

Thesis of doctoral dissertation

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Intonation Areas of 17-18th Century Flute

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I. Antecedents

The field of complex vocal-instrumental compositions is a quite neglected or undiscovered field of the flute repertoire extension and flute usage. Still, many of the most important works of the composers are oratorical compositions so it is impossible to have a comprehensive view about an exact instrument like flute without studying it. The contexts and dramatic situations of an oratorical work with its meaningful scenes gives a very useful key for the performer and the audience – these are usually (or nearly always) unmistakably intonations for us. And exactly with this they give a new view to the non-texturized works.

In the part „*Intonáció, jellemformálás és típusalkotás Mozart egyes műveiben*” of József Ujfalussy’s article- and study-collection “*Zenéről, esztétikáról*” the author analyzes the intonations of Mozart and states: “We have all the rights to assume that in case of similar or same musical soundings, intonations they means the same content as in the texturized or theatrical version”¹

There is a huge gap in the analyzing of the 17-18. century’s flute usage. Except for the three sources used as main resource of the paper (see under point II.), the researcher finds only rare papers, articles related to the topic. Réka Szabó’s² and Dóra Libor’s³ thesis may be mentioned here. The article of Ákos Dratsay: „*Fuvolásáriák J. S. Bach oratórikus műveiben*”⁴ and the presentation of Márta Katona’s on the XX. Hungarian Flute Meeting⁵ about Georg Philipp Telemann (1681-1767) can be helpful for the examiner.

¹ József Ujfalussy: „*Intonáció, jellemformálás és típusalkotás Mozart egyes műveiben.*” In: Ujfalussy József: *Zenéről, esztétikáról – cikkek, tanulmányok.* (Budapest: Zeneműkiadó, 1980.) 7-48.,7.

² Réka Szabó: *Bach és a fuvola.* Thesis, Budapest, Liszt Ferenc Acedemy of Music, 2005.

³ Dóra Libor: *Bach jelentősebb fuvolás kantátái.* Thesis, Debrecen, University of Debrecen, 2006.

⁴ Ákos Dratsay: „*Fuvolás áriák J. S. Bach oratórikus műveiben*” *Fuvolaszó* IX./30. (2000. március) 5-7.

⁵ Márta Katona: *Georg Philipp Telemann.* 2003.11.29., Karcag, XX. Hungarian Flute Meeting. Videorecording was taken. (The writer of current paper was present.)

II. Sources

My paper reclines on three main resources: the study of József Ujfalussy: *Intonáció, jellemformálás és típusalkotás Mozart egyes műveiben*,⁶ the presentation of Dezső Karasszon: „*J. S. Bach és a fuvola esztétikája*”⁷ that happened on the 21st of October 2000 on the XVIII. Hungarian Flute Meeting in Debrecen, and the thesis of Benedek Csalog: *Das Querflötengebrauch in den Opern von G. Fr. Händel*.⁸

An overall work of the topic can be found in the brilliant study of Ujfalussy. This – with its profound, precise method and with the analyzing introduction of the most typical Mozart-intonations – was a precedent of my work all the time. Karasszon tried to apply Ujfalussy’s work through the life-work of a big composer. His presentation is precisely built-up, matterful. The presenter – who has a general knowledge about the colorful flute usage of the oratorical works of Johann Sebastian Bach (1685-1750) – illustrated his lecture with plenty of picturing voice-examples. The short outline – that was published in the magazine of the Magyar Fuvolástársaság *Syrinx Alapítványa*⁹ – and the video record of this presentation¹⁰ helped me during my works. The third base of my flute related works was the thesis of Benedek Csalog. Csalog examines the flute using of Händel’s operas. The substance processed by him is huge – similarly to the previous two authors. His work is systematist, he collects the examined movements into a table analyzing many parameters (like for example dominant affects, contexts, apparate, the relative difficultness of flute phrase). There is a short summary at the end of the study, the author suggests further investigation and gives advices for this.

Extensive source literature was needed during my works. The life and the works of the musicians selected for my investigations are processed by several books, studies (see bibliography). During my works the presentation of Katalin Komlós introducing the poetry of Joseph Haydn¹¹ was very inspiring. I considered important to elaborate in the

⁶ Ujfalussy.

⁷ The writer of current paper was present.

⁸ Benedek Csalog: *Das Querflötengebrauch in den Opern von G. Fr. Händel*, Hága, Koninklijk Conservatorium, 1991. Manuscript. (Owned by the author.)

⁹ *Fuvolaszó* IX./31 (2000./április). 4.

¹⁰ The videorecord is owned by the University of Debrecen.

¹¹ Katalin Komlós: *Haydn költészete*. Presentation was broadcasted by radio. Bartók Rádió MR3 2009. november 7.

performance style of the early music to be able to give a profound presentment of the works. Regarding it articles of two volumes of the “Early Music”¹² article- and study-collection edited by Judit Péteri helped me a lot.

III. Method

I collected the vocal-instrumental materials from three directions: the anthems and odes of Henry Purcell (1659-1695) the precursor and big icon of G. Fr. Händel; the anthems, masques and oratorios of G. Fr. Händel; and the flute works of the two big oratorios of Joseph Haydn (1732-1809), key man of the classic era of Wien. In reference to the instrumental movements I studied the flute sonatas of J. S. Bach and G. Fr. Händel, and Georg Philipp Telemann’s twelve solo fantasys.

I demonstrate my observations and draw the lesson by following the referenced Bach-presentment. All chapters of my paper are arranged into three parts. First I draw the essence, general characteristics of the categories inside each chapter. Under the 2. subpoint the intonation-oriented analysis of the vocal-instrumental musical examples are located. Under the 2.0. subpoint of the current chapter I review the musical illustrations of Dezső Karasszon; and in the third part of the chapter (3. subpoint) I delineate the clearly instrumental movements.

I hope the paper complements in some degree the deficiency of the relevant Hungarian flute literature. I don’t consider my studies finished in the subject with the completion of the current paper.

IV. Results

The main inspiration for my paper was the presentation of Dezső Karasszon: *Johann Sebastian Bach és a fuvola esztétikája*. Karasszon introduced four categories to define flute-intonations: the “soft complaining-”, the “running-”, the “pastoral-” and the “ringer

¹²In: Judit Péteri (ed.): Régi zene. Tanulmányok, cikkek, interjúk. I-II. (Budapest: Zeneműkiadó, 1982.)

flute” category. It was an inspiring opportunity to apply the presentation’s train of thought on other composers and to examine if these categories works in case of others. Another great opportunity is to extend these categories with different ones, even trough composers from the 17th century, or through the contemporary Georg Friedrich Händel (1685-1759). Based on the supposal of Ujfalussy (see above) we can go on: are these, or may these intonations really present in the clearly instrumental works? Based on their motivic appearance, may they be drawn in parallel with their mate mouvements of the oratoric works?

It seems that my paper confirms the supposals of Ujfalussy. Moreover, it was proved that the aesthetic categories built up by Karasszon Dezső are applicable in wider frames. I can determine that the possibilities of instrumental expression of emotions, affects are very wide scaled. I augmented the four flute-intonations determined by Dezső Karasszon with a fifth one – the intonation of “warbling” flute.

The paper has a real advantage, value when the researcher and the performer understands, uses and utilizes the introduced intonations during his or her performer activities in a deeper, transformed form so that the musical language will become own. So the writing will give a new practical method to the performer. I hope that several musicians will be able to use my work during performing activities.

V. Documentation

The fact that the oratorical works from the 17th-18th century are a neglected side of the flute repertory-extension shows us that these masterpieces are rarely played in our country’s concert-halls. So the performers rarely have the opportunity to participate in for example Händel’s Theodora.

But the artist-teacher has the opportunity to value the knowledge during teaching. An instrumental piece unfolds itself much faster and deeper if we examine it’s texturized mate mouvements. This way it worth to introduce the oratoric mate mouvements too to the student to achieve a more understood performance.

Furthermore the performer has the opportunity to search for the introduced intonations in any instrumental or oratoric baroque or classical work. Moreover, the revealing motivic can be studied irrespectively of time and place, waiting for appearing in the different works.