

CHAPTER XXII.

PLAYERS ON THE FLUTE WITH ONE OR TWO KEYS. PHILBERT TO BLAVET.

1640 *circa*—1768.

§830. PHILBERT.—831. HOTTETERRE "*LE ROMAIN*."—833. DENNER—834. LOEILLET. — 836. BUFFARDIN. — 837. MAHAULT. — 838. QUANTZ.—840. BLAVET.

830. PHILBERT, according to French writers, or PHILIBERT, according to the Germans, was a celebrated Parisian musician of the seventeenth century. Little is recorded concerning him beyond the important fact that he was the first to achieve distinction as a player on the transverse flute with one key; this we have on the authority of J. J. Quantz: see §413.

Being a man of lively disposition and engaging manners, Philbert became a great favourite of Louis the Fourteenth and his courtiers, whom he amused as much by his singing and his good-natured mimicry, for which he appears to have had a peculiar talent, as by his excellent flute-playing. In the delightful essay on ancient and modern music, by Laborde and Roussier (1780), particular stress is, however, laid upon the fact that Philbert was not a professional jester. In addition to his other accomplishments he possessed great skill in gardening, especially in raising flowers. The poet Lainés was his intimate friend, and it is related that one day when he had been highly entertained by Philbert, he exclaimed: "you have amused me so much that I will immortalize you!" The next morning he sent him the following poem:

“ Cherchez-vous des plaisirs ? allez trouver Philbert,
 Sa voix, des doux chants de Lambert,
 Passe au bruit éclatant d'un tonnerre qui gronde,
 Sa flûte seule est un concert ;
 La fleur naît sous ses mains dans un affreux désert,
 Et sa langue féconde
 Imite en badinant tous les peuples du monde.
 Si dans un vaste pavillon
 Il sonne le tocsin, ou fait un carillon,
 En battant une poêle à frire,
 Le héros immortel, que nous révérons tous,
 Devient un homme comme nous ;
 Il éclate de rire.
 Cherchez-vous du plaisir ? allez trouver Philbert,
 Sa flûte seule est un concert.”

831. HOTTETERRE (LOUIS), surnamed “*Le Romain*” on account of his having resided in Rome during his youth. The time and place of the birth of this eminent flute-player were long involved in obscurity, but M. Jules Carlez (1877) has furnished almost positive proof that he was born at Evreux, between the years 1640 and 1650. Louis was the third son of Henri Hotteterre, the celebrated wind-instrument maker of Paris, mentioned in §416, who was born about the year 1610. The father was an excellent musician, and under his able tuition the sons acquired great skill both as performers and constructors. Besides the founder of the family, the Hotteterres known to fame were Nicholas (familiarily known as Colin and particularly celebrated as a bassoon-player), Jean, Louis (*Le Romain*), Jacques-Jean and Martin, but whether all these were sons of Henri is uncertain.

M. Carlez says: “The Hotteterres were wind-instrument makers who combined with their great skill as artisans talents no less great as instrumental performers. Their collective reputation should therefore have been doubly increased, but alas! in what estimation were orchestral musicians, however skilful and deserving they might have been, likely to have been held in the France of Louis XIV? The mere fact that the name

of the Hotteterres has survived may therefore be taken as sufficient proof of their merits.”

Borjon, in his *Traité de la Musette, Lyon 1672*, thus speaks of this remarkable family: “The Hotteterres have achieved the highest distinction in this country as composers, performers and manufacturers. The father is a man of really unique skill in the construction of all kinds of musical instruments of box-wood, ivory and ebony, such as musettes, flutes, flageolets and hautbois. . . . The sons are by no means inferior to him in the practice of this art, and they are also admirable musicians.”

The talents of the Hotteterres received substantial recognition from the King; the father became the appointed manufacturer of wind-instruments to the Chapel-royal and “*la musique du roi*,” and the sons were installed as Court-musicians, Louis being dignified by the title of *Flûte de la chambre*.

In 1683 Henri Hotteterre died at St. Germain en Laye, and the five inheritors of his name continued to exercise their profession in Paris and at Versailles. Four of them, Nicholas, Jean, Louis and Jacques-Jean, figured among the “*douze grands hautbois et violons de la Grande-écurie*.” These took part with the “chamber-musicians” and the “*violons du cabinet*,” in all the royal ceremonials at which music was required, including the “*lever du roi*” on New-year’s-day, on the first of May and on the feast of Saint Louis.

Amongst the treasures of the museum of the Paris *Conservatoire* is a precious, and perhaps unique, specimen of the work of Henri Hotteterre, bearing his name. This is a *flûte-à-bec* of brown wood, with broad ivory mountings and with one key. Unfortunately the trade-mark is not to be deciphered, but it is plain enough to be distinguished from the anchor branded on a *basse de flûte à bec* which is in the same collection and which bears the single name “Hotteterre.” The last-mentioned instrument was believed by the late M. Chouquet to be the work of Nicholas.

The most distinguished member of the Hotteterre family was

undoubtedly Louis, "*Le Romain*," and he it was who first had the honour of playing the transverse flute in the orchestra of the Paris Opera; this was in the year 1697. Some interesting particulars concerning him, with a description and a representation of the flute on which he played, will be found in §§416-420, together with some extracts from his most celebrated work, "*Principes de la Flûte traversière, etc.*," first printed in Paris not later than 1699. An edition of this book, with the portrait of Hotteterre, published in 1707, also in Paris, is believed by Fétis to be the second. A counterfeit was printed at Amsterdam in 1708; another in 1710, and two others without date. The third Paris edition was published in 1726, and the last in 1741. An edition in Dutch by Abraham Maubach was published in 1728 at Amsterdam, and several imperfect translations into English were published in London without any acknowledgment of the name of the author. The *Journal de Trévoux*, announcing the publication of the edition of 1707, remarks: "The name of the author is a sufficient guarantee for the excellence of the work. This skilful flute-player is well acquainted with all the secrets of his art."

Louis Hotteterre died at an advanced age, for in 1722 he still retained his Court appointment, and his latest work was published in 1738, but the precise date of his death is unknown.

832. Besides the celebrated "*Principes*," he is known to have published the following works, which were all printed in Paris.

1er livre de pièces pour la flûte traversière et autres instruments, avec la basse. Op. 2.—*Sonates en trios, livre 1, etc.* Op. 3.—*1re suite de pièces à 2 flûtes.* Op. 4.—*2e livre de pièces, etc.* Op. 5.—*2e suite de pièces à 2 flûtes avec une basse ajoutée séparément.* Op. 6.—*Les tenebres bachiques, solos pour la flûte traversière.*—*Brunettes pour 2 flûtes.*—*Rondes ou chansons à danser pour la flûte.*—*Menuets en duos pour deux flûtes ou deux musettes.*—*Duos choisis pour deux flûtes ou deux musettes.*—*L'Art de préluder sur la flûte traversière, sur la flûte à bec, sur les hautbois et autres instruments de dessus, avec des préludes tout faits sur tous les tons dans différents mouvements et différents caractères, etc.,* 1712.—*Méthode pour la musette, contenant des principes par le moyen desquels*

on peut apprendre à jouer de cet instrument de soy-même au défaut de maître, 1738.

833. DENNER (JOHANN CHRISTOPH) was born at Leipsic on August 13th, 1655. At eight years of age he was taken by his father, a working horn-turner, to Nuremberg, in which city the family settled. The boy was at first intended to follow the trade of his father, but he soon developed a passion for music, as well as for the construction of instruments of the class known as the "wood-wind," and having learned, without assistance, the rudiments of music he began to make flutes and various reed-instruments. In this art he eventually acquired such skill that his fame extended even to distant lands. He was particularly celebrated for his accuracy in tuning.

Fuerstenau (1834 *post*) relates that Denner was the first to make important improvements in the transverse flute, as he is well-known to have done in the *flûte-à-bec*; that his sons travelled with chests of such instruments through Europe as far as Constantinople, and that his flutes were even sent by the aid of the missionaries into China.

Besides his celebrity as a maker of all sorts of wood-wind instruments, in which he introduced great improvements, Denner was famous as a player on the flute. About the year 1690 he invented the clarionet.

The museum of the Paris *Conservatoire* possesses a *flûte-à-bec* which bears the name of Denner in conjunction with that of C. Ruykel. Denner adopted as his trade-mark a laurel between the initials J.D.

This able artist and constructor died at Nuremberg on April 20th, 1707, leaving two sons who added to the fame of their father's business, and who were excellent performers on the various instruments that they constructed.

834. LOEILLET (JEAN BAPTISTE), born at Ghent in the latter half of the seventeenth century, was one of the most noted amongst the early players on the one-keyed flute. He was also an excellent performer on the harpsichord, and an industrious

composer. In 1702 he went to Paris, where he had several of his compositions published. In 1705 we hear of him in England, and, as far as I have been able to discover, he was the first performer on the so-called German flute who visited this country. On his arrival he was appointed principal flutist in the first operatic orchestra ever formed in London, that of the theatre in the Haymarket. This building, then just completed, was styled the Queen's Theatre until the accession of George the First in 1714; from that period it was known as the King's Theatre, which title it retained until the death of William the Fourth in 1837.

The orchestra was at first under the direction of William Corbett, a celebrated violinist, and leader of the Court band. We are told by Sir John Hawkins that the first so-called opera performed, was nothing better than a collection of Italian airs adapted by Thomas Clayton to the words of an English drama, entitled *Arsinoë, Queen of Cyprus*, which was written for the purpose by Motteux.

In 1710 an entirely new band was engaged, and Loeillet then devoted himself chiefly to giving lessons on the harpsichord and the flute. In this occupation he achieved distinguished success, and he eventually became one of the most celebrated teachers in London. He also gave weekly concerts at his own house, in Hart Street, Covent Garden, and did much towards the improvement of the musical taste of the English people. The music of Corelli was first performed in London at these concerts.

Loeillet died in 1728, having amassed a fortune of sixteen thousand pounds.

835. The following list of his works for the flute, which is more ample than that given by Gerber, is compiled from the catalogue of the British Museum.

Six Sonatas for a variety of instruments, viz., for a common Flute, a Hoboy or Violin, also for two German Flutes with a Bass for the Violoncello and a Thorough-bass for the Harpsichord. Opera prima. London.—*XII. Sonatas or Solos for a Flute, with a thorough-bass for the Harpsichord or Bass Violin. Op. 2da.* London.—*XII. Sonatas or Solos for a Flute with a thorough-bass for the Harpsichord or Bass Violin. Op.*

terza. London.—*VI. Sonates à une Flûte Traversière, un Hautbois, ou Violon, et Basse Continue. Op. 5, livre premier.* Amsterdam.—*VI. Sonates à deux Flûtes Traversières, Hautbois ou Violons. Op. 5, livre second.* Amsterdam.—*Six Sonatas of two parts, fitted and contriv'd for two Flutes.* London.—*XII. 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.* London.

836. BUFFARDIN (PIERRE GABRIEL), one of the most celebrated flute-players of his time, was born in France in the latter part of the seventeenth century. When Johann Joachim Quantz visited Dresden in 1716, Buffardin was playing the principal *flûte traversière* in the Royal orchestra under the leadership of Pisendel. Quantz was much impressed by the excellence of the Dresden orchestra, which he considered to be far the finest that he had heard, and he greatly admired the performance of Buffardin, of whom he took lessons for four months in 1719. During the whole of that time they played only rapid music, florid execution being, in the pupil's opinion, the master's chief point of excellence. The fine tone of Buffardin was, however, as highly extolled by his contemporaries as the neatness and rapidity of his execution.

Buffardin retained his appointment in the Royal orchestra until 1730; he died in Dresden about the end of the year 1739. He is not known to have composed any music.

837. MAHAULT (ANTOINE), or ANTON MAHAUT, was a distinguished flute-player of Amsterdam from 1737 to 1760. He was also a composer of some celebrity, his published works consisting not only of concertos, sonatas, duets and trios for the flute, but also of symphonies, and Dutch, French and Italian songs. He is, however, chiefly remembered as the author of an important work entitled: *Nouvelle méthode pour apprendre en peu de temps à jouer de la flûte-traversière, à l'usage des commençans et des personnes plus avancées.* Amsterdam, 1759. Fétis describes this *méthode* as "one of the first truly methodical works that have been published for the flute." I have been unable to procure a copy of it for inspection, although I have searched most

diligently, both in London and in Paris, I am therefore unable to form any opinion as to its merits.

In 1760 Mahault found himself so hopelessly in debt that he fled from his creditors to Paris, where he took refuge in a convent, and soon afterwards died.

838. QUANTZ (JOHANN JOACHIM). This excellent musician and distinguished flute-player, born at Oberscheden in Hanover on January 30th, 1697, was the son of a blacksmith named Andreas Quantz, and at nine years of age was compelled to work at his father's trade. Being left an orphan in the spring of 1707 he was enabled to relinquish this calling, for which he entertained a strong aversion, through the kindness of his uncle Justus Quantz, Court-musician and tailor, of Merseburg in Saxony, by whom he was adopted, and from whom he began to learn the rudiments of music. Three months later Justus Quantz died, and was succeeded in his appointment by Johann Adolf Fleischhack, with whom young Quantz remained for seven years and a half, at first as a pupil and afterwards as an assistant, but the progress that he made in music, during this time, was due solely to his "burning love for knowledge" as he received no material aid from his master. The first instruments that he studied were the violin, the hautboy and the trumpet; he also acquired some knowledge of all the wind-instruments of the period, as well as of the violoncello and the *viola da gamba*. He received lessons on the harpsichord, and learned the rudiments of harmony, from a relative named Kiesewetter, but his principal instrument was the violin, and on that he practised with great assiduity.

In June 1714 the boy set out on his travels, and journeying from one town to another he at last arrived in Dresden, where he wished to settle. Being unable to support himself in that city he went to Radeburg, and there he obtained employment from one Knoll, the chief musician of the town. Quantz, in his autobiography, gives a graphic account of a terrible thunder-storm which soon afterwards occurred, and which caused the total destruction of Radeburg by fire. Poor Knoll was ruined

by this disaster, and by his advice Quantz went to Pirna, where he became assistant to a musician named Schalle, who often sent him to fulfil engagements in Dresden.

After a variety of adventures, including a return to Fleischhack at Merseburg, Quantz gladly accepted the offer of a permanent engagement from Heine, a musician of some note in Dresden, and returned thither in March 1716. Dresden was then crowded with musical celebrities; the Royal orchestra was in its zenith, and the young student, as much astonished as delighted at the performance of the famous artists whom he then had the privilege of hearing for the first time, "soon found the duties of a musician to consist of much more than the mere blowing of the notes written by the composer." During his stay in Dresden his zeal for music became redoubled, and he strove with all his might to become a worthy member of so brilliant an assembly.

Court-mourning causing a discontinuance of music for three months, in 1717, Quantz travelled through Upper and Lower Silesia, to Mähren and to Vienna, returning in the October of the same year, by way of Prague, to Dresden. In March 1718 he was engaged to play the hautboy in the Royal chapel at Warsaw, at a salary of a hundred and fifty thalers, with board and lodging. He returned to Dresden early in the following year, and then came what he describes as a great change in his life: the adoption of the flute as his chief instrument. During four months' tuition by Buffardin, then the principal flute-player in Dresden, he mastered the technicalities of the instrument of his choice, and became skilled in the execution of florid music, but it was under the guidance of Pisendel, the royal *Concertmeister*, whose friendship he had been fortunate enough to obtain, that he learned to render a slow movement with true expression. Quantz eagerly embraced every opportunity of studying the various styles of the numerous eminent singers and instrumentalists whom it was his good fortune to hear, and the excellence of the musical taste that he eventually acquired is manifest in his celebrated work of 1752, as well as by the golden opinions that he won from all who heard him play.

The scarcity of original music for the flute induced Quantz to turn his attention earnestly towards composition, and by intense application, under the guidance of the excellent Pisendel, he soon became well versed in harmony and counterpoint, and acquired considerable facility in writing.

Nearly every year he went to Poland, and in 1722 his salary was increased to two hundred and sixteen thalers. While he was in Warsaw some of his patrons, chiefly Prince Lubomirsky and Abt Roseroschewsky, persuaded the King of Poland and Elector of Saxony to send him to Italy. On receipt of the news of the King's consent Quantz lost no time in returning to Dresden, but on his arrival there he found that it had been decided, on the advice of Baron von Seyfertig who had long been his friend, that he was too young to go. Though bitterly disappointed at the time, he afterwards recognised the wisdom of this decision.

In July 1723 Quantz journeyed, with the lutist Weiss and the Prussian *Capellmeister* Graun, to Prague in order to take part, as hautboyist, in the performance of the grand opera *Constanza e Fortezza*, composed by Fux, on the occasion of the coronation of the Emperor Charles the Sixth. The composer was suffering from gout, and was therefore unable to conduct the performance of his opera, but by the Emperor's command he was brought in a litter from Vienna to Prague, and was able to be present at the first representation of his opera. One hundred singers and two hundred instrumentalists were engaged in this performance, which took place in the open air, and which Quantz describes as truly magnificent. During this visit to Prague he heard the famous violinist Tartini, whose fine tone and marvellous command of his instrument he greatly admired, but with whose style he was disappointed.

The performances of the opera being at an end, Quantz returned to Dresden. In 1724 his long cherished desire to visit Italy was gratified, and on May 23rd he started on his journey, arriving in Rome on June 11th. There he received instruction in counterpoint for six months from Francesco Gasparini. On

January 13th 1725 he left Rome for Naples, and in that city he met his countryman, Hasse, afterwards chapel-master to the King of Poland, with whom he formed a close and lasting friendship. Hasse was then studying counterpoint under the illustrious Alessandro Scarlatti, and Quantz wished to be introduced to the great master, but Scarlatti at first refused to receive him, saying to his pupil: "My son, you know that I cannot endure wind-instrument players; they all blow out of tune." Hasse, however, succeeded eventually in obtaining permission to introduce his friend, and the veteran contrapuntist not only consented to listen to the flute-player, but accompanied him in a solo, and was so much pleased with his performance that he actually composed two solos expressly for him. The kind of flute on which Quantz played at this time is described and figured in §§424-9, and he must indeed have been a skilful musician so to have overcome the imperfections of such an instrument as to satisfy his exacting auditor.

Quantz left Naples on March 23rd, having narrowly escaped being assassinated, and returned to Rome, where he remained until October 21st, then, after declining numerous offers of permanent engagements, he journeyed to Florence, Livorno, Bologna, Ferrara, Padua, Venice, Modena, Reggio, Parma, Milan and Turin. On June 23rd 1726 he left Italy, and went by way of Mont Cenis, Geneva and Lyons to Paris, arriving on August 15th. He was not at all favourably impressed by the Parisian operatic performances, which seemed to him exceedingly poor in comparison with the splendid musical displays that he had been accustomed to hear. He writes: "The acting, for which the French are eminently qualified; the decorations of the stage, and the dancing, were the most attractive features of the opera. The orchestra was bad; the performers played more from memory and by ear than from notes, and they were kept in time by the strokes of a large stick." In a foot-note to an English translation (1709) of a portion of the *Parallèle des Italiens et des François, etc.* (see §420), appears the following account of the Parisian method of beating time. "The Master of the Musick

in the Opera at *Paris* had an Elboe-chair and Desk placed on the Stage, where, with the Score in one Hand, and a Stick in the other, he beat Time on a Table put there for the purpose, so loud, that he made a greater Noise than the whole Band." Quantz was, however, delighted with the French flute-players, especially with Blavet, of whose warm friendship and numerous acts of kindness he writes in terms of grateful acknowledgment. It was during his residence in Paris, in 1726, that he made the memorable addition to the flute described in §§434 *et seq.*

On March 10th, 1727 he left Paris for London, arriving on the 20th of the same month. He was so anxious to visit this city that he did not ask permission from his master, the King of Poland, for fear of being refused, he therefore "dared to make the journey without asking." Here he heard Handel's opera "Admetus," in which the leading parts were performed by the three great singers, Faustina Bordoni (afterwards married to his friend Hasse); Francesca Cuzzoni (the refractory lady whom Handel threatened to throw out of window for refusing to sing his music), and the male *mezzo-soprano*, Francesco Bernardi, commonly called Senesino. "The orchestra was composed mostly of Germans, but it comprised a few Italians and a couple of Englishmen." Quantz considered the opera lovely, and the performance, under the leadership of Castrucci and the direction of Handel, extraordinarily fine. At that time considerable animosity existed between the respective partisans of Bordoni, (or, as she was generally called, Faustina) and Cuzzoni, and the celebrated feud was raging between the supporters of the rival composers, Handel and Buononcini, concerning which John Byrom wrote:

"Some say, compared to Bononcini,
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange all this difference should be
'Twixt Tweedledee and Tweedledee!"

The flute-players at the opera-house, then called the King's

Theatre, were Wiedemann (mentioned by Dr. Burney as a fine player) and Festin, an Englishman. Quantz says that he had the good fortune to obtain introductions to several families of rank, and that he received numerous invitations, including a most pressing one from Handel, to settle in England, but he determined to return to the service of his "King and master." He left England on June 1st 1727, travelling through Holland, Hanover and Brunswick to Dresden, where he arrived on July 23rd, and at once renewed his intercourse with his "dearest friend Pisendel."

In March 1728 Quantz received an appointment in the Electoral Chapel at Dresden, though in what capacity does not clearly appear. At this time he entirely relinquished the practice of the hautboy, as he found that it interfered with his flute-playing. In the following May he went with Baron von Seyfertig, in the suite of the King of Poland, to Berlin, where, at the desire of the Queen of Prussia, he remained some months in company with Pisendel, Weiss and Buffardin. The Queen wished to retain his services at a salary of 800 thalers, but his master would not permit him to accept the offer, though he allowed him to go to Berlin twice a year to give lessons on the flute to the Crown-prince, afterwards Frederick the Second. On the death of the King of Poland in 1733, his successor, Frederick Augustus, retained Quantz in his service at the same salary that had been offered to him by the Queen of Prussia, granting him permission to continue giving lessons to the Crown-prince, and also to visit Bayreuth occasionally in order to give instruction to the Margrave of that place. In 1734 Quantz published his first six sonatas for the transverse flute. On June 26th 1737 he married Anna Rosina Carolina Schindler, the daughter of a captain in the Bavarian army, and the widow of a Court-musician. Two years later, on account of the difficulty of getting good flutes, he began to bore and tune them himself.

In 1741, soon after the accession of Frederick the Second to the throne of Prussia, Quantz was offered by that Prince, and gladly accepted, an appointment for life as Court-musician at a

salary of two thousand thalers, besides special payment for his compositions and a hundred ducats (£46 13s. 4d.) for every flute that he finished for the King. He was "to receive orders from no one but His Majesty," and his duties were not only to play in the orchestra, but to attend the King daily; to play duets with him, or to try over new concertos; to write a constant supply of new music, and to beat time to the concertos performed, generally by the King, at the concerts held nightly in the palace.

The following amusing letters, written by Frederick the Second to his sister, the Margravine of Bayreuth, are literally transcribed from the life of Quantz by his grand-nephew (1877).

"Berlin, 12 Janvier 1736.

" MA TRÈS-CHÈRE SOEUR,

" Je profite du départ de Quantz pour vous assurer, ma très-chère soeur, de ma parfaite amitié; je lui ai donné ci-joint un concerto de ma composition, comme il m'a paru que vous souhaitiez d'en avoir un. Je souhaiterais que j'eusse pu vous envoyer quelque chose de meilleur, et qui pût vous être plus agréable. Vous trouverez Quantz d'un orgueil plus insupportable qu'il ne fut jamais, et le seul moyen d'en venir à bout est de ne le pas traiter trop en grand seigneur. Je vais demain à Potsdam faire pénitence et mes dévotions. Adieu, ma très-chère soeur, je me recommande à la continuation de vos bonnes grâces, vous priant de me croire avec une tendresse à toute épreuve, ma très-chère soeur, etc.

" Je vous supplie de faire mes grands compliments au Margrave."

" Rheinsberg, 23 Novembre 1738.

" MA TRÈS-CHÈRE SOEUR,

" Il m'est impossible de laisser partir Quantz sans vous assurer de mon tendre attachement. J'aurais bien envie le bonheur qu'il aura de vous rendre ses devoirs, si je ne me flattais encore de je ne sais quelle espérance vague et peut-être chimérique de vous revoir. Je voudrais que la flûte de Quantz, qui parle infiniment mieux que lui, puisse vous dire par ses sons les plus so-

nores, les plus touchants, par les adagios les plus pathétiques, tout ce que mon coeur pense et me suggère sur votre sujet. Si vous vous sentez toucher par ces sons vainqueurs de nos sens, songez un peu à toute l'étendue de la tendresse et à tout ce que je vous dirais sur ce sujet, si j'étais assez heureux que de vous entretenir. Le feu de ces allégros est le vif emblème de la joie que me causera le moment où je pourrai vous posséder. Mais sans pousser à l'allégorie plus loin, j'espère que vous serez convaincue de tous les sentiments avec lesquels je suis inviolablement, ma très-chère soeur, etc.

" Oserais-je vous prier de faire mes compliments au Margrave et à tous ceux d'entre votre train qui tiennent à la vieille roche?"

" Ce 7 (Fevrier 1753).

" MA TRÈS-CHÈRE SOEUR,

" Si j'avais la lyre d'Amphion, je l'enverrais aussitôt au Margrave, pour qu'il pût rebâtir son château à l'aide de ses sons harmonieux. Je lui envoie dans la place ce que j'ai: c'est une flûte qui a l'art d'adoucir le chagrin et de faire diversion aux malheurs qui nous arrivent. J'ai pris à la hâte sept concertos (de Quantz) que j'y ajoute, et je continuerai chaque jour de poste à vous envoyer les autres. . . ."

In 1752 Quantz invented the wooden tuning slide for the head-joint of the flute, described in §327, and in the same year he published the important "*Essai*" so often quoted in these pages. The French translation of the work, which was printed at the same time as the German edition, was no doubt intended to flatter the King's well-known preference for the French language and his pretended ignorance of German. It will be remembered that the proceedings of the Berlin Academy were printed in French.

The chief pupils of Quantz, besides the King of Prussia and the Margrave of Bayreuth, were J. Jos. Frd. Lindner, a nephew of Pisendel; G. W. Kottowsky of Berlin; Augustin Neuff of Graz in Steyermark, and the well-known Georg Gotthelf Liebeskind of Altenburg.

The closing sentences of Quantz's interesting autobiography (1754) are as follows: "This is the history of my life, and a relation of the way in which an all-wise Providence enabled me to fulfil the almost hopeless desire that I entertained for so many years; namely, to make my fortune either in Dresden or Berlin. My wish has been realised in both those cities, and I have to thank God and his gracious Majesty that I am able to subscribe myself, in sound health and prosperity, Johann J. Quantz, Potsdam, August 1754."

After thirty-two years of a happy and honourable career at the Prussian court, Quantz died at Potsdam on July 12th 1773, in his seventy-seventh year.

839. He was a most indefatigable and prolific composer. Amongst his works were: *Three-hundred flute Concertos*, the last of which was completed by the King.—*Two-hundred flute Solos*—*Twenty-six Sonatas for flute and harpsichord*.—*Numerous Duets for two flutes*.—*Thirty-nine Trios, mostly for two flutes with bass*.—*Studies, Caprices, Preludes and Solfeggi for the flute*.—*Duets for hautboy and viola*.—*Trios and Quartets for various instruments*.—*Church music*.—*Secular Songs and other vocal works, including a Serenata*.

The greater part of Quantz's music remained in manuscript, in the possession of the King.

840. BLAVET (MICHEL) was born at Besançon on March 13th 1700. He was the son of a turner, and for some years followed the trade of his father. Having accidentally become the possessor of a flute, he taught himself to play upon that instrument, and his progress was so rapid that he soon became the finest flute-player in France. Choron relates that a dog, which always became frantic with rage on hearing anyone else play the flute, manifested the greatest delight at Blavet's performance.

When he was twenty-three years of age Blavet went to Paris, at the solicitation of the Duc de Lévis; there he gained an immense reputation, and received an appointment as principal flute in the orchestra of the Opera. So great was the estimation in which he was held as a solo-player, that his acceptance of

this post was regarded as an act of some condescension. Many of the contemporaries of this popular favourite, including Voltaire, seem to have vied with each other in their expressions of admiration for his genius. Marpurg speaks of him as a *virtuoso* of the highest excellence who preserved his innate modesty notwithstanding the unbroken popularity that he enjoyed, and who was always willing to recognise the merits of his rivals. Marpurg says that Blavet was a left-handed player, but that he never attempted to persuade others to hold the flute as he did, and that although he had composed many solos for his instrument, he played the music of other composers as frequently as he did his own.

During the reign of Frederick the First, Blavet visited Prussia, and the Crown-prince, afterwards Frederick the Second, was so much pleased with his performance on the flute that he offered him a permanent appointment, which was, however, declined. On Blavet's return to Paris, the Prince de Carignan provided him with an income, and apartments in his own house. Blavet afterwards became musical director to the Comte de Clermont, in whose service he remained until his death.

Quantz, during his visit to Paris in 1726, heard Blavet, Lucas, the two brothers Braun, Naudot, and other eminent players on the one-keyed transverse flute. He considered Blavet the best of all, and he writes of him: "His aimable disposition and engaging manners gave rise to a lasting friendship between us, and I am much indebted to him for numerous acts of kindness."

Blavet died in Paris on October 28th 1768, regretted by all who had known him.

841. Amongst his compositions for the flute are the following: *Premier œuvre, contenant six Sonates pour deux flûtes traversières, sans basse*. Paris, 1728.—*Premier, et deuxième, Recueil de pièces: petits airs, brunettes, menuets, etc., accommodés pour les flûtes traversières, etc.* Paris.—*Sonatas or Duets for two German flutes or violins*. London.