Maria Bania: “Sweetenings” and “Babylonish Gabble”: Flute Vibrato and Articulation of Fast Passages in the 18th and 19th centuries.

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I would like to thank everybody who have given me valuable comments on the dissertation after it was finished.

Errata

p. 6, lines 20-21 should read: “analyze the playing heard on some recordings from the early 20th century, though these recordings, strictly speaking, fall outside the time limit of this study.”

p. 27, Example 7: correct “lines in the examples above are” into “line”.

p. 28, Example 8: add “The wavy lines are added by the author.”

p. 31, line 3: delete “Quantz does not indicate any vibrato in Solfeggi pour la flute traversiere avec l’enseignement, from 1728-41.”

p. 31, line 4: correct “he” into “Quantz”.

p. 34, delete lines 14-18.

p. 37, line 3: correct “sonates” into “sonatas”.

p. 45, delete lines 4-8.

p. 48, lines 1-2: “far too little material to draw definite conclusions about its use. Somewhat ironically, three of these five notes with a” should not be in italics.

p. 51, footnote 161: correct “Instructfør” into “Instructor”.

p. 52, line 3: add “In Solfeggi pour la flute traversiere avec l’enseignement par Monsieur Quantz from between 1775 and 1782, no vibrato is indicated.”

p. 58, footnote 173: correct “Observe that the words ”long notes” in the translation do not correspond exactly with “haltenden Noten” of the original text.” into “corrected by the present author.”

p. 59, line 3: delete “Contemporary”

p. 59, footnote 177: add “Mozart Violinschule pp. 243-244. Leopold Mozart’s Violinschule was first edited in 1756, the violin methods by Löhlein and Hiller 1774 and 1792 respectively. Brown Classical pp. 638-640.”

p. 64, line 3: add “John” before “Beale”

p. 70, line 9: correct “f” to “f”.

1 Giedde collection 6210.2528, the Royal Library, Copenhagen. For the dating of the manuscript, see Horst Augsba Thematic-systematisches Werkverzeichnis (QV) Johann Joachim Quantz, Stuttgart, Carus, 1997, p. XII. In Michel/Teske Preface, Winfried Michel and Hermien Teske dates Solfeggi to between 1728 and 1741, which, as Augsbach writes, is not correct. In addition to Augsbach’s arguments, Solfeggi includes excerpts from a “Solo by Glösch” (on p. 5) and a “Conc. Di Glösch” in F major (on p. 35). Karl Wilhelm Glösch was born in 1732; the concerto in Solfeggi is included in the Breitkopf Catalogue from 1772. As Augsbach writes, the notebook is probably from one of Quantz’s students. On p. 3 in the manuscript there is a price in Danish currency “3 Rfl 2 [mk]” (3 rigsdaler and 2 mark) which is consistent with the fact that Werner Hans Rudolph Rosenkrantz Giedde bought his music manuscripts, several from Danish dealers. Giedde (1756-1816) was musically active in the 1780’s and 1790’s. This makes Solfeggi a slightly modernised record of Quantz’s teaching, for sale in the market to flute amateurs. See also Inge Bittmann: Gieddes Music Collection in the Royal Library of Copenhagen. Egtved, 1976, and Vester Music 171. I am grateful to Barthold Kuijken for drawing my attention to Augsbach’s book, and to Jens Henrik Koudal, who identified the indicated prize for me.
p. 70, Example 27: Correct the slightly bigger signs with waved lines from the fingering chart (c’´), (c#´´) into the text below.
p. 75, line 14: correct “writes” into “writers”.
p. 80, line 24: correct “Nicholson” into “Nicholson’s”.
p. 81, line 16: italicize “vibration”.
p. 85, Example 35: add “The wavy lines for vibrato in this and the two examples below are added by the present author.”

s. 89, line 3: correct “conclude” into “conclude”.
p. 90, line 1: delete “in the third line”.
p. 100, top: add “In Übungen für Flöte,”.
p. 100, last line and 297, line 11: This publication date has been questioned; Karl Venztke shows that the statement which is included in the edition approved by the Paris Conservatoire was written between 1849 and 1856. The Brandus edition that is reprinted in facsimile by Minkoff, Geneva and J.M. Fuzeau, Courlay (2005) is dated by both publishers to 1851.
p. 121, line 16: correct “ornament” into “ornament”.
p. 128, line 10 to 12: delete “In Johann Joachim Quantz’s notebook Solfeggi pour la Flute Traverseière avec l’enseignement, which originates from the period between 1728 and 1742, r is indicated fairly often, almost always on a good beat,,” and Example 46.
p. 130, Example 49: add “Reproduced with kind permission from Indiana University press”.
p. 130, line 11-12: delete “In Solfeggi, Quantz use the term Doppelzunge, and sometimes indicates dl, dll, ’t l ‘ and d’ l° on short note values.”
p. 130, line 12: correct “he” into “Quantz”.
p. 132, last line: delete “there are examples in Solfeggi where he indicates ti dl ti dl ‘ or ti ti ti t l° for leaps, which conforms to his articulation in slower tempi where leaps are articulated with the sharper t and small intervals with the softer d.”

Example 50. Quantz Solfeggi 22. In this example as in all following examples where a clef has been left outside the fragment a treble clef is indicated in a previous fragment or at the beginning of the line. In this example two flats are indicated in the beginning of the line.

In Solfeggi Quantz frequently indicates the succession ti ri dl, for example:

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3 Quantz Solfeggi 11.
4 Quantz Solfeggi 10, 16.
5 Quantz Solfeggi 22.
6 Quantz Solfeggi 4, 5.
7 Quantz Solfeggi 11.
8 Quantz Solfeggi 22.
9 Quantz Versuch 64.
10 Quantz Solfeggi pp. 5, 11, 12, 16, 33, 34, 36, 38, 39, 40, 42, 43, 44, 45, 47, 52, 53, 55, 57, 60, 62, 63, 64, 66, 71, 78, 83, 84, 86, 88.
Example 51. Quantz *Solfeggi* 86. Two sharps are indicated in the beginning of the line.

In *Versuch* there are no examples with *dl* combined with *r*, which I believe is simply because Quantz discusses *d-l/t-tl* in one section and *t-r* in another, not because his practice had changed.

In both *Solfeggi* and *Versuch*,

p. 135, footnote 30: delete “*Solfeggi* 4, 5, 10, 11, 22, 33, 34, 35, 37, 39, 40, 42, 51, 52, 55, 66, 76, 78, 85 and”.

p. 138, line 14: delete “is also indicated in *Solfeggi;*” and “it”.

p. 139, Example 57 should be:

p. 139, line 5-7: delete “In *Solfeggi*, Quantz several times indicates *t r dl* after a break.” The combination *t r dl* is yet another possibility that makes a smoother start after a tied-over note than *t d dl*.”

p. 141, line 5: correct “*d/dl*” into “*d-l*”.

p. 141, line 6: correct “*t/tl*” into “*t-tl*”.

p. 144, line 14 f.f.: delete “In a few places in *Solfeggi*, Quantz indicates single-tonguing on shorter passages with broken chords,” which I do not consider as contradicting this statement.

Example 64. Quantz *Solfeggi* 12.

In *Solfeggi* there are very few notes with strokes or dots over them. When both strokes and syllables are indicated, the syllable is *ti*:

Example 65. Quantz *Solfeggi* 2.”

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11 Quantz *Solfeggi* 51.
12 Quantz *Solfeggi* 71 four times, and two times on page 86. See the examples from page 86 above.
13 Quantz *Solfeggi* 12 (W. F. Bach), 63, 71, 76, 80, 87 (W. F. Bach).
p. 146, line 3: delete “in Solfeggi he occasionally indicates syllables that create a legato on notes without slurs.”

Example 66. Quantz Solfeggi 35. One flat is indicated at the beginning of this line.

Furthermore,”

p. 149, line 9: add “In Solfeggi pour la Flute Traversiere avec l’enseignement par Monsieur Quantz, dated to between 1775 and 1782, we find dl, dll,\textsuperscript{\textdegree} tl\textsuperscript{\textdegree} and d’ll\textsuperscript{\textdegree} sometimes indicated on short note values. Here, dl is mixed with r; the succession t r dl is not uncommon:”

Example 51. Solfeggi 86. Two sharps are indicated in the beginning of the line.

Like in the example above, t r dl is several times indicated after a break.\textsuperscript{19} After a tied-over note, the combination t r dl is yet another possibility than the h d’ll d d’ll described in Versuch, that makes a smoother start than t d dl.

The use of double-tonguing in Solfeggi is compound, diversified and technically advanced. In the example below the difficulty is increased by the fact that the note with the dl is an f””, which is a problematic note on a one-keyed flute. The unusual indication of r after a leap in the note preceding the f”” also adds to the difficulty, because less strength and attack can be used on that note.

Example 54. Solfeggi 39.”

p.149, footnote 68: correct “The tongue must be placed firmly,” with “The wind-pressure must be strong,”.

\textsuperscript{14} Quantz Solfeggi 35, 40, 41. Occasionally, like on page 11, he writes “ohne Zunge” for some figures.
\textsuperscript{15} Solfeggi 10, 16.
\textsuperscript{16} Solfeggi 22.
\textsuperscript{17} Solfeggi 4, 5.
\textsuperscript{18} Solfeggi pp. 5, 11, 12, 16, 33, 34, 36, 38, 39, 40, 42, 43, 44, 45, 47, 52, 53, 55, 57, 60, 62, 63, 64, 66, 71, 78, 83, 84, 86, 88.
\textsuperscript{19} Solfeggi 71 four times, and two times on page 86. See the examples from page 86 above.
p. 150, last line: delete “Quantz does”
p. 155, line 6 after “pattern”: add “d-l-d l-d-l, corresponding to patterns”.
p.157, top: add “In Solfeggi, r is indicated fairly often, almost always on a good beat.

Example 46. Solfeggi 63.

p. 157, footnote 87: add “transl. 176”.
p. 158, top: add “In Solfeggi syllables that create a legato on notes without slurs are occasionally indicated.”

Example 66. Solfeggi 35. One flat is indicated at the beginning of this line.

p. 163, line 5: add “In a few places in Solfeggi, single-tonguing is indicated on shorter passages with broken chords."

Example 64. Solfeggi 12.

In Solfeggi there are very few notes with strokes or dots over them. When both strokes and syllables are indicated, the syllable is ti:

Example 65. Solfeggi 2.”

p. 170, line 4: correct “introducini” to “introducing”.
p. 171, line 2: correct “confront” to “criticize”.
p. 171, line 8: correct “unnatural” to “extra-natural”.
p. 177, footnote 171: delete “ce coup de Langue”.
p. 147, line 15: add “Kurze [Abhandlung] vom Flötenspielen”
p. 180, line 8: add “Nouvelle”, and correct “1818” into “c. 1818”. p. 181, line 1: correct “an” into “and”.

21 Solfeggi 12 (W. F. Bach), 63, 71, 76, 80, 87 (W. F. Bach).
p. 186, line 4: correct “use” into “profit from”.
p. 189, line 3: correct “d/-t-d r” into “d-r/t-d”.
p. 211, line 2: move the citation mark to “clear”.
p. 214, line 5: delete the second “in”.
p. 214, line 5: d/-t-tl
p. 215, line 1: add after the first sentence: “in his treatise (1810-1811).”
p. 219, line 3-4: delete “in an etude consisting of”.
p. 223, last line: delete the footnote 376.
p. 224, footnote 382: correct “Methode” into “Method”.
p. 233, line 12: correct “Drouëts” to “Drouët’s”.
p. 234, line 3: delete “gets”.
p. 235, line three of the second quote: add “I”.
p. 242, first line of the first quote: correct “or” into “for”.
p. 247, line six: correct “use” into “uses”.
p. 247, footnote 530: correct “Maximilian Schwedler’s Flute and Flute-playing: Translation and Study of Late Nineteenth-century German Performance Practice.” to “Schwedler”.
p. 248, footnote 533: add “transl. 364”.
p. 249, line 3: correct “used” into “use”.
p. 249, line 4: correct “prodused” into “produced”.
p. 252, line 8: correct “recommended” into “recommend”.
p. 252, line 13: correct “Lexikon” into “Musiklexikon”.
p. 255, line 5: delete “extended”.

p. 255-256, delete “t.ex. i 4/4 takt 2:a och 4:e noterna i sextondelsfigurer,”
p. 259, line 3: delete “Schwedler”.
p. 259, footnote 594: delete “Schwedler Flötenspiel 58.”
p. 260, footnote 613: add: “Es währet freilich lange, und erfordert viel Zeit und alltägliche Uebung, ehe man Meister davon wird; nur anhaltender Fleiß überwindet die Schwierigkeiten.”
p. 262, footnote 622: correct “use” into “uses”.
p. 263, line 18: correct “centuy” into “century”.
p. 263, line 27: d/-t-tl
p. 263, end of line 28: add “fast passages”.
p. 263, line 32: d/-t-tl.
p. 268, line 15: “Conservatory”.
p. 268, line 25: d/-t-tl.
p. 273, line 12: “and C’”)”.
p. 274, line 19, correct “which is the type of flute” with “often”.
p. 279, line 24: correct “became” to “become”.
p. 296, line 10: correct “where the fourth part consists of easier duettos” to “at least of the second part.”
p. 297: The section on Johann Georg Tromlitz should be placed before the section on Jean-Louis Tulou.
p. 306, line 26: correct “Four” to “Three”.
p. 307, line 21: add “An Andante has one sign for vibrato.”
p. 307, line 30: add “c’’,”
p. 308, line 19: correct “appeare” into “appear”.
p. 314, line 18: delete “Preceptor”.
p. 319, line 9: add “and 8 (g#’)”).
p. 319, line 21: correct “9” into “10”, “18” into “19”, “19” into “20” and “37” into “38”.
p. 328, line 6: add “Nouvelle” after “Tranquille.”
p. 328, line 8: add “Trondheim: 1744/”.
p. 328, line 14: delete “ Raisonnée” the first time.
p. 344, line 15: no indentation.
p. 344, line 24: add “vol. 2.”
p. 345, line 6: move “Pieces” to follow “de la Barre”.

There are also misprints in punctuation, space, italics, spellings like 18th instead of 18th, that do not influence the understanding of the text. The capitalizing of the first letter in “Preludes” and “Air” is not consequent.