

Lukatskaya Anna,
<https://orcid.org/0000-0002-2320-3842>
concertmaster of department of concertmastership of the Odessa National
A. V. Nezhdanova Academy of Music.
sukhanova-anna@mail.ru

THE FEATURES OF BECOMING A FLUTE AS AN ENSEMBLE INSTRUMENT IN FRENCH MUSIC AT THE TURN OF THE XIX – XX CENTURIES.

The purpose of the article is to reveal the main factors of the formation of French chamber music at the turn of XIX and XX centuries, which influenced the development of the flute as an ensemble instrument. **Methodology.** The research is based on the musical historical and musical-cultural approaches, which enable the identification of those events, facts and circumstances of the existence of French chamber-instrumental music, which stimulated the active development of the flute as a member of the chamber ensemble. **Scientific novelty** lies in the study of the development of the flute as an ensemble instrument in the French musical culture at the turn of XIX and XX centuries – the historical period, which is often considered the «golden age» of the flute. The flowering of the performing arts, as well as the active interest of the composers of France in this instrument, contributed to the creation of a new ensemble repertoire for the flute, which is considered in the context of the general processes of updating the forms of the existence of chamber-instrumental music in performing practice. **Conclusions.** Flute performance took an active part in the overall development of French chamber ensemble music at the turn of XIX and XX centuries, this sphere of performing practice occupied a significant place in the instrumental art of France. This was due to national cultural aspirations, which were associated with the revival of the traditions of French music art, and with the leading trends of European professional music, among them the «emancipation» of chamber genres in interaction with the style discoveries of modern times. These processes stimulated the organization of all kinds of creative associations and groups that contributed to the formation of new conditions for the existence of a flute as an ensemble instrument and its «access» to the general public from the usual context of the practice of salon and home music making. The legacy of outstanding flutist performers and teachers, as well as the most famous representatives of the French composer school, forms a large-scale layer of chamber-ensemble music, diverse in its genre-style quality, in which the flute is represented in all the versatility of its technical and expressive possibilities.

Keywords: chamber ensemble, flute, ensemble instrument, genre sphere, genre.

Лукацька Ганна Олександрівна, концертмейстер кафедри концертмейстерства Одеської національної музичної академії імені А. В. Нежданової

Особливості становлення флейти як ансамблевого інструменту у французькій музиці на межі XIX – XX століть.

Мета статті – виявити основні фактори становлення французької камерної музики на межі XIX – XX століть, які впливали на розвиток флейти як ансамблевого інструменту. **Методологія.** Дослідження спирається на музично-історичний і музично-культурологічний підходи, що дають можливість виявлення тих подій, фактів і обставин побутування французької камерно-інструментальної музики, які стимулювали активний розвиток флейти в якості учасника камерного ансамблю. **Наукова новизна** полягає у дослідженні розвитку флейти як ансамблевого інструменту у французькій музичній культурі на межі XIX – XX ст. – того історичного періоду, який часто вважають «золотим століттям» флейти. Розквіт виконавського мистецтва, а також активний інтерес композиторів Франції до цього інструменту сприяли створенню нового ансамблевого репертуару для флейти, який розглядається в контексті загальних процесів оновлення форм існування камерно-інструментальної музики у виконавській практиці. **Висновки.** Флейтове виконавство приймало активну участь у загальному розвитку французької камерно-ансамблевої музики на межі XIX – XX століть, ця сфера виконавської практики зайняла значне місце в інструментальному мистецтві Франції. Це було обумовлено і загальнонаціональними культурними прагненнями, які були пов'язані з відродженням традицій французького музичного мистецтва, і з провідними тенденціями європейської професійної музики, серед яких – «емансипація» камерних жанрів у взаємодії зі стильовими відкриттями сучасності. Ці процеси стимулювали організацію всіляких творчих об'єднань і колективів, які сприяли формуванню нових умов побутування флейти як ансамблевого інструменту та її «виходу» на широку публіку зі звичного контексту практики салонного і домашнього музикування. Спадщина видатних флейтистів-виконавців та педагогів, а також найвідоміших представників французької композиторської школи утворює масштабний пласт камерно-ансамблевої музики, різноманітної у своєму жанрово-стильовому якості, в якому флейта представлена у всій багатогранності своїх технічних та виражальних можливостей.

Ключові слова: камерний ансамбль, флейта, ансамблевий інструмент, жанрова сфера, жанр.

Лукацкая Анна Александровна, концертмейстер кафедры концертмейстерства Одесской национальной музыкальной академии имени А. В. Неждановой.

Особенности становления флейты как ансамблевого инструмента во французской музыке на рубеже XIX – XX веков.

Цель статьи – выявить основные факторы становления французской камерной музыки на рубеже XIX – XX вв., которые влияли на развитие флейты как ансамблевого инструмента. **Методология.** Исследование опирается на музыкально-исторический и музыкально-культурологический подходы, дающие возможность выявления тех событий, фактов и обстоятельств бытования французской камерно-инструментальной музыки, которые стимулировали активное развитие флейты в качестве участника камерного ансамбля. **Научная новизна** заключается в исследовании развития флейты как ансамблевого инструмента во французской музыкальной культуре на рубеже XIX – XX вв. – того исторического периода, который часто считают «золотым веком» флейты. Расцвет исполнительского искусства, а также активный интерес композиторов Франции к этому инструменту способствовали созданию нового ансамблевого репертуара для флейты, который рассматривается в контексте общих процессов обновления форм существования камерно-инструментальной музыки в исполнительской практике. **Выводы.** Флейтовое исполнительство принимало активное участие в общем развитии французской камерно-ансамблевой музыки на рубеже XIX – XX вв., эта сфера исполнительской практики заняла значительное место в инструментальном искусстве Франции. Это было обусловлено и общенациональными культурными стремлениями, которые были связаны с возрождением традиций французского музыкального искусства, и с ведущими тенденциями европейской профессиональной музыки, среди которых – «эмансипация» камерных жанров во взаимодействии со стилевыми открытиями современности. Эти процессы стимулировали организацию всевозможных творческих объединений и коллективов, которые способствовали формированию новых условий бытования флейты как ансамблевого инструмента и ее «выхода» на широкую публику из привычного контекста практики салонного и домашнего музицирования. Наследие выдающихся флейтистов-исполнителей и педагогов, а также самых известных представителей французской композиторской школы образует масштабный пласт камерно-ансамблевой музыки, разнообразной в своем жанрово-стилевом качестве, в котором флейта представлена во всей многогранности своих технических и выразительных возможностей.

Ключевые слова: камерный ансамбль, флейта, ансамблевый инструмент, жанровая сфера, жанр.

Relevance of research. Flute performances are one of the original manifestations of French musical culture since ancient times. The French flute school today is considered to be a recognized leader in the European music world, and the volume repertoire, created by the creative efforts of prominent composers and performers of France, is widely sought after both for didactic purposes and in concert practice. Examples of ensemble music with the participation of flutes that are presented in French music on the verge of the XIX - XX centuries, suggest that this genre-style sphere of composer and performing practice is distinguished by a variety of creative approaches to the expressive potential of flute. This diversity is closely linked to the general context of the French professional music development at this historic stage, and the evolution of chamber instrumentalism in particular. Therefore, the works of French authors differ in genre diversity, a wide range of kinds and types of ensemble compositions (mixed, homogeneous), which consisted of a peculiar sound image of flute, depending on its functions in the ensemble and the style preferences of the composer.

However, for today in the Ukrainian musicology, this area of French flute music remains unexplored. Accordingly, it did not become the subject of special scientific interest and problems related to the ensemble specific flute in the French musical culture of the specified period. Therefore, the subject of this article is relevant in terms of scientific

development of musical material, constantly present in the practical activities of modern Ukrainian flutists.

Analysis of research and publications. Quite fragmentary development of flute as an ensemble tool at the turn of the nineteenth and twentieth centuries is discussed in the dissertation of V. Zakharova [3] that considers the French flute culture as a complex phenomenon of the national tradition. In the monographic studies devoted to individual French composers of this time - F. Poulenc, D. Miyo, G. Fore, K. Debussy, M. Ravel, etc. - some of the chamber and ensemble pieces with the participation of flutes are mentioned, and their stylistic features are considered. Also, these musicological works contain scattered and very small materials about the place and role of flute performances in the general stylistic processes of French instrumentalism. Special research on the development of flute as an ensemble instrument in the French musical art of the late XIX - early XX centuries showed that there is currently no national musicology.

The scientific novelty is the study of the development of flutes as an ensemble instrument in the French musical culture on the verge of the XIX -XX centuries, the historical period that is often considered to be the "golden age" of flute. The flowering of performing arts, as well as the active interest of French composers in this instrument, contributed to the creation of a new ensemble repertoire for flute, which is considered in the context of the general processes of updating the forms of the existence of chamber and instrumental music in performing practice.

The purpose of the article is to identify the main factors of the formation of French chamber music on the verge of the XIX - XX centuries, which influenced the development of flute as an ensemble instrument.

The main material. In the works of the French composers of the last third of the XIX and early XX centuries, chamber and ensemble pieces with flute participations are widely represented, as they constitute a significant place of their creative heritage and demonstrate the active development of flute art at that time. First of all, this is due to the dynamics of the development of national performing traditions, which, since the Baroque period, have gained fame and recognition in the European world.

Flute performances have a long history in the French musical culture: from the Baroque era, when the flute is firmly entrenched in the orchestra of J.-B. Lulli, France was famous for its flute musicians, whose creative efforts let the flute gradually go out on the

concert variety as a solo and ensemble instrument. Professional activity of M. de la Barr, J. Otterer, P.-G. Buffarden, J.-K. Nodo, M. Blave, F. Ro, A. Yugo, F. Deviena, J. Giyu, J.-L. Tului, L.-F. Dr. A. Berbihie, J. A. Altes, J. O. Demersman, L. Flori, L. Dorius, P. Tuffanel, A. Aenebene, L. Flery, J. Barrer, R. Le Roua, F. Gober, L. Lafreorans was aimed at capturing the expressive and technical potential of flute, which put it in line with other "first" instruments of European music of the XIX - XX centuries - such as violin and piano. We see that even at the quantitative level of masters of flute performances the apparent importance of this area of instrumentalism in the history of French music becomes evident (we note that only the largest representatives of flute art are listed here, the "second series" of which would be much more numerous). It is also known that some of the famous European flutists transposed the traditions of the French flute school into the performing arts of their country, studying at the famous French masters of flute art (for example, I. Quantz was taught by P. G. Buffarden, the Italian P. Grassi became famous in Paris). In connection with these circumstances, some researchers rightly speak of the existence of a distinctive French flute culture [3].

Intense enrichment of the flute repertoire on the verge of the XIX - XX centuries due to both subjective factors and objective stylistic tendencies are characteristic of the European musical art of the epoch of modernism. The first, of course, includes the peculiarities of the national context of the development of flute art in France: the Paris Conservatory, which opened in 1795, was originally focused on the training of professional performers in wind instruments. This fact determines the priority of the brass performance in French professional music, its entrenchment in the national musical tradition. For others, the common European context of the evolution of instrumental music, which was marked by a creative installation to update musical genres, forms, styles, in general, classical musical stylistic norms and canons in a complex and contradictory period of modernism. In particular, it also concerned the genre of chamber and instrumental music, in which the flute actively participated as an ensemble instrument. Launched much earlier in the work of French performers, the process of creating a repertoire for various instrumental compositions involving flutes, reached its climax in the mid-nineteen XIX century, and in the first decades of the XX century, it became quite a significant and representative link of composer creativity for the national specificity. Almost all of the listed flutists acted as a composer

who created numerous works for his instrument, taking into account the stylistic trends of the development of modern musical art and the main cultural aspirations of French music.

Objectively, the active creative interest of the French composers of the first decades of the XX century to the ensemble variant of the flute organically fits into the common stylistic processes of European professional music on the verge of the XIX - XX centuries. Among these processes, researchers are usually deliberately dedicated to the allocation of a completely special genre and style of chamber and ensemble music, which was often a kind of "field of experiments" for many composers and performers. Crystallization of new principles of musical thinking, new approaches to interpreting the expressiveness of instruments, new timbre combinations took place precisely in this area. According to B. Asafiev, "... the reduction of the orchestral apparatus to a minimum of participants ... with the maximum increase in the use of characteristic features, timbres and dynamic properties of individual instruments, associated with changes in social conditions: the output of a characteristic type salon chamber ensemble in conditions of large-scale concert events". Therefore, "chamberness becomes a prominent place and symphonic and theatrical-instrumental style ..." [1, p. 154].

It is about the allocation of chamber instrumental music in a completely special genre sphere, which became a kind of creative laboratory for many composers: it formed new ideas of musical expressiveness, new technical possibilities of instruments, and new principles of ensemble performance. A new understanding of Chamber Ensemble music is presented in opuses of P. Hindemith, A. Webern, F. Poulenc, A. Roussel and many other composers. In connection with this, musicologists talk about "... the exclusive role of chamber and ensemble culture as the speaker of the most important spiritual and stylistic features of the twentieth century" [2, p. 46]. Moreover, it is in relation to French music, which at the beginning of the last century was at the forefront of artistic modernism and generated the most vivid and original ideas of the "new" art. It is enough only to recall the creative settings of the famous "Six" composers to ascertain the progressive aspirations of French composers. In addition, the limit of centuries is the time of creativity of K. Debussy and M. Ravel, who stood at the origins of musical aesthetics of the XX century. The last third of the XIX century for French music, on the one hand, is the time of finding new ways of development; on the other hand, it is connected with the appeal to the traditions of its musical culture, the revival of the "national spirit."

Regarding the flute performance in France, this trend has become decisive in terms of organizing the forms of music for wind instruments, its release to the general public and the allocation to an independent and self-sufficient genre area. As you know, the last third of the XIX century - this is the time of the height of instrumental music in France. Such prominent representatives of the French composer's school as K. Debussy, C. Saint-Saens, E. Lalo, V. d'Endi, S. Frank, H. Fore, E. Chosson, M. Ravel and representatives of the "Six" with active interest in chamber and instrumental music. The shift in the composer's interest in theatrical music to instrumental and chamber-instrumental genres was greatly facilitated by the organization of the National Musical Society, which was founded in Paris in 1871, and aimed at consolidating young composers and performers in the name of "Gallic art". At the head of this community there were the largest figures of French music of the XIX century: C. Saint-Saens, S. Frank and G. Fore, convinced of the need to update and approve national musical traditions and saw their goal of promoting talented young musicians. Under the auspices of the National Musical Society, new symphony orchestras and several chamber ensembles were organized in which prominent teachers of the Paris Conservatory and well-known virtuoso performers worked.

The development of chamber and instrumental creativity of the French composers was inextricably linked with the activities of prominent performers of that time: and here one can speak not only about the touring stars of European instrumentalism, which are often visited in Paris, but also about the flowering of performing and teaching schools in France.

These processes allowed C. Saint-Saens to say in his article "The Music Movement" (1897) that "... in the modern world of music, one phenomenon dominates: the emancipation of instrumental music; until now - vassal of vocal music, now it suddenly flies, reveals a new world, acts as a rival to its old wizard "[5, p. 270]. Back in the 1930's, the school of virtuoso flourished, attracting a whole galaxy of brilliant instrumentalists to France, which in Paris, the European capital of the arts of that time, gave a lot of concerts and caused a wide resonance in society. But the public interest often concerned only the personalities of musicians and did not lead to the popularization of instrumental music (in particular, chamber music). The works of chamber genres did not go out onto a big stage outside the interior at that time. Until 1870, only a quartet operated by J. P. Moren, an outstanding violinist and educator, who, together with cellist P. Shevyiar, founded the "Societe Maurin-

Chevillard" (an ensemble specializing in the performance of Beethoven's late quartets), was permanently functioning.

After the organization of the National Music Society, except for the symphony groups, various musical associations that performed chamber and instrumental pieces began to be created. E. Lémuén was a pioneer in the field of chamber music in Paris, a French engineer and mathematician, a great music critic, the founder of "La Trompette" (1860). From the very beginning this collective was an amateur quartet, but gradually, having achieved significant successes to the general public, he attracted the attention of both listeners and professional performers and composers. It is known that it was C. Saint-Saens who supported his development very much and, actually, he introduced a trumpet into the chamber ensemble as an instrument, writing for the "La Trompette" Septet for piano, trumpet, two violins, viola, cello and double bass. Later, W. d'Endi created "Suite in d" for a trumpet, two flutes and string instruments. "La Trompette" played an important role in popularizing chamber ensemble music, and R. Rolland called the father of chamber music in Paris its founder [4].

In the world of flute performances, various societies and groups were created. The purpose of them was the output of chamber-ensemble performances from the home-salon space to the "big" stage. Thus, in 1879 P. Tuffanel founded "Société de musique de chambre pour instruments à vent" (Chamber Music Society for Wind Instruments), which performed exclusively chamber and instrumental compositions of classical composers and contemporary French authors. An outstanding French flautist, professor at the Paris Conservatoire F. Hobber was a regular participant in the Société des Instruments à Vents de Paris (Paris Ensemble of Wind Instruments), later renamed not less prominent student R. Le Roua. The pupil of P. Tuffanel J. Barrer, whose creative destiny was associated with both France and America, was one of the founders of the ensemble "Société Moderne d'Instruments à Vent" (New Society of Wind Instruments). And in 1905 the leader of this collective became known throughout Europe. It was L.-F. Fliory, also a pupil of P. Tuffanel.

The Paris instrumental quintet, an ensemble that operated in Paris from 1922 to 1958, played a very significant role in the making of chamber music for wind instruments. Some of the Parisian musicians wanted to perform a very little known Sonata for flute, viola and harps by K. Debussy, and organized a creative team. The founders of the Quintet are the harpist M. Granzhani and the flutist R. Le Roua, among the participants there were G.

Krynel, a student of F. Gober. The repertoire of this ensemble consisted of works written specifically for him (such composers as A. Onegger, J. Iber, V. d'Endi, A. Roussel, G. Pierne, S. Keuklen, G. Roparts, J. Kras, R. Kazadezius, A. Tomasi, M. Turnie, A. Joliwe, F. Malipiero, F. Schmitt, S. Scott, etc. collaborated with the Quintet).

Turning to chamber or ensemble works with the participation of French composers from the late XIX and early XX centuries, it becomes apparent that a significant number of them are distinguished by genre and stylistic diversity. The quantitative factor in this case is due to the intense development of flute performance in France at that time, which stimulated its further development throughout the last century (as well as today) - the French flute school is undoubtedly the leader in the world.

Here are some examples of ensemble works with flutes created during this period, which we compiled according to the typological indices of instrumental compositions, which allows us to discover the versatility of the flute as an ensemble tool.

For example, the most common variant of the chamber ensemble is *a piano flute* - for this type of ensemble, French composers and performers created a lot of works of different genres. Among the most famous there are "Nocturne and Alegro Scherzando", "Fantazia", "Greek Divertissement" for 2 flutes and a piano (or a harp), "Ballad", two sketches called "Evening in the Valley" and "Oriental", "Romance", "Siciliana", "On the Water", "Lullaby", "Madrigal", 3 sonatas, "Sonatina", Suite by F. Gober; "Andante Pastoral and Scherzando", "Great fantasy", Fantasy on topics from the opera by K.M. Weber "Free Archer" by P. Tuffanel; "Neapolitan Song", "Venetian Carnival", Fantasia on topics from operas by J. Verdi "Traviata", "Rigoletto", "Ball masquerade", Fantasia on the topic "Il pleut, il pleut Bergere" for a flute-piccolo and a piano, Great concert duet for 2 flutes and piano, introduction and polonaise by P.-A. Zhenen; 2 Sonatas, two concert solo, "Italian concert", 6 small plays, Aria with variations of "Tremolo", Concert play, Balladine play and romance "Simplicité", "In honor of Tula" ("Hommage à Tulou"), Great Concert Fantasy on the topics from the opera "Oberon" by K. M. Weber, Brilliant Duo on topics from the opera by J. Rossini "Wilhelm Tell" for 2 flutes and a piano, Concert fantasy for 2 flutes and a piano of J. Demersman; Sonata "Flute of Pan" by J. Mukhe; "A brilliant fantasy on topics from the opera by J. Bizet "Carmen" by F. Born; Suite by B. Godard, Sonatini by L. Durey and J. Iber, Sonata by F. Poulenc, Sonatina by D. Miio, "Fantasia" by G. Fore, Concertino of S.

Shamind, a striking example of flute music of the XX century is a cycle of four plays A. Rousselle "Players in the Flute", his "Andante and Scherzo".

It is also necessary to mention some of *the author's translations for the flute* of popular musical compositions that were performed at that time by the prominent French flutists and aimed at expanding the technical capabilities and expressive features of the instrument. For example, L. Laflorans translated six flute and piano pieces by F. Chopin, the first violin sonata of E. Grieg, several plays by K. Debussy and others. This practice allowed the flute to capture the expressive means inherent in other instruments, such as violin and piano, which were the "kings" of virtuoso style of the XIX century.

Also the works for flute and piano should be paid special attention, which were created by flutists-performers in the cuisine style, whose traditions remained relevant to composer's work at the turn of the century because they were associated with the chamber nature of ensemble musicianship. In this regard, A. Altez's salon pieces, which are unfortunately not very well known to Ukrainian performers, are particularly revealing.

Another group consists of ensembles written for *flute, stringed instruments and pianos* (in which a harp, an instrument that has its own history in the French musical tradition, can often be present). They are much smaller, but each of them represents the originality of the heterogeneous timbral combination. Among them, the most popular performers of F. Gober's play are "Bright Morning", "Autumn Evening", "Serenade", "Romantic Poem" for flute, cello and piano; his own cycle "Antique Medals" for flute, violin and piano.

A separate genre group consists of compositions for the timbre-homogeneous chamber ensemble, *for all sorts of wind instruments*. Among them one can select works, the instrumental-classical genre definition of which is declared by the composer in the title: Quintet by P. Tuffanel, "Divertissement for the wind quintet", Chamber Symphony for 10 wind chamber number 5 and Chamber Symphony "Pastoral" № 2, Two sketches for wind quintet by D. Miyo; Three short plays for J. Iber's wind quintet; Sextet for flute, oboe, clarinet, horn, bassoon and piano by F. Poulenc.

In the creative work of the French composers, we find chamber ensembles in which the application of the timbral and acoustic properties of the fairly different instruments that make up the ensemble is demonstrated. These works fit into the contemporary context of European musical art of that time, which is characterized by all kinds of experiments with the sound of musical instruments and timbre colors. Of course, the chamber genre was the

most productive in terms of mastering new expressive capabilities. Examples of such samples include Capriccio for 10 instruments and Le Jardin de Samos for flute, clarinet, trumpet, violin, cello and percussion by J. Iber, Serenade for flute, violin, viola, cello and harp by A. Roussel, Sonata for flute, harp and alto by K. Debussy, Introductions for harp, string quartet, flute and clarinet by M. Ravel.

In the same passage of experimental works, which differ in their originality, outstanding samples of the chamber vocal ensemble were created, in which the voice is combined either with a flute or with varied instrumental voices: "Soir paen" on the words of A. Samen and "Evening" for flute, voice and piano by F. Gober; Two poems by Ronsard for flute and soprano by A. Roussel; Negro Rhapsody for baritone and instrumental ensemble (piano, string quartet, flute and clarinet), vocal cycle "Bestiary or Cortez Orpheus" (on verses by G. Appoliner), which exists in two versions: for voice and piano, as well as for voice and instrumental ensemble (string quartet, flute, clarinet, bassoon), "Four poems by Max Jacob" for tenor and brass quintet, "Peasant songs" in poems by M. Famer (in two versions: for voice and piano, for voice and chamber music Orchestra) by F. Poulenc.

Conclusions. Flute performances took an active part in the overall development of French Chamber Ensemble music on the verge of the XIX -XX centuries; this field of practice has occupied a significant place in the instrumental art of France. It is connected with this historical period that the development of the national French flute school as a world leader and the significant expansion of the ensemble repertory with the participation of flute is connected. This was due to the nationwide cultural aspirations that were associated with the revival of the traditions of French musical art, and with the leading tendencies of European professional music, among which there are "emancipation" of chamber genres in conjunction with stylistic discoveries of our time. These processes stimulated the organization of all kinds of creative associations and collectives that contributed to the formation of new conditions for the existence of flute as an ensemble instrument and its release to a wide audience from the usual context of practice of salon and home music.

Prominent performers and educators, as well as the largest representatives of the French composer school, actively participated in the creation of the ensemble repertoire. Their legacy forms a large layer of chamber-ensemble music that is diverse in its genre-style quality, in which the flute is represented in all its multifaceted technical and expressive capabilities.

REFERENCES

1. Asafiev, B. (1982). About the music of the twentieth century. Leningrad: Music [in Russian].
2. Bronfin, E. (1974). Thought about music in France of the XIX century. The musical aesthetics of France of the XIX century. Moscow: Music [in Russian].
3. Zakharova, V. (2008). Flute culture of France: genesis, ways and patterns of development: dis. ... candidate of arts: 17.00.02. Russian State Pedagogical University. Saint-Petersburg [in Russian].
4. Rolland, R. (1989). Update. Essay on the musical development of Paris, beginning in 1870. Musical and historical heritage. Issue. 4. Moscow: Music [in Russian].
5. The musical aesthetics of France of the XIX century, (1974). Moscow: Music [in Russian].

Date of submission: 20.12.2017