

J.G. Wunderlich as a performer and teacher

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ABSTRACT :The article is devoted to J.G. Wunderlich, famous Parisian flutist of German descent, soloist of the Grand Opera, one of the first professors of the flute class at the Paris Conservatory. The author reveals the performing and pedagogical achievements of J.G. Wunderlich and their influence on the development of French flute art in the late eighteenth - early nineteenth century. The particular attention is paid to his performance activity as a soloist of “Concert Spirituel” and the Grand Opera. The pedagogical achievements of J.G. Wunderlich and the achievements of his best students - J. Tulou, J. Guillou, T. Berbiguier, P. Camus and A.J. Bisetsky are taken into consideration to highlight his role in the formation of the French flute school. The educational process of training flute performers at the Paris Conservatory, as well as the supervisory functions of inspectors L. Cherubini and E.-N. Méhul was analyzed in order to disclose the system of training virtuoso musicians. For the first time, attention is drawn to the role of competitions in increasing competition between students of the Paris flute class and their importance for further professional careers.

Keywords– J.G. Wunderlich, flute, solo performance, concert, repertoire, Grand Opera, Paris Conservatory.

I. INTRODUCTION

Considering the history of the formation of flute classes at the Paris Conservatory, the pedagogical activities of A. Hugot and J.G. Wunderlich are traditionally researched not separately, but in a creative tandem. This approach is due to their joint authorship in the publication of “Méthode de Flûte du Conservatoire” (1804), which became the first mandatory, officially recognized textbook for conservatory students. It should be noted that the need for double authorship arose in connection with the untimely death of A. Hugot, who prepared the “Méthode de Flûte du Conservatoire”, and J.G. Wunderlich, as it is indicated in the conclusions of the commission, made its “revision and addition” [1]. To date, it is difficult to establish how close their creative views and collaboration were, if they existed, and what was the J.G. Wunderlich’s content of the correction. Taken into account that A. Hugot's creative activity was aimed at solo performance and orchestral practice, it also included pedagogical and compositional works, and at the same time J.G. Wunderlich focused mainly on solo orchestral and pedagogical work, their achievements should be considered separately. Thus, to reveal the creative individuality of each of them, it will contribute to a more detailed coverage of their personal contribution to the development of French flute art at the turn of the century. It is in this perspective that the creative activity of J.G. Wunderlich is considered in the paper.

II. J.G. WUNDERLICH AS A PERFORMER

Characterizing the creative figure of J.G. Wunderlich, famous Parisian flutist of German descent and his place in French flute art in the late eighteenth and early nineteenth centuries, there is a certain uncertainty that can be traced back to the early investigations of historians. In one of the first publications in the “Revue et Gazette musicale de Paris”, dedicated to the French flute school of the first half of the nineteenth century, the author, considering the stages of its formation, only briefly mentions J.G. Wunderlich’s name, focusing on French musicians (F. Devienne, A. Hugot, J. Tulou, etc.) [2]. The role of the German flutist in the formation of a new direction in the development of the French performing school is also minimally revealed in L. Fleury's detailed article in the “Encyclopédie de la musique et dictionnaire du Conservatoire” [3]. Here the author, well-known flutist and scientist, gives much more information about J.G. Wunderlich’s students– J. Tulou and T. Berbiguier, not their teacher, who for almost twenty years led a successful teaching career at the Paris Conservatory, training a generation of performers and teachers [4]. The publication also ignores the forty-year period of performing solo and orchestral activity in Concert Spirituel and the Grand Opera, in which Wunderlich remained a soloist for more than 25 years. L. Fleury ignoring, perhaps because of the foreign origin of the

professor at the Paris Conservatory, the significance of his achievements for French flute performance, also does not identify J.G. Wunderlich as a representative of the German flute school. Thus, the figure of the artist remained out of the attention of researchers, as a result of which it is possible to evaluate him as a performer, teacher and composer only on the basis of fragmentary reports of reference and information, periodicals and historical, in particular, archival documents.

The fact, that twenty-year-old J.G. Wunderlich from the provincial Bavarian town chooses the capital city of Paris in the neighboring state to find an authoritative mentor, in itself indicates a clearly defined purpose of the young man to become a professional flutist. The initial lessons of playing the instrument, received under the guidance of his father Christian-Friedrich, chamber musician, oboist of the Ansbach Margrave Chapel [5], became only an impetus for the fundamental development to play perfectly the music instruments. Choosing Félix Rault, soloist of the Grand Opera and Concert Spirituel, as his next teacher, Wunderlich could not imagine that later he would clearly follow in the footsteps of this outstanding master.

The first mention about the young German flutist's solo performance in concerts dates back to 1776, [6] almost immediately after arriving in Paris and meeting Félix Rault. The debut of J.G. Wunderlich as a soloist in Concert Spirituel took place later (in 1778), it is evidenced by a short report from June 7 in the "Journal de Paris" that "Rault's student, Wunderlich will perform a flute concerto for the first time"[7]. Since then, the famous musician's pupil has increasingly appeared on the prestigious stage for solo instrumentalists at the Royal Palace of the Tuileries. In particular, on April 27, 1779 he took part in one of the Easter concerts together with the Mannheim oboist L. A. Lebrun, performing a concert by an unknown author [8]. The young flutist performs in only one concert, while his titled colleague gives a series of performances with his wife, a singer. Obviously, the repertoire of an experienced colleague at that time was more diverse to offer the public different programs.

Among other performances by J.G. Wunderlich in Concert Spirituel it should be noted the concert on December 22, 1780, in which he participated with a solo program [9]. Unfortunately, it does not indicate the author of the performed work. According to the following report in the "Journal de Paris", the musical works of the program were repeated by the same performers in the royal palace on December 23, 1880 [10]. It should be emphasized that at this time J.G. Wunderlich performed not only as a soloist, but also as a member of the orchestra performing Haydn's symphony, F. Gossek's oratorio, B. Bruni's violin concerto, and he also participated in the orchestral accompaniment of numerous vocal numbers of the holiday program.

The stage of the Tuileries Palace was a dream for many musicians who tried to get the right to demonstrate their skills in the fierce competition. It was during this period that the Mannheim flutist J. B. Wendling and the horn player G. Punto, the Bohemian clarinetist J. Behr, and the bassoonist E. Ozi periodically performed before the Parisian audience. Future colleagues at the Paris Conservatory, F. Devienne and A. Hugot started their concert careers. In the persistent struggle J.G. Wunderlich did not retreat before his talented colleagues and later, after the completion of F. Rault's collaboration with the Concert Spirituel in 1778, he took the place of his teacher in the orchestra. This fact looks quite significant, considering that the advantage in obtaining the position of flutist in the prestigious orchestra, with which performed the best musicians in Europe, was not given to French flutists F. Devienne and A. Hugot, but to a German performer. Perhaps an important role here belongs to F. Rault, predecessor and mentor of J.G. Wunderlich, with whom all three flutists studied, so the teacher knew the potential of each of them.

F. Rault's invisible participation in the creative destiny of the talented student can be traced in the next career ascension of J.G. Wunderlich, who in 1781 was invited to become the second flutist in the best opera house in Europe – the Grand Opera. After the retirement of F. Rault in 1787 [11] in intense rivalry with no less talented Parisian flutists, he received the place of the first flute. Such professional rise of a young German musician without the participation and tutelage of his mentor looks doubtful. There are not many examples in the history of the Grand Opera when a twenty-six-year-old foreigner would be preferred in intense rivalry with French performers. Among flutists this case in the history of the orchestra to this day remains single [12, 13]. However, this does not mean that in such rapid career growth of J.G. Wunderlich both sympathy and authority of F. Rault were decisive. Without the professionalism of the highest grade J.G. Wunderlich could not count on the support of a demanding teacher. In addition, the level of musicians of the Grand Opera Orchestra was so high that only a true virtuoso, that Wunderlich undoubtedly was, could get a place in the group.

A difficult experience for J.G. Wunderlich, like all Frenchmen, became the revolutionary events of 1789. However, for the German flutist, the situation was exacerbated by the intensification of nationalist slogans emanating from the revolutionary tribunes. "The French Revolution was the beginning of the first stage of interaction between the phenomena of nationalism and revolution, the most important milestones of which was the emergence of other «nationalisms»" [14].

And although there is no direct evidence of the artist's oppression on national grounds, certain signs of restrained treatment as a foreigner can be traced in his professional status as a teacher of the second category of the Conservatory, to whose teaching staff he was admitted in 1795 by competition. He held this position for seven years, including a reduction in 1802, despite being recognized as a virtuoso, a soloist at the Grand Opera.

At the same time, F. Devienne and A. Hugot, who played in less prestigious theaters, were in the state as teachers of the first category. The authority of J.G. Wunderlich, as the first flutist of the Grand Opera Orchestra, remained steadfast even during the difficult economic crisis and the 1799 reform of the theater. Despite the administration's attempts to change the traditional structure of theatrical performances, supplementing them with solo performances by additional invited "super soloists", J.G. Wunderlich is confidently involved in the competition. A separate group of virtuoso soloists, which was quickly recruited, which included a conservative colleague A. Hugot, ceased to exist due to financial difficulties. However, the position of soloist of the orchestra was retained and was held by J.G. Wonderful. The optimization of the orchestra has significantly expanded the professional responsibilities of the German musician. After the changes, he had to combine performances with the Grand Opera Orchestra as a soloist-concertante and orchestrator. The performance of the German flutist at the theater was continued directly until 1813, when J.G. Wunderlich was replaced by his best student and virtuoso J. Tulou.

III. THE PEDAGOGICAL ACTIVITY OF J.G. WUNDERLICH AT THE PARIS CONSERVATORY

The pedagogical activity of J.G. Wunderlich at the Paris Conservatory began when it was founded. According to archival documents, on October 24, 1795, a special jury was formed, which included, in addition to F.-J. Gossec and L. Cherubini, famous instrumental musicians: clarinetist J.-X. Lefèvre, bassoonist E. Ozi and flutist F. Devienne. Its members had to select candidates for positions of teachers of different classes on a competitive basis, as stated in Article 2 of the order: "The jury will compare and judge by listening to candidates, or by their works that have already been performed publicly, or, according to manuscripts submitted in accordance with positions related to teaching" [15]. After the competition on November 22, 1795, 30 teachers were admitted to the Conservatory, including the names of two flutists J.G. Wunderlich, N. Duverger [15].

J.G. Wunderlich, like N. Duverger, were involved in the Conservatory flute faculty, a little later F. Devienne, A. Hugot and J. Schneitzhoffer were joined to it. Their activities began in the pre-conservation period - with the founding of the National Guard Music School and the Institut Nationale de Musique. The first notable achievement of Wunderlich as a teacher is the successful performance of his talented thirteen-year-old student J. Tulou in the conservation competition in 1799, when he was awarded second prize. Two years later (1801) the young virtuoso confidently became the winner, receiving the first prize in the competition with senior students.

It should be noted that in the first years of the conservatory's existence, when flutists were taught in five classes (until 1803), between the three leading teachers F. Devienne, A. Hugot and J.G. Wunderlich, there was a fierce competition. Judging by the archival information about the winners of the competitions, the students of F. Devienne and A. Hugot are mentioned, and the J.G. Wunderlich's name appears only thanks to the victories of his one student J. Tulou. Students of two other teachers J. Schneitzhoffer and N. Duverger are practically not included in the lists of winners of competitions, the only exception is the student of J.-L. Rocart, that in 1801 received the 1st degree encouraging prize (diploma).

Premature death of F. Devienne and A. Hugot in September 1803 and J.G. Wunderlich's return, who already led the flute class alone, stopped competing between classes of different teachers. Although the internal competition between students who are already studying with one teacher continues, thanks to the annual competitions of the conservatory. The status of the winner of the Paris Conservatory competition, in addition to early graduation and a small financial reward, gave its owners in the future some preferences for further professional career. And while the desire to graduate from the conservatory as soon as possible was not the goal of all students, the prospect of career growth remained one of the most effective incentives for hard work.

The competition in 1804 became the first for students of single class under the direction of J.G. Wunderlich, which unfolded a lively struggle between J. Guillou, one of the best students of late F. Devienne, A.J. Bisetsky, former pupil of A. Hugot, and J.-L. Rocart, aforementioned student of N. Duverger. This time, J. Guillou, who will replace his new mentor in 12 years, won the competition. His competitors in these competitions A.J. Bisetsky and J.-L. Rocart received incentive awards, respectively, first and second degree [15].

Quite often in the lists of contestants you can find the names of students who, despite some failures, showed determination and perseverance in achieving the highest results, for several years taking part in creative competitions and gradually approaching the coveted top. Among the pupils of J.G. Wunderlich's flute class J. Tulou, A.J. Bisetsky, J. Dubois, P.-F. Advier, P. Camus, E. Manuel were especially persistent and they competed in Conservatoire competitions several times to become winners.

Invaluable evidence of the diligence or minus of individual students in the classroom is preserved in the remarks, which were regularly put down in a special journal after the inspectors' visit the lessons of each teacher at the Conservatory. This allows us to assess not only the quantitative but also the qualitative composition of J.G. Wonderful's students. In journals there are very positive judgments about the skill of his pupils. Evidence of

this are the fascinating words addressed to P.-F. Advier, the winner of the competition in 1809, whose lessons were attended simultaneously on May 22, 1809, by L. Cherubini and É.-N. Méhul, who succinctly and pathetically emphasize: “He is beautiful and deep” [16].

Inspection journals can not only reveal a brief evaluation of students’ achievements or their minus, but also trace the professional growth of some of them throughout their studies at the Conservatory. The availability of a sufficiently wide age limit for vocational education allowed both ten-year-olds and twenty-three-year-olds to study without restrictions. Therefore, among the pupils of J.G. Wunderlich we meet both young virtuosos who at the age of 12-13 received the highest awards in competitions (J. Guillou, J. Tulou) and could apply for prestigious places in orchestras, and already adult students whose performing skills were revealed at a more mature age. (A.J. Bisetsky, T. Berbiguier).

The possibility of early graduation after winning the competition gave laureates who wanted to continue their studies at the Conservatory, access to other specializations. Often they associated their choice with harmony or composition, sometimes it could be another, additional musical instrument. However, the change in specialization in some cases was caused by unsatisfactory learning outcomes, so in the notations of inspectors can be found mentions of forced “wandering” of the student in search of “his” music instrument. However, such transitions did not always give the desired result quickly.

The official introduction of the position of tutors became a certain help for the professors at the Conservatory in providing classes to students. In the class of J.G. Wunderlich they start to act after his return to the Conservatory. Among the first assistants of the professor, who supervised the students’ classes, there is the name of one of his students – J. Dubois, who was appointed tutor on November 6, 1805. His name periodically appears in the reports of inspectors who indicate improper executions of duties and “only a one-time examination of flute students on May 22, 1809” [16].

Among the responsible assistants of J.G. Wunderlich, who treated their duties in good faith and diligently, É.-N. Méhul and L. Cherubini indicate A.J. Bisetsky, who “regularly inspected the flute class from January 4, 1809 to December 13, 1810” [16].

One of the last tutors of the flute class by Professor J.G. Wunderlich became J. Guillou, whose tenure in this gratuitous position dates back to archival documents from July 1813 to December 1815 [16]. Later, before the mentor retired in 1816, he inherited the teacher's class as his best student from the “reserve of future teachers of the Conservatory”, which fully complied with the basic principles of the institute of tutoring.

IV. CONCLUSION

The first stage of the formation of the state system of vocational education in France, which was based on the performing, pedagogical experience and compositional work of the pre-revolutionary generation of flutists, actually ends with the pedagogical activity of J.G. Wunderlich at the Paris Conservatory. After leading the flute class by J.G. Wunderlich’s student J. Guillou begins a new period in the development of French flute art, the core of which were the performing traditions laid down in the artistic and creative environment of the Paris Conservatory.

Taking into consideration the contribution of J.G. Wunderlich in the formation of professional education in the field of flute performance, it should be noted that his long-term performing and orchestral activities in the orchestra Concert Spirituel and the Grand Opera testifies to the huge talent of the artist, which guaranteed a leading position in an atmosphere of fierce competition in the area of the Parisian flutists.

At the Paris Conservatory J.G. Wunderlich, as a teacher, came a little later than his colleagues (F. Devienne, A. Hugot), whose pedagogical and organizational abilities were severely tested by the political trials of the “Jacobin dictatorship” (1793-1794). J.G. Wunderlich, according to historical documents, unlike F. Devienne, was not part of the organizational and administrative assets of the founders of the music school of the National Guard, Institute, Conservatory and was not an ideological ally of the revolution. His first pedagogical success was the achievement of a talented student, the young virtuoso J. Tulou, who would later successfully represent the French flute school in performance and pedagogy for decades. Among other J.G. Wunderlich’s students there was J. Guillou also distinguished by his talent and creative personality, future professor at the Paris Conservatory, it is necessary to mention the performer and composer T. Berbiguier, the soloists of the Parisian theaters P. Camus and A.J. Bisetsky as well as a number of other musicians who, after the mentor's resignation, became worthy successors to the traditions he had started.

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