

DOI:10.29013/EJA-25-2-95-99



THE FRAMERS OF THE FLUTE IN FRANCE IN A HISTORIC PROCESS

Kurbanazarov Polatbay ¹

¹ Nukus branch of the Uzbekistan State Conservatory

Cite: Kurbanazarov P. (2025). *The Framers of the Flute in France in a Historic Process*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-95-99>

Abstract

The purpose of the research: The flute is one of the most important musical instruments, preserved from ancient times to the present day. Until the first half of the 19th century, he entered life in different ways. He retained his place in both solo performance and orchestra. With the introduction of the Bohemian mechanism flute, the flute improved in technique and tone, which had a positive effect on its repertoire.

Research methods: In the course of the research, mainly in Nukus branch of the State Conservatory of Uzbekistan, the methods of teaching meeting, showing and demanding were used.

Research results: after conducting research, students develop the ability to work on string instruments, in which many functions appear. He studies differences in breathing with other musical instruments.

Practical application: Basically, this process is regularly taught in the lessons of string instruments of Nukus branch of the State Conservatory of Uzbekistan.

Keywords: *Flute, flute makers, key system, Bohemian mechanism, Baroque period, Classical period, Romantic period*

Introduction

The basis of the theme and its actuality: In the history of music, the flute is one of the oldest instruments. The role of flute makers in the process of change and development from the beginning of the flute to the present day is undoubtedly great. In 1847, the flute maker and composer Theobald Boehm, who played an important role in the development of the flute in use today with its new design and revolutionary key system, has grown in popularity throughout the world over time. In addition to its historical origins, French flute makers have been producing world-famous flutes since the 19th century in flute workshops in Paris.

The purpose of this article is to provide information about flutists in France throughout history. For this purpose, a literature analysis was conducted in foreign sources and information was provided about 31 French flute masters during the historical process from the 16th century to the 20st century.

The object and subject of the theme: Nukus branch of the State Conservatory of Uzbekistan is the object of study of classes in wind musical instruments.

The aim and duties of the theme: Among flute schools, the French flute school plays an important role. The Paris Conservatory occupies an important place in the forming

and developing of the French flute school as an educational and artistic institution. Louis Dorus's adoption of Boehm's cylindrical flute as the official instrument of the Conservatoire de Paris, as well as Taffanel's efforts to enrich flute education and flute repertoire, are notable in terms of demonstrating the importance of the French flute school.

The Paris Conservatory is one of the most important educational institutions of art in Europe. It is also closely related to the fact that France was one of the important cultural centers of Europe from the XII to the beginning of the XIV century. According to 1783 German music records, Paris, with 500,000 people, has 194 composers, 63 singing teachers, 93 violin teachers, 30 flute teachers, 53 violinists, 8 pianists and 8 woodwind masters (Toff, N., 1996, 225).

The flute became popular in France. "These poet-composers formed the majority, especially in Provence, Southern France (Grout, D.J., Palisca, C.V., 1988, 84). If we look at early French musical life, we see that poets "made a huge difference." Folk poets acted for about two centuries, from the end of the XI to the end of the XIII century. In troubadour times, a three-holed flute known as a galubet was used in light music. Bate (Bate, P., 1975, 71). This flute is still the main accompaniment of folk music in France.

The Renaissance flute is described as an ancient flute that existed in Europe between 1500 and 1670. The history of the Renaissance flute begins in Germany. In the 14th century, the Renaissance flute spread from the west of the Rhine to France. The Germans were so closely associated with the trumpet that it was known in England as the German flute and in Spain as the "flauta alemana". During the period of awakening, the cylindrical flute is made of wood, one end is closed, and it hits the lateral oral cavity.

There are six equally spaced finger holes, and these flutes have a rhythm or left tone. All chromatic notes can be played between two octaves (Carse, A., 2002, 81).

The names of flute masters in France before the Baroque era are unknown, and at the same time there is almost no information about musical instruments, flute players and flute playing techniques of this period (Stoltz, L., 2003; Fleury, L., & Martens, F.H., 1923).

According to Stolz, French flute master Claude Rafi is considered one of the most famous masters of the 16th century. Claude Rafi was first mentioned in 1515 in the flute archive of the Lyon Conservatory. Of the flutes produced by Rafi, only tenor and bass flutes remain in Bruges (Belgium), Eisenach (Germany) and Bolon (France) (Stoltz, L., 2003; Powell, A., 2002).

In the first half of the 16th century, another flute manufacturer, Metelin or Mathieu, had a workshop in Lyon called Mathurin de la Noue. "He lived in Paris until his death in 1544. Metelin's flute consisted of two parts, which allowed her to change her voice. Thus, the flute became possible, and this initiative became an important event in the history of the flute. The Frenchman Marine Mersin (1588–1649) realized that by adding keys to the flute, the flute could turn into a chromatic instrument. He even sketched out what those buttons might look like. However, it took over fifty years to add the first key to the vial (Toff, N., 1996, 43).

According to Bate, a group of artisans who served in French palace during Baroque times corrected many of the first wind instruments. The flute length at the beginning of the 17th century was about 60.96 cm. The German trumpeter Quant, master of the flute of Frederick the Great, claimed that in France in 1752 a sharp key was added to the flute, and that at that time the flute was not yet a hundred years old, and this key was adopted in Germany about 50–60 years ago. The first teacher of this flute was Louis Hotterre (Carse, A., 2002, 84).

It is unknown when the Renaissance flute became a single conical baroque flute, and it is not known by whom or where it was first made (Carse, A., 2002, 84). According to Stolz, by the end of the 17th century, the French flute was made of wood or ivory. This flute has a cylindrical and conical structure and consists of seven holes and a closed mode key that controls the seventh finger hole and the re-major shade (Stoltz, L., 2003, 9). Chromatic notes can be obtained using hole half-closure or mixed finger (Fleury, L., & Martens, F.H., 1923, 525).

The most famous French flute masters of the Baroque era were Decoto (1646–1728), Jean Nicholas Leclair (1650–1723), Pierre

Naust (1660–1709), Jean Lisier (1670–1740), Antoine Delerabiet (1686–1734), You can note Philippe de la Wigne (1690–1750), Jean-Jakuers Rippert (1696–1716), Louis J. Babbiste Fortier (before 1700), Thomas Lot (1708–1787) and Charles Bizay (1716–1755) (Stoltz, L., 2003, 13–15).

Deskoteaux (1646–1728) – was known as Fransua Pignon. He was born in the La-val district of northern France, he was a merchant. His flute workshop is in Fauborg Saint-Antoine, Paris. None of the flutes he made are still stuck (Stoltz, L., 2003, 15). His son, René Pignon, was a court musician. He presented the French palace with a conical flute with a key (Powell, A., 2002, 61).

Jean Nicolas Leclair (1650–1723) was a great flute master in the 18th century. By Fairlie (Fairley, A., 1982, 74) Jean Leclair died in 1723 at La Couturde (Giannini, T., 1993, 47).

Pierre Naust (1660–1709) was one of the most important instruments of the Baroque era. The flute workshop in Paris is on the rue de la Larbre (Giannini, T., 1993, 1). He made a three-part flute from various materials. He named his flutes and produced instruments for France's leading musicians (Giannini, T., 1993, 4).

Jean Lesieux (1670–1740) was a good master of the flute, his flutes have a cylindrical structure, consist of two parts and have six holes. Lesieux may be the first manufacturer of baroque flute with the brand "Sieur Lesieux" (Giannini, T., 1993, 6).

Antoine Delerablee (1686–1734) worked in the workshop of Naust until 1717. He was the son of Georges Delerablee. After the death of Naust, he led the workshop for some time with Jeanne Naust. When the flute was converted from three to four parts, Delerablee was master of the Naust workshop (Giannini, T., 1993, 9–100). He created a flute for such musicians as Francois-Andre Danican Philodore (1726–1795) and Michel Blave (1700–1768) (Stoltz, L., 2003, 14).

None of the flutes created by Philippe de la Wigne (1690–1750) have survived to this day (Stoltz, L., 2003, 15).

Two of the four surviving flutes produced by Jean-Jacques Rippert (1696–1716) were made of wood, two of pear and ivory (Stoltz, L., 2003, 14).

In the classical era, we encounter the Hotterre family again. Along with this family, names such as Charles Delluse, Claude Laurent, Thomas Lot and Claire Godfroy Ein of the Godfroy family can be mentioned.

In the classical era, the Hotterre family was very active in creating the flute. "They constantly conducted new experiments on their flutes, as a result of which there were great changes. They made holes in the fingers of the flute, made in 1815, smaller than in previous pipes. The idea of reducing the height of all wooden tools was also Hotter's invention and was adopted (Stoltz, L., 2003, 36).

Charles Delluseni Fairley (Fairley, A., 1982, 31) Introduces the harmonic flute as an inventor in 1780. In addition, Delluse was the first bass flute manufacturer of 1751. Delluse notes that the holes in the bass flute are very far apart and it is almost impossible to close them all. Therefore, it was necessary to insert the keys into the flute. It is possible that many English flute manufacturers noticed and implemented this new invention and used it in their four-key flutes. Thanks to this invention, Delluse made a great contribution to the development of woodwind instruments. Flutes from Delluse, including bass, are today on display at the Musée des Instruments of the Conservatoire de Paris (Stoltz, L., 2003, 37).

When it comes to the romantic period, we study works created in all areas of art of this period, especially in the field of fine art and music, and see their brightness. One of the greatest inventions of the Romantic era in the manufacture of instruments was the appearance of the Boehm system flute in 1847. To sell his flute, Bam had to get the approval of the Conservatoire de Paris. It wasn't easy for Boehm and took some time. At the beginning of the 19th century, flutists had the opportunity to choose flutes from various materials.

At the beginning of this century, "most French flutes had a conical structure with a small mouth opening and consisted of six small holes of different sizes. There are four keys in these pipes. The buttons are designed for reading, fa, left sharp and sound b (Stoltz, L., 2003, 50). While some flute players used flutes with large holes, some flute players such as Louis Drouet preferred flutes with small holes.

Famous French producers of 1830–1860 were registered as the families of Buffett, Godfroy and Law, Bonneville, Rive, Tulow and Nonon, Collinet and Sax and Born and Juillo. (Stoltz, L., 2003, 50).

Teobald Boem (1794–1881) He was a flute master from Munich. He believed that intonation, uneven tone, and a limited range of flute tonality could be improved. In 1832, a few years after Boehm finished his conical flute, he presented his instrument in Paris. During this period, French manufacturers made some changes to the flute developed by Boem. They retained its essence, but changed some features of the flute to make its production and operation more convenient.

Thus, the Bohemian flute attracted attention with all new modifications. Following the approval of the Fleyta Academié des Beaux Arts (Institute of Fine Arts) in 1838, she attracted much attention at the Paris Exposition in 1839 and was later officially received at the Paris Conservatoire (Boehm, T., 1882, 13).

Music from the early 1900's continues to focus on pleasing audiences and bridging romantic and modern times. Among the composers who presented the best examples of pre-war French compositions are Faurer, Debussy, Russell, Ravel and Gaubert. After World War II, the style of French composition changed completely, and the compositions of Honegger, Milhaud, Pulenc, Varese, Jolivet, Messiaen and Bulez reflected their individual character. During this period, the French Bem flute was adopted. The changes that have taken place this century have added

more detail and subtlety than changing the underlying flute mechanism (McCutchan, A., 1994, 61).

In the XX th century, names such as Louis Lot, Marigot and Cuesnon, Jack Leff, Jean Barjon, Michel Parmenon, Tibuville-lamy & Cie and Louis Fernand Vigue appeared among the French flute masters.

Although the research did not provide information about those who made flutes in France in pre-baroque, the article contains information about famous names in the field of flute making since the XVI th century.

Conclusion

As part of the historical process, flutists in France mainly used wood as the main material for manufacture. As notions of music developed, the instrument's change continued primarily with the use of various materials for fabrication, and then with the development of the oral department, key holes, and the key system. In the second half of the XIX th century, Boehm's important invention in the flute mechanism was a new era for the flute instrument. From this period silver flutes with Boehm mechanism were developed.

In the course of historical research related to the study of flutists in France, a study of literature in foreign sources was carried out, as well as thematic theses, articles and books were considered. According to available sources, 31 flutists (companies and families) were introduced in France in the XVI th and XX th centuries, and some of them contributed to the change and development of the flute instrument.

References:

- Bate, P. (1975). *The Flute-A Study of Its History, Development and Construction*. – London: Ernest Benn Limited.
- Boehm, T. (1882). *An Essay on the Contruction of Flutes*. – London: Rudall Carte & Co.
- Carse, A. (2002). *Musical Wind Instruments*. – New York: Dover Publications, Inc.
- Fairley, A. (1982). *Flutes, Flautists and Makers*. – London: Pan Educational Music.
- Fleury, L., & Martens, F. H. (1923). *The Flute and Flutists in the French Art of the Seventeenth and Eighteenth Centuries*. *The Musical Quarterly*, – 9(4). – P. 515–537.
- Giannini, T. (1993). *Great Flute Makers of France the Lots & Godfroy Families, 1650–1900*. – London: The Cromwell Press Ltd.
- Grout, D.J., Palisca, C.V. (1988). *A History of Western Music*. United Kingdom: Norton.
- McCutchan, A. (1994). *Marcel Moyse-Voice of the Flute*. – Portland: Amadeus Press.
- Powell, A. (2002). *The Flute*. – London: Yale University Press.

- Stoltz, L. (2003). The French Flute Tradition. (Master dissertation, University of Cape Town). Open UCT.
- Toff, N. (1996). The Flute Book. New York: Oxford University Press.

submitted 31.02.2025;
accepted for publication 14.03.2025;
published 30.04.2025
© Kurbanazarov P.
Contact: polatbay.kurbanazarov@mail.ru