

Title of research:

The characters of the flute

**A performer's exploration of the dramatic roles of the
baroque flute:**

***Cantates* of A. Camprá and N. Clérambault**

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Introduction

The knowledge of the codification of morality as an important aspect of the preparation of 21st Century early music performers.

The age of progresses in the technical reproduction of artworks via audio and video recording has made it possible for us to hear and see what has been performed in the past. It allows us even to modify it, and create a more perfect past: to correct and to edit it. It is this material which mainly reaches a larger audience, beyond the concert hall itself, and of course, the recording studio.

The search for performance quality that can compete with these monumentally idealized standards can be a double-edged sword, driving the performer's attention away from the curious and comprehensive approach that characterized the Early Music movement, as portrayed by writers such as Nikolaus Harnoncourt and his "Musical Discourse". This approach was characterized by the predominance of the text of the pieces performed, the narrative content of works, the cultural features of the spirit and time when the pieces were written, the caring and fresh looking after of what was left behind by previous generations of musicians. It included the attempt to understand and investigate into an older conception of the universe —often from an entirely different perspective than that which "Western culture" gives us today. All of these traits fall prey to the priority of other kinds of demands, related to aspects of the present cultural and artistic industry.

Within this particular state of things regarding the early music movement, there is though one remarkable fact to be pointed out. One of the main features of live musical performance in the 21st century is its unique character that separates it from reproduced art: its physical existence involves the body of the performer, the instruments, the sources, the technical material for recordings, but the performance itself is a unique event. It happens in time, and it's the delivery of a musical speech to the individuals that are in the

audience in that moment. The musical works that we are performing were designed for live performance. In that respect, recorded and edited material coexists but can never compete with live performance -if we are intending to deliver the works being faithful to the composers' ideas and imaginary world. That leaves us as performers with the challenge to develop the skills and to dig into the materials that will make us more authentic and touching in our live performances.

In what are considered some of the basic sources for indications about what good performance in the Seventeenth and Eighteenth Century music practice was, the importance of an affective, convincing and moving performance –sharing skill with actors and orators- is central.¹ If, as instrumentalists, we become actors, we need to know if we have a basic –inherent- character and learn to work from it. That is why, as a flute player concerned with historically informed performance practice, I have independently searched for a possible way of approaching the question “does the baroque flute have a character of its own?”. **This is my research question.**

In answering this, I have asked myself some other questions. Are we aware of the differences and coincidences of what we believe that affects and passions –the real content of the pieces- are, and what these words meant in the Seventeenth and Eighteenth century? How severely codified was this universe of affective and allegorical contents in the mindset of the composers, performers, and audience?

For this I have looked into the writings of R. Descartes and Thomas Hobbes for an idea of what the discussion about human nature was at the time. And I have found useful elaborations for a deeper understanding of some of the main characters in the French repertoire of the late Seventeenth and early Eighteenth centuries. But especially I have driven my attention to the Iconographies, because they speak to the entire imagination and humanity in the musician; they speak to the body as well as to the intellect of the player.²

¹ J. J. Quantz speaks about the need for a “wider field of knowledge” in order to become a more convincing, and therefore successful, performer.

² For the importance of mirroring as an enhancer of preparation for musical performance, see ‘Insights about practice from the perspective of motor learning: a review.’ Published in *From*

I was invited by Susan Williams to expose part of the material of this research in the lecture “The temple of Muses. Historical sources for inspiration, related to the codification of morality from Sixteenth to Eighteenth centuries”, during the Biber Immersion Project (The Royal Conservatory, April 2016) Before my exposition, I conducted a survey to request the participating musicians to describe good performance and speak about what the goal of performance was, from their point of view. Their magnificent answers are included in the second appendix of this paper. The importance of the performer’s personal emotional involvement with the work was major throughout their writings. That’s what, I believe, made them receive the material presented in this paper with such generous interest.

The codification of the imaginary is a field of thought that underlies the creation of artworks in the seventeenth and eighteenth centuries in Europe - the period in which the pieces that an early music student plays were composed. And there is material that can teach us, as musicians, this code. The knowledge about human nature is a central matter in historical treatises regarding the art of performing music from this time. But it’s not only referring to the personal emotion, it’s referring to a detailed and strict conventional way to depict things. Since personal emotional involvement is still widely considered as a feature of a good performer, it’s worth to discuss the idealisations of human emotions of the past, they are probably a way to become closer to the imagination or emotional world of a composer in Eighteenth Century’s Paris or London.

Why did I choose the French Cantate³ to look for the character of the flute?

From the times of Louis XIV and even more generously in the period of regency of the Duc d’Orléans, the renovated classical models from antiquity – in literature, sculpture, architecture, music- were particularly strong and

potential to performance. Training practice and performance preparation in Conservatories. Royal Conservatoire publications. 2013. First published in *Music Performance Research*, vol 2 (2008) 1-25.

³ I chose to use the term *cantate* in French since at the time the French composers were deliberately trying to distinguish their creation in the genre from the Italian *cantata*. A parallel with this can be found in F. Couperin’s *L’Apothéose de Lully* and its amusing use of the term *sonade* instead on *sonata* as to mock the French resistance to use Italian terminology, even when the compositional styles were clearly influenced or mixed.

standardized by the French Academy –the official institution that regulated the content and the style in the production of art works in that country. This is also the time from which sources testify for the first time the assignment of professional specialists in flute playing to official positions. The flute was rising as a solo, later virtuoso, instrument. From this time onwards, French flute players became a model for the rest of European courts.⁴

For these two reasons, the attention is directed in this writing towards the French repertoire involving the flute, dating from the time of Louis XIV and the regency of Philippe d’Orléans.

The research you are about to read, see and hear has been done by a performer. Sensations, intuitions, flow of power, communication and other aspects that are the basis of performance cannot be properly grasped by reading, watching a video or listening to a recording. These aspects can only be experienced and learned “live” both by performer and audience.

The material referred to in this writing is what I have found necessary to understand and connect to the repertoire of the French cantata as a performer; it is material I have personally found that speaks to my particular human nature.

The material in this research has influenced my playing of French flute music and also of other repertoire as well. It has invited me to focus on different aspects of the music and to find poetic and delicate relations between what is technically required from the instrument and the story being told. It is my intention that it will also inspire other performers at the same time that it will give non-specialized readers a small glimpse into the back stage of this particular baroque flute player’s preparation of a piece.

⁴ It was in the reign of Louis XIV that the first official job positions with flute as the main instrument were created. And it’s considered in my writing as the first generation due to the fact that these instruments are conical without a doubt, and they were the first sorts of flutes that had treatises written specifically for them and books of pieces dedicated to them. I’m not considering here the more or less controversial indication of flute parts in the works of H. Schütz, namely those in *Psalmen Davids sampt etlichen Moteten und Concerten*, [Op. 2] (Dresden, 1619); *Der 133. Psalm... auf die hochzeitliche Ehrenfrewde Herrn Georgii Schützen* (Leipzig, 1619); *Symphoniae sacrae*, [Op. 6] (Venice, 1629); *Symphoniarum sacrarum secunda pars*, Op. 10 (Dresden, 1647). *Historia ...* (Dresden, 1664). In these it’s likely that, in the case that *traversi* were used, they were playing on the cylindrical renaissance flute, or a transitional type of instrument, -such as the Haka flute, which doesn’t work on the fingerings of the first baroque flute treatises.

For this I have finally focused my writing on two French *cantates* for solo voice, instruments and continuo by A. Camprá and N. Clérambault to point from a practical point of view how the character of the flute is clearly influenced by this `wider field of knowledge`

1. The conveying of affect in musical performance: A general aim of musicianship in the Seventeenth and Eighteenth centuries.

- Some of the main musical treatises on performance. Must a performer feel sad when he is playing sad music?

B. de Bacilly

C. P. E. Bach

J. J. Quantz

J. Mattheson

D. G. Türk

In this chapter I will introduce quotes to illustrate how the ability to move the listener was a central matter in the Sixteenth and Eighteenth writings on musical performance. How those which “appear to be questions belonging to the field of the philosopher rather than the musician” are pointed as necessary for becoming a touching, and therefore successful, performer. This section is meant to give the non-specialized reader an idea of the motivation behind this search for the characters of the flute.

Since the first repertoire arranged specifically for the flute includes the *Air de cour* style – by composers of the environment and style of J. M. Hotteterre and later M. Blavet, I have chosen to include the following quote by one of the most famous singing masters of the second half of the seventeenth century in France, B. de Bacilly.

B. de Bacilly in his “*L’art de bien chanter*”:

‘Of movement and expression.

There are many who confound *mouvement* and *measure* as if they were the same thing, and they believe that, because one usually speaks about *Air de mouvement*, to distinguish it from an *Air fort lent*, all the movement in singing only consists of certain liveliness proper to Gigue, to Menuet, and others like.

The *mouvement* is but something different to that which they imagine; and I consider that it is a certain quality that gives the soul to singing, and that is called *Mouvement*, because it moves, I mean, it draws the attention of the listeners, even if they are the most rebel to harmony; it inspires in the hearts such passions as the singer wishes to arise, mainly that of *tendresse*; this is why most of the women never succeed in achieving this way of expression, they imagine it to be against the modesty of their sex, and that it belongs to the theatre, & and they thus make their singing inanimate.’⁵

As we will see later, *tendresse* is a character strongly linked to the choice of the flute as the instrument accompanying the voice. All the *airs* for flute in the cantata *Orphée* by N. Clérambault has this indication as a character.

C. P. E. Bach’s on his “Essay on the true art of playing keyboard instruments”

On performance

“...The ability through singing and playing to make the ear conscious of the true content and affect of the composition...”

⁵ Own translation

“... Good performance, then, occurs when one hears all notes and their embellishments played in correct time with fitting volume produced by a touch which is related to the true content of a piece. Herein lies the rounded, pure, flowing manner of playing which makes for clarity and expressiveness...”

The idea of music as a healing practice can be traced back to antiquity with authors as Daemon of Oa. In the next quote we can see how, for Mattheson, the “medicinal use” of music for moral wellbeing is still the main part of musical praxis. We can also see how the knowledge about human nature is necessary for a successful performance.

J. Mattheson, *Concerning sound and the natural science of Music*. Selections from Part 1, Chapter III.

“49. The fifth part of the science of sound which, since physical weakness is often caused by the states of emotion, has much in common with the preceding one, is the most outstanding and important of all. This part examines the effects of well-disposed sounds on the emotions and the soul.

50. This, as is readily seen, is material that is as far-reaching as it is useful. To the musical practitioner it is of more importance than to the theoretician, despite its primary concern with [theoretical] observation.

51. Of much assistance here is the doctrine of the temperaments and emotions, concerning which Descartes is particularly worthy of study, since he has done much in music. This doctrine teaches us to make a distinction between the minds of the listeners and the sounding forces that have an effect on them.

52. What the passions are, how many there are, how they may be moved, whether they should be eliminated or admitted and cultivated, appear to be questions belonging to the field of the philosopher rather than the musician. The latter must know, however, that the sentiments are the true material of virtue, and that virtue is but a well- ordered and wisely moderate sentiment.

53. Where there is no passion or affect, there is no virtue. When our passions are ill they must be healed, not murdered.

54. It is true, nevertheless, that those affects which are our strongest ones, are not the best and should be clipped or held by the reins. This is an aspect of morality which the musician must master in order to represent virtue and evil with his music and to arouse in the listener love for the former and hatred for the latter. For it is the true purpose of music to be, above all else, a moral lesson [Zucht-Lehre].

J. J. Quantz in *The art of flute playing*:⁶

“...Music execution may be compared with the delivery of an orator...”

“He [the orator] must express each sentiment with an appropriate vocal inflexion, and in general adapt himself to the place where he speaks, to the listeners before him and to the content of the discourse he delivers...”

“...The performer of a piece must seek to enter into the principal and related passions that he is to express. And since in the majority of pieces one passion constantly alternates with another, the performer must know how to judge the nature of the passion that each idea contains, and constantly make his execution conform to it.

Hence you must, so to speak, adopt a different sentiment at each bar, so that you can imagine yourself now melancholy, now gay, now serious, etc.

In this respect each person must also regulate himself in accordance with his innate temperament, and know how to govern it properly...”

“Whoever performs a composition so that the affect, even in every single passage, is most faithfully expressed and that the tones become at the same time a language of feelings, of this person it is said that he is a good executant”

One of the most consulted sources for information about performance practice on the baroque flute, Quantz’s *Treatise*... is directly speaking about the acting skills -“imagine yourself now melancholy, now gay”- of a musical

⁶ Quantz, J. J. *On playing the flute*. A complete translation with an Introduction and notes by Edward R. Reilly, ed. Faber and Faber, 1976.

performer which a few decades later will be more accentuated in writers such as G. Türk.

**D. G. Türk's `School of clavier playing" on the chapter
"Concerning execution in general and its general requirements"**

"...Expression of the predominant character

It's the most essential part of good execution without which no listener can be moved to a great degree. This effect can only be induced when the artist has the capacity to become infused with the predominant affect and to communicate these feelings to others through the eloquence of music.

Mechanical skill can ultimately be learned by much practice; only expression presupposes –other than mechanical facility- a broader range of knowledge, and above all things, a sensitive soul.

The single word: God! Can denote an exclamation of joy, of despair, the greatest anxiety, pity, astonishment, etc., in various degrees. In the same way, tones by changing of the execution can produce a very different effect. It is therefore extremely necessary to study the expression of feelings and passions in the most careful way, make them one's own, and learn to apply them correctly. .."

"...Characteristics typical of good execution:

1. In general, an already achieved facility in playing and note reading, security in rhythm, and knowledge of the through bass as well as of the composition to be performed

2. In particular clarity of execution

3. Expression of the predominant character

4. Appropriate use of ornaments and devices of the same sort

5. Genuine feeling for all the emotions and passions which are expressed in music."

Türk speaks directly about the need to study carefully the expression of feelings and passions.

The point I would like to make with these quotes are that the intentions of the composers of having their works performed by engaged musicians is vital in their theoretical writings. But there is also, like in Mathesson, the clear indication that a musician should study the non-musical works referring to human nature in philosophy. Also, like in Quantz, we find the indication that there are certain specific 'ways' to depict characters and passions. I believe that for a musician it's important to be in touch with the historical codification of the imaginary that involves other arts as well, and not only musical performance.

2. Morality for performers

The aim here is to explore from a performer's point of view how the discussion and elaborations about the human passions is included in other fields of human thought and how it can influence musical interpretation.

Besides the basic, foundational elaboration of R. Descartes in *Passionibus animae*, recommended to performers by J. Mathesson, there are quotes by other thinkers included in this chapter. The material discussed and quoted in this section is meant to give an idea of how the topic of human nature and moral influenced the production of art, the education of children and even the discussion about commonwealth in the sixteenth and seventeenth centuries.

René Descartes, 'On the passions of the soul'

"...it may easily be noted that there are but six such, to wit, admiration, love, hatred, desire, joy and sadness, and that all the other[s] are compounded of some of these six, or are sorts of them..."

The binary nature of human passions and the paring of opposites is an idea which is present in the music of the Seventeenth and Eighteenth centuries as affect and counter-affect. It will be seen later how the prescriptive iconologies of the Eighteenth century also start depicting characters by opposite pairs.

Thomas Hobbes and his works on Human nature and Body politics. Fragments of the London edition of 1684 and a French edition of 1787.

The facsimile of the fragment of the 1684 edition is not only beautiful as a printing but completely readable and needs no transcription. It gives an idea of how the interplay of the passions of man, and the need to subdue them to a common law to avoid a state of war, are the basis for his considerations about the commonwealth.



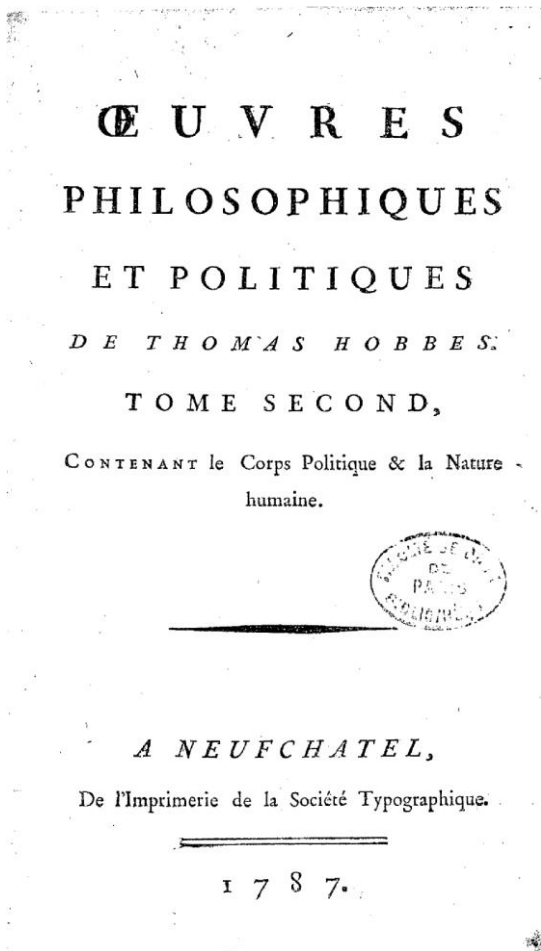
CHAP. IX. *Humane Nature.*

21. The Comparifon of the Life of Man to a Race, though it hold not in every Part, yet it holdeth fo well for this our Purpose, that we may thereby both fee and remember almoft all the Paflions before mentioned. But this *Race* we muft fuppoſe to have no other *Goal*, nor other *Garland*, but being formoſt, and in it

To confider them behind, is *Glory*.
To confider them before, is *Humility*.
To loſe Ground with looking back, *Vain-Glory*.
To be holden, *Hatred*.
To turn back, *Repentance*.
To be in breath, *Hope*.
To be weary, *Deſpair*.
To endeavour to overtake the next, *Emulation*.
To ſupplant or overthrow, *Envie*.
To reſolve to break thorow a Stop foreſeen, *Con-
rage*.
To break thorow a ſudden Stop, *Anger*.
To break thorow with Eaſe, *Magnanimity*.
To loſe Ground by little Hindrances, *Puſillani-
mity*.

To fall on the ſudden, is Diſpoſition to *weep*.
To ſee another fall, is Diſpoſition to *laugh*.
To ſee one out-gone whom we would not, is *Pity*.
To ſee one out-goe whom we would not, is *In-
dignation*.
To hold faſt by another, is to *love*.
To carry him on that ſo holdeth, is *Charity*.
To hurt ones ſelf for haſt, is *Shame*.
Continually to be out-gone is *Miſery*.
Continually to out-go the next before, is *Felicity*.
And to forſake the Courſe, is to *die*.

I have chosen to translate the following fragment of the French, 1787 edition of Thomas Hobbes works due to its utility for musicians who play French repertoire. It describes *légèreté* and *gravité* -previously named levity and gravity in the English edition- the duet of characters that one finds in the main genre of XVIII Century French music, the *Ouverture*.



§. 5. Il y a un autre défaut de l'esprit que l'on nomme *légèreté* qui décelé pareillement une mobilité dans les esprits, mais portée à l'excès ; nous en avons des exemples dans les personnes qui au milieu d'un discours sérieux sont détournées par une bagatelle ou une plaisanterie, ce qui leur fait faire des parenthèses, les écarte de leur sujet & donne à ce qu'elles disent l'air d'un rêve ou d'un délire étudié. Cette disposition est produite par une curiosité, mais trop égale ou trop indifférente ; puisque les objets faisant tous une impression égale & plaisant également, ils se présentent en foule pour être exprimés & sortir à la fois.

§. 6. La vertu opposée à ce défaut est la gravité ou fermeté ; l'atteinte du but étant son principal plaisir, elle sert à diriger & à retenir dans la route qui y mène toutes les autres pensées.

'... 5. There is another defect of the spirit that is named *legereté* [...] a mobility of the spirits, but brought to the excess; the examples are found in the persons that in the middle of a serious discourse are deviated by a *bagatelle* or a *plaisanterie*, and this makes them create parenthesis, it separates them from their subject, and it gives what they are saying the air of a dream or a learned delirious. This disposition is produced by curiosity, but too equal or too indifferent, for all objects make an equal impression and please equally...'

'6. The opposite virtue to this flaw is *gravité* or *fermeté*; the attaining of goals being its main pleasure, it serves for remaining and directing on the way that unites all other thoughts...'

Watts, Isaac, 'The doctrine of the passions explained and improved. Or, A brief and comprehensive scheme of the natural affections of mankind.'

Another example of the publication of the doctrine of the passions, it is noticeable how this explained and improved version is added with 'moral and divine rules for the regulation or Government of them.' This is very interesting material for musicians since it gives an idea of what identifying one's complexion and attaining control over the passions –one of the features of a good performer- was in the Eighteenth century.

THE
DOCTRINE
OF THE
PASSIONS

EXPLAINED and IMPROVED.

Or, A brief and comprehensive SCHEME of the
NATURAL AFFECTIONS of MANKIND,

Attempted in a plain and easy Method.

With an Account of their Names, Nature, Appear-
ances, Effects, and different Uses in human Life.

To which are subjoined,

MORAL and DIVINE RULES

For the Regulation or Government of them.

By I. WATTS, D.D.

The FIFTH EDITION, Corrected and Enlarged.

PROV. xxv. 28.

He that hath no Rule over his own Spirit, is like a City
that is broken down, and without Walls.

L O N D O N:

Printed for J. BUCKLAND, and T. LONGMAN,
in Pater-noster-Row; E. and C. DILLY, in
the Poultry; and T. FIELD, in Leadenhall-
Street. 1770.

Jean-Jacques Rousseau in *'De l'état actuel de l'esprit humain, relativement aux idées & aux découvertes nouvelles'*



DE L'ÉTAT ACTUEL

DE -

L'ESPRIT HUMAIN

RELATIVEMENT aux Idées & aux
Nouvelles.

QUELLE fatalité inconcevable
persécution aux hommes de génie?

Comment se fait-il que pen dant
de connoître, de savoir & de décou
la passion dominante de l'esprit hu
les hommes s'élèvent avec acharnement
toute idée neuve, contre tout système
contre toute découverte ?

Comment se fait-il que tous les é

DE L'ESPRIT HUMAIN.

rapidement une petite partie des sources où il
peut puiser les idées neuves les plus importantes.

Supposons un instant que les Arts, les Sciences
ayent atteint leur dernier degré de perfection ;
que la Littérature dans chaque genre ait produit
les différens chefs d'œuvres dont elle est suscep
tible, il resteroit encore à faire la plus impor
tante de toutes les choses, celle de donner à tous
ces objets un grand but, un but moral & de pre
mière importance pour la félicité des Nations.
Les hommes ont accumulé une grande somme
de matériaux qui ne devroient servir qu'à la for
mation de leur bonheur ; mais ils n'ont point
encore élevé l'édifice ; & ils ont la bonté de
prendre les matériaux pour l'édifice lui-même ;
personne même ne les a instruits encore de cette
fatale méprise ; & ce que je dis ici, qu'il étoit si
aisé de penser & d'apprécier, est déjà une chose
nouvelle.

Il reste à la raison humaine à trouver quel
est le plus précieux usage qu'elle puisse faire d'elle
même ; il lui reste à examiner s'il est bien vrai
que les Arts, les Sciences & la Littérature aient
atteint leurs dernières limites ; si au contraire en
suivant les chemins nouveaux qu'elle découvrira,
il ne lui reste pas encore de grandes portions de

Regarding the moral role of arts, Jean Jacques Rousseau advocates for a moral benefit that society should obtain from arts, therefore pointing out its power to influence society.

'... Let's suppose that that the Arts, the Sciences have achieved their last degree of perfection; that Literature in each genre has produced all the different masterworks possible, it will remain then to do the most important of things, that is giving all these objects a great end, a moral end and of main importance for the Nations. Men have accumulated a great sum of materials

that should not serve other than for the formation of their happiness; but they have not lifted that building yet, and fail by considering that the materials are the building itself...'⁷

We can grasp three useful ideas for musicians from these quotes.

From R. Descartes, we can understand the binary nature of the human passions. And that to be perceived clearly, each passion needs its opposite. Furthermore, for performing arts the most useful idea of R. Descartes is that in order for passions to be moved, there needs to be first admiration, otherwise we contemplate objects presented to us in an unpassionate way.

From Thomas Hobbes we can learn that *légèreté* and *gravité* -the duet of characters of the major French baroque instrumental genre, the *Ouverture*- are not passions, but features of the intellect that are observed in the way a discourse is delivered (*légèreté* is a defect, it stops for parenthesis continuously and its extreme is stupidity, *gravité* is a virtue, and it delivers a speech without deviation). So the music that uses these indications is possibly referring not only to passions but also other features of human nature such as the intellect.

From Watts and Rousseau we can grasp the ideological background regarding the nature of human passions. There is a positive valuation of the control over human passions, and their extremes are considered dangerous to the society and to the health of the individual. We can also grasp the idea that arts have a moral role in improving man's relation with his own passions, and thus create a better functioning society. This moral role allows to perceive the composer's efforts to portray the moral lessons in the texts of their musical works, and it allows to understand in another level how they comply with the codification as a way of speaking a common allegorical language with the listener.

⁷ Own translation

3. The flute in the *Iconologia*.

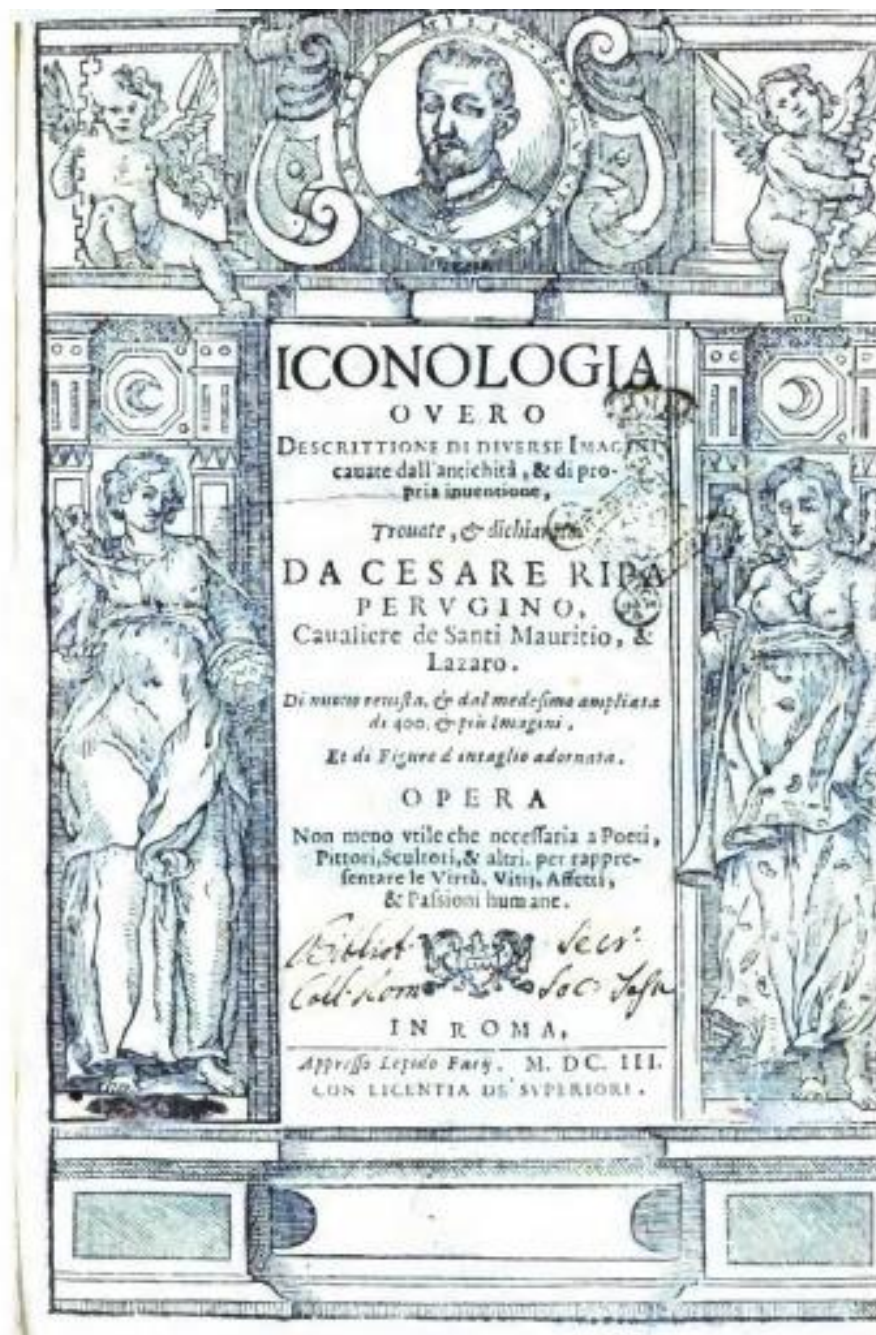
Collections of allegories, vices, virtues, passions and affects.
From 1603 to 1807.

The iconographies were presented as material - recommended or in some cases mandatory- for painters, orators, poets. The earliest included here is Ripa's second printing of *Iconologia* from 1603 -enriched with more than 400 images- , because the first of 1594 did not include figures. The latest included is an edition of 1807.

The frontispieces of the works and the figures involving the flute have been translated here.

Cesare Ripa: Iconology or Description of diverse images taken from antiquity, and of own invention, found and declared by Cesare Ripa, Perugian. Again revised and augmented in more than 400 images, and adorned by figures.

Work as useful as necessary for poets, painters, sculptors, and others, to represent Virtues, Vices, affects, and human passions. Roma. M.DC.III



The remark of it being ‘as useful as it is necessary’ gives an interesting hint about the importance of this codification of the imaginary for the production of artistic material in several disciplines. Later, in the warning to the reader, the author recommends that whenever there are differences between what is drawn and what is explained by words, the reader should always trust the written word more than the image, because the engraver of the images has not had contact with the text he illustrated.

There is no significant difference, in this 1603 print, between the images and their written descriptions in general in the book. What is noticeable is that there are very specifically described figures that are not illustrated by the engraver –usually several figures for the same image are described but there is only one illustration. For example several types of Joy (Joy, Joy of love, *Laititia*, and *Giubilo*) are described in words, but there is only one illustration: Joy.



“Flattery

A woman with a tense forehead⁸, she will be dressed in diverse clothes, and the dress will be all painted with chameleons, in her right hand she holds a bellow to light the fire, and with her left a string.

Flattery, according to Cicerone in the second book of the questions to Tusculane, is a sin made of the reasoning of a praise given to some with the intention of pleasing. Or it is false persuasion, and deceitful consent, that is, using fake friendship in conversation to some, to make him believe about himself and his things what he is not. He does this for pleasure or avarice.

The dress is of a changing nature, because the flatterer very easily changes his face and his words, and says yes and no according to the taste of each [one he is trying to please], as Terentio demonstrates in the ‘Eunuch’

“quidquid dicunt laudo; id rursum si negant, laudo id quoque. negat quis, nego; ait, aio...”

[...Whatever they say, I express my approval; if they then say the opposite, I approve of that too! If a man says no, I say no; if he says yes, I say yes. In short, I’ve given orders to myself to agree to everything.]⁹

⁸ ‘...Those with a tense look are flatterers: this applies to the affection in them. One can observe it in the case of dogs, because dogs when they fawn have a smooth forehead. Since then, the clouded brow shows impudence and the smooth brow flattery. Then condition between these extremes would be most fitting....’ Aristotle, Physiognomic. IX

⁹ The ancient discussion on the topic of flatterers and *parasites* is extremely broad. For gaining a clearer idea of what the character of the flatterer given by Ripa is it is very useful to consider the entire intervention of Gnatho, character of the Eunuch.

GNATHO (not seeing PARMENO) Gods in heaven, how one man surpasses another! What a difference there is between a fool and an intelligent man! Now this occurred to me as a result of the following: on my way here today I bumped into someone from here of my own rank and station, not a bad sort of fellow, who like me had devoured all his inherited wealth. I saw that he was rough, filthy and seedy, overgrown with tatters and time. ‘Hey: I said, ‘what are you dressed like that for?’ ‘Since I had the misfortune to lose everything I had, look what I’ve been reduced to! All my friends and acquaintances abandon me.’ At this I compared him with myself and felt nothing but contempt for him. ‘What: I said, ‘you big drip? Have you got yourself into such a state that you haven’t any hopes left to pin on yourself? Have you lost your wits together with your wealth? Look at me! I’ve risen from the same position as yours. Look at my complexion, my smartness, my clothing; look at the condition of my body! I have everything without having anything; although there’s nothing in the bank, there’s no shortage either.’ ‘Yes, but unfortunately I’m no good at telling jokes or taking a beating.’ ‘What? Do you think that’s how it’s done? You’re on quite the wrong track! That was once the type that was in business, a long time ago, in the old days; I’ve got a new way to catch my bird—in fact I was the first to invent this method. There’s a class of men who want to pass as outstanding in everything, but who aren’t; they’re the ones I hunt down. I don’t lay myself on as entertainment for them; I’m the one who laughs at their jokes, and I praise their wit at the same time. Whatever they say, I express my approval; if they then say the opposite, I approve of that too! If a man says no, I say

Chameleons are added [because they represent] the following of the appetites and actions of others: it is because of this animal, as Aristotle says, is changing according to the mutations of time, as the flatterers, and is considered perfect in its profession when it better applauds others habits even when they are shame worthy. It is said that due to being extremely shy, because it has very little blood and it is all around its heart, the chameleon is at every encounter afraid and changes. In this it can be seen that flattery is an indicator of little spirit, and low soul in those who exercise it and in those who listen to it, Aristotle says that *omnes adulatores sunt serviles, o abjecti homines*. [All flatterers are servile and people lacking in self-respect are flatterers]

The bellow, which is a very apt instrument to light fire, and to dampen lit fire, teaches us that flatterers, by the wind of vane words, either light the fire of the passions in those who voluntarily listen, or they either put out the light of truth, that they used to have through their self-knowledge.

The string she holds with her left hand demonstrates, as S. Agustinus testifies about Psalm 9, that flattery ties men to sins, by saying: *Adulantium linguae ligant homines in peccatis, delectat enim ea facere, in quibus non solum non metuitur reprehensor, sed etiam laudatur operator*. [The tongues of flatterers bind souls to sin, they take pleasure in doing those things for which not only do not fear reproaches, but are also praised]

And it is read on the same psalm: *In laqueo isto quem absconderunt comprehensus est pes eorum*. [Their foot hath been taken in the very snare which they hid, this is a commentary on Psalm 9 by St Thomas Aquinas]

Having the tense forehead, according to Aristotle in *Fisonomia*, chapter 9, signifies flattery.¹⁰

no; if he says yes, I say yes. In short, I've given orders to myself to agree to everything. That's the trade with much the fattest profits nowadays!

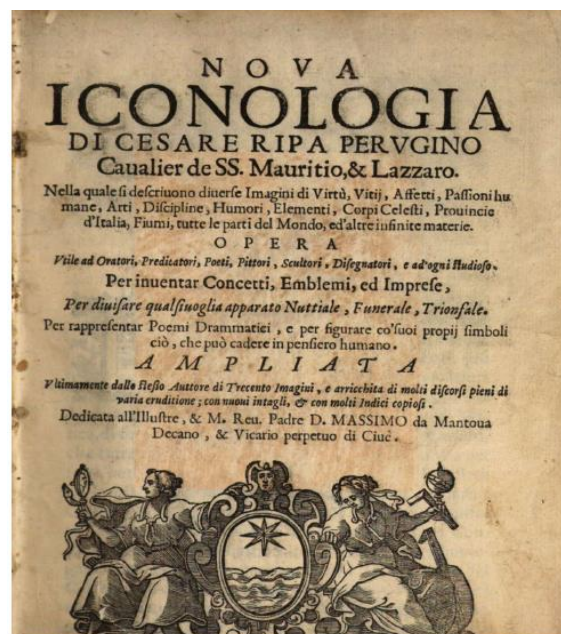
PARMENO (aside) Smart fellow! He turns men from fools into complete lunatics!

¹⁰ '...The physiognomist draws his data from movements, shapes and colours, and from habits as appearing in the face, from the growth of hair, from the smoothness of the skin, from voice, from the condition of the flesh, from parts of the body, and from the general character of the body...' Aristotle, *Physiognomic*. II. In the Introduction to his translation of Aristotle's *Physiognomics*, W. S. Hett explains that '...the rest of the treatise consists of a catalogue of physical and corresponding mental peculiarities. These again show keen observation, but they are purely empirical, and no attempt is made to decide whether bodily signs are the cause or the effect of mental features.'

Flattery

A woman dressed in an artificial and vague dress. She plays the tibia, or the flute, with a deer sleeping next to her feet. She is described in this way by Oro Apolline and Pietro Valeriano in the seventh book of their *Ieroglifici*. And some write that the deer, because of its own nature charmed by the sound of the flute, almost forgets himself, and is easily caught. According to this is the present image, in which the sweetness of words is declared represented by the melody of sound; and through the unhappy natural instinct of the deer is represented the nature of those who voluntarily are subject of flattery. This unhappy nature of the deer also shows that those who voluntarily lend their ears to the flatterers are shy and have a weak character.¹¹

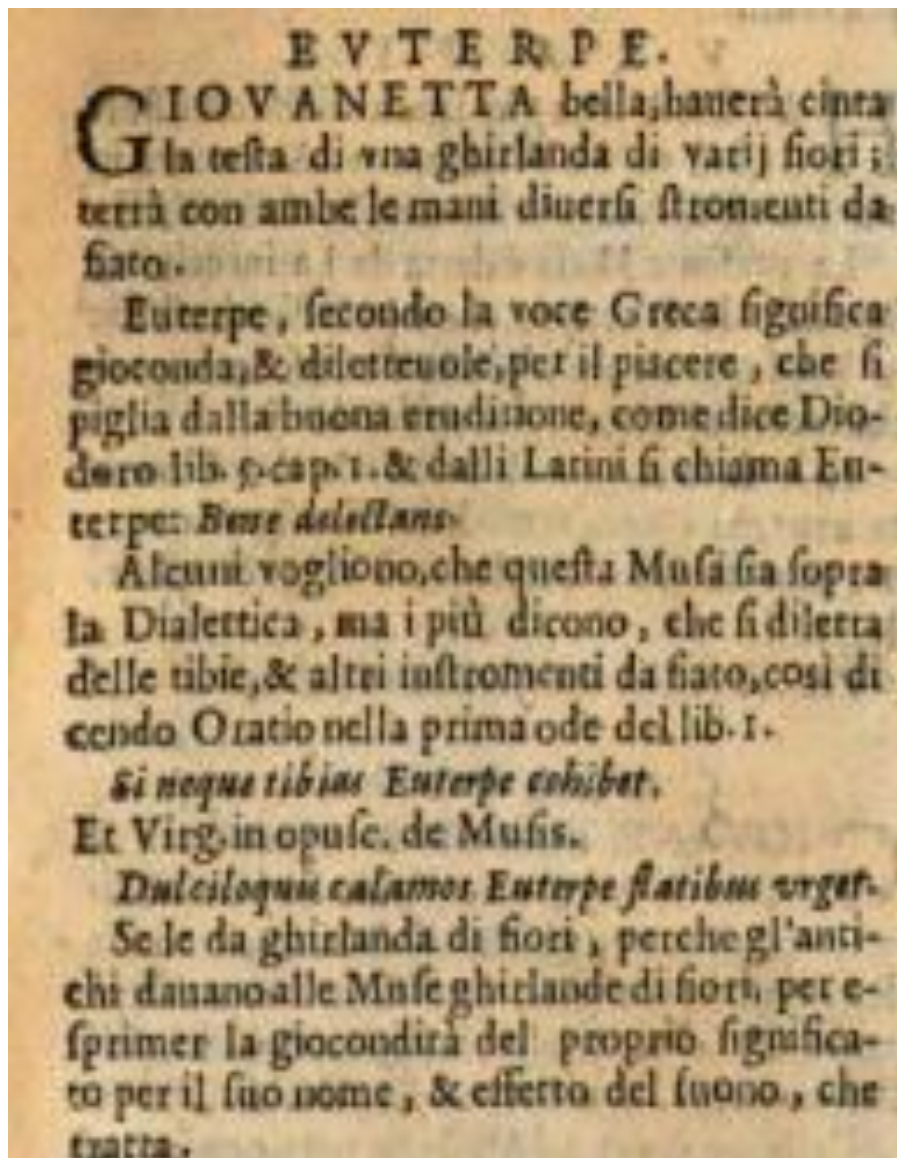
New Iconology by Cesare Ripa, Perugian. [...] In which are described diverse images of virtue, vices, affects, human passions, arts, disciplines, humours, elements, celestial bodies, provinces of Italy, rivers, all the parts of the world, and other infinite matters. Useful work for orators, preachers, poets, sculptors, designers, and all scholars. To invent concepts, emblems [...] To create nuptial, funerary and triumphal device. To represent dramatic poems and to figurate with their own symbols whatever that can be found in human intellect. [...] 1618



¹¹ The Physognomy of Aristotle makes a clear distinction when it comes to human beings assigning strong character to men and weak character to women.



Although not represented by an engraved figure in this reprint, the muse Euterpe is designed as a flute (*tibia*) player. This signifies in her the art of pleasing.

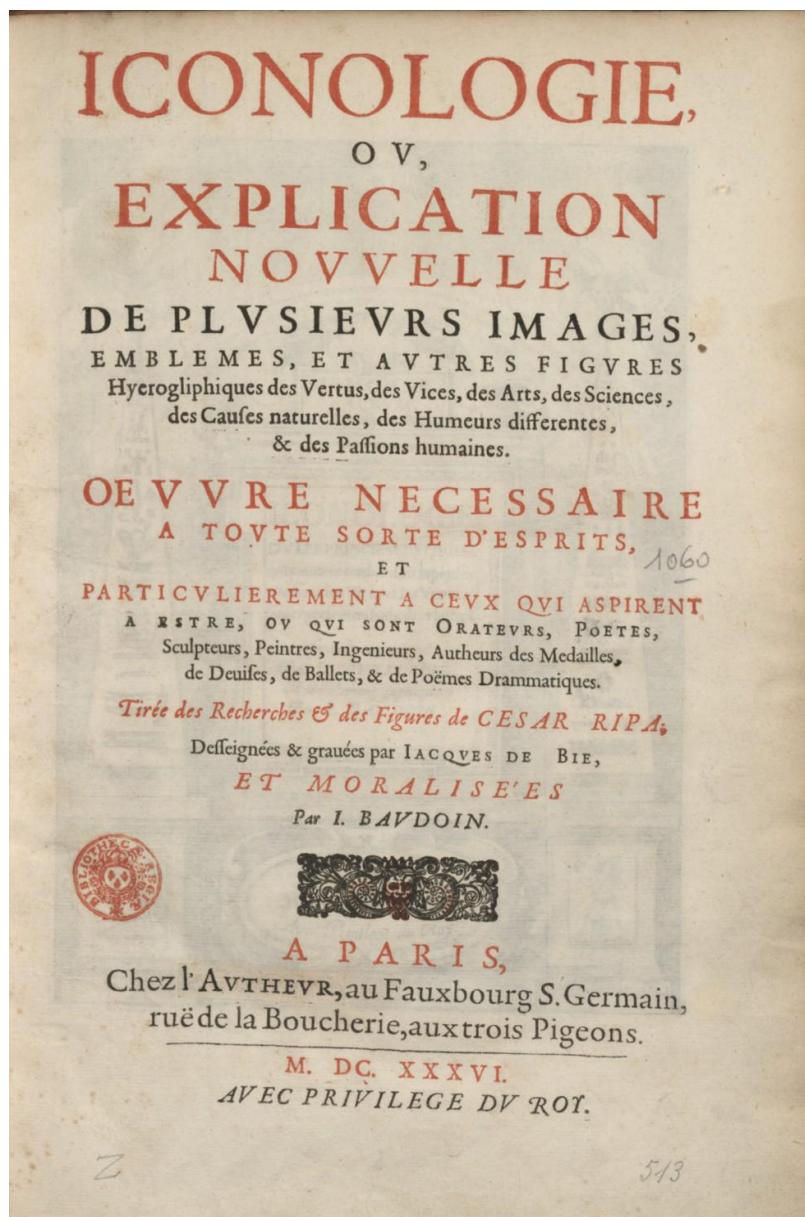


“Euterpe

Beautiful young girl, she has a garland of flowers on her head and in her hands several wind instruments. Euterpe, according to the Greek word, means smiley, and pleasant, from the pleasure that is attained from good erudition [...]

Some say that this Muse rules over Dialectic, but most say that she delights herself on *tibie* and other wind instruments...”

Jean Baudoin. Iconologie, or new explanation of several images, emblems, and other figures *hyeroglyphiques* of virtues, vices, arts, sciences, natural causes, different humours, and human passions. Necessary work for all sorts of spirits, and in particular to those who want to be or are orators, poets, sculptors, painters, engineers, authors of medals, designs, ballets and dramatic poems. Taken from the research and figures of Cesare Ripa, designed and engraved by Jacques de Bie, moralised by J. Baudoin. Paris, 1636.



FERMETÉ D'AMOUR.



FIDELITÉ.



FLATTERIE.



FOY CHRETIENNE.



FORCE.

FORCE D'AMOUR.
PAR MER ET PAR TERRE.

Jean Baudoin. Iconology or the science of emblems, designs, etc. That teaches to explain, design and invent them. Work useful for poets, painters, sculptors, engravers, and in general to all sort of curious of fine arts and sciences. Enriched and augmented with a great number of figures, taken mostly from Cesare Ripa, by J. B. of the French Academy. Amsterdam, 1698.

ICONOLOGIE
OU LA
SCIENCE
DES
EMBLEMES
DEVISES, &c.

Qui apprend à les
EXPLIQUER DESSINER ET INVENTER.
OUVRAGE TRES UTILE AUX ORATEURS,
Poëtes, Peintres, Sculpteurs, Graveurs, & ge-
neralement à toutes sortes de Curieux
DES BEAUX ARTS ET DES SCIENCES.

*Enrichie & augmentée d'un grand nombre de Figures
avec des moralités, tirées la plupart de*
CESAR RIPA.

Par J. B. de l'Academie Françoise.
TOME PREMIER.



A AMSTERDAM,

Chez ADRIAN BRAAKMAN, dans le Beurs straat, près
le Dam à l'Enseigne de la Ville d'Amsterdam. 1698.

In this edition the Iconologie is recommended as useful for Orators,
Poets, Painters, Sculptors, and in general, to all sorts of curious.





EUTERPE

ON la représente Couronnée d'une guirlande de fleurs, & tenant à deux mains une flûte dont elle joue, outre les clérons, les hauts-bois, & tels autres Instrumens qui se voyent à ses pieds.

Euterpe, à tirer ce mot du Grec, signifie agréable & plaisante, à cause du plaisir, & du merveilleux contentement qu'apportent les belles Lettres.

Quelques-uns veulent que cette Muse soit au-dessus de la Dialectique, & la plupart disent qu'elle se plaît particulièrement au son des flûtes & de semblables Instrumens. Ce qui fait dire à Virgile,

*Qu'elle fait retentir les Rochers & les Eaux,
Au doux air de sa voix & de ses Chalumeaux.*

Au reste on la Couronne de fleurs à l'imitation des Anciens, qui en faisoient toujours des guirlandes aux Muses.

`Euterpe

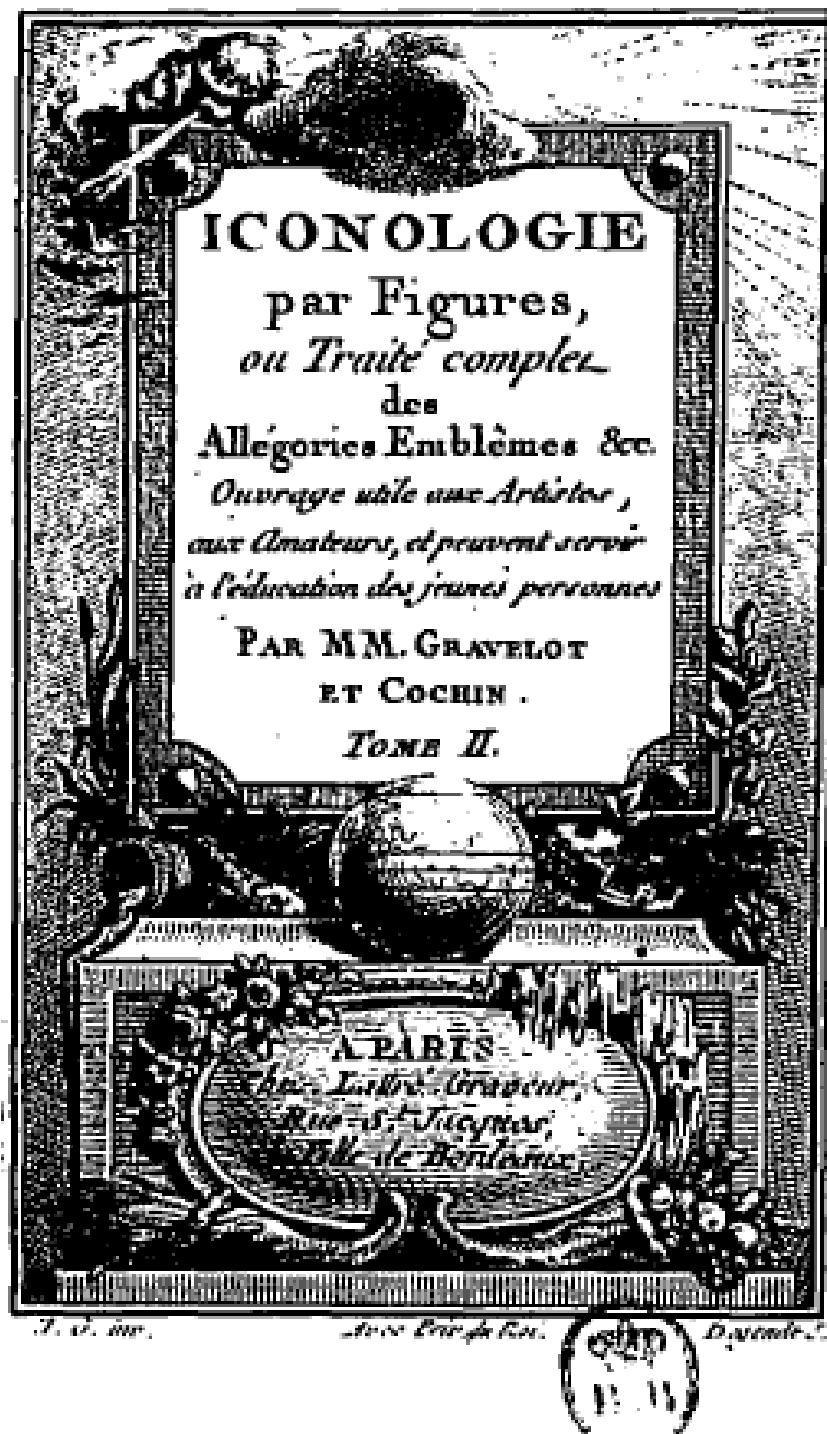
She is represented crowned with a garland of flowers, and in her hands she has a *flûte* that she plays, and *clérons*, *hautbois* and other instruments are found at her feet.

Euterpe, from the Greek word, signifies pleasantness, due to the pleasure and marvellous content that *belles lettres* give.

Some say that this muse rules over Dialectic, and most say that she finds pleasure in the sound of flutes and other instruments like. This made Virgile say 'she moves the rocks and the water, to the sweet air of her voice and her *chalumeaux*.'

She is crowned with flowers to imitate the ancients that made always flower garlands for the muses.'

Gravelot and Cochin. Iconology by figures, or complete treatise of allegories, emblems, etc. Useful work for artists, amateurs, and for the education of young people.



This later reprint has a novel feature; it's indicated for the education of young people as well as for artists and amateurs.



(31)

E U T E R P E.

MUSE à laquelle on attribue l'invention de la flûte ; c'est elle qui préside à la musique. On représente *Euterpe* sous la figure d'une jeune nymphe couronnée de fleurs , avec des papiers de musique , des haut-bois & autres instrumens à vent. Cette muse , chez les anciens , présidoit aussi à l'art de plaire , dont la flûte étoit le symbole ; c'est pourquoi on la représente presque toujours avec cet instrument.

`Euterpe

Muse to whom the invention of the flute is attributed to. She presides over music. Euterpe is represented under the figure of a young nymph crowned with flowers; she has music sheets, hobos, and other wind instruments. This muse, according to the ancients, presides over the art of pleasing, of which the flute is the symbol, and that's why she's always represented with that instrument. `

F L A T T E R I E.

Tous les iconologistes s'accordent à donner une flûte à la *Flatterie*; le son de cet instrument étant toujours pris pour l'emblème des louanges. Pour faire connoître qu'elles sont trompeuses, on a enveloppé d'un filet, symbole des pièges, l'autel de l'amitié, sur lequel brûle des parfums. La fable du renard & du corbeau, représentée sur une des faces de l'autel, achève de caractériser la *Flatterie*.

` Flattery

All the iconologists agree to give the flute to flattery, being the sound of this instrument the emblem of praise...`

ICONOLOGIE,
oder
Ideen aus dem Gebiete
der
Leidenschaften und Allegorien,
in Abbildungen mit erklärendem Texte und den nöthigen
Erläuterungen,
für
Zeichner, Maler, Künstler, Dichter, Gelehrte, Erzieher, Freunde höherer
Geschmacksbildung und Kunstliebhaber.
Mit 225 Abbildungen.
Gezeichnet von Sambach und in Kupfer gestochen von Joseph Stöber.

Im Verlage bei Rud. Sommer in Wien.



100. Die Schmeichelei .



The purpose of this fragments of iconologies involving the flute is to illustrate how, in the period of time that ranges from the end of the sixteenth century at least until the beginning of nineteenth century, the allegorical role of the flute is stable and relates to: symbolising pleasure on one hand, and appearing as a sounding tool for persuasion. This influences the choices of the composers related to the instrument. The different keys have different technical requirements for the flute (D Major is easy, B Major is extremely complex). As a flute player I find it is much more interesting to approach these technical challenges from a dramatic point of view. The results of this approach are visible in my performances of the pieces discussed in the following chapter. These performances can be viewed in my Research Catalogue exhibition.

4. Flattering and pleasing. The flute parts in the first generation of the baroque flute.

The art of morality: The academies in France under Louis XIV

Two cantates of A. Camprá and N. Clérambault: Arion and Orphée. How do the composers treat the flute in their works?

The purpose of this chapter is to apply the iconographies previously exposed for a deeper approach to the pieces chosen.

The models of classical tragedies, odes, elegies, and other genres were avidly taken as sources for the musical creation of the Court of Louis XIV, in a revival that gave as a result a sumptuous propaganda apparatus with the establishment of academies that employed specialized and – as it is visible in painting, in furniture and in sculpture- superb quality artists and craftsmen. It was within this revival that the flute developed as a specialized instrument (from this time are La Barre's first book of pieces, and the "*Principes...*" of Hotteterre, as well as the conical instrument's first appearance in the frontispiece of Marais's "*Pieces en trio*")

The Hotteterre's, the Philidor family and Michel de la Barre, were among the musical generations that participated in this explosion of antiquity in the French Court. The music published by them can be broadly considered as having two main branches: the one who reproduces, often diminished and ornamented, songs with pastoral and *a boire* inspired themes, and the other in the style of Lully's compositions for stage pieces, and more influenced by Italian instrumental taste. The link of the flute with certain scenes, or characters can be found in the texts of the *Air de Cour* transcribed by J. M. Hotteterre and later M. Blavet, reproducing and adapting for the instrument a style that had been previously cultivated by singing masters such as B. de Bacilly and M. Lambert.

With the establishment of the *Concert Spirituel*, and being an instrument of monarchs (J. M. Hotteterre was the teacher of the Duc d'Orleans, the Regent after Louis XIV), the flute, and the composition and printing of music for it, developed a style and an identity of its own. The instrument took vocal and singing features from playing *airs de cour* and would later be paired with the compositional material and melodic behaviour of a harpsichord, a violin, or a viola da gamba. The composition of the Paris Quartets by Telemann, the renown of M. Blavet, and the career of Buffardin are all strong evidence of the influence French flute players and their style for a long time to come.

In the collections of figures the transverse flute appears as a main attribute in two occasions. It is the instrument played by Euterpe, the muse of Music, whose name can be translated as "the giver of delight", and on her the attribute of the flute symbolizes the art of pleasing. The flute also appears in the representation of a vice, flattery, in that it symbolizes the sweetening of the

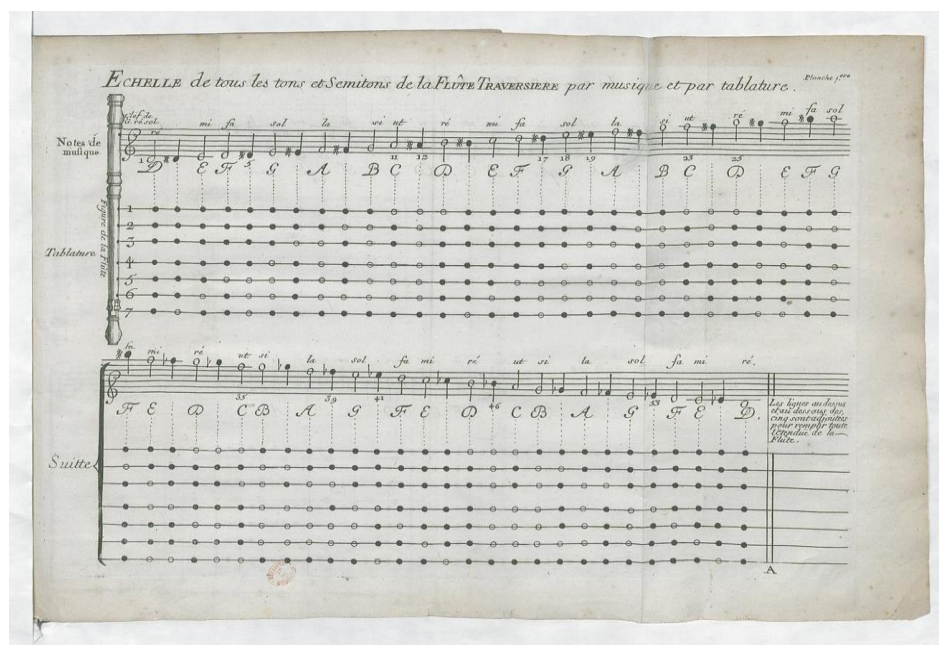
voice in order to obtain something from the listener, or to convince someone to do what they otherwise would not do voluntarily.

Did these ideas about the instrument influence the choice for a flute to join the musical discourse, and therefore, did they contribute to its identity within the repertoire?

Louis-Nicolas Clérambault: Cantate Orphée

Clérambault's *cantate Orphée* is representative of these two characters of the flute. In the first *air* the flute is playing the echoes of the woods, trying to relief Orphée's grief. Here the art of pleasing -the intention to move Orphée away from his sadness- is clear. The key of b minor is comfortable and in it the instrument, using almost no fork fingerings to dampen the sound, feels 'at home'.¹²

The difference between fork fingerings and open fingerings can be appreciated in the fingering chart of the '*Principes de la flute traversière, ou flute d'Allemagne ; de la flute à bec, ou flute douce ; et du hautbois ; diviser par traitez. Par le sieur Hotteterre le-Romain, ordinaire de la musique du roy.*' (1707)



Source gallica.bnf.fr / Bibliothèque nationale de France

¹² Most generally the traverso was an instrument in D. Its natural scale –the one resulting from the consecutive opening of one fingerhole after the next one in direction towards the mouth hole, is D major. The treatises and collections of pieces by J. M. Hotteterre, M. de la Barre, and later M. Blavet are evidence of this. They start in the accessible key for beginners -D major- and move to those with more flats or more sharps as a way of improving the skills of the player.

28

Recitatif.

ORPHÉE

Cantate III.

a voix seule

C^e symphonie

B. C.

Le fameux chantre de la Thrace, Par les regrets les plus tou-

chants, Par les plus tendres chants, Déplorait ainsi sa disgrâce.

Air tendre & piqué.

Flûte allemande ou Violon.

doux. fort. doux.

Fidelles Echos

Fidelles Echos de ces Bois, Cessés de répondre à ma voix.

Facsimile of the edition of 1710 of the first book of *cantates*

After a triumphant –encouraging- *air* accompanied by the violin, Orphée arrives to the underworld. By the sound of the flute, Orphée presents himself as the son of Apollon and as a mourning lover, to Pluton, to attempt to recover Euridice from the underworld. Clérambault has chosen the unusual key of B Major with a bass line played on the violin and unison harpsichord, to set in sounds the fragility of the human voice addressing the monarch of the empire of shadows. In the Baroque flute the sharps are rather low in pitch making the keys

with many sharps, for example, B major, extremely fragile in tuning and in sound due to the needs of many fork fingerings. The playing of many sharps creates, as it were, an “upward” way of playing in the performer (that is, to avoid the pitch from being too low), and at the same time a sense of extreme fragility and care for the sound. Both of these features fit remarkably with the character of pleading to the God of Hell. It is necessary to adopt a very careful, sweet attitude towards the instrument, that is -in this very risky situation- trying to please the listener to obtain his benevolence in disadvantageous conditions. In that case, technique disappears behind the scene and the flute becomes a vehicle of the scene content.

Air

Monarque redouté de ces Royaumes sombres

Feared Monarch of these dark realms

Je suis le Fils du Dieu du jour

I am the son of the god of the day

Plus mal'heureux cent fois

A hundred times more unfortunate

que vos plus tristes ombres

than your saddest shadows

Et mon mal'heur est causé par l'amour.

And my misfortune is caused by love.

Vous voyez un amant fidelle

You see a faithful lover

Privé du seul objet qui l'avoit enflamé.

Deprived of the only object that has inflamed him

Helas, le bonheur d'estre aimé

Alas! The happiness of being loved

Rend ma peine encor plus cruelle.

Makes my pain even more cruel!

36 B. CARRE.
Air fort lent et fort tendre.

Flûte allemande.

Monarque redouté.

Violon, & Clavecin.

Monarque redouté de ces Royaumes sombres, Je suis le

Fils du Dieu du jour Plus malheureux cent fois que vos plus tristes Om.

The choice of having the bass played by a *dessus* is one of the main instrumental choices for conveying a groundless and insecure feeling to the *air*. This has an extraordinary relation to the dramatic content of the piece.

In the following b minor section the request of Orphée is openly and clearly stated '*Laisséz vous toucher par ma pleur*': let your heart be touched. This is done in a comfortable and more powerful key for the flute, in fact, it's opposite in difficulty to b Major.

Mineur

Laissés vous toucher par mes pleurs

May you be touched by my tears

D'un sort affreux réparés le caprice,

repair the unpredictability of my terrible destiny,

Rendés-moy ma chere Euridice,

give me back my dear Eurydice,

Ne séparés pas nos deux cœurs.

Do not separate our two hearts.

38

plus cru et le! He las! he las le bonheur d'être aimé Rend ma peine en corpl' cru

et le!

MINEUR.

Fort lentement.

Flûtes.

Violon.

Laissez vous toucher par mes pleurs Laissez vous toucher par mes

The emphatic request of Orphée in *Laissez vous toucher par mes pleurs* is made more powerful by the key of b minor as well as for the bass reappearing in its usual register.

In the following *air*, Orphée changes his approach to convince Pluton. In the pleasant key of D Major he reminds him of the charms of Pluton's wife, Proserpine —daughter of Cerés, the giver of Spring— who was taken by the god to live with him in the underworld six months per year (the cold months in which Cerés refuses to bring rebirth to Earth because she can't see Proserpine). A florid and lively ornamentation on the flute accompanies Orphée's voice when singing about Proserpine. In this case, the key chosen is D major, which is the

natural scale of the baroque flute. This is where the flute feels the most comfortable, where its sound is more powerful and pleasing to the player and its tuning is made easier, fork fingerings being exceptional or restricted to ornamental notes. The art of pleasing with joy the listener's ear to obtain something in exchange, together with flattery (speaking well about Proserpine) are extremely well expressed through the choice of a flute joyfully ornamenting in its most comfortable and free key.

Air tendre

Vous avez ressenti la flame

You have felt the flame

Du Dieu dont j'éprouve les traits:

Of the god from whose arrows I suffer:

L'aimable fille de Cérés

The lovely daughter of Ceres,

Par ses Divins appas

With her divine charms

sçut embrazer votre ame.

Knew how to set your soul on fire

40 *air tendre.*

Flute.

Vous avez ressenti la fla-

- me Du Dieu dont j'éprouve les traits : Vous traits : L'aimable fille de Ce-

rés *Par ses Divins ap pas seut embrager*

In the *Premier Livre de Cantates*¹³ there are other two cantatas that have one movement each involving the flute. In the *Poliphême* the flute is used only when he is singing to ask the love of Galataea, and in the *Medée* the flute only appears when Medée is reflecting upon how inevitable it is for souls to fall for love and its pleasure. It's noticeable that in both cases the characters are

¹³ Louis-Nicolas de Clérambault. *Cantates françaises à I et II voix avec symphonie et sans symphonie... Livre premier. Poliphême, cantate IV Medée, and cantate V.*

quite dark and their tragedies are tremendous. In both *airs* involving the flute the indication *fort tendre* is there. If we consider again the remark of B. de Bacilly about *tendresse* and how it offends modesty and belongs to theatre, we can guess that the flute here is reminding the listeners how irresistible sensual pleasures of love and life are and their power and danger when they turn into jealousy and hate.

André Camprá: Cantate Arion

In Arion, the *cantate* by A. Camprá on the myth of the famous singer, the flute joins the voice four times:

In the first *Air*, this is a praise of the powers of Harmony. It is in the comfortable key of e minor, where it flows openly and easily.

Air

Agréable Enchanteresse,

Pleasant sorceress

Fille des tendres Amours,

Doughter of tender loves

Des Jeux aimable Maîtresse,

Kind commander of plays

Que ne peut point ton secours?

What could not be accomplished with your help?

C'est toy céleste Harmonie,

It's your heavenly Harmony

Dont la douce tyrannie,

By its sweet tyranny

Sçait enchaîner les Mortels,

Knows how to chain mortals

Et désarmer la furie des Monstres les plus cruels.

And disarm the fury of the most cruel monsters.

Agréable Enchanteresse, &c.

Les éléments t'obéissent,

The element obey you

Tu sembles régler leur cours;

You seem to rule their movement

Et les Rochers les plus sourds,

And the most deaf rocks

A tes accents s'attendrissent.

Are made tender by your sounds

Agréable Enchanteresse, &c.

90 CANTATES FRANCOISES,

A R I O N,
CINQUIÈME CANTATE.

Les Paroles sont de Monsieur

FLUTE ALLEMANDE.
Lentement.

Gréable.

BASSE-CONTINUE.

Facsimile of the first edition. 1708.

As the cantata advances the air “*L’onde et les zephirs...*” is also joined by the flute in a narrative singing about the powers of nature favouring the character Arion when he’s travelling across the sea. This is also in E minor.

Ariette

L'Onde & les Zephirs,

The waves and zephirs

Servient ses désirs.

Were serving his wishes

L'Aquilon rapide,

The fast Achilon,

Le Tyran des flots,

The Tyran of waves

D'un souffle timide,

With a shy blow

Troubloit leur repos.

Troubled their rests.

ARIETTE: *Fugué* DE M. CAMPORA. 97

BASSE CONTINUE.

L'Onde & les Zephirs, Servient ses désirs.

BASSE CONTINUE.

When the recitative describing the avarice as a counter character to harmony the viola da gamba accompanies the voice in E Major, but the flute stops.

When Arion is about to be assassinated by greedy pirates he is allowed to sing his last song. In this difficult situation, in which Arion's power to move the elements is needed more than ever, the flute joins the voice again, but this time in the key of E Major.

Air

Les Flots sentent la puissance

The waves feel the power

De ces sons harmonieux.

Of these harmonious sounds

Les vents les plus furieux

The most furious winds

Respirent sans violence.

Breathe without violence

De la froide Nereïde,

Of the cold Nereid

Le coeur s'enflâme à ses chants,

The cold heart is inflamed by this singing

Le Dieu de l'Empire humide,

The god of the humid empire

S'attendrit à ses accents.

Becomes tender by his sounds

L'équitable Souveraine

The equitable sovereign

Qui préside sur les Mers,

That rules over the seas

De la plus tendre Sirene,

of the most tender sirens' song

Abandonne les concerts.

Leaves the concert.

It's remarkable how the comparison with the *tendresse* of sirens, the sound of the flute is giving a clear role of representing the pleasing and sweet sound of sensual delight.

106 CANTATES FRANCOISES,

Lentement.

AIR.

BASSE-CONTINUE.

Les Flots sentent la puissance De ses sons harmo-ni-eux.

BASSE-CONTINUE.

As the dolphin approaches to save the hero the flute is in dialogue with the voice of the narrator to conclude the story.

Récitatif

Mais, ces Mortels inexorables,

But these inexorable mortals

Craignent que la pitié ne desarme leurs cœurs.

Will not let their hearts be disarmed by pity

Arion va périr... les ondes redoutables

Arion will perish... waves

Vont finir leurs forfaits, sa vie & ses douleurs.

Will put an end to his deeds, his life and his pains.

Non, Arion espère... admire,

No, Arion, wait... admire,

Les Dieux prennent soin de ton sort;

The gods favour your destiny;

Un Dauphin attiré par ta Voix & ta Lyre,

A dolphin, called by your voice and your lyre,

Approche, te reçoit, & ce vivant Navire,

Approaches, receives you, and this living ship

Te rend au Port.

Delivers you to your port.

RECITATIF.

M Ais, ces Mortels inexorables, Craignent que la pitié ne defarme leurs cœurs. Arion vapo-

BASSE-CONTINUE.

Mesuré & Legerement.

rir... les ondes redoutables Vont finir leurs forfaits, sa vie & ses douleurs. Non, Ari-

BASSE-CONTINUE.

CANTATES FRANCOISES;

on espere.... admire, Les Dieux prennent soin de ton fort; Un Dauphin atti- ré par ta

BASSE-CONTINUE.

Voix & ta Lyre, A- proche, te re- çoit, & ce vivant Navire, Te rend au Port.

BASSE-CONTINUE.

The only time in the same book of Cantates that Camprá uses the flute is the *Troisième cantate: Didon*. Camprá only uses the flute in the prologue in which in the Air de cour style flute accompanies the singer in regretting the changing nature of love.

As in the tragic characters of the *Medée* and *Polyphème* of Clérambault's first book of *cantates* it is remarkable how Camprá avoids joining the flute to the narrative and tragic content of the story of Dido.

Conclusion

This material is what I have found necessary to understand and connect as a performer to the repertoire of the French cantata, and it has influenced my playing in other repertoires as well, inviting me to focus on different aspects of the music and to find poetic and delicate relations between what is technically required from the instrument and the story being told. It is the culmination of material I have used as an inspiration for performing this music, since the best ones in the audience, those for whom we want to perform the most, are those waiting to hear not only high quality flute playing, but a story being told. In doing so, I have arrived to the central idea of this paper.

In these collections of *cantates* the flute parts are in keys with more sharps as the persuasion is more necessary (Arion's musical persuasion air is in E major, Orphée's plead to Pluton is in B major). The delicacy of the flute parts requires subtle virtuosity due to the fragility of the instrument's sound in these keys. Meanwhile the somewhat shameless flattering to Proserpine is in the open key of D major, the same as the Air about love's capricious and temporary joys in Didon of A. Camprá.

Even if later it will rival instruments such as the violin, the harpsichord and others, also in expanding the range of expressive possibilities and going beyond in characters to be expressed, the flute in these first "official soloist" appearances in music history - in the Louis XIV musical environment, has a much-defined personality.

In the iconologies and collections of allegories that circulated in Europe since Cesare Ripa's *Iconologia*'s first edition in 1590, the flute appears in two figures. In one figure the flute is the instrument that symbolizes the ultimate sweetening of the human voice when persuasion is a matter of life and death. On the other it is the symbol of the art of pleasing.

This influences the choices of the composers related to the flute: keys, tempi and even extremely specific technical requirements. A strong link can be drawn between the dramatic and allegorical content of the pieces, the symbolic role of the instrument emanating from the Iconologies of the Sixteenth century,

and the "technical and expressive identity" of the late Sixteenth Century and early Eighteenth Century flutes.

The scope of this paper reaches the French Cantate focusing on A. Camprá and N. Clérambault, but it is my intention to engage in further research to include the other flute repertoire of the Eighteenth and Nineteenth centuries in relation with this analysis of characters.

It's also part of my conclusion that music education in the field of Early Music should direct more efforts to offer students an insight to material as the one exposed in this paper. That is, philosophical works of the period when the pieces were composed, that can give hints about historical ways of understanding human nature and its relation to human societies; and sources as Cesare Ripa, that crystallise the codification of affects and are so closely related to the creation of musical works.

Appendix I

In this appendix some of the most relevant figures for musical performance in the iconologies have been included.

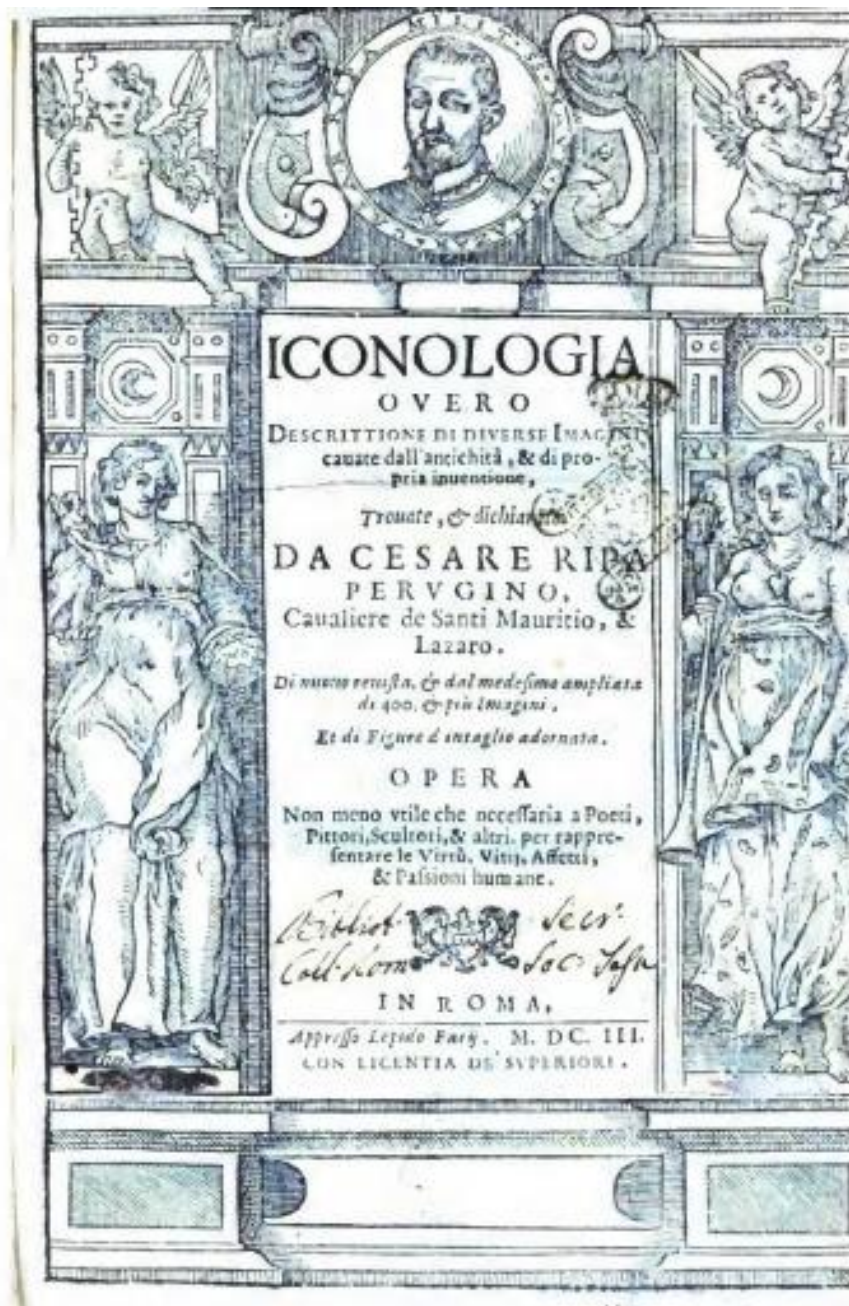
The iconologies were a well spread genre of which I will use as examples editions from several cities (Rome, Vienna, Paris, and London) and ranging from 1590 to 1830. The earliest included here is Ripa's second edition of *Iconologia*, from 1603 -enriched with more than 400 images- , because the first of 1594 did not include engraved figures. The latest included here is *Iconology* of 1830 which is a much smaller figures collection –with seventy-two engravings-

The continuity of their use as educational material and prescriptive material for artists can be grasped from their prefaces and the details of their front pages.

The educational and prescriptive nature of iconologies makes them useful consult material for a Twenty First Century early music performer. They are didactic, usually poetic, collections of indications on how to depict the imaginary. They teach how severely codified characters and passions were, and how complex their representation within the formal educational systems was when the pieces we perform were composed.

Cesare Ripa: Iconology or Description of diverse images taken from antiquity, and of own invention, found and declared by Cesare Ripa, Perugian. Again revised and augmented in more than 400 images, and adorned by figures.

Work as useful as necessary for poets, painters, sculptors, and others, to represent Virtues, Vices, affects, and human passions.
Roma. M.DC.III



AFFABILITA, PIACEVOLEZZA, AMABILITA.
GIOVANE vestita d'un velo bianco, & sottile, & con faccia allegra, nella destra mano terra vna rosa, & in capo vna ghirlanda di fiori: Affabilità è habito fatto nella discretione del conuersar dolcemente, con desiderio di giouare, & dilettae ogn'vno, secondo il grado.
 Gioiue si dipinge, perciò che essendo la gioventù aneor nuoua ne i diletti, & piaceri mondani, grata, & piaceuole ogn'hor si dimostra.
 Il velo, che la ricopre, significa, che gl'huomini affabili sono poco meno che nudi nelle parole, & nell'opere loro, & perciò amabili, & piaceuoli si dimandono quelli, che à luogo, & tempo, secondo la propria conditione, & l'altrui, quanto, & quando si conuiene, fanno gratiosamente ragionare senza offendere alcuno gentilmente, & con garbo, scoprendo se stessi. Si dimostra ancora, che l'animo si deue sol tanto ricoprire, quanto non ne resti palese la uergogna, & che di grandissimo aiuto alla piaceuolezza è l'essere d'animo libero, & sincero.
 La rosa dinota quella gratia, per la quale ogn'vno volentieri si appressa all'huomo piaceuole, & della sua conuersatione riceue gusto, fuggendo la spiaceuolezza di costumi, che è congiunta con la seuerità, alla quale significatione si riferisce ancora la ghirlanda di fiori.

`Affability, pleasantness, kindness

Young woman dressed with a white, subtle veil, and with joyful face. Affability is the habit made in the discretion of sweet conversation, with the wish of pleasing and delighting everyone, according to degree.

She is depicted young, because youth is yet new in the delights and pleasures of the world, and it presents itself graceful and pleasant all the time.

The veil covering her signifies that [...] according to their own condition and those of the others, as much and when it is convenient, affable men make others reason without offending anyone, kindly, and with elegance, as removing a veil. [...] And that it is of great help for pleasantness to be of free and sincere spirit.

The rose denotes that grace by which everybody voluntarily is attracted by the pleasant man, and receives with pleasure his conversation, fleeing from the unpleasantness of costumes, that is together with severity and to this signification also refers the garland of flowers.`



`Joy

Young girl with a fleshy, smooth and great front. She is dressed in white, this dress is painted with green leaves, and flowers red and yellow. She is wearing a garland on her head made of various flowers. She holds a crystal glass full of rubicund wine in her right hand. In her left hand she has a great cup

made of gold. She has a graceful and beautiful appearance, and she is dancing on a field of flowers.

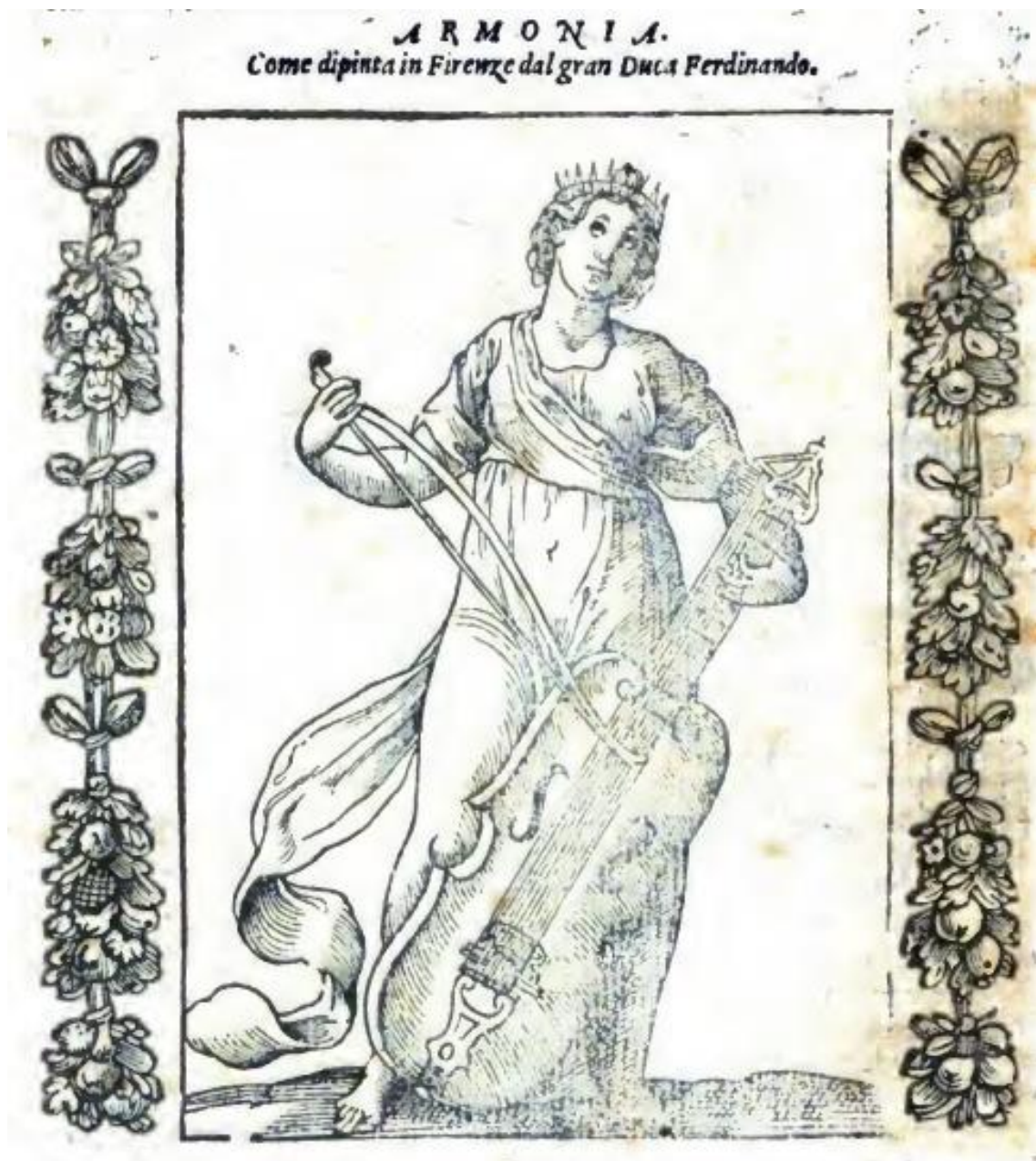
She will have a fleshy, smooth and great front for what was said by Aristotle in *Fisonomia*, Ch. 6. The flowers signify joy by themselves, and it's often said that the fields are laughing when they are covered in flowers.

The crystal glass full of red wine and the golden cup show that joy usually is not concealed, and is voluntarily communicated. As is testified by S. Gregorio in the book 28 of *Morali*, by saying: *Solet laetitia arcana mentis aperire*. And the Prophet says: wine gives joy to the heart of man, and gold has the virtue of comforting the spirits: and this comfort is reason for joy.

The disposition of the body and the demonstration of dance are signs of joy.

Joy of love

Young woman dressed with diversity of pleasant colours, with a plant of flowers of borage over her hairs, in her hand she holds golden or plum arrows or [in depictions] she will play the harp.



`Harmony

A vague and beautiful woman, with a double lyre (lira doppia) of fifteen strings in her hands, she will have on her hair a crown with seven equal jewels and her dress has seven colours, and diverse jewels.`

CAPRICCIO.



`Caprice

Young boy dressed in various colours, in his head he will wear a hat similar to the clothes, over which there will be diverse feathers, in his left hand he holds a bellow and in the left one a spur.

Capricious are called those who, with ideas that are usually diverse from those of other men, [...] and by means of analogy are called caprices those ideas that in painting or in music, or in another way are manifested to be away from the ordinary way. The inconstancy is demonstrated by the young age of the boy and the variety and the diversity of colours.

The hat with varied feathers shows that the diversity of non-ordinary actions is mainly put in Fantasy.

The spur and the bellow show the capricious ready to flatter others virtue or punish the vices.'



`Complexions

Choleric by fire

He is a young thin man, his colour is yellowish, and has a fierce look on his face. Being almost nude he holds in his right hand a sword. He is ready for combat.

On his side, on the ground there is a shield in the middle of which is painted a great flame of fire. On the other side there is a ferocious lion.

He is depicted thin because according to Galeno in thinness warmth is predominant. And being warmth the cause of drought it is represented with the flame in the shield.

His yellow colour signifies the predominant humour in the body manifesting in the colour of the skin. According to Galeno by the white colour the phlegmatic complexion shows; by the pale colour choleric, by the rubicund mixed with white the sanguineous and the melancholic by the sad.

The naked sword, and the readiness for combat represent not only that he's ready for brawl, but he is ready for all other operations...

.. He is depicted young, almost nude, and with a shield on the ground, because guided by impetuous passion of his spirit he doesn't provide himself with protection. Without sense he exposes himself to danger... According to Seneca: "when works are done with maturity they show signs of a perfect temperament. But when things are done in an impetuous way and without sense, they show sign of great heat"

....The lion is there to represent ferocity, animosity and irascibility.

The lion is also denoting that the choleric is of a magnanimous and liberal nature. And when the ends are achieved they become prodigal.

(Fire-heat-dry)'



Sanguineous by air

He is a cheerful young man, laughing. He has a garland of flowers on his head. Under his blond hair the colour of his face is rubicund mixed with white. While playing the lute he shows, turning his eyes to heaven, that he is enjoying the sound and the singing.

On one side of the figure there is a mutton holding in his mouth a bunch of grapes. On the other side lays an open music book.

Young, joyful, with a flowers garland and smiling: this is the way to depict the sanguineous.

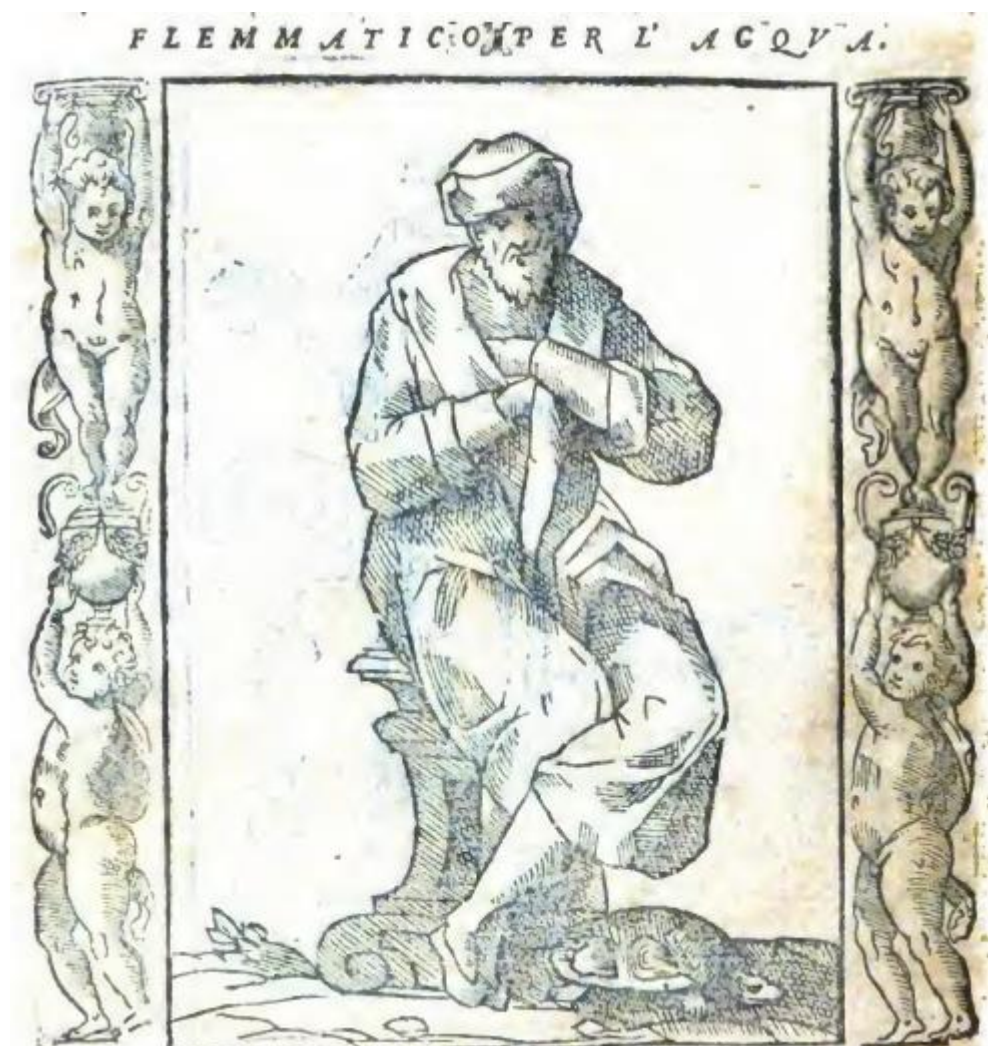
Because, according to Hippocrates, subtle and pure vital spirits are generated in those who have abundance of tempered blood. And from these spirits are born laughter and joyfulness.

They are pleasant and they love sounds and singing.

Having a fleshy body, according to Galen and Avicena, signifies the assimilative virtue, which in the sanguineous is very typical.

He is rubicund mixed with white because, according to Avicena, this colour denotes the abundance of blood. But Galen says that the predominant humour in the body is what gives colour to the flesh.

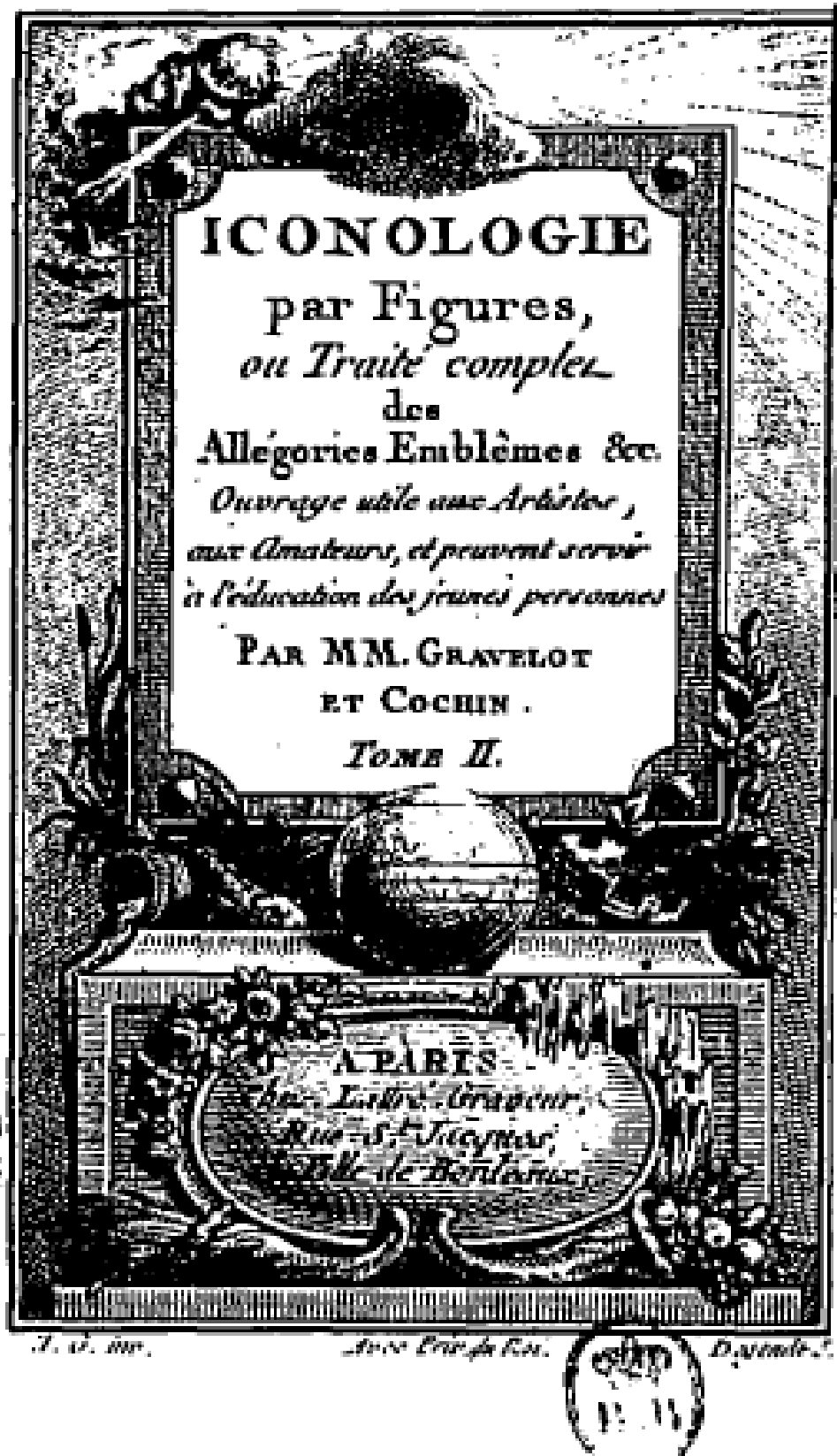
The mutton signifies that the sanguineous is dedicated to Venus. Venus is represented by the nature of the mutton, being this animal very inclined to lust. Baccus is represented by the grapes.



Phlegmatic by water

He is a man with a fat body. His colour is white. He is dressed in a budger fur. He has both hands on his chest. ..[]

Gravelot et Cochin. Paris.





One of the particular features of this reprint is the inclusion of opposite characters (there is usually now more than one character in every picture).



As mentioned before in Thomas Hobbes' writings, gravité and légèreté are here for the first time depicted together, just as they are in a French Ouverture.

L.H. 1830

ICONOLOGY:
OR
EMBLEMATIC FIGURES
EXPLAINED;
IN
Original Essays
ON
MORAL AND INSTRUCTIVE SUBJECTS

BY W. PINNOCK,
AUTHOR OF "PINNOCK'S CATECHISMS;" &c.

WITH SEVENTY-TWO ENGRAVINGS
FROM
Ancient Designs.

LONDON:
JOHN HARRIS, ST. PAUL'S CHURCH-YARD.

ICONOLOGICAL ESSAYS.

INTRODUCTION.

1. Few things are better calculated to engage the attention of Youth, and to afford them solid instruction under the guise of amusement, than the PERSONIFICATION of the *Passions, Arts, Sciences, Virtues, Vices, &c.* with their proper attributes and symbols, correctly represented, accompanied by a clear explanation, with pertinent reflections superadded.

2. To blend amusement with instruction in the cultivation of young minds; to render the paths of education as smooth and agreeable as possible; to implant important truths without the appearance of dictation, and to render the acquirement of knowledge an object of desire, rather than aversion, has been, and still is, the aim of most writers on these interesting subjects: to the attainment of this desideratum, ICONOLOGY,* or *Allegorical instruction.* is likely to be one important step.

POETRY

MUSIC



TRAGEDY

COMEDY

Printed Jan. 1833 by J. Curran St Pauls Church Yd

19. MUSIC is depicted as a young woman, crowned with laurel, playing on a lyre, and having several musical instruments lying at her feet: the music-book before her alludes to the manner in which sounds can be marked down. On the right arm is a bracelet, set with seven diamonds, symbolic of the seven fundamental sounds; and near her is a pair of scales, to indicate, that HARMONY should be exact in its PROPORTIONS.

ARROGANCE.

MODESTY.



VANITY.

AFFABILITY.

Publ. 1866 by J. Harris, St. Paul's Church, N.Y.

7. **AFFABILITY** is represented by the figure of a woman of an amiable aspect,* dressed in transparent white robes: she is crowned with a garland of flowers, and holds a white rose in her right hand.

8. The aspect of this figure signifies, that this amiable quality of the mind renders a person pleasant and agreeable. The *white* and *transparent robes* are symbolical of candour and sincerity, and denote **AFFABILITY** to be undisguised in words and deeds. The *garland of flowers* and the *rose* in her hand, allude to the agreeable discourse of affable persons, and to the gracefulness of their behaviour.



QUESTIONS FOR EXAMINATION.

1. What is **AFFABILITY** ? 2. What is commonly remarked ?
3. Can any man sin with impunity against the feelings of others ?
- 4, 5. Describe some advantages of **AFFABILITY** ; and the effect of a want of it.
6. What is deserving of attention and acquirement ? What will our young readers find especially useful ?
7. How is **AFFABILITY** represented ? 8. Explain the emblems.



* Appearance of the countenance ; form of the features ; look ; air ; countenance ; appearance ; glance ; view ; act of beholding : *also*, direction towards any point ; position ; relation ; disposition of any thing to something else.

Appendix II

I had the opportunity to share part of the material exposed in this paper, during the lecture “The temple of Muses. Historical sources for inspiration, related to the codification of morality from Sixteenth to Eighteenth centuries” -as a part of the Biber Immersion Project (The Royal Conservatory, April 2016)

Before my exposition, I conducted a survey to request the participating musicians to describe good performance and speak about what the goal of performance was, from their point of view.

The questions in the survey were formulated in the following way:

Think of a performance that had a really strong (positive) impact on you.

- . What made it a good performance?
- . What are the qualities of a good performer?

Answers:

Musician 1

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

Refined balance between all aspects of the sound, rhythm, visual, energy/vitality.

. What are the qualities of a good performer?

Possess vitality

Engage the audience

Skilled, but more importantly, knowing when to show off

Dramatic (only when performing)

Aware that music and humour is created to be enjoyed, and enjoy the creation process.

Musician 2

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

What makes a good performance is when you play and you don't think about playing the note but think about making music. When you know not only your part but also other people's parts so you can relate yourself to the other, you can communicate with them. When players are actually having fun playing together and communicate not on a panic mode.

. What are the qualities of a good performer?

Be attentive to others

Flexible

Studious

Communicative

Musician 3

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

I think that the most remarkable aspect from a very good performance I witnessed was that the musician was really giving herself into music, into what she was doing. She seemed involved with the affects of the piece, the interpretation seemed natural (no technical difficulties) and she was very into the piece. It moved me.

. What are the qualities of a good performer?

Someone who understands the true meaning, message behind the score and is able to make it audible and 'fealable' for the audience.

Musician 4

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

In my opinion a good and convincing performance is [for example] when I was struck by something, when it remains with me for a long time, resonates in me. When it makes me reflect upon the things.

. What are the qualities of a good performer?

A performer needs to understand the material which he performs, to feel the passions, to put himself into a certain affect which he wants to deliver. To be genuine and dommunicate well with the audience.

Musician 5

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

In a performance I look for something that involves you such a lot to forget everything about you and your problems and lets you lose yourself in what you are watching and listening.

In order to satisfy this wish I think the performance has to be able to fill you with its content.

. What are the qualities of a good performer?

A good performer for involving you has to be completely aware and inside the style and the character of the piece, focusing his energy in it.

Musician 6

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

‘Good performance’

.pronunciation

.sensitivity

.earnestness

.surprise

.strong intention

.dialogue

. What are the qualities of a good performer?

‘good performer’

.a lot under the surface

.sensitive, capable of being vulnerable

.impulsive

.communicative, open to the environment

.open to suggestions

.direction of intention

.not too serious

Musician 7

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

It made it a good performance that we communicated with each other during the concert. Everybody knew who to pass a phrase to and from who am I taking phrase over. Furthermore we had a good preparation where we had the possibility to find a 'common story' we wanted to tell. I felt a strong support from the group!

. What are the qualities of a good performer?

For me a good performer is someone who has a story to tell!

Someone who has the ability to communicate and to share his/her emotions, experiences through the music, serving the composer's ideas.

I think for me the most important ability a good performer should have, is that he/she has a strong idea of what he wants to tell and how he/she wants the audience to experience that. Involving as many different colours, gestures, feelings as possible. Such as in life.

Musician 8

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

The performers really had something to say and were totally immersed in what they were doing. Their technique was more than sufficient to express themselves. The music and their instrument was a part of them.

. What are the qualities of a good performer?

See above. They were playing together as one unit as well as being individually expressive.

Musician 9

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

All musicians loved the music and reacted to one another musically and emotionally.

. What are the qualities of a good performer?

Technical mastery that allows freedom of expression

Musician 10

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

The performance I have in mind was really good for me because of the technical aspects, the harpsichordist was so good that the sound she made was new for me. She was able to create a cloud of sounds that was incredibly rich in colours and I could listen very clearly three voices with a clear sense of direction and dynamic. I felt a lot of different emotions happening at the same time and changing all the time. I had the feeling that my sense of gravity was being moved as when I was a child and played in the playground.

. What are the qualities of a good performer?

For me, the good performer is the one that is really present and believes so much in what he's doing that the audience immediately believes it as well. Also, the good performer is the one who makes poetry with music.

Musician 11

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

[no answer]

. What are the qualities of a good performer?

.conviction

.presence (in the moment)

.thus an ability to encourage the listener to feel emotions -make the listening experience a personal emotional experience (more than 'wow, this person is good', I mean)

.variety of sounds – imagination

.passion – personally moved/involved

Musician 12

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

.energy and commitment to the material

.communication with others on stage, and awareness of environment

.variety in repertoire/pieces chosen

.a sense of enjoyment from the performers

.lack of superiority, such that the audience doesn't feel inferior or stupid.

. What are the qualities of a good performer?

.variety in colors and tones

.energy and commitment to the material

.confidence

.ability to internalize, and thus express, various affects and moods.

Musician 13

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

.When the audience was moved by the music

.The performers understand the repertoire and can communicate this expressively through their instruments. Interesting programming, skillfully presented.

. What are the qualities of a good performer?

Highly skilled at their art

Emotionally intelligent

Can engage with audience without ego

They know how to create different affects and emotions in the music

Communicate clearly with colleagues on stage and with the audience.

Musician 14

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

.The musicians seemed to be enjoying the performance

.Everyone working together

. What are the qualities of a good performer?

.Confident on his instrument/musical ideas

.Not too focused on himself – tries to connect with the audience and the music.

Musician 15

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

.It made me look at something familiar in an entirely new way

. Communicated a mood/idea really effectively

.Performers were entirely convinced of everything they did

**.Very human emotions -not necessarily 'clear' or merely idealized.
This particular performers made a set of folia variations into a set of
sexy dance music.**

**.The performers seemed utterly engaged, caught up in everything
they did.**

**.Also technically very impressive, but this was entirely in the service
of the expression**

What are the qualities of a good performer?

.Open, engaging with the audience

**.Not egotistical/showing off, but in a way stepping out of the way to
entirely serve the music.**

**.Similarly engaging with other performers in an open and honest
way.**

.At least looking like they're enjoying

.Very strong intentions and expression.

Musician 16

Think of a performance that had a really strong (positive) impact on you.

. What made it a good performance?

I know it is a good performance when I'm moved

How am I moved?

**When, for one reason or another I perceive beauty, and I feel
admiration and joy. 'I'm so happy to be in the presence of this, in this
very moment'**

How does beauty happen?

I tend to relate it to something graceful. Beauty, for me, is related to grace, not perfection. I cannot describe it precisely, but when the performer is totally into it, that's graceful.

When the performer shows beauty and in order to do that, he first perceives it, has a sense of it, and then, delivers. Like a channel.

To sum up: to be moved, that's a sign for me of a good performance.

. What are the qualities of a good performer?

[no answer]

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