tune." To which one might observe, "That depends on who made the instrument, and by whom it is played!"

In the earliest book on musical instruments, "*Musica Getutscht*," by Sebastian Virdung, published in 1511, will be found a picture of four "Flöten"; they form a quartet of different sizes. As you doubtless know, almost all types of instruments were made in sets, and thus were adapted to play the formal and contrapuntal part-music written for voices. This author also shows a flute proper, with a side embouchure, termed "Schwegel," or "Zwerchpfeiff," *i.e.*, transverse pipe. So it is evident that early in the sixteenth century both the whistle-head and the side-blown instruments were in use. The two types are also shown in that curious old musical history, in rhyme, by Martin Agricola, 1540, where he calls the transverse flutes "*Der Schweitzer Pfeiffen*"—"The Swiss Pipes." Likewise Michael Prætorius (1620) gives a page of illustrations of what he terms "*Blockflöten*," and also "*Querflöten*"; they range in size from the small discant down to the bass. A great deal of information about the flutes—as indeed of all other instruments of the period—is found in the pages of that learned French monk, Marin Mersenne (1626). He terms the Recorder tribe, "*Tibiæ minores, Dulcium, et Fistulis Anglicis*"; this shows that this type of instrument was a favourite in our land. He also says, "*Galli Flajoletum appellant*." Please to note what a number of names was borne by the Recorder family. Mersenne gives admirable engraved illustrations of the instruments, and supplies their music. Here is a little "*Vau-de-Ville*," from page 79, which, as I cannot present it to you on four

flageolets, Mrs. Prior will kindly play on the pianoforte. [Vau-de-Ville played.] Then he draws the side-blown flutes having only six holes; these he terms "*Fistulæ Germanicæ et Helveticæ*," an indication that this type was chiefly used in Germany and Switzerland. Here is a "*Concensus*," likewise in four parts, page 83, which I will ask Mrs. Prior to play on the pianoforte. [Concensus played.] Finally, here is a "*Gavot*" for the English Recorders, page 81. You will perceive that these examples are all music of the formal academic type of the day; they differ from the popular songs or dance tunes that the people loved and played. But they display one feature of interest: they are set in four parts—treble, alto, tenor and bass. To-day our flute-makers supply no such complete group of instruments on which to render them. [Gavot played.]

It is certain that at the beginning of the sixteenth century both the transverse flute and fife were common in France. Arbeau, in his "*Orchesographie*," 1588, describes the instruments, and we know that they were in use in England equally early. At the Record Office is an account of the musicians taking part in the Coronation of Edward VI., and the names of five flute-players and a fifer are given. The idea, which has found some acceptance, that the transverse flute was among other musical "*improvements*" brought to England from Paris by Charles II. at the Restoration, is erroneous. No doubt after that time the instrument gradually came into favour on account of its manifest superiority over the fashionable recorder—at least among professional musicians; but for a long time they existed together and were made use of in concerted as well as solo music. Four of our notable writers, Chaucer, Bacon, Shakespeare and Milton, make allusions to recorders and flutes. Henry VII. had a Recorder-player in the royal band. After the death of that singularly active king, Henry VIII., the Inventory showed he possessed seventy-six recorders, one a great bass instrument, and seventy-eight flutes; we are told "he exercised himself *daily* playing at the recorders, flutes, virginals, setting of songs and making of ballads."

Records show that on July 13, 1660, Andrea Lanier was sworn in for Charles II.'s band as "*A musicien upon the Flute in ordinary, and to teach two boys in music the flute and cornett.*" And in the same king's reign, under the date of November 12, 1663, there is an Order referring to the "*Musitians of the Recorder and Flute.*" Among those who took part in a Masque given before Charles II. at Windsor in the summer of 1674, we find the names of four recorder players, one of whom, the "*Incomparable Mr. Paisible*," as he is termed, was a composer, and, it seems, a remarkable player on several instruments. I have traced some of his

music in the British Museum, and hardly consider it worth presenting to you.

There is no need for me to take up your time in dwelling upon the literature and long popularity of the recorder. The subject has been so admirably dealt with by our esteemed member Mr. Christopher Welch, in his quite monumental Paper read before the Association, January 14, 1898, that I refer all interested in this special favourite of our people to his discourse printed in our "Proceedings." It is enough to say that the soft, feeble tone of the instrument, the difficulty of playing any intervals out of the diatonic scale in which it was pitched, or rendering satisfactorily the advancing music of the day, caused its decline. My impression is, that the visits here of the early transverse flute virtuosos, with the exhibition of their powers, was an important factor in ousting the "gentlemanly recorder" from its high place. In 1722, Carbonelli played at Drury Lane Theatre "A new concerto for the Little Flute"—(the Flageolet). Burney tells us that in 1731 Mr. Barton was playing on the recorder in public, and as late as 1772 Graus played solos on the recorder and the transverse flute. An attempt was made to bring into popular favour the smaller type of the recorder, the flageolet, an instrument still common in our land; under its later French designation, Collinette, it is frequently met with abroad. I have seen a book of instruction for this, termed "Youth's delight on the Flageolet," published in 1697. The fact that it is numbered the eleventh edition, implies a certain popularity for the instrument.

The last important instruction book for the recorder is, I believe, Humphrey Salter's "Genteel Companion" (1683); you can see a reproduction of the title-page in Mr. Welch's Paper. The book supplies evidence that the advance of music and the rivalry of the transverse flute was telling, for the author describes the method of cross-fingering and pinching the holes in order to get chromatic intervals. The idea was not new. I have here a rare little book in Dutch, "De Handt-Fluyt," by Blanckenburgh, an organist in Gouda, in which directions are given to get the "half-tones"; this was published at Amsterdam in 1654.

You shall hear a little tune from Salter's book; it has the curious title, "Now the Tonges and Glories." But before that, I am tempted to quote to you from the quaint Preface to this work; it is addressed "To all ingenious Lovers of Musick":—"I might as well endeavour to persuade that the Sun is a glorious and beneficial Planet as to take pains to illustrate musick with my imperfect praises; for every reasonable man's own mind will be its advocate. Musick beloved of Heaven, for it is the business of Angels. Desired on earth as the most charming pleasure of man. The world contains

nothing that is good, but what is full of Harmonious Concord, nor nothing that is evil, but is opposite, as being the ill-favoured production of Discord and Disorder. I dare affirm those who love not musick (if there be any such) are Dissenters from Ingenuity and Rebels to the Monarchy of Reason." [Salter's Tune played.]

One more work I should like to name, "Thesaurus Musicus: A Collection of the Newest Songs." Printed by J. Heptinstall for John Hudgebut in 1693. Mr. Welch also reproduces this interesting title-page. In the Dedication, to Thomas Dax, Esq., we read this extraordinary piece of adulation:—"This small volume has nothing but your name to recommend it to the musical part of the world. The sense of this encourages me to beg your protection of it, since none, especially who have had Gentleman-like Education, will be so unmannerly as to oppose what a person of your Sense and Merit has vouchsafed to Patronize."

That the recorder died hard, so to speak, is evidenced by the fact that Stanesby, an English manufacturer, made them as late as 1750. Indeed, there is a concert bill which shows that a performer played a solo on this flute-a-bec (as he called it) in 1800.

Under the name of "the common flute," as distinct from the transverse flute, recorders were used in the orchestra by Arne and Handel. Mr. Welch has shown that Handel calls this fipple flute "Flauto," the German flute "Traversa." In the opera *Giustino*, he uses a bass recorder going down to F below the bass stave. Moreover, there is evidence that the famous *obbligato* in "O ruddier than the cherry" was written for a flageolet, not the piccolo, on which we now hear it.

In Arne's *Elfrida* is a song, "The Turtle tells her plaintive tale"; the score is marked "Solo Flute," and the instrument has a series of passages with trills and grace-notes independent of and contrasted with the violin. At a change of time to 6-8 is marked "Small Flute," showing both were made use of. The piece is followed by a beautiful effective song, "The lark in radiant ether floats," in which the flute plays a very important *obbligato* part. In the same composer's *The Fairy Prince*, the octave flute is used to imitate the song of the nightingale, robin, thrush, and linnnet—no other instrument could have executed the task.

I have failed to find music that may be termed of importance built on classic lines for the recorder, but there are two interesting examples you may like to listen to. The first is a "Symphony," so-called, written by our famous composer Dr. Blow, *circa* 1670, for two recorders and bass viol. It is in two short movements and, as befits our

distinguished composer, shows a feeling for form and development, though perhaps a little bald to our ears of to-day. [Blow's Symphony played.]

The other example is a duet taken from a Sonata distinctly labelled for "Flûtes Douces," by Telemann, a German writer, whose period dates from 1681 to 1767. I have extracted this from a set of mixed Flute pieces, which goes to show that in Germany the recorder and transverse flute were equally in use in the middle of the eighteenth century. Duet playing, whether for string or wind instruments, was much in vogue at that period. [Telemann's duet played.]

A notable book for the flageolet was printed in 1682 by Playford, "The Pleasant Companion," by Thomas Greeting. The preface contains a eulogy of the instrument, which the author observes may very fitly be termed "A Pleasant Companion."—"It may be carried without any trouble in the pocket, and so can be taken either by land or by water." It was proudly claimed that it had this advantage over all the other instruments, "that it is always in tune." The notation employed here is a modification of the old lute tablature method on six lines, dots directing what holes were to be stopped. You shall hear a little piece of flageolet music from this book, a copy of which I have here. [Mr. Finn played "The Newest Nightingale."]

I found in a manuscript music book in the British Museum an early piece of flute music proper, of a quasi-classical type, viz., the Division Form. It is written by Godfrey Finger, who came to England in 1685, and was one of the Court Musicians under James II. He wrote a good deal of quite important music, from chamber pieces to small operas. This example displays an effort to get away from the stiff, academic music, popular airs and dances; it represented an attempt to imitate on the flute what was being done on the violin and viola-da-gamba. There is only time to give three of the divisions on the ground bass. It will be played on an early one-keyed flute. [Finger's Ground and Divisions played.]

If time permitted I should like to say something about the varied powers of one Philibert, a French flute-player of the seventeenth century, who seems to have gained great fame by his performance on the one-keyed transverse flute. According to the poet Laines, Philibert was able to play with exquisite softness, and yet imitate thunder itself. Under the sway of his flute, flowers blossomed in the arid desert. He could depict the gaiety of a fair, make angels weep, raise laughter, sound the tocsin, and represent a carillon filling a vast pavilion with its tones. He was, indeed, an immortal hero who had revisited the earth and become as one of us. If

you sought for pleasure, listen to Philibert:—"Sa flûte *seule* est un concert." If this wonder had lived at this age, I am sure he would have been billed in half-a-dozen music halls!

One would like to know something of Heinrich Hûclus, a sixteenth century transverse flute-player, whose portrait was painted by Cranach.

The next example to be presented to you stands for a much higher type of music than any already given. It is written by a member of a remarkable French musical family, the Hotteterres. These people were instrument makers, who combined with their great skill as artizans, talents no less great as instrumental performers. Henri, the founder, was born at Evreux about 1640. Louis, his son, sometimes called "Le Romain," is notable as the first who played the transverse flute in the orchestra of the Paris Opera House. He wrote a number of pieces for the flute and other instruments, none of which, I may say, are in the British Museum; but his celebrated work, "*Principes de la Flûte traversière*," dated 1699, is in our collection. I have translated this little book; it is enough to tell you that the author declares the instrument to be the "most agreeable and the most fashionable, so he wishes to second the inclination of those who aspire to play it." The production is a practical explanation of how to get from the instrument the complete chromatic scale; no music is given. By the way, he recommends players to practise before a mirror—how French! It is significant that even here the author bestows attention on the recorder, and explains how its half-tones are to be obtained.

At the end of the volume is a list of the writer's works. After much correspondence I managed to get from the National Library at Paris a copy of one of his Suites, the most beautiful piece of copying I have ever come across; I have it here for you to see. The Suite is composed of no fewer than nine movements, mostly in free dance forms. You shall hear on the flute of the period two short movements, an "Allemande and Minuet." I may say the flute part appears in the G clef placed on the first line, and there is a figured bass below indicating the harmonies; three different clefs are used on the bass stave. Some of this maker's instruments are still preserved in the Museum of the Paris Conservatoire. [Hotteterre extracts played.]

There is yet one more piece for this early flute; I bring it forward because it is by an English writer, and appears in sonata form. It is by Louis Mercy, born in London, but of French extraction. Its date is probably *circa* 1730, so you see by then the flute had pretty well asserted itself, and at least claimed to stand on an equal classical ground to that occupied by other instruments. Mercy ranked as an expert

player on the recorder; he was certainly clever. But he lived at a time when his instrument was being superseded by the transverse flute. Stanesby, the notable maker of wind instruments, naturally lamented the gradual disuse of the recorder; in 1732, he enlisted the aid of Mercy to improve the instrument, and write suitable music for it. What was done mechanically is uncertain; Stanesby, it may be said, made recorders as late as 1750. However, Mercy wrote twelve solos adapted for Stanesby's "New English Flute, or Violin, or Transverse Flute." From the copy in the British Museum, I have extracted and filled in an "Allegro, Adagio and Minuet" from Sonata No. 2. I have very little doubt that the composer preferred to play his music on the more convenient transverse flute. Much of the text of this piece is conventional of the period, still there is an assertion of independence to which the old recorder never attained; the Minuet is graceful.

Mercy's work is supplied with a long argumentative preface. Among other claims, the author says, "I am desirous to prove that the instrument is as capable of doing hard things as the violin, also it is not too *loud*." He considers it would be more commonly used in concert, if composers were not to write such trifling music for it. On this instrument, he says, one can make all divisions clean and pleasing to the ear, never grating on the high notes as one often hears on the violin, even when played by good masters, few of whom can stop clean. He proudly declares, "We are on a level with the violins, since they cannot do some of our high passages." Evidently Mercy was a fighter for his instrument. [The Mercy extracts played.]

We now come to the music of a man whose name I did not know, although I happen to have in my library what I have found to be quite a remarkably advanced set of "Lessons for the Spinnet" by this composer, Jean Batiste Loeillet, to give him his true name, who was born at Ghent about 1660. In the year 1702 he went to Paris, and in 1705 migrated to London, where he subsequently worked. It is asserted by Fétis that he was the first virtuoso performer on the so-called German flute who visited this country. However that may be, he was appointed principal flautist in the first complete operatic orchestra formed, that of the Queen's Theatre in the Haymarket. He remained there till 1710, when a new band was engaged, and Loeillet devoted himself to giving lessons on the harpsichord and the flute; he quickly became a celebrated teacher. He gave weekly concerts at his house in Hart Street, Covent Garden, and it is stated that Corelli's music was first performed in London at these concerts. Loeillet died in 1728, leaving a fortune of £16,000, a large sum in those days; but it shows what a gifted,

able and industrious man could do. I have little doubt he fascinated the gentlemen of the period who played the recorder, and gave them lessons on the flute proper, charged handsomely for admission to his weekly concerts, and sold a good deal of music. I am going to let you hear all the four movements of a "Trio Sonata" he wrote, No. 4 of the 2nd Set, which I have extracted from the separate parts in the British Museum, and filled in the harmonies.

The title is: "Twelve Sonatas in Three Parts, six of which are for two Violins and a Bass, three for two German Flutes, and three for a Hautboy and Common Flute, with a bass for the Violoncello, and a thorough bass for the Harpsichord. Composed by Mr. John Loeillet, *Opera Secunda*, London. Printed for and sold by J. Walsh, Servant to His Majesty, at the Harp and Hoboy in Catherine Street, Strand, and John and Joseph Hare at the Viol and Flute in Cornhill."

After much consideration, I am inclined to date this remarkable work about 1710, and have come to the conclusion that it owes nothing to the influence of Handel and Bach, both young men whose music at that time was hardly known in England. I look upon Loeillet—he boldly called himself Jean Batiste Lulli when in Paris—as a genius. If inspiration is sought for, then I am inclined to point to the "String Trios" of Purcell as the possible source. Loeillet must have known of these and their wonderful harmonies; but of course his music is more free.

Although in this set some pieces are for strings, and some for wind and violoncello, as a matter of fact they can be played on any of the instruments, provided the compass permits. These Sonatas form an apt illustration, showing that in the opinion of the composer the flute had now arrived at a position analogous to that occupied by the strings. It is indeed wonderful to think that this music could have been played on the recorder, or one-keyed flute, considering the many chromatic intervals to be manipulated. As the other parts cannot be rendered on a hautboy, bass viol, and harpsichord of the period, you will listen to the piece on the modern instruments. [Loeillet Trio played.]

From the number of Instruction Books that were published from this time onwards, it is quite clear that the transverse flute was coming into popular favour. These books began to appear as early as 1730, when was published "The Modern Music Master," described as "The newest method of learning the German Flute, as improved by the greatest Master of the age." An anonymous book was "The Compleat Tutor for the German Flute," published by Thompson, dated 1765. Wragg issued "The Flute Preceptor" in 1790. Monzani printed one in 1801, and Nicholson's "A Standard Course," in 1820. Gunn's "Art of playing the German-flute," 1793,

is the most ambitious work put forth in England. It is written on scientific principles, and includes an elegant Preface with a good many Latin quotations, an Essay on Musical Sounds, and much general information. Other English published works are: Florio and Tacet, "New Instructions for the German Flute," put forth in 1789; Tromlitz' "Complete Instructions for the German Flute," 1776; Weiss, 1824; Lindsay's "Elements of Flute playing," 1828; Nicholson's famous "School," 1836; Carte on "Boehm's System," 1845; Rockstro, 1863. These English publications on the instrument are listed as affording some evidence of the great and increasing popularity of the transverse flute.

I had set out a short extract from the multitudinous works of that extraordinary person Quantz (born 1773) for you to hear, but time presses, and you shall have instead a short "Siciliano" of Bach's, written for the one-keyed flute. Quantz was quite a prolific composer, and in this respect he seems to have inspired his pupil, Frederick the Great. I have looked at some of Quantz's music, and feel that it is mostly of what his countrymen term "The Capellmeister order," not very different in form perhaps from Bach's, but it lacks the divine afflatus. [Bach's "Siciliano" played.]

Quantz was one of those many performers who possessed a mechanical turn of mind, one who played and knew the difficulties of his instrument, who felt its limitations as to chromatic music, and appreciated the imperfection of its intonation. He was the inventor of the tuning-slide, and added a second key to the flute. Tromlitz, Deluyse, Tacet, an Englishman—certainly not *silent* on his instrument—Petersen, Monzani, Rudall, Capeller, Tulou, Drouet the friend of Mendelssohn, Siccama, Dorus, Carte, Clinton, Pratten, and especially Nicholson and Boehm, all flute virtuosos, likewise felt its imperfections, and set themselves to work to perfect the instrument. It is beyond the province of this paper to detail what they—together with many keen, intelligent manufacturers—have achieved. Keys on the wind instruments, I may point out, represent so many fingers: they control holes which we have not sufficient fingers to cover. Keys were gradually provided as necessities were perceived. The single-key flute of 150 years ago, on which troublesome cross-fingering or partly closing the holes had to be employed to obtain certain intervals, gradually grew into the elaborated system of to-day, perfected, I believe, by Boehm. The form of the embouchure, the size of the vent holes, the bore of the tube, all underwent modification as the results of endless experiments—and, no doubt, not a few failures: now we have arrived at something that seems very near akin to mundane perfection. I am not

certain whether in the tone of to-day we have not lost something of the old, soft sweetness, but in scope and adaptability undoubtedly much has been gained. I hardly think that the flute music of to-day is as Pepys describes it in "The Virgin Martyr" play, when he writes :—"It ravished me, and did wrap up my whole soul, so that I really became sick, just as I have formerly been when in love with my wife." Poor old chap ! Still, the special *timbre* of the flute is its pure, truly beautiful quality. Composers of modern music who seek to picture scenes and emotions in music quite appreciate its value and, where agility is required, employ it in executing rapid groups of notes. How ineffably dreamy are those low holding notes of the two flutes during the melancholy prayer of *Agatha* in Weber's "Der Freischütz" ! A beautiful example of its expressiveness is found in Gluck's "Scene in the Elysian Fields," from "Orfeo," which Mr. Jaques will play.

Berlioz says of this :—

"The flute is the instrument selected by Gluck to express the very sublime lament of a suffering and despairing departed spirit, and Gluck's melody is conceived in such a way that the flute lends itself to all the uneasy writhings of this eternal grief, still imbued with the passions of earthly life. It is at first a voice scarcely audible, which seems to fear being overheard ; then it laments softly, rising into the accent of reproach, then into that of profound woe, the cry of a heart torn by incurable wounds, falling little by little into complaint, regret, and the sorrowing murmur of a resigned soul." What a poet !

I am inclined to ask, Is the flute as popular among our amateurs to-day as it was, say, seventy years ago, when a song was rarely published but that at the end one found its melody set out for the flute, in a key adapted for the instrument of the time ? This decline in general esteem is to be regretted. I think we have quite enough lady violinists ; there are lacking wind instrument players. I urge the sex to take up the flute, oboe, and clarinet ; there is work for them to do, pay to obtain. Mr. Finn will now play Gluck's touching melody. [Scene from "The Elysian Fields" played.]

One of the most brilliant pieces of modern flute music is found in the florid ornamentation which Rossini has set for the instrument in his effective "William Tell" Overture. Here the *cor anglais* plays the "Ranz des Vaches" and the flutist embroiders the pastoral melody with glittering florid passages, not easy to play now, but which were well nigh impossible on the early instruments. At the time this music was written the flute seemed to have arrived at its zenith, yet it has undergone improvements since. Its treatment now is

as free as that of the violin ; it has entered into the united family of instruments as a perfect member, able to do anything a composer may set down. I wish there were time to let you hear the delightful tripping staccato movement in Mendelssohn's *Scherzo* from the *Midsummer Night's Dream*. It is said that so astonished was the composer when he heard the effect, that at the rehearsal he asked for the movement to be repeated three times.

You shall now listen to the Rossini extract, and I am fortunate in having here Mr. Arthur Shorter, who will play the theme on the cor anglais, for which instrument it was written, and *not* for the oboe on which it is usually played. [The Rossini extract played.]

Few, I am sure, are aware of the enormous mass of music that has been written for the flute, say, during the nineteenth century only. I am told on authority that this numbers not less than 8,000 pieces. As may be supposed, the virtuoso composers have a large number standing to their credit. Not a few of them, such as Berbiguier, Fuerstenau, Walckiers, Kummer, are responsible for more than a hundred examples each. Kuhlau, the friend of Beethoven, has over two hundred. He is said to have done more to raise the standard of flute music than any other composer. These writers make up for the comparatively rare attention bestowed on the flute as a solo instrument by the great masters.

I have mentioned the instruction books that have been published in our own country ; I can only briefly say that an even larger number have been issued from the musical centres on the Continent. It is needless for me to mention the names of those who have written them. I am told that a flute instruction book was published in Venice as early as 1535, but I regret not to be able to supply particulars of this early output.

Among the composers of modern flute music, Tershack, only lately dead, ranks high. He was a notable virtuoso. I will ask you to listen to an expressive *Andante* from a Sonata of his, played by Mr. Finn. [Tershack extract played.]

The flute has not been extensively written for by our English composers. Sir George Macfarren is responsible for a Concerto, and I know of an admirable Sonata by Mr. J. F. Barnett ; but I am able to let you hear just one movement, "Souvenir," from a delightful "Suite" by Edward German ; excellent music, and which deserves to be wider known than is the case. [The German "Souvenir" movement played.]

Cherubini is credited with a derisive pun which the genius of the French language enabled him to perpetrate as to the difference between *one* and *two* flutes. I am not going to repeat it, but in listening to my final example, a Rondo duet

for two flutes and pianoforte, from a work by one of the greatest of the flute composers, Doppler, you will be better able to assess the value of Cherubini's dictum. [Doppler Duet played.]

If time permitted, I should have liked to call attention to the many examples of the effective use of the flute for special effects to be found in the scores of the great and lesser masters, but I doubt not most of you here know and appreciate these examples. And I should have been glad to illustrate its claim as an *obligato* accompaniment to the voice; I can only mention its value for orchestral colouring, and for contrast with the vocal utterances of the singer.

I take the opportunity of again expressing a regret at the present incompleteness of the Flute tribe. The lowest note available is fiddle G, the tonic of the alto flute properly—curiously, indeed absurdly called the “bass-flute,”—up to the top of the piccolo, certainly a useful, though somewhat piercing member of the full orchestra. The family lacks the tenor and the bass registers. Practically our ancestors had a larger measure of completeness, for they used tenor and bass recorders going down to the low F. If the tribe were complete, our composers would certainly employ the low notes in their scores. That there are difficulties in this extension I know well, for I have made some small experiments myself; all the same, I urge on our makers to seek to overcome these, and give us tenor and bass flutes.

As the alto flute is rarely used, I have got the eminent firm of Messrs. Rudall and Carte to lend Mr. Finn an example; you may like to hear its fine, low notes. Would that these could be extended! [Alto flute played.]

It now only remains for me to thank you for having so patiently listened to my discourse on the Rise of Flute Music. From the mass which has appeared, with the limited time at my disposal I have had no little difficulty in selecting appropriate examples to illustrate my text. I venture to hope that in this respect I have suggested to you the steps which have led up to music for the flute fit for the concert-room of to-day.

DISCUSSION.

THE CHAIRMAN.—I am sure we all feel very much indebted to the lecturer for the trouble he has taken in bringing before us the literature of a specific instrument so fully as he has done to-day, and also for the banquet of flute-music that he has provided for us. As the hour is late and no one seems anxious to speak, I will only move a hearty vote of thanks to Dr. Southgate, including therein the performers who have so ably assisted him. (The vote of thanks was passed.)

Dr. SOUTHGATE.—I am very glad my efforts to furnish something like a chronological notice of flute-music have proved of interest to you. The difficulties are great because the store of material is so large. I have endeavoured to show the steps in the progress of the flute from the rude instrument of 4,000 years ago to the instrument that can render the brilliant music of the present day.