



Select Music Facsimiles from Italy

by Ardal Powell

TO ENABLE EVERYONE TO FORM an independent basis for interpretation—that, according to Frans Vester, is the most important task a musical edition has to perform. Vester, who was not only the preeminent Dutch flute virtuoso and teacher of his generation, but also a tireless and thoughtful editor and researcher himself, decried musical texts that modern editors had ‘revised,’ ‘improved,’ or ‘otherwise mutilated.’ He protested that ‘a bad edition, when unavoidable for lack of a better one, is not only useless but insulting,’ since ‘the editor apparently considers us [musicians] incapable of arriving at our own interpretation.’ In place of such confections Vester argued in favor of an ‘ideal edition’ (the scare quotes are his own), the work of careful editors who knew their historical sources, printed in modern type rather than the less familiar facsimile form. For Vester, the goal of such work was to strip away generations of accretion and error, to produce an *Urtext*, a ‘correct edition, one which reproduces the text as it was originally handed down.’

Vester laid out these ideas in a 1984 essay on ‘Publishers, Editors, Editions and Urtexts’ (ed. Rien de Reede, *Concerning the Flute*, Amsterdam: Broekmans & Van Poppel, 1984, 121-28). But already by that date the objections Vester had raised to facsimile editions—that the continuo parts were unrealized, the typefaces hard to read, and the clefs sometimes unfamiliar—had begun to seem like minor inconveniences well worth spending a few hours’ practice to overcome. The payback of reading baroque and classical music from facsimiles, performers soon learned, was that the text conveyed precisely the degree of informa-

tion contemporary musicians needed to make a convincing interpretation—no more and no less. If the text lacked editorial hints on performance, that only encouraged us to search for appropriate directions in contemporary tutors. If it contained mistakes, there was nothing for it but to think up our own solutions. And in cases where the composer notated only a sketch, such as in the figured bass parts, decisions as to what notes to play fell once more on the performer, as intended.



Vester’s principle sounded refreshing: how could a performer make a more ‘independent’ interpretation than to dispense with the editor altogether?

But presenting early musical texts in modern notation presents problems of its own, and a proliferation of facsimile publishing that began in the late 1970s seemed to signal the liberation of these texts from the hands of even the most responsible and learned editors. Mark Meadow’s *Musica Musica* series produced inexpensive, spiral-bound editions of much of the most popular instrumental repertoire of the early 18th century, while his motto “Be authentic—play from facsimiles”, cheerfully announced the apparently simple connection between text and performance practice. Not all facsimiles were as unsophisticated, however. High quality facsimile editions of early tu-

tors began to appear from the publishing house of Minkoff in Geneva, Switzerland. And the early 18th-century repertoire of the flute was from the first a particular focus of Studio per Edizioni Scelte (Select Editions Workshop, often abbreviated S.P.E.S.) of Florence, Italy. Their luxurious editions came splendidly printed on fine paper and gorgeously bound, furnished with thoughtful and intelligent introductory essays.

The great majority of the S.P.E.S. output, nearly 100 titles, consists of music for transverse flute. Two series are entirely dedicated to the flute: *L’Art de la flûte traversière* and *Flauto Traversiere*. Their repertoire, according to David Lasocki, Head of Reference Services at Indiana University’s Music Library and a noted scholar of 18th-century woodwinds, is ‘a stimulating mix of the familiar and the unfamiliar.’ The publications in the first series made available the classics of 18th-century French flute mu-

sic: the suites of Hotteterre, Philidor, and de la Barre, as well as neoclassical works by Devienne, Delusse, and Hugot, most of them unpublished since their first editions. The Italian-titled series, dedicated to transverse flute works by 18th-century Italian composers, did the same for Locatelli, Platti, Tartini, Sammartini, Döthel, and others less famous. The Italian series had the additional merit of bringing these works to the attention of an early-music revival fixated on French composers and Bach.

S.P.E.S. grew in 1978 from the efforts of four Italians who taught at the Verona Conservatory. In an interview in the German quarterly *Tibia* (14.3 (1989), 512-18), Marcello Castellani, recorder and traverso professor at Verona and general editor of the two transverse flute series, spoke of their *continued on p. 12 . . .*

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goal: to provide baroque music students with a series of original works chosen according to a plan rather than for marketing reasons. They believed presenting these texts in their original appearance, whether printed or manuscript, to be a helpful way of fostering a relationship with a past era. And they were determined to keep their own interpretations of the musical text from appearing in the editions.

‘In all the series,’ says Lasocki, ‘the choice of sources to reproduce has been made with care and insight. It is wonderful, for example, that the Handel volume includes all the autograph manuscripts as well as both “Roger” and Walsh prints, and that we have easy access to all surviving 18th-century manuscripts of Bach’s b minor sonata. To each volume Castellani, occasionally another scholar, contributes an interesting preface—alas, almost exclusively in Italian—covering the sources, style, and performance practices. The S.P.E.S. flute facsimiles represent the great unsung achievement in the early flute publishing world.’

To obtain the S.P.E.S. facsimiles listed on pp. 10-11, contact your music dealer, or write directly to: Studio per Edizioni Scelte, Lungarno Guicciardini 9r, I-50125 Firenze, Italy, or FAX: (011 39) 55 280592.

Ardal Powell is editor of TRAVERSO.

FULL CIRCLE Flute Company will soon be offering headjoints for the modern flute after originals in wood by **Theobald Boehm** and **Louis Lot**. Full Circle headjoint maker Catherine Folkers—also a partner in Folkers & Powell, TRAVERSO’s publisher—writes: ‘Full Circle headjoints are modeled after originals by the mid 19th-century masters. And here’s why they provide the best of both worlds: to gain the advantages of tone they provide [over modern-style headjoints], there’s no need to give up the mechanical precision and convenience that a century and a half have brought to the modern flute.’ For further information, visit the Full Circle website, www.headjoints.com.

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Other items held over until the next issue.

THE PICTURE on page 5 of Vol. 11 No.2 was from Diebold Schilling, *Berner Cronick*, Bern 1485/5, (Bern, Burgerbibliothek, Ms. hist. helv. I, 16, f. 204). Modern edition: Walter Salmen, *Musikleben im 16. Jahrhundert*, Musikgeschichte in Bildern III, 9 (Leipzig, VEB Deutscher Verlag für Musik, 1976).

ARCHIVUM MUSICUM

Flauto Traversiere

1. N.F. Haym, M. Bitti, *Sei sonate da camera a flauto traverso, hauboïs o violino solo*, Amsterdam n.d. (c1708-12)
2. P.G.G. Boni, [12] *Divertimenti per camera a violino, violone, cimbalo, flauto e mandola... opera seconda*, Roma n.d. (c1717-27)
3. Anonimi, *Six solos for a german flute with a thorough bass... being all choice pieces by ye greatest Authors and fitted to the german flute by Sig. r Pietro Chaboud*, London n.d. (1723); Anonimi, P. Castrucci, F. Geminiani, *Six solos for a german flute... parte seconda*, London n.d. (1723)
4. F. Barsanti, *VI Sonate per la traversiera, o german flute, con il basso per violone a cembalo... opera seconda*, London 1728
5. R. Valentini (Valentine), [6] *Sonate per il flauto traversiere col basso che possono servire per violino, mandola et oboe, opera XII*, Roma 1730
6. P. Locatelli, *XII Sonate a flauto traversiere solo e basso, opera seconda*, Amsterdam n.d. (1732)
7. C. Tessarini, *XII Sonate per flauto traversiè e basso... opera seconda...*, Amsterdam n.d. (1729); *Sei sonate a violino o flauto traversiere e cembalo, opera XIV, s.l., s.n., 1748*
8. G. Ferrandini, *VI Sonate a flauto traversiere o oboè, o violino e basso continuo... opera seconda*, Paris n.d. (c1740)
9. C. Tessarini, *Concerto (in D maj.) a 5 a flauto traverso, due violini, viola e basso*, ms. Schwerin
10. G. Platti, *Sei sonate a flauto traversiere solo con violoncello overo cembalo, opera terza*, Nürnberg n.d. (c1743)
11. A. Vivaldi, *IV Sonate per flauto traversiere e basso continuo RV 48, 49, 50 and 51*, mss Cambridge, Uppsala, Stockholm, Leipzig
12. P. Nardini, *Due sonate per flauto traverso e basso continuo*, ms. Genova
13. P. Nardini, *Due concerti per flauto traverso e archi*, ms. Genova
14. A. Bon, *VI Sonate da camera per il flauto traversiere e violoncello o cembato... opera prima*, Nürnberg 1756
15. A. Paganelli, *Six sonates a solo pour la flûte traversière et basse*, Paris n.d. (c1745)
16. N. Döthel, *Six sonates a trois flûtes [sans basse]*, ms. Stockholm
17. G. Sarti, *VI Sonate a flauto traversiero solo e basso continuo*, Paris n.d. (c1772), *III Sonate per il cembalo con violino o flauto traverso concertante*, Amsterdam n.d. (c1758)
18. N. Jommelli, *Six sonatas for two german flutes and a bass*, London n.d. (1753)
19. N. Döthel, *Studi per il flauto in tutti i tuoni e modi*, Paris n.d. (c1778); *Sonates pour une flûte traversière et un violoncelle op. II*, Paris n.d. (c1775)
20. F. Ruge, *Six solos for a german flute... with a thorough bass*, London n.d. (1751)
21. C. Cecere, *Concerto [in G maj.] per flauto traversiero con violini obbligati e basso*, ms. Uppsala; *Concerto [in A maj.] a 5 stromenti, flauto traverso, violino primo, violino secondo, viola e basso*, ms. Karlsruhe
22. G. Tartini, *Solo [in A maj.] a flauto traverso et basso*, ms. Copenhagen; C. Zuccarini [Zuccari], *Sonata [in G maj.] a flauto e basso*, ms. Karlsruhe
23. G.G. Ferrari, *Three favourite sonatas for the pianoforte and flute obligato or violin*, London n.d.
24. G. Chinzer 'da Firenze', [3] *Concerti a 5 per il flauto traversiero obbligato*, Paris n.d.
25. P. Locatelli, *VI Sonate a tre, o due violini, o due flauti traversieri, e basso per il cembalo*, Amsterdam n.d. (c1736)
26. G.A. Piani, *XII Sonate a violino solo e violoncello col cimbalo, opera prima (II y a dans ce livre six sonates qu'on pourra jouer sur les flûtes à bec, et traversières)*, Paris 1712
27. G. Sammartini, *Sonate a solo, et a due flauti traversi col loro*

basso, opera prima, London 1736 (6 sonatas for 2 flutes and b.c., 6 for flute and b.c.)

28. G. Sammartini, *XII Sonate a flauto traversiere solo con il basso, opera seconda*, Amsterdam n.d. (c1736-37)

29. V. Righini, *Concerto in sol maggiore per flauto obbligato, due violini, due oboi, due fagotti, due corni, viola e basso*, ms. Copenhagen, Augsburg n.d. (c1802)

30. C. Tessarini, *VI Sonate a due flauti traversieri o sia due violini e basso, opera XII*, Paris n.d. (c1745)

31. G. Sammartini, *Six solos for a german flute, violin or hautboy with a thorough bass op. XIII*, London n.d.

32. A. Corelli – Anonimo francese, *Première partie du cinquième oeuvre de Corelli ajustée à la flûte traversière avec la basse*, Paris n.d. (c1738)

33. E.F. Dall'Abaco-N. Chédeville, *Abaco opera quarta, mis pour la musette, vielle, flûte traversièr et hautbois avec la basse continue, par Mr. Chédeville le cadet* (8 sonatas freely adapted from Dall'Abaco's op. 4), Paris n.d.



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Monumenta Musicae Revocata:

Works for transverse flute

3. G.F. Händel, *Sonate per uno strumento (flauto, violino, hautbois, traversa) e basso continuo* (facsimile of autograph ms and printed editions of Roger/Walsh and Walsh) 2 Vols.

4. G. Tartini, *Quattro concerti per violino o flauto traversiero, violini obbligati, ripieni, viola e basso* (facsimiles of mss Gimo 291, 292, 293 and 294, Universitetsbiblioteket, Uppsala)

8. J.S. Bach, *Sonata in b minor BWV 1030 per flauto traverso e cembalo obbligato* (facsimile of the autograph, Altnikol, and Kirnberger mss)

12. J. Ch. Schickhard, *L'Alphabet de la Musique, contenant XXIV Sonates-Solos, pour la Flûte Traversière ou pour le Violon avec une Basse Continue, selon la Clef française pour la Flûte à Bec... XXX Ouvrage*, London n.d.

13. G. Ph. Telemann, *Six Concerts et six Suites à Clavessin et Flûte traversière, ou à Clavessin, Traversière et Violoncello ou Fondement, ou à Clavessin, Violon, Traversière et Violoncello*, Hamburg n.d.

14. G. Ph. Telemann, *Sonate metodiche a violino solo o flauto traverso op. XIII; Continuation des sonates méthodiques à flûte traverse on à violon....* Hamburg n.d. (c1728 and c1732)

16. J.F. Kleinknecht, *Sei sonate da camera a flauto traversiere solo e cembalo o violoncello*, Nürnberg n.d. (1748); *Sei sonate per flauto traverso e basso continuo*, ms. Copenhagen

16 bis. J.F. Kleinknecht, *Sonata in G major per flauto traverso e basso continuo*, ms. Copenhagen

21. J.J. Quantz, [20] *Sonate a flauto traverso solo e cembalo* (facsimile of ms Mus. ms. 18020, Staatsbibliothek zu Berlin)

22. J. Mattheson, *Der brauchbare Virtuoso, welcher sich mit zwölf neuen Kammer-Sonaten auf der Flute Traversiere, der Violine und dem Claviere, bey Gelegenheit hören lassen mag* (12 Sonatas for flute or violin and b.c.) Hamburg 1720

23. J.M. Blochwitz, *Sechzig Arien eingetheilet in fünfzehn Suitten vor Violino oder Hautbois, absonderlich aber vor Flute traversiere nebst Basse continue* (15 suites for flute or oboe or violin and b.c.), Freiberg n.d.

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L'Art de la flûte traversière

1. M. de la Barre, *Pièces pour la Flûte traversière avec la Basse continue... oeuvre quatrième*, Paris 1703
2. M. de la Barre, *Troisième Livre des Trio... melez de Sonates pour la Flûte traversière*, Paris 1707
3. J.M. Hotteterre, *Sonates en trio pour les Flûtes traversières... livre premier, oeuvre troisième*, Paris 1712
4. J.M. Hotteterre, *Premier et deuxième livre de Pièces pour la Flûte traversière avec la Basse... oeuvre second et cinquième*, Paris 1708, 1715
5. A.D. Philidor, *Premier livre de Pièces pour la Flûte traversière avec la Basse*, Paris 1712
6. F.D. Philidor, *Pièces pour la Flûte traversière... livre premier*, Paris 1716
7. P.D. Philidor, *Premier oeuvre contenant III Suites a 2. Flûtes-Traversières seutes avec III autres Suittes Dessus et Basse*, Paris, 1717; *Deuxième oeuvre contenant II Suites a 2. Flûtes-Traversières seules avec II autres Suittes Dessus et Basse*, Paris 1718; *Troisième oeuvre contenant une Suite a deux Flûtes - Traversières seules, et une autre Suite Dessus et Basse*, Paris 1718
8. P.D. Philidor, *Trio, premier oeuvre, contenant six suites*, Paris, n.d.
9. A. Dornel, *Sonates en Trio pour les flûtes allemandes, oeuvre troisième*, Paris 1713
10. M. Pignolet de Monteclair, [6] *Concerts a deux flûtes traversières sans basse*, Paris c1724
11. M. Pignolet de Monteclair, [6] *Concerts pour la flûte traversière avec la basse*, Paris 1724, 1725
12. A. Dornel, [8] *Sonates a violon seul et [4] Suites pour la flûte traversière avec la basse, oeuvre deuxième*, Paris 1711
13. M. de la Barre, *Deuxième et huitième livre de pièces pour la flûte traversière avec la basse*, Paris 1710, 1722
14. J.Ch. Naudot, [6] *Sonates pour la flûte traversière avec la basse, oeuvre premier*, Paris 1726
15. J.D. Braun, [6] *Sonates pour la*

flute traversière avec la basse, oeuvre premier, Paris 1728

16. J. Bodin de Boismortier, [6] *Sonates pour la flûte traversière avec la basse, oeuvre dixneuvième*, Paris 1727

17. M. Blavet, *Sonates mêlées de pièces oeuvre deuxième; Troisième livre de Sonates*, Paris 1732, 1740

18. A. Cheron, *Sonates en duo et en trio, second oeuvre* (3 sonatas for flute and b.c., 4 sonatas for 2 flutes and b.c.), Paris 1729

19. J.B. de Boismortier, J. Ch. Naudot, J.D. Braun, *Sonates en trio pour deux flûtes traversières avec la basse, op. XII, III, Paris 1726, 1726, 1728*

20. M. Marais, *Pièces en trio pour les flûtes, violon, et dessus de viole*, Paris 1692

21. M. Corrette, [6] *Sonates pour flûte ou violon et la basse op. 13*, Paris n.d. (c1735)

22. J.Ch. Naudot, *Six concerto en sept parties pour une flûte traversière, trois violons, un alto-viole, avec deux basses*, op. XI, Paris n.d. (c1730)

23. J.D. Braun, *Sonate à flûte-traversière et basse. Suivie de différentes pièces sans basse, composées expressement pour former l'embouchure*, Paris 1740

24. J.B. Senaillé, J.M. Leclair, L. G. Guillemain, G.P. Ghignone (Guignon), *Sonates pour le violon qui peuvent se jouer sur la flûte traversière*, Paris 1710... 1737

25. N. Lavaux, *Six sonates a deux flûtes traversières sans basse op. I*, Paris 1739; *Six sonates pour la flûte traversière seule avec la basse op. 2*, Paris 1742

26. A. Mahaut, *Sei sonate a flauto traversiere solo col basso continuo op. I*, Paris n.d. (c1739)

27. P. Taillart, *Six sonates pour deux flûtes traversières sans basse op. I*, Paris n.d. (c1749); *Sonates pour une flûte traversière et basse op. 2*, Paris n.d. (c1750)

28. Ch. Delusse, *Six sonates pour la flûte traversière op. 1*, Paris n.d. (c1751); *Six sonates pour deux flûtes traversières op. 2*, Paris n.d. (c1751)

29. Three neoclassical French flute methods: F. Devienne, *Nouvelle Méthode*, Paris c1794; J.M. Cambini, *Nouvelle Méthode*, Paris c1796; A. Vanderhagen, *Nouvelle Méthode* Paris c1799

30. M. de la Barre, *17 Suites de pièces a deux flûtes traversières sans basse* (books 1, 2, 3, 4, 5, 6, 7, 9, 10, 12), Paris 1709... 1725

31. F. Devienne, *12 Concerti a flûte principale, deux violons, alto et basse, deux hautbois, deux cors*, (2 Vols.) Paris c1782... c 1806

32. F. Rault, *Trois sonates pour la flûte avec accompagnement de basse*, Paris c1797

33. F. Devienne, *Trois sonates pour le clavecin on pianoforte avec accompagnement de flûte obligé, Paris c1785; Trois sonates pour le clavecin on fortepiano avec accompagnement de flûte obligé, op. XXIII*, Paris c1788

34. R. Valentine - J. Hotteterre, [8] *Sonates a deux dessus... opera quinta, accomodées à la flûte traversière par Mr. Hotteterre*, Paris 1721

35. F. Devienne, *Six sonates pour flûte avec accompagnement de basse... op. 68, livre 4*, Paris c1799

36. G.M. Cambini, *Deux concerto pour la flûte dont le premier a été execute au Concert de la Reine par Mr. Rault... oeuvre 37*, Paris c1783

37. M. Peraut, *Méthode pour la flûte*, Paris, n.d. (c 1802)

38. A. Hugot, *Six sonates pour la flûte avec accompagnement de basse... op. 12*, Paris c1800-1801

39. A. Hugot, *Troisième concerto a flûte traversière, deux violons, alto, basses cors et hautbois*, Paris c1802

40. J.M. Hotteterre, *Première suite de pièces a deux dessus*, Paris 1712; *Deuxième suite de pièces a deux dessus*, Paris 1717; *Troisième suite de pièces a deux dessus*, Paris 1722

41. J.B. de Boismortier, *Six suites de pièces pour une flûte traversière seule avec la basse... op. 35*, Paris 1731

42. F. Devienne, *Trois duos concertans pour deux flûtes oeuvre 81*, Hamburg n.d.

43. T. Bordet, [6] *Airs variés pour flûte et basse*, Paris c1780

44. J.B. de Boismortier, *Diverses pièces pour une flûte traversière seule, avec des préludes sur tous les tons... op. 22*, Paris 1728

45. M. Blavet, *Six sonates pour deux flûtes traversières sans basse, op. I*, Paris 1728

46. T. Bordet, *Méthode raisonnée pour apprendre la musique... à la quelle on joint l'étendue de la flûte traversière... suivi d'un recueil d'airs en duo, livre premier*, Paris n.d. (c1755)

47. G.M. Cambini, [6] *Petits airs connus variés pour la flûte [et basse]; Marche des Marseillois et la Carmagnole variées pour la flûte*, Paris n.d. (c1793)

48. M. Blavet, *Premier recueil de pièces accomodé pour les flûtes traversières ; Deuxième recueil...; Troisième recueil...*, Paris n.d. (c1750-55)

49. [M. Corrette], *Méthode pour apprendre aisément à jouer de la flûte traversière*, first edition, Paris n.d. (c1739)

50. J.B. de Boismortier, *VI Concertos pour 5 flutes traversières sans basse op. XV*, Paris 1727

51. J.B. de Boismortier, [6] *Sonates en trio pour trois flûtes traversières sans basse op. VII*, Paris 1725

52. Ch. Delusse, *L'Art de la flûte traversière*, Paris n.d. (c1761)

53. J. Hotteterre, *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du hautbois, divisez par traitez*, first edition, Paris 1707

54. Various authors, *Airs et brunettes a deux et trois dessus pour les flûtes traversières tirez des meilleurs auteurs, anciens et modernes, ensemble les airs de M. rs Lambert, Lully, de Bousset, etc., les plus convenables a la flûte traversière seule, ornez d'agrémens par M. r Hotteterre le Romain*, Paris, n.d.