

FLUTE IN THE MUSICAL CULTURE OF THE BEGINNING OF THE XX CENTURY: ON THE QUESTION OF SELF-DETERMINATION OF AN INSTRUMENT

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Annotation: The process of development of flute music in the Western European cultural tradition of the early twentieth century is considered from the point of view of the instrument's self-determination as a solo concert instrument. An overview of the works of such composers as Debussy, Ravel, Mahler, Strauss, Stravinsky, Hindemith, Schoenberg, and the composers of the French "Six" is presented.

Key words: modern musical art, flute, piece for flute, composers of the twentieth century, evolution of the instrument.

Introduction:

The process of accumulation of the classical flute repertoire and repertoire involving the flute, dating back to the Baroque era, was not always uniform. In particular, almost all major composers of the Baroque era left works for the flute and with its participation. In the era of romanticism, for example, composers' interest in the instrument was minimal. At the beginning of the twentieth century, with its intense historical and cultural dynamics, composers' attention to the long-familiar sound of an instrument as old as the world and "overgrown" with myths as the flute is being revived. It would seem that in the 19th century the tradition of flute music was not interrupted. Opuses for the flute and with the flute did not stop appearing. Many romantic composers demonstrated their performing skills there. Flute solos were heard in opera and symphonic works of the 19th century. Finally, it was in the 19th century that T. Boehm, ahead of his time, made a radical revolution in the design of the instrument, opening up a lot of untapped possibilities in it. However, despite these facts, the process of development of romantic flute music seems to be somewhat sluggish - one feels that the "golden age of the flute" has passed. The range of authors is relatively

small: K.M. Weber, F. Schubert, F. Chopin, C. Saint-Saens, G. Fauré, and among the less famous composers - B. Godard, F.J. Fetis, K. Reinecke, composer-flautists A. Reich, J. Tulu, L. Gouvy, K. Keller. Outstanding works are rare. In his “Treatise on Instrumentation,” G. Berlioz states that “the flute is an instrument almost devoid of specific expressiveness” [1, p. 284].

Rimsky-Korsakov writes about the “frivolity and some coldness” of the flute sound [2; With. 18]. P.N. Stolpyansky claims that Russian musicians in the 19th century heard “sentimentality” in the timbre of the flute, alien to the Slavic soul [3; With. 201]. In all the above statements, there is a certain amount of mistrust in the creative potential of the instrument. The reasons for the shift of this once beloved instrument to the periphery seem to us to be the following. The sound image of the flute, which had developed in European culture by the 19th century, represents this instrument primarily as a pastoral one. To a lesser extent, the romantics revealed the warlike potential of the flute, which has a piercing, inviting timbre. Thus, the semantic “field” of the flute, supported by centuries-old traditions, highly mythologized, seems to the romantic, looking for unprecedented sounds, not diverse enough and limiting creative imagination. Flute sound with a slight touch of home music (“Hausmusik”) also attracted little attention from romantic composers, especially in the first half of the 19th century. The attitude towards this feature of flute music changes noticeably from tolerance and creative development of the tradition (Schubert, Mendelssohn, Brahms) to rejection and ridicule of “philistinism” (Schumann, Wagner).

The latter trend was accompanied by loud manifestos; bright innovators of the 19th century gave preference to mixed timbre colors, worked to achieve the gigantic power of orchestral sound, or introduced rare and previously little-used instruments into use. Naturally, the monotimbre sound of the flute was less desirable for the romantic innovator than the combination of harps and violins, horns and bassoons, the newly invented saxophone, horn tuba or type instruments: cor anglais, contrabassoon. It also seems important to us that the negative attitude of contemporary musicians towards T. Boehm’s reform, which changed the design and sound of the instrument. Conservative

musicians believed that it caused the loss of a specific flute timbre. So, the romantics in general did not see the flute among their musical and timbre priorities. The more noticeable and rapid was the rise of the flute in the culture of the twentieth century. The change in aesthetic paradigms, which led to the birth and growth of new artistic movements, also raised the prestige of flute music. Boehm's reform not only received high praise, but also became an impetus for further improvement of the flute in the direction he discovered. The instrument, from being predominantly orchestral, again becomes concert, virtuosic, and self-sufficient. In the new culture, all the imaginary shortcomings of the instrument: the mythopoetic aura, and even the nostalgically cozy privacy - are not only forgiven and justified, but turn into advantages. Evidence of the popularity of the flute at the beginning of the twentieth century is the appearance in art of a number of opuses containing vivid images of playing the flute and the flutist, poeticizing the flute and even turning it into a characteristic character.

Interest in the instrument unites masters of very different, sometimes opposing directions: radical, protective and retrospective. It is heard in musical theater, in orchestra, with orchestra, in ensembles and, finally, solo. The expressive resources of the instrument and performing techniques are significantly updated. The work of C. Debussy served as a colossal impetus for the revival of the flute. It was from his pen back in the 1890s that a landmark work for the history of flute music came out, which evoked the widest response and became the starting point of musical impressionism - the orchestral Prelude to "The Afternoon of a Faun" (1892–1894). It is significant that it begins with a solo flute, at the same time ushering in the renaissance of the instrument! The flute reveals its semantic potential associated with mythological pastoral under the conditions of a new intonation system. The melody combines two of the composer's favorite modal spheres: chromatic (the strumming is, as it were, "inscribed" in the tritone) and pentatonic. The popularity of the opus was incredibly great, and along with it the prestige of the flute grew. At the threshold of the twentieth century, Debussy again turned to the flute. The vocal cycle "Songs of Bilitis" based on poems by P. Louis

(1897–1901) consists of three miniatures (the first of them is “Pan’s Flute”) for voice, two flutes, a celesta and two harps.

Debussy develops what he found in “Afternoon of a Faun” - a stylized flute pastoralism, imbued with symbolist eros (“an elegant motif of the merging of musical lips into a kiss”). In 1912, Debussy decided to take the flute to the concert stage without accompaniment in the play “Syrinx”. This event became a milestone in the history of the instrument's self-determination. Since the time of the Baroque masters, the solo flute has been heard only in instructional works. Debussy created a precedent with his play, laying the foundation for a new solo flute wave, which extends in its rise right up to modern times and currently does not imply a decline. In the music one can hear the confusion and anxiety of the chase, behind which a symbolist longing for the unattainable is visible. The melodic appearance of “Syrinx” again combines quasi-archaic and modern mode-intonation complexity. Debussy considered short virtuoso phrases most convenient for performance and avoided long cantilenas. The composer adhered to this style in his last work with the participation of a flute - a melancholic trio sonata (1915). The flute is represented to a lesser extent in the works of M. Ravel. However, one cannot ignore the unusually low, dull-colored, un-Debussy-style extended flute melody at the beginning of “Bolero” (1928), the suggestively incantatory solo theme in the “Scene in the Sacred Grove” of the ballet “Daphnis and Chloe” (1912). Increased attention to the instrument is also noticeable in the work of the late romantic generation of the early twentieth century. G. Mahler in his symphonic scores often uses flute timbre in an outwardly traditional manner in connection with the semantics of the music of the forest, the pristine purity of nature. However, in dramatic moments, he makes the instrument sound loudly high and sharp (the Fifth Symphony), and sometimes paradoxically low (in the “Funeral March in the manner of Callot” from the First Symphony, the flute seems to be hiding under a grotesque mask). R. Strauss also left beautiful and expressive orchestral combinations with the participation of the flute. The important thing is that the composer introduces new techniques for playing the flute. In the symphonic poem “Thus Spake Zarathustra” (1896), the tremolo sounds

on the same sound as the tongue strike. Don Quixote (1897) uses the Flatterzunge technique to illustrate the noise of a mill. So, the “last Mohicans” of romanticism contributed to the formation of the “new flute boom”. The recognized leader of neoclassicism, I. Stravinsky, willingly uses the flute in various compositions for a specific instrumental composition, which appeared especially often in his works in the 1920s. When choosing instruments, the author gives preference to wind instruments. The wind symphonies in memory of C. Debussy (1919–1920) have a prayerful and ritual character and, in the spirit of the French master, open with a flute melody, albeit of a Russian nature.

“This is pure music,” says the composer in an interview. “...I tried to create something reminiscent of the atmosphere of church music, but without its religiosity... This composition is strict, tart, but genuine” [4; With. 54]. It is hardly a coincidence that Stravinsky, back in the “Russian period” in the ballet “Petrouchka” (1911), which made him famous, entrusted the melody of the Magician to the solo flute, who then revived the puppets with the touch of the instrument. Thus, the flute is given - of course, in parody terms - a certain mystifying function. Many years later, the composer again turned to the flute sound in the serial Shakespearean Songs (1953) for vocal duet and ensemble with flute, in Epitaph to the Prince of Furstenberg (1959) for flute, clarinet and harp. The flute is an active participant in symphonic, chamber and concert compositions in the works of P. Hindemith, where it sounds both solo and in ensemble. The composer, who wrote sonatas for almost all instruments, did not leave his attention to the flute. Hindemith wrote two works for flute and piano: Sonata (1936) and “Echo” (1942), in which pre-classical principles of thinking were embodied: variation and polyphony, baroque improvisation.

The unique performing composition of the work (an ensemble of soloists), as is known, includes a flute and a piccolo. From the standpoint of the instrument’s self-determination, this opus is especially important, since it introduces the flute into the zone of a new atonal sound-pitch organization. Thanks to instrumental accompaniment, the composer creates an eerie atmosphere of lunar obsession, in which Sprechstimme

“attacks” the listener so effectively. The author prescribes “to create mood and character... based not on the meaning of the words, but only on the music” [5; With. 24]. This reveals the basis for a whole body of expressive flute melodies, establishing a screaming, moaning, frantic, ironic, ghostly flute. So, by the beginning of the twentieth century, the flute had gone through a huge evolutionary path from a purely orchestral instrument to a solo instrument. Initially, an orchestral instrument singing a diatonic cantilena, mostly in the key of pastoral semantics, becomes an orchestral color with characteristic images of ancient pastoral, a combination of archaic half-tones and fine chromaticization. One of the key points is the isolation of the flute as a solo instrument. As a result, the flute acts as an ensemble and concert instrument, manifesting itself as a virtuoso, mastering complex technological and compositional tasks. Further, the flute is presented as a member of a new type of ensemble, the direction of which embraces emotional extremes and atonal writing. At the next stages of its development, the flute undergoes a long test of artistic “strength” in the extreme conditions of the musical avant-garde of the mid-twentieth century - testing with new compositional techniques and experimental performing techniques.

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