

johann george tromlitz

six partitas

for solo flute

edited by eric lamb

paladino music

© 2016 by paladino media gmbh, Vienna
1st printing 2016
All rights reserved / Alle Rechte vorbehalten / Printed in Hungary
Any unauthorized reproduction is prohibited by law.
Vervielfältigungen jeglicher Art sind gesetzlich verboten.
ISMN 979-0-50207-047-

Preface

Despite the weight of his contributions towards the evolution of the flute and the performance practice of the 17th century, little is found about Johann George Tromlitz' early life. He was born on 8 November 1725 in Reinsdorf and began to study law at the university in Leipzig in 1750.

We do not know anything about his musical education, yet Tromlitz was principal flutist of the "Grosses Konzert" (later known as the "Gewandhaus-Orchester") in Leipzig from 1754 to 1776. The orchestra dissolved briefly due to political turmoil, and it was at this time that Tromlitz devoted his work to flute pedagogy and flute construction. He was known as one of the greatest flutists of his time, and was particularly noted for his virtuosity, superb intonation and large sound. He wrote three methods in an effort to combat what he considered to be bad teaching practices of the time. These method books were designed to allow an aspiring flutist to learn without the aide of a teacher. They provided thorough insights into everything from posture and breathing to intonation, ornamentation and musical style.

It is safe to say that Tromlitz' technical advancements of the instrument were made out of necessity. Tromlitz sought to create a flute that was capable of playing better in-tune, with greater flexibility, and in turn achieving wider expressive possibilities. Like other flute makers around Europe at the time, he began experimenting by adding keys to the popular two-keyed flute that was generally used by flutists across Europe. His 1800 book *The Keyed Flute* was written as a guide to his crowning achievement, the eight-keyed "Tromlitz Flute", which was the most technically advanced flute of its time. This instrument was so popular that "Tromlitz Flute" became used as the generic name for the keyed flute. Johann George Tromlitz died in Leipzig on 4 February 1805.

Note on the Edition

The aim of **paladino music** is to produce practical modern editions that also provide historical insight. I present here a complete collection of Johann George Tromlitz' little known six solo flute partitas. The source of this edition is the manuscript preserved by the Royal Library of Copenhagen.

These six partitas, compact in form, are a testimony to the extraordinary instrumental ability that Tromlitz had under his command. The source material shows Tromlitz' keen attention to detail, particularly in the area of dynamic contrast. Wide leaps and dramatic fortissimos combined with sudden shifts to pianissimos make many of these short movements jewels of musical expression. I have here preserved this expressive quality according to modern notation.

The complexity and sophistication of Tromlitz' view of articulation is staggering. I strongly suggest further study of his detailed ideas and theories as found in his method book *Unterricht* ("The Virtuoso Flute Player") from 1791. In an effort to produce a practical edition of the six partitas, we have stayed true to the found source material with very few exceptions.

I have also attempted to sort out many inconsistencies regarding embellishments and their placement. Ornaments on longer notes are consistently trills and on shorter notes, upper mordents. We have preserved Tromlitz' use of the "turn", which would throughout be interpreted as the note above the one indicated, the note itself, the note below the one indicated and the note itself again.

Errors such as accidentals and rhythmic ambiguities have all been corrected in accordance to harmonic common sense and performance practice.

Eric Lamb
Auckland, March 2016