PREFACE

These 12 *Caprices* for solo flute are taken from *L'art de la flûte traversière,* a flute tutor published in Paris c.1761 by "M. DE LUSSE".[1] Their composer was always referred to as Monsieur de Lusse or Delusse, or merely M.D.L., on the title pages of his works and in other contemporary sources. Charles, the first name by which he is usually known today, comes from the 19th-century French writer Fétis, a notoriously unreliable informant, and has not been verified from other sources. His activities have often been confused with those of Jacques and Christophe de Lusse the woodwind instrument makers, but he had no demonstrable connection with them and was never mentioned as making instruments. All we know of his life is that he joined the orchestra of the *Opéra Comique* as a flute player around 1760 and that he was active as a flute teacher in Paris. His first composition *(Le Retour des guerriers,* a *cantatille* for voice and basso continuo) appeared in 1743, from which it is presumed that he was born no later than 1723, and he is last heard of in 1774. His other compositions include 6 sonates for flute and basso continuo (Opus 1, 1751), 6 sonates for 2 flutes (Opus 2, 1751, [2]1761), *Les Favoris d'Euterpé,* trios for flute, violin and violoncello (Opus 3, 1757, [2]1761), *L'Amant statue,* a comic opera (performed in Paris in 1759), and a *Recueil de romances historiques, tendres et burlesques, tant anciennes qu modernes, avec les airs notés,* for voice (1767). He also wrote two other theoretical works, a *"Lettre sur une nouvelle dénomination des sept degrés successifs de la gamme"* published in the *Mercure de France* of December 1765, and the article *"Musique"* for the *Recueil de planches* of Diderot & d'Alembert's *Encyclopédie* (1769). He must also have either written or published a dictionary of music, since in January 1765 the *Mercure de France* announced that anyone interested in such a work should get in touch with him.[2]

Despite his relative anonymity, this modest figure made an important contribution to the development of flute technique. As Jane Bowers has written, his flute pieces "embraced an extremely virtuoso style which employed very rapid and difficult passage-work, huge leaps, and notes of extreme range. They also introduced new techniques for the flute, including various kinds of single tonguing indicated by different articulation marks, double tonguing, and harmonies".[3] His ambition seems to have been to bring to the flute all the technical possibilities his contemporaries utilised for the violin. The sheer virtuosity of his music is unprecedented.

Hotteterre writing in 1719 said that *caprices* "are created when one so to speak plays around on one's instrument".[4] Delusse says that his own *caprices* are "suitable for exercising the embouchure and fingers" and that "they can be used at the end of concertos for the flute". They therefore have two purposes. Firstly, as Bowers points out, they "mark the beginnings in France of true flute études".[5] Secondly, they can also be used as cadenzas. In fact, the music itself makes clear that only the last portion of each caprice is intended as a cadenza: a kind of Maltese cross (replaced in this edition by an asterisk) marks the place in the flute part where the bass can begin its dominant pedal point, as was customary in the French concertos of this period,[6] before finally moving to the tonic at the end of the caprice/cadenza.

In the text of his flute tutor, Delusse explains the performance of the various ornaments and articulation signs used in these *caprices.* The descriptions of ornaments and the affections they are supposed to express are for the most part translated, sometimes word for word, from *A Treatise of Good Taste in the Art of Musick,* published by the Anglicised Italian violinist-composer Francesco Geminiani in London in 1749.

According to Delusse, the upper appoggiatura *(port-de-voix supérieur)* "serves to express affection, love, pleasure; it must be made long, taking its time from that of the note to which it is joined, observing always to swell the sound gradually and to finish with a *tremblement simple* [see below] on that note". His example shows an appoggiatura notated as a quaver, joined to a crotchet note; its resolution is as a crotchet joined to a quaver, which does not make sense mathematically but may have been intended to show that the appoggiatura should take two-thirds of the value of the main note. In *Caprices* I, II, V-VII, IX, X and XII he notates it with a quaver and in II and XII with a semiquaver (which may mean a shorter realisation). The lower appoggiatura *(port-de-voix inférieur)* "has the same qualities as the upper appoggiatura, and the same execution, with the sole difference that it returns to the main note with a *pincé* [see below]". The only example in the *Caprices* is in VI. In addition to these two kinds of appoggiatura, Delusse has many examples in the *Caprices* of what seems to be a short upper appoggiatura, performed quickly and unstressed, although he does not describe it in his flute tutor. He notates it with a semiquaver (IV-VIII, X-XII), except for once as a quaver (III). A lower appoggiatura notated with a semiquaver is also found, leaping an octave (X, XI) or a tenth (VIII). This may have been intended to be performed quickly but stressed.

Delusse has three kinds of trill. The *cadence,* notated +, is used "to end a song or piece of music". Beginning immediately with the upper note, "it is beaten at first slowly, gradually increases in speed, and at the end is performed as fast as possible". It is found in *Caprices* VI, IX and XI. The *tremblement simple,* notated ☘, "expresses joy and gaiety; it differs from the *cadence* in that it is always beaten at a constant speed". Delusse mostly uses it on short notes (I, II, V-VII, IX-XII) although there are examples on crotchets (V, VIII, X, XI) and dotted crotchets (XII). The *tremblement tourne,* notated ✻, "when performed long and with vivacity expresses gaiety; but performed short, continuing the note softly and plainly, it expresses more tenderness". It is in fact a trill with a two-note termination (the note below the main note followed by the main note) performed at the same speed at the rest of the trill and, like the other two kinds of trill, begins immediately with the upper note. In the *Caprices,* Delusse sometimes redundantly writes out the termination (III, V, VII, X, XII) or substitutes a written-out three-note termination (V, VII). To prevent the performer from inadvertently playing two terminations in such cases, I have placed editorial *tremblements simples* above Delusse's ornaments.

There is no example of a *pincé* in these *Caprices*, but according to Delusse's instructions one has to be added to the main note after a lower appoggiatura (*Caprice* VI). He says that this ornament "has the quality of expressing different affections. For example, when it is executed vigorously and sustained long, it expresses anger, fury. If it is shorter and less strong, it expresses joy, satisfaction. And if it is executed extremely softly, swelling the note, it then expresses fear, horror, grief". The *pince* is what we would call a lower mordent. There are two notated examples of the *tremblement flexible* (~~~) in *Caprice* X. This is a kind of vibrato, produced by rolling the body of the flute with the left thumb, without losing the embouchure, and gradually increasing in speed. "When this ornament is continued, gradually swelling the sound and finishing with force, it expresses gravity, fright. Making it shorter, softer, it expresses affliction, languor. And when it is made on short notes it contributes to rendering the melody more agreeable and tender. You must put it to use as often as possible. For this reason it is never marked in the music; taste alone inspires it". In other words, Delusse is endorsing the change in musical taste, first documented by Geminiani, whereby vibrato, though still considered an ornament, may be used on notes of all lengths, rather than only on longer notes, as previously. The ornament notated like a question mark in *Caprice* II is presumably a *martellement*, which Delusse notates with a kind of back-to-front question mark in his flute tutor. This is a figered vibrato, which earlier French composers and writers such as Hotteterre and Corrette called a *flattement*. According to Delusse, "it produces almost the same effect as the vibrato used by violinists; it must only be employed on isolated notes which do not incline to any other ornament". On the one-keyed flute, Hotteterre says that on *d*" it is made by beating on the second finger hole down.[8]

Delusse nowhere explains the meaning of the conjunction of two notes an octave apart found in *Caprice* II. Judging by the way the melody approaches and leaves it, it probably means that one begins on the upper of the two notes and imperceptibly moves down to the lower.

Delusse mentions four different kinds of articulation in his flute tutor, "one obligatory and the other three ornamental". The obligatory articulation is simply to pronounce the letter T "very distinctly";"you must employ it on every note". The second is the "pearled" tongue-stroke, which "is made by advancing the tip of the tongue to the brink of the lips so that it is free to articulate the syllable TU". It is notated, except on notes at the same pitch, by staccato dots (or sometimes strokes) with a slur r them. There are examples of this in all twelve *Caprices*. The third kind of articulation is the *tac aspiré* (literally "aspired click"). This is notated on notes at the same pitch by staccato dots with a slur over them (examples in *Caprices* V and XI). "This is made solely by the action of the lungs articulating the syllable HU". The fourth kind of articulation, the double tongue, is not found in the *Caprices*.

In this edition, editorial markings are carefully distinguished from the original text by means of slashed slurs and square brackets. The accidentals in the *Caprices* have presented a particular problem. For the most part Delusse uses the Baroque convention whereby an accidental is notated every time it occurs. But he also uses the convention I have found as well in late 18th-century French music whereby an accidental notated in one octave is assumed to be valid for the same note in other octaves within the same phrase. And sometimes he even seems to be using the modern convention whereby an accidental is valid until cancelled. I have therefore had to treat the accidentals in three ways: (1) Editorial accidentals are shown in square brackets. (2) Accidentals are valid until cancelled. (3) Precautionary accidentals are shown in brackets when accidentals are carried over to a new line.

I should like to express my gratitude for the help given me in the preparation of this edition by Professor Betty Bang Mather of The University of Iowa.

David Lasocki
London, England
December 1978

I notes

1. It was reviewed in the *Mercure de France*, January 1761, pp. 176-77, and also in the *Journal des Sçavans*, March 1761, pp. 259-61, and *Mercure de France*, April 1763, pp. 162-66.

2. For details of Delusse's life and work, see Simone Wallon "Lusse (Luce, Delusse)", in *Die Musik in Geschichte und Gegenwart* VIII (1960), cols. 1330-32 and Jane Bowers, *The French Flute School from 1700 to 1760* (Ph.D. dissertation, University of California at Berkeley, 1971), pp. 74-75.

3. *Op. cit.*, p. 286.

4. Jacques Hotteterre le Romain, *L'Art de préluder sur la flûte traversiere, sur la flûte-a-bec, sur le hautbois, et autres instrumens de dessus* (Paris, 1719; modern edition ed. Michel Sanvoisin (Paris: Éditions Aug. Zurfluh, 1966), p. 22.

5. *Op. cit.*, p. 330.

6. As, for example, in the well-known concerto for violin or flute or oboe in C major, Opus 7 No. 3, by Jean-Marie Leclair, 2nd movement. See also David Lasocki, *The Eighteenth-Century Woodwind Cadenza* (M.A. thesis, University of Iowa, 1972), pp. 9, 17 and 34-36.

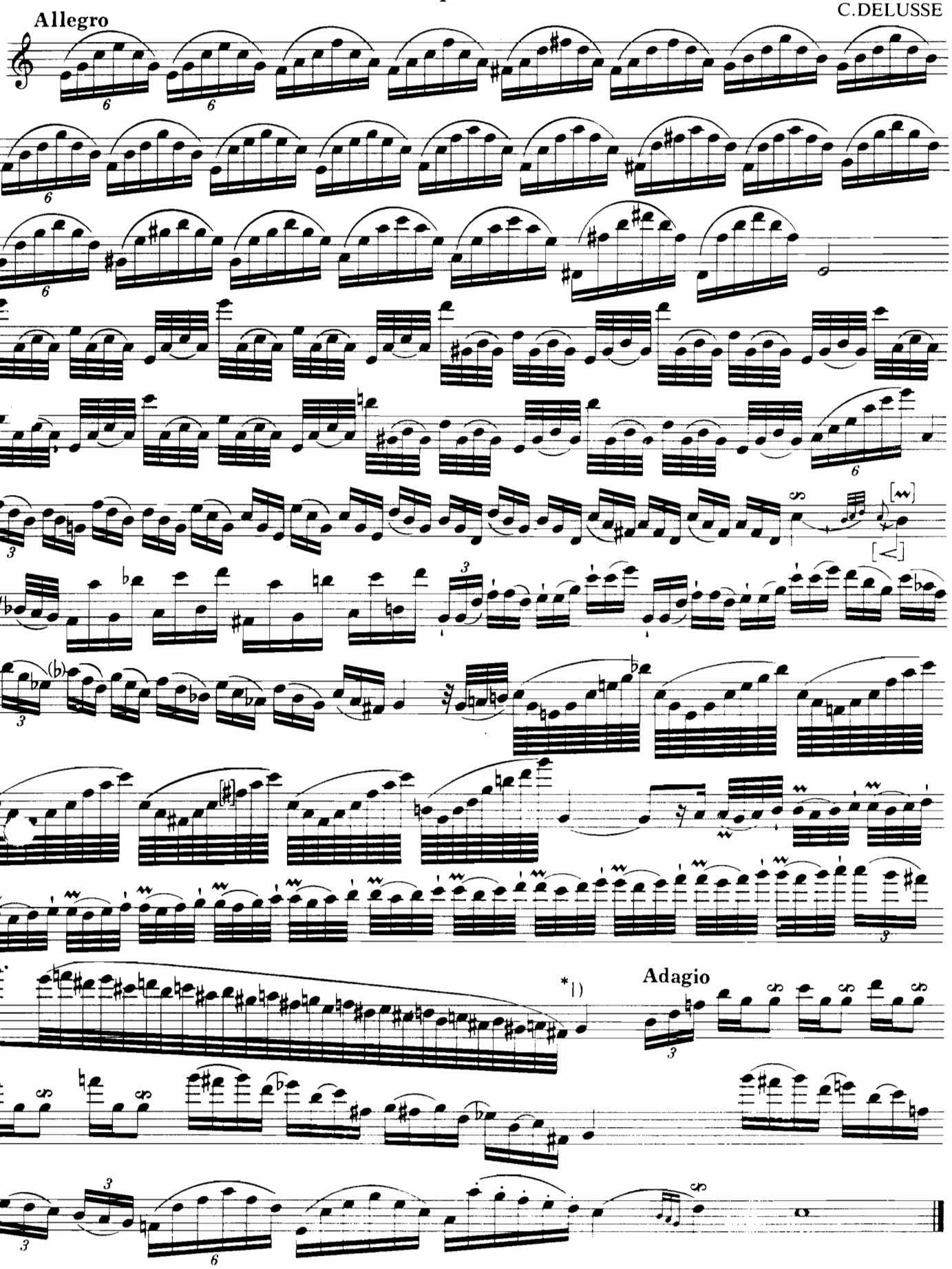
7. See David Lasocki, "Quantz and the Passions: Theory and Practice", *Early Music* VI/4 (October 1978), pp. 556-67.

8. Jacques Hotteterre le Romain, *Principes de la flûte traversiere, ou flûte d'Allemagne, de la flûte a bec, ou flûte douce, et du haut-bois* (Paris, 1707). English translation by David Lasocki as *Principles of the Flute, Recorder and Oboe* (London: Barrie & Rockliff, New York: Praeger, 1968), p. 67.

12 CAPRICES for Flute solo

I

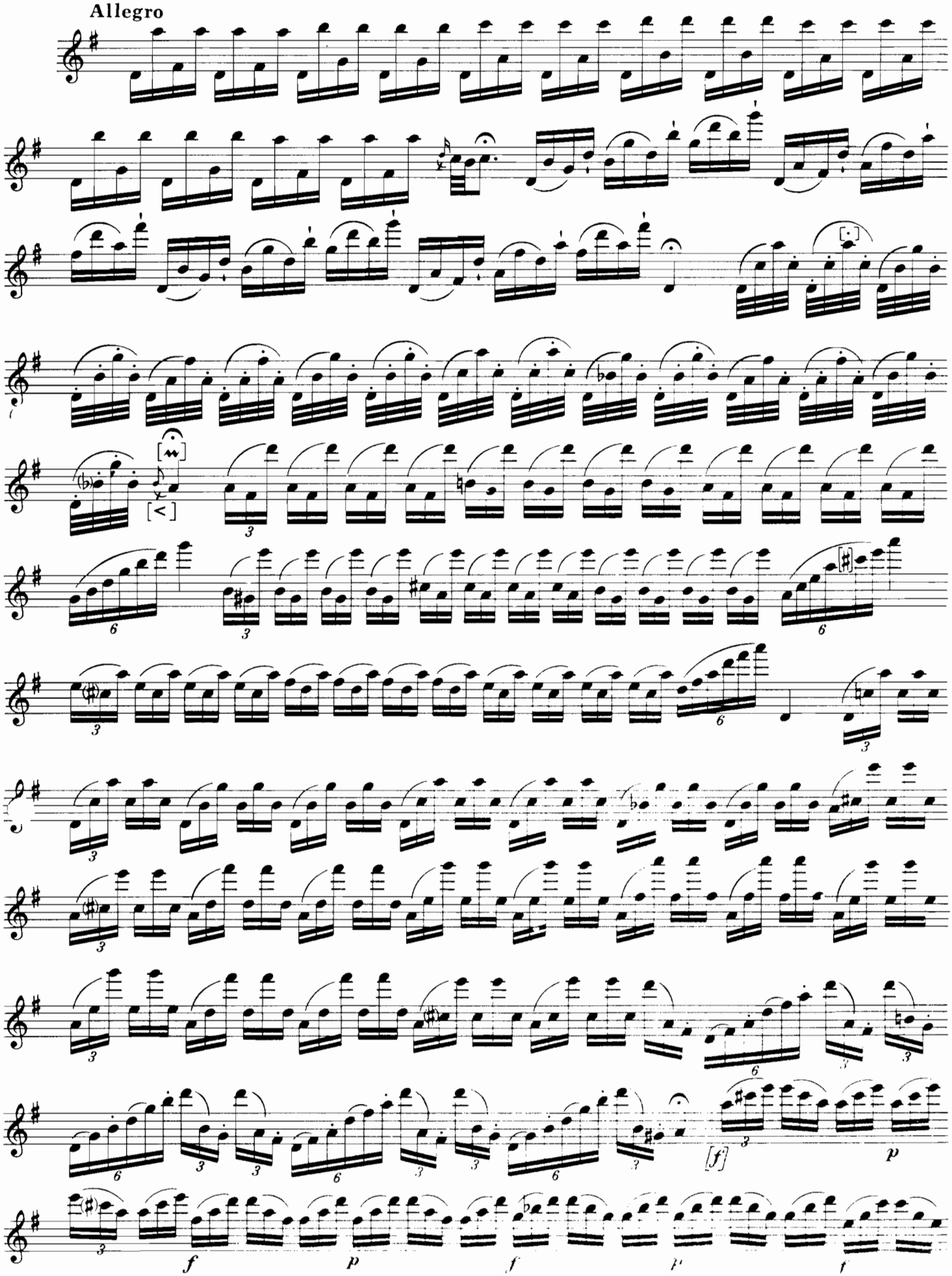
C.DELUSSE

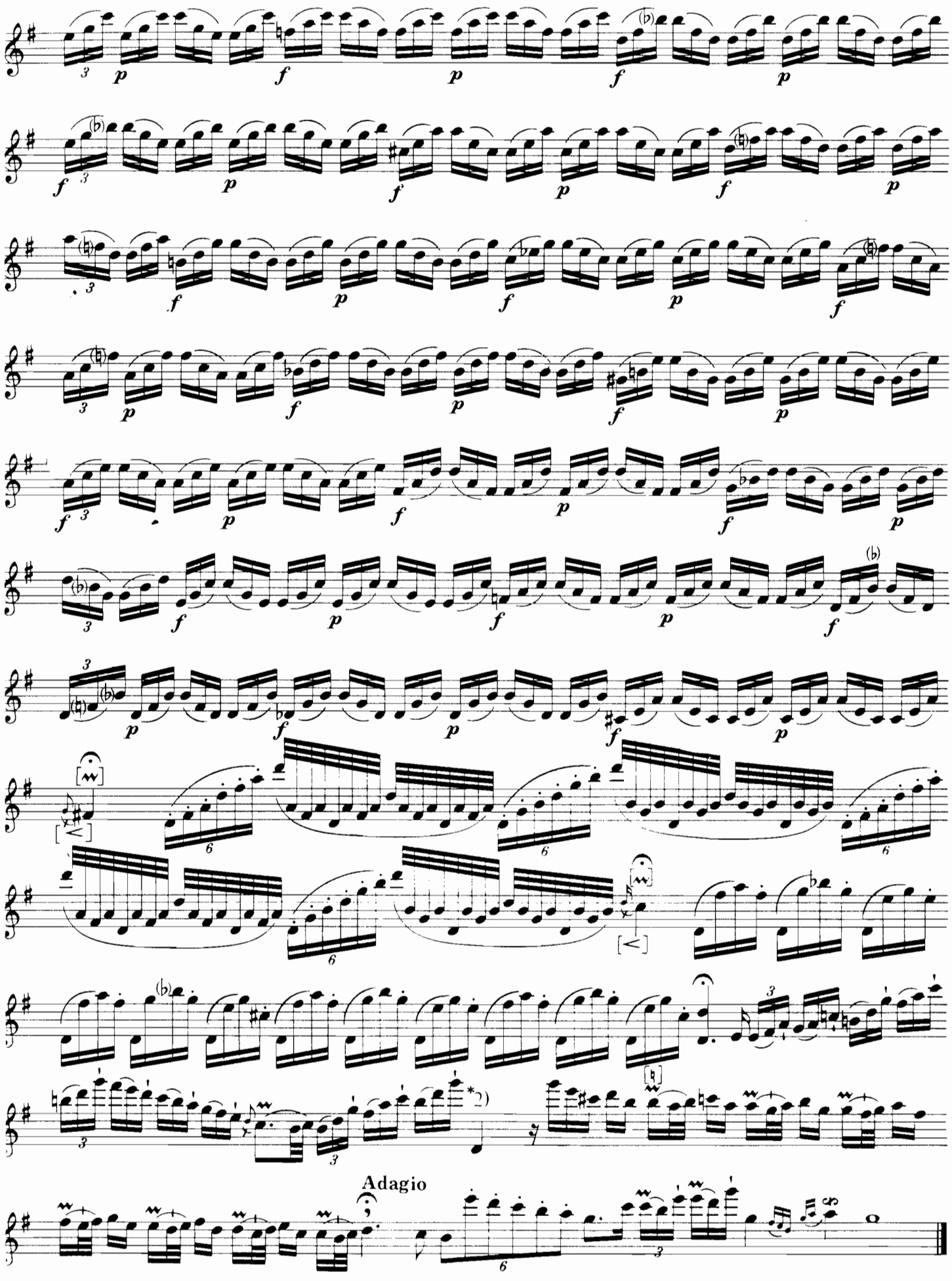


World Copyright 1979 by Nova Music London

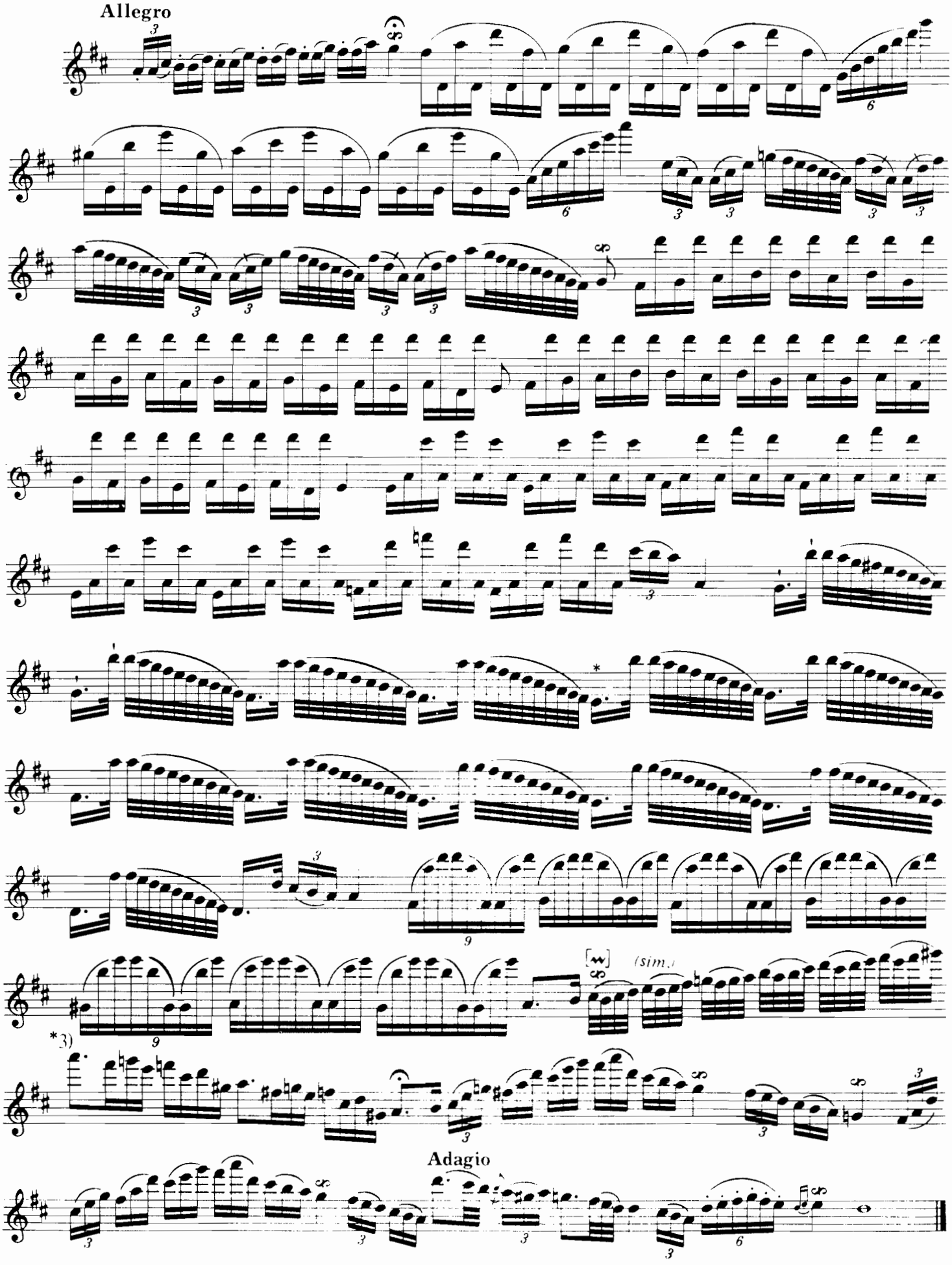
II

Allegro



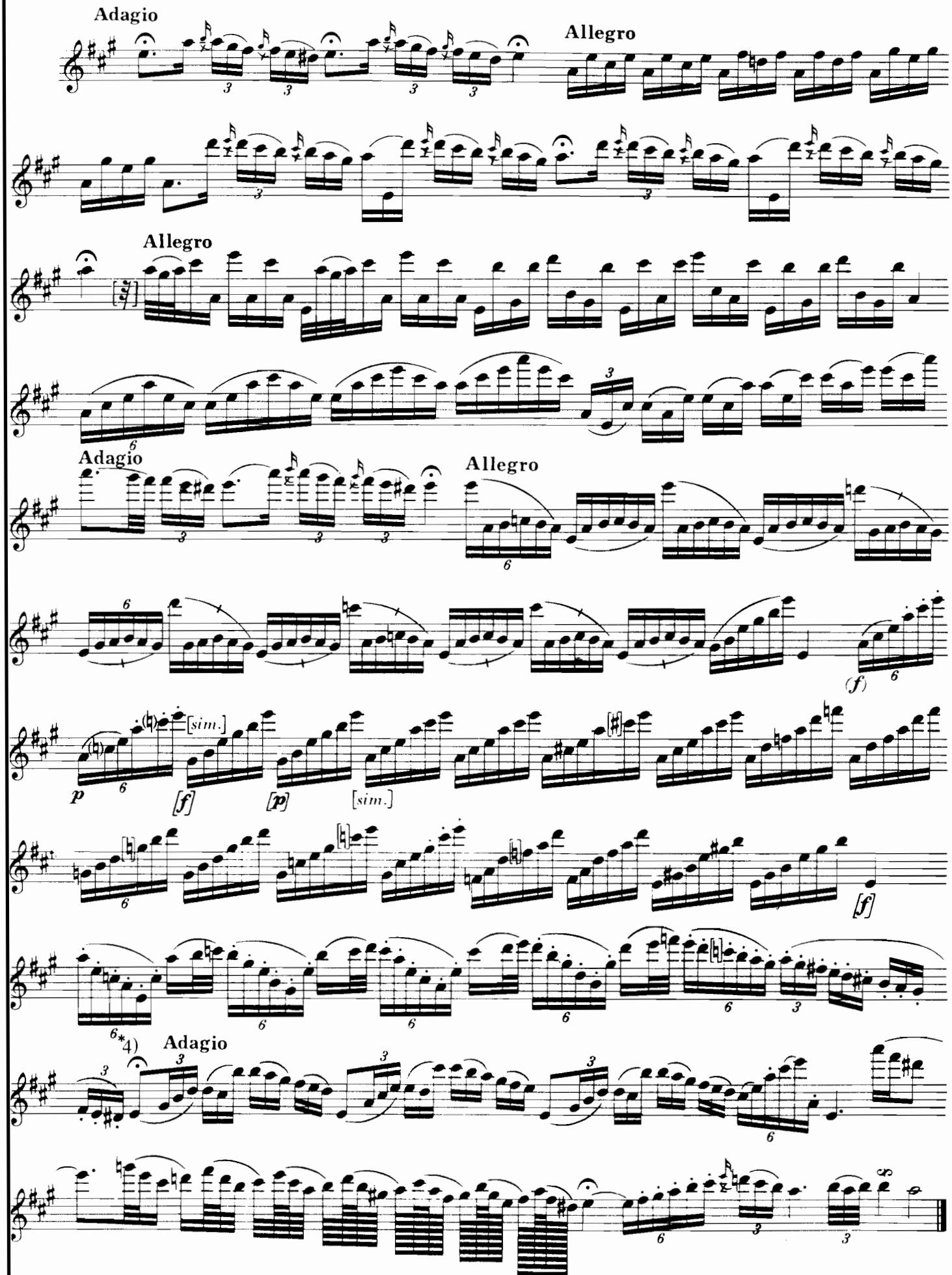

Adagio

III

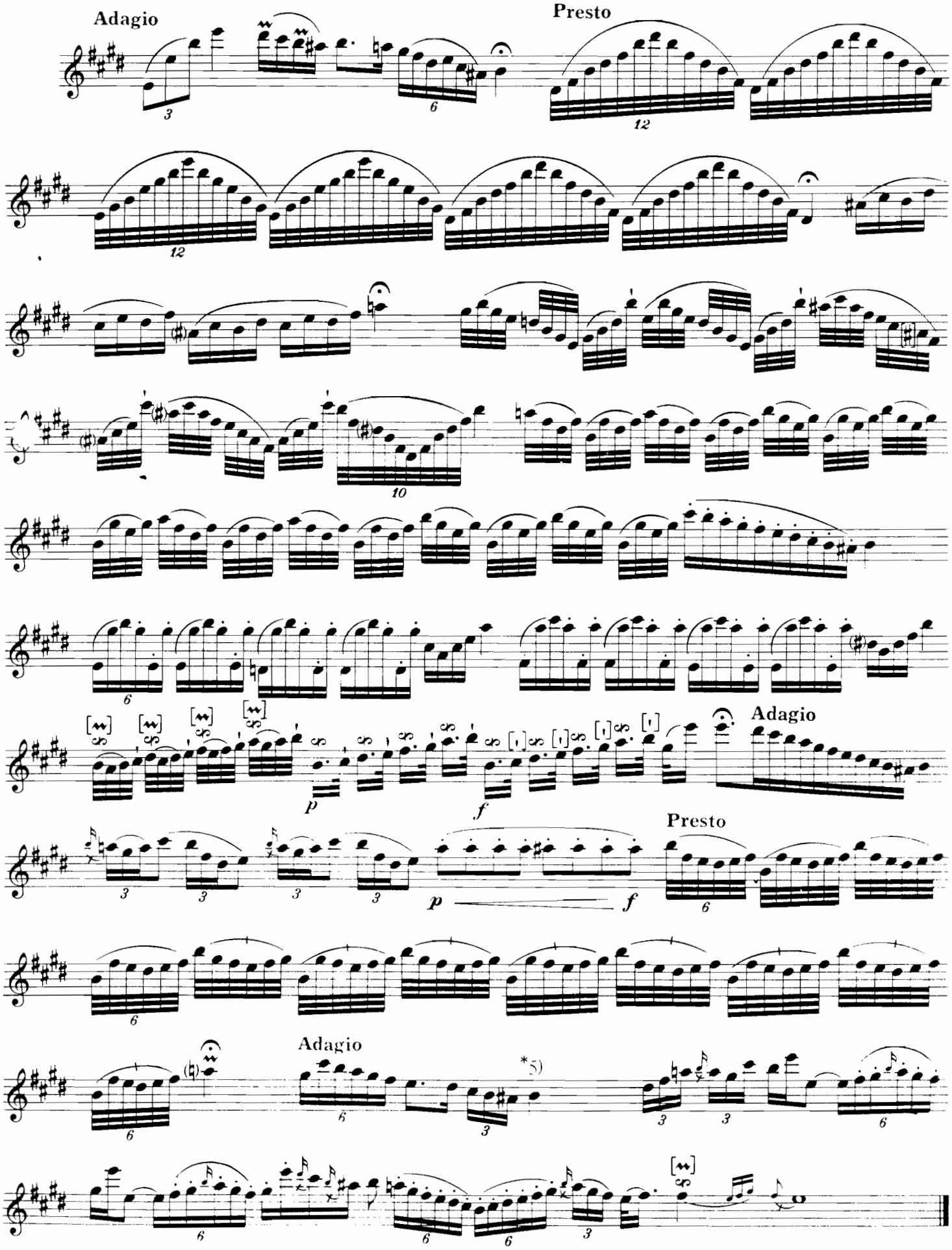


[* orig. g]

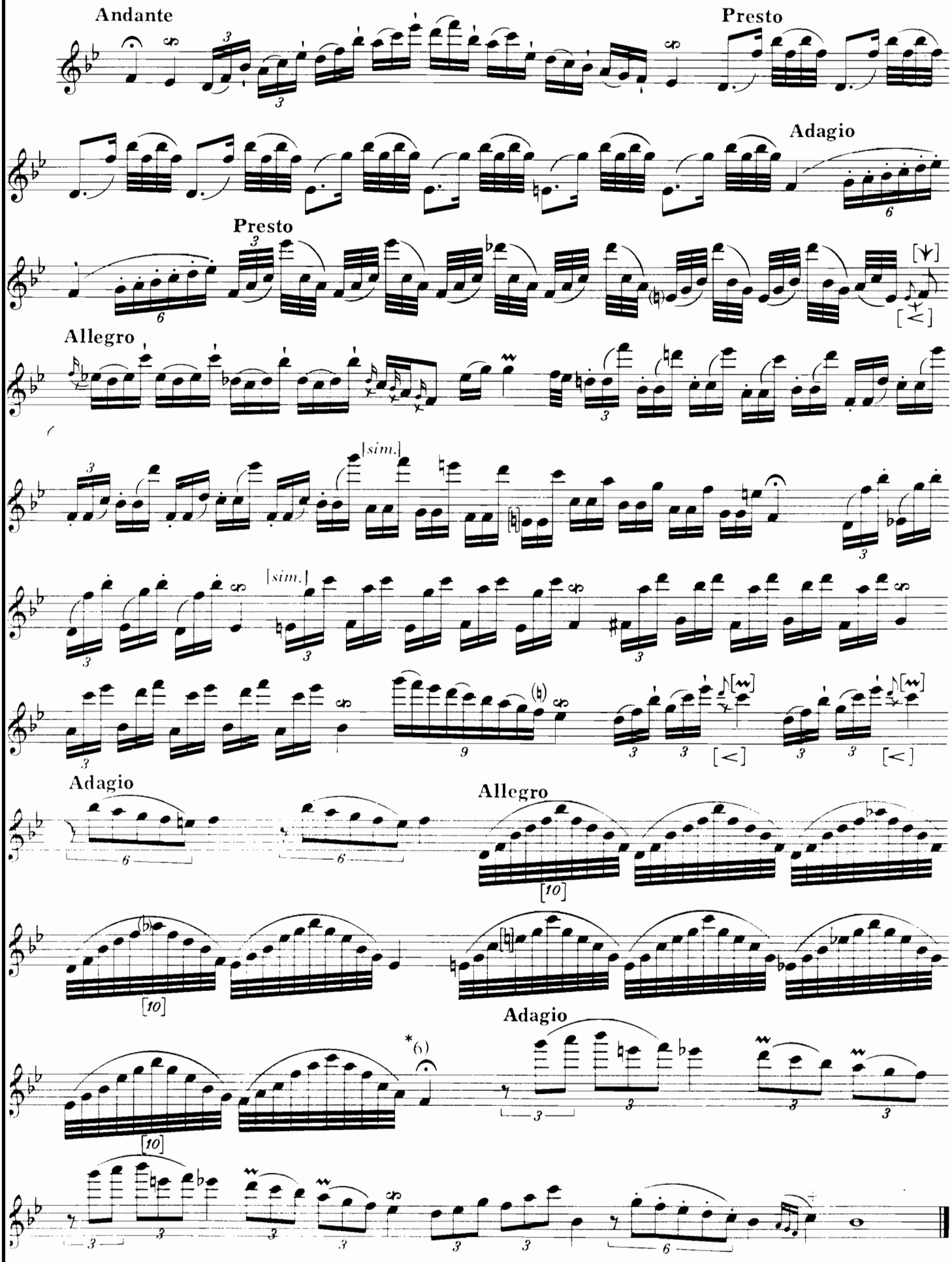
IV


Adagio
Allegro
Allegro
Adagio
Allegro
(f)
p
[sim.]
[f]
[p]
[sim.]
[f]
*4)
Adagio

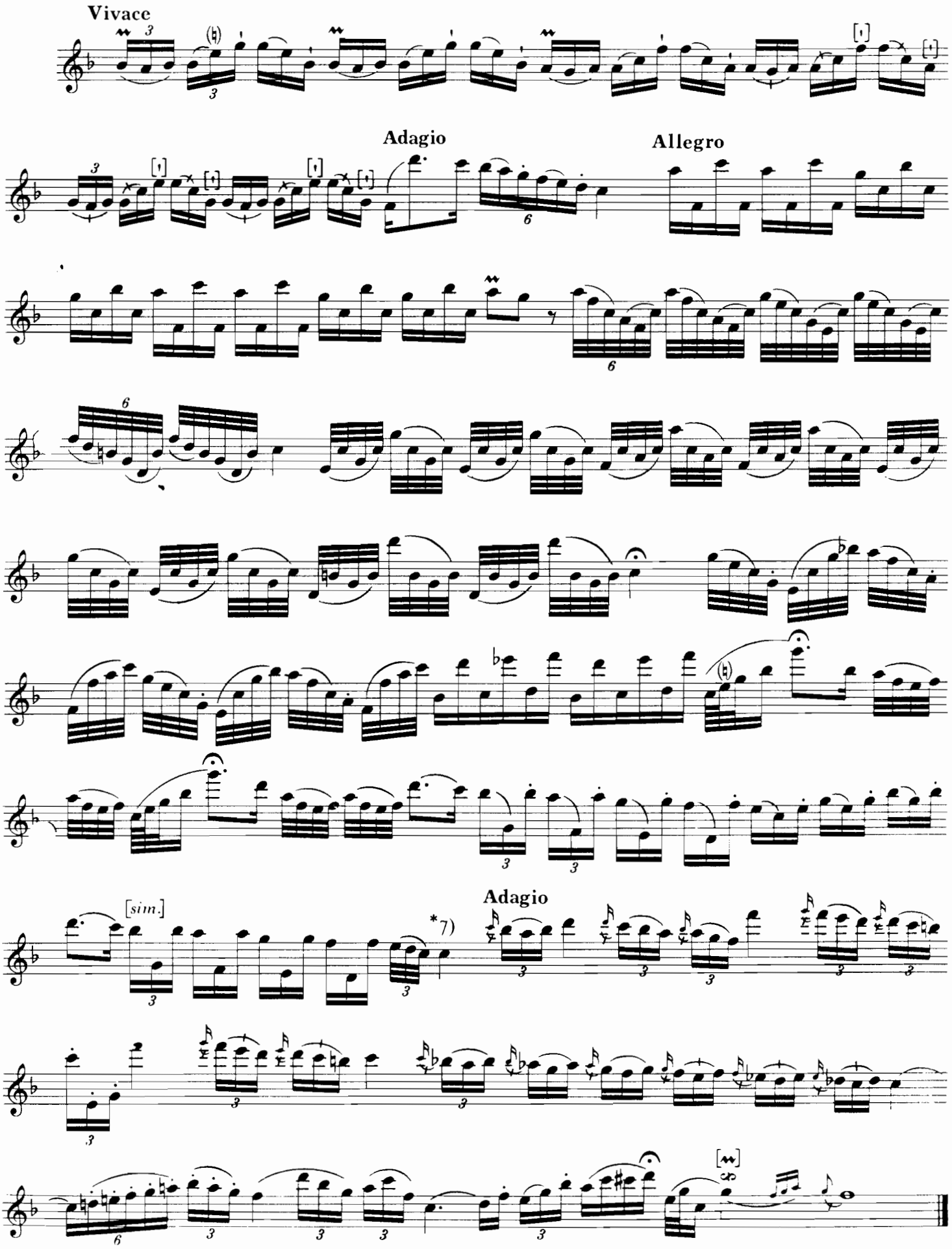
V



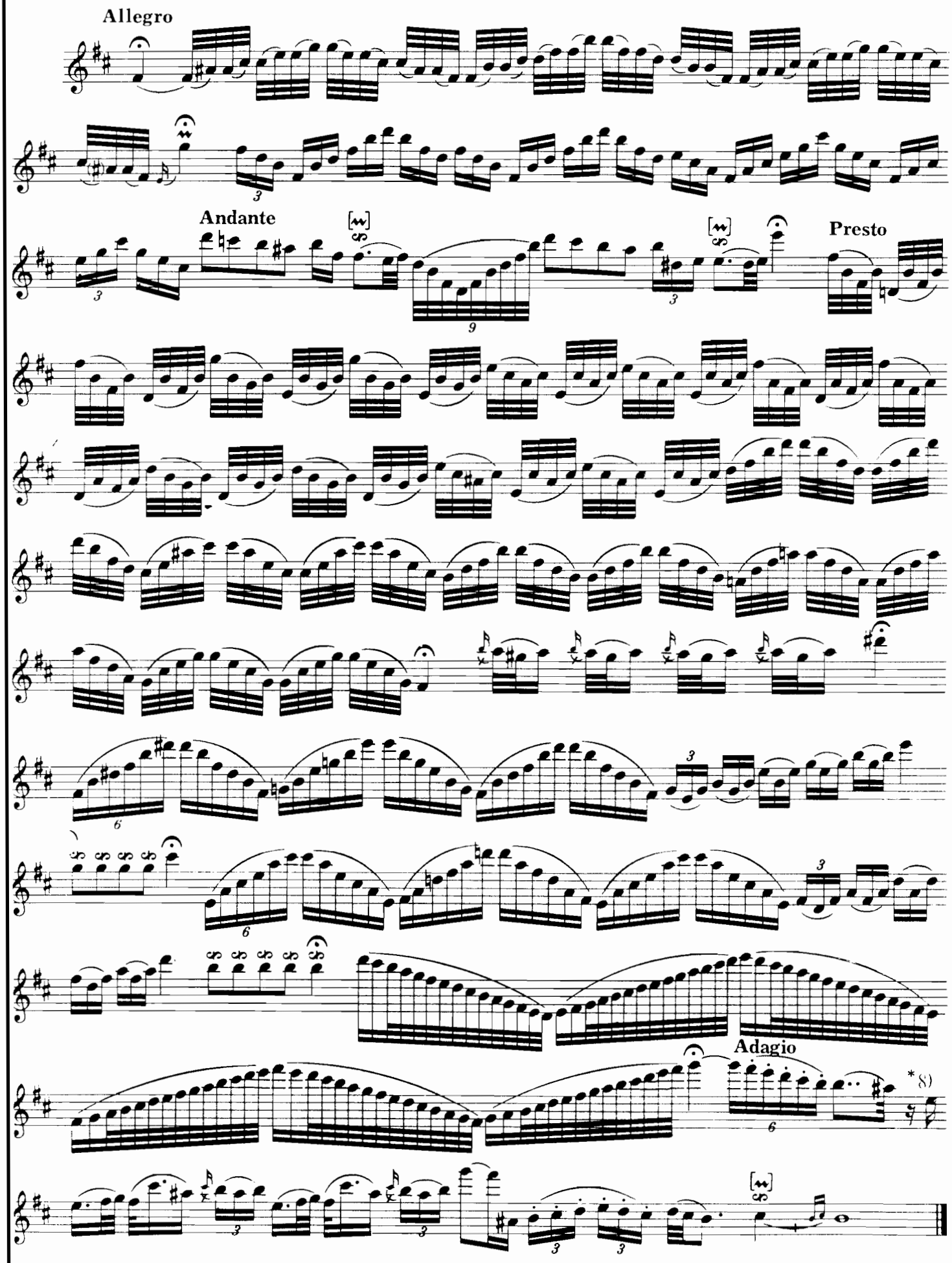
VI


Andante
Presto
Adagio
Presto
Allegro
[sim.]
[sim.]
Adagio
Allegro
Adagio

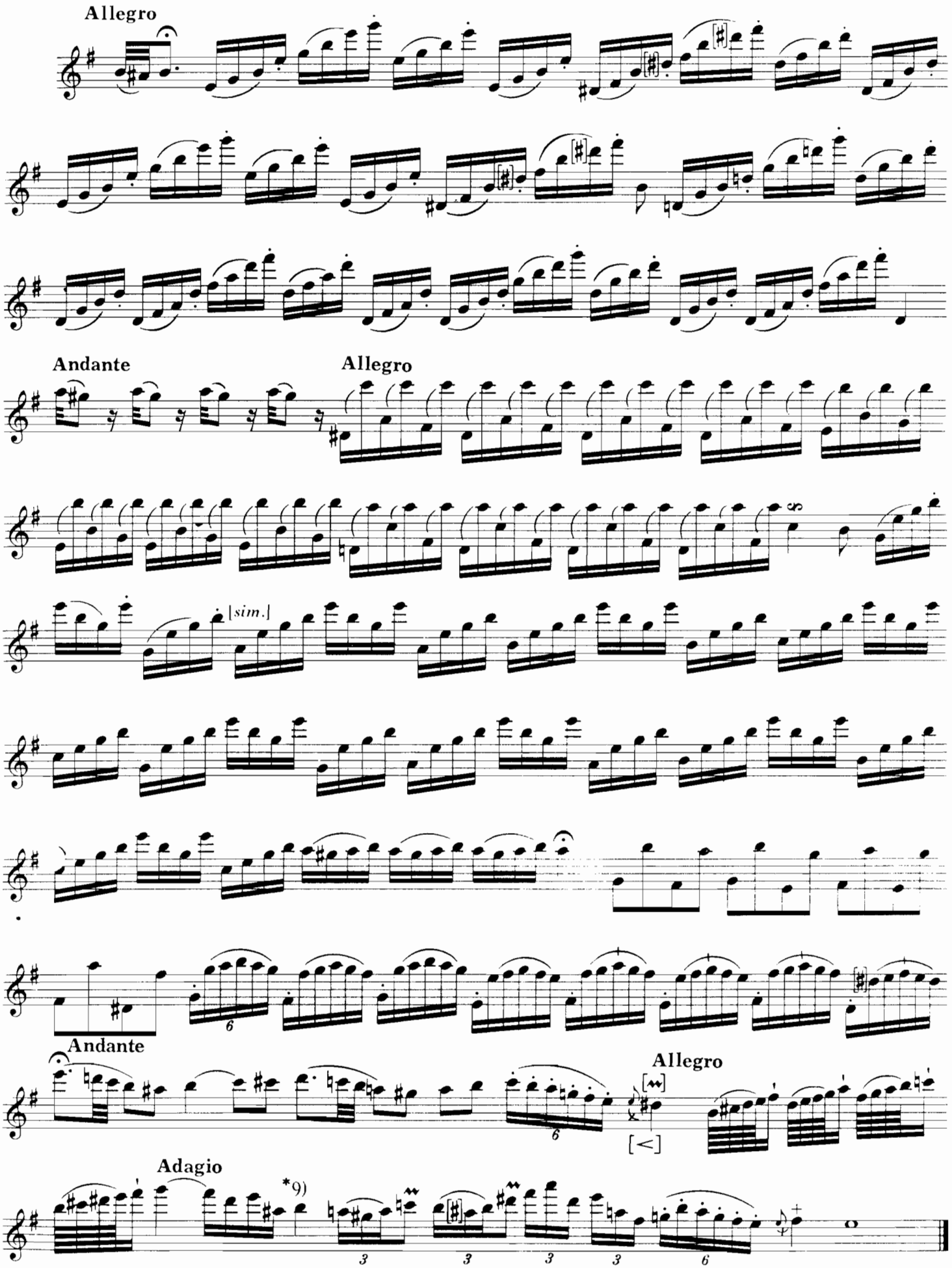
VII



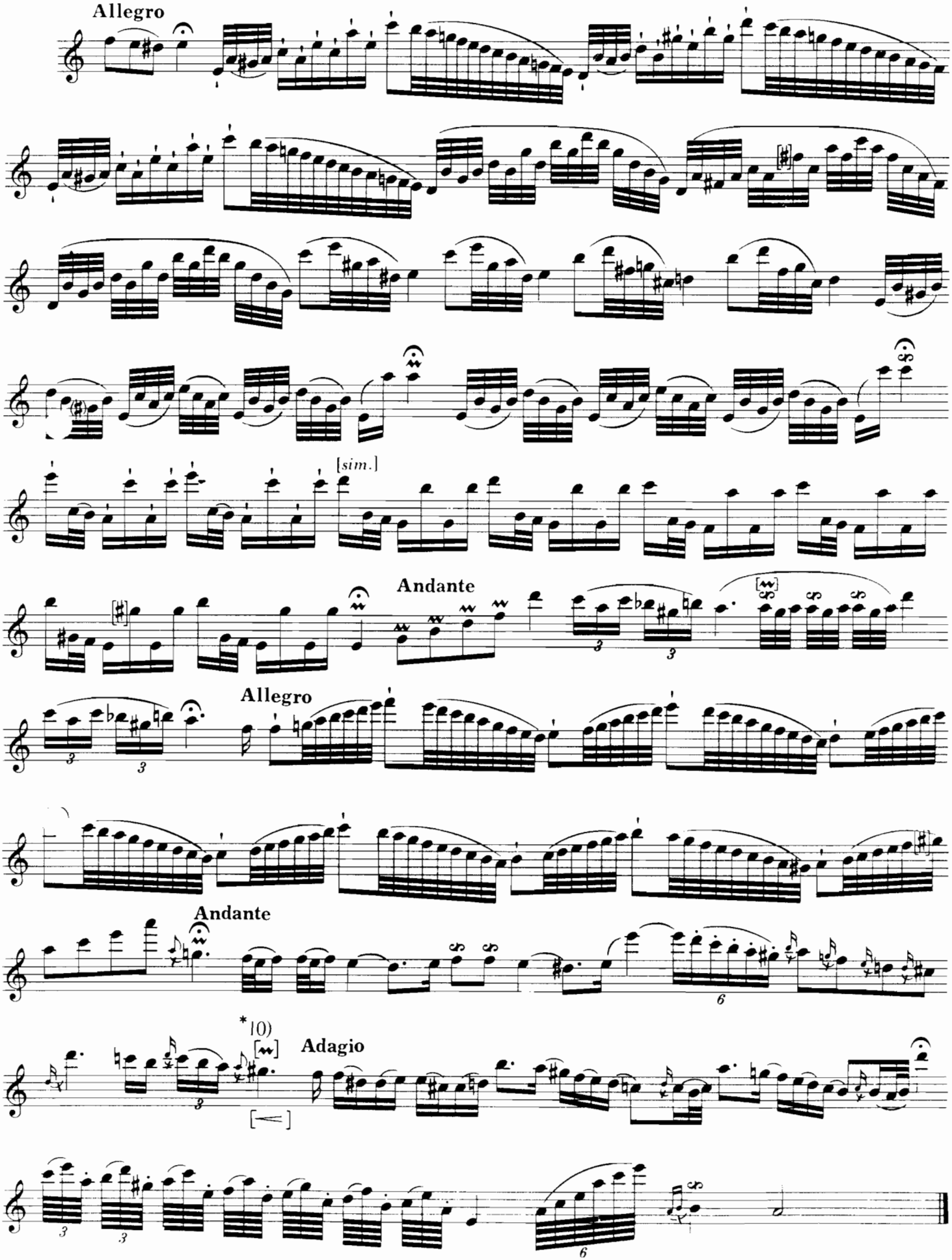
VIII



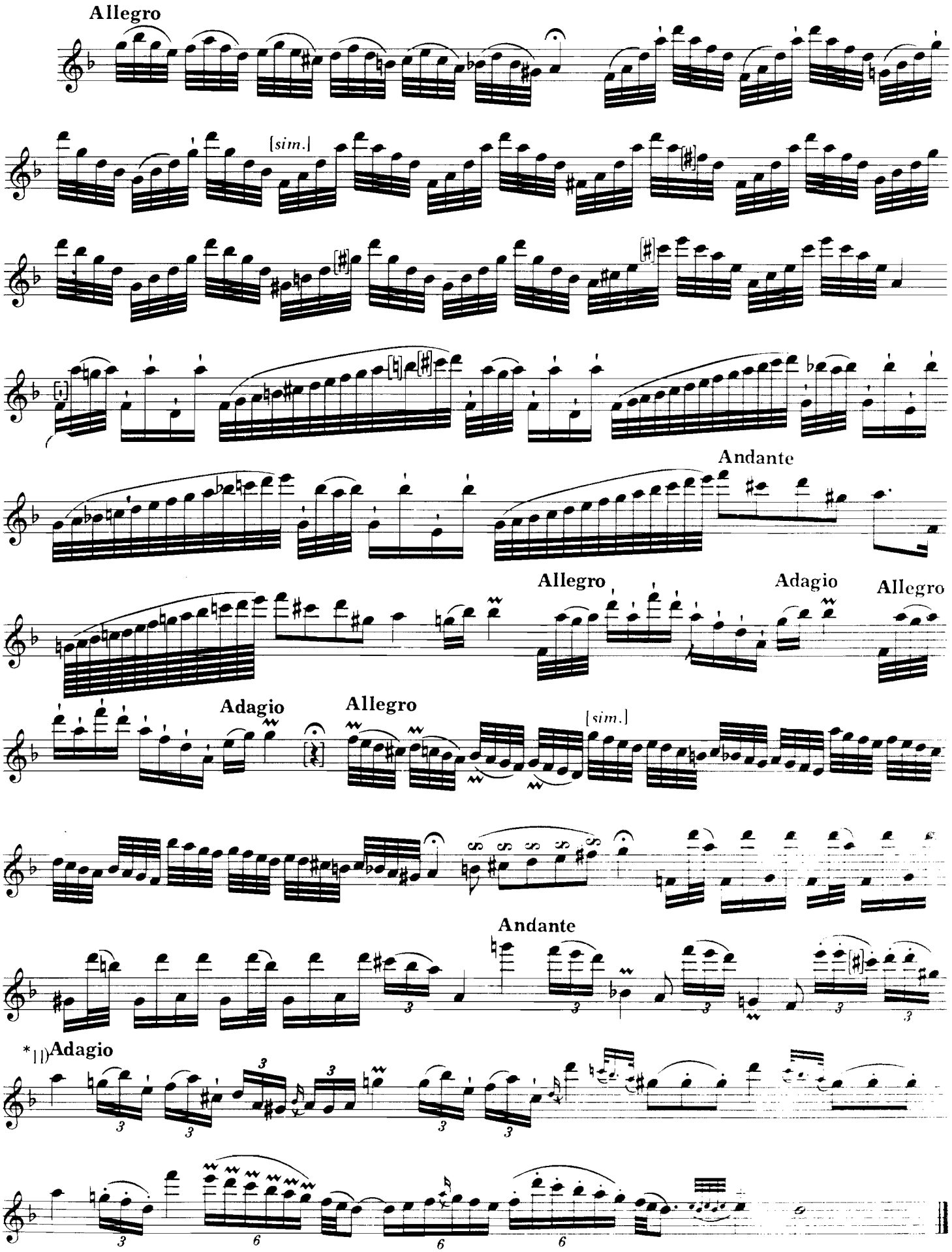
IX



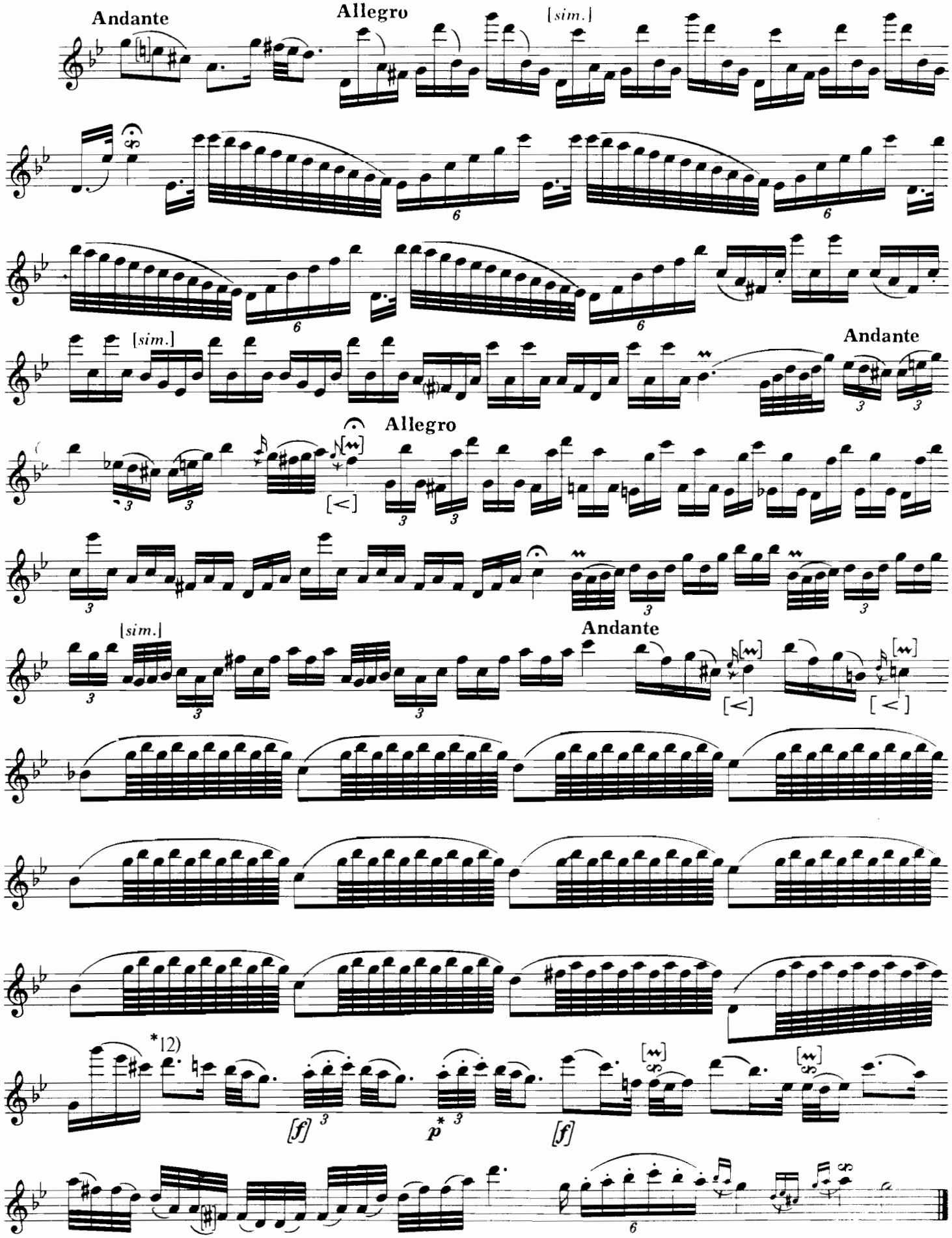
X



XI


Allegro
[sim.]
Andante
Allegro
Adagio
Allegro
Adagio
Allegro
[sim.]
Andante
*)Adagio

XII



[*orig. f]