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## THE FIGURE OF G.P. TELEMANN AS ONE OF THE FOUNDERS OF THE FLUTE REPERTOIRE OF THE BAROQUE ERA

**Anna Novosadova,**

*Lecturer at the Department of Musicology, Instrumental Training  
and Choreography, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University  
(Vinnytsia, Ukraine)*

ORCID ID: 0000-0002-6215-5759

*ann\_martinyuk97@ukr.net*

**Nataliia Mozgalova,**

*Doctor of Pedagogical Sciences, Professor,  
Professor at the Department of Musicology, Instrumental Training and Choreography,  
Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University (Vinnytsia, Ukraine)*

ORCID ID: 0000-0001-7857-7019

*mozgaliovan@gmail.com*

**Yaroslav Novosadov,**

*Lecturer at the Department of Musicology, Instrumental Training and Choreography,  
Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University (Vinnytsia, Ukraine)*

ORCID ID: 0000-0002-6484-9914

*novoyaroslav@gmail.com*

**Abstract.** The purpose of our article is to determine the role of flute music in the work of one of the most famous composers of the baroque – G. P. Telemann. The methodology of the research consists in the use of a historical approach – when defining the genres of flute music, analysis – the definition of typological features, a comparative method that allows comparing researchers' opinions on the genre features of Telemann's work. The development of instrumental music was closely related to the development of flute performance. Therefore, it is not surprising that composers pay attention to this instrument. Taking into account the artistic content of G. P. Telemann's compositions, we can highlight the following leading genre varieties: fantasies, sonatas, concerts, duets, quartets, partitas, suites. These and other works of Telemann were written both for solo flute and its ensemble combination. These works became the basis of the development of the flute repertoire.

**Key words:** G. P. Telemann, flute, baroque, genre.

**Introduction.** Musical works that were dedicated to the flute as a solo instrument were for a long time presented as single samples in the work of composers of the baroque and their predecessors. The meager flute repertoire attracted the attention of not only musicians and teachers, but also outstanding composers of the time, which in turn expanded the number of works, and also helped with the solution of educational tasks. Writing pieces for wind instruments, particularly the flute, became one of the trends of the 18th century. The music of the Baroque period, from its utilitarian function, acquires the role of art that conveys artistic images. After all, the development of performance, which was observed at that time, contributed to the search for new compositional solutions for the implementation of performance requests.

Note that flute music belongs to an ancient musical and performing tradition. It combines both solo practice and playing in a duet or ensemble, and also takes a leading place in orchestral practice. Just like a couple of centuries ago, flautists are faced with the questions of technique, expanding the range, timbre, purity of intonation and conveying the artistic content of the piece. Composers of the

Baroque era, and later of the Classic era, experimented with the sound of the flute, initially trusting it with parts of a pastoral nature, and as the instrument improved, they began to trust it with solo parts. Masters of the Baroque era, looking for a compromise solution to the problem of intonation, tuning, as well as expanding the range of the instrument, began to add additional keys to the flute. Although even structural changes did not always help in solving the above-mentioned problems.

Note that changes in the design of the flute were necessary to expand its expressive palette. In particular, composers often used the soft, husky sound of some notes in their works, but they were completely inappropriate in those cases when the musician wanted to get a more heterogeneous and aggressive sound. Additional keys, which were added to the flute in the second half of the 18th century, served primarily to soften this heterogeneity of sound. The other two keys were added to extend the range of the instrument in the lower register.

Among the bright representatives of the school of composers of that time, it is important to note the work of G.P. Telemann, who was one of the brightest German musicians of his time. His legacy includes 40 operas, 44 oratorios, more than 700 songs, about 600 orchestral suites, a large number of fugues and various chamber and instrumental music. Unfortunately, a significant part of his creative heritage has been lost. As G. P. Telemann took flute lessons at a young age, already in adulthood he repeatedly turned to writing music specifically for this instrument. His works include a collection of the 12th Fantasy for solo flute, duets for two flutes, partitas, six canonical sonatas for two flutes, as well as sonatas for bass and two flutes and a suite.

The study of the work of G.P. Telemann, as well as the performance of the Baroque era, has acquired an important importance today. This is connected with the revival of old genres, the translation of compositions for other instruments, the search for new works to replenish the repertoire. Works for solo flute, flute accompanied by piano, other instruments, orchestral scores with the participation of flute create numerous genre categories. Therefore, we consider this topic relevant for research.

**Materials and methods.** The purpose of our work is to explore the genres of flute works by G. P. Telemann. In order to achieve it, we used the following research methods. In order to understand the specifics of G.P. Telemann's work, the research required characterizing the genre and style features of the Baroque era. In this regard, we use the historical-stylistic method, which provides a comprehensive approach to the study of this issue. The analysis method makes it possible to identify the characteristic typological features of the author's compositions. The use of the comparative method makes it possible to compare the opinions of researchers on the peculiarities of the genre of Telemann's work.

The intensive development of musical art and instrumental music itself during the 15th-17th centuries was a milestone that inspired the creation of numerous theoretical works and treatises. Since 1511, theoretical works by such authors as: S. Widrunga, M. Agricola, M. Praetorius, F. Jambard de Fera, M. Marcenna, S. Ganassi, R. Rionni have been published. These treatises testify to the high level of development of instrumental performance, and to the fact that at the end of the Renaissance, the instrumentality passed the stage of formation of families and groups.

One of the key figures of the Baroque flute performer is the German flautist, composer and theorist J. Quantz. The greatest value is Quantz's treatise "Experience of Flute Instruction", which is a fundamental instruction for performing music of the Baroque era (Quantz, 1755). In Ukrainian scientific literature, the topic of flute and flute performance is described in the works of such authors as: V. Kachmarchuk, where in his monograph "German flute art of the 18th-19th centuries." the issues covered in their treatises by J. Quantz and J. Tromlitz are discussed in detail, namely, the meaning of the concept of staging, embouchure, articulating technique, and ornamental practice is revealed (Kachmarchuk, 2009).

Among the most recent scientific works, we can note the thesis for obtaining a scientific degree of candidate of art history I. Ermak "Flute performance art of Western Europe of the 18th century:

development of the instrument, technique, repertoire" (Yermak, 2020). Yu. Korchynskyi, a researcher of the repertoire of wind instruments, analyzes the symbolism of the timbres of wind instruments, new performance techniques. The author points out that "in search of new effects, which were so sought after by the labels of that time, they referred to compositions in which spiritual instruments were either in many interlocutors of the artistic dialogue in chamber works, or in general acted as the main characters" (Korchynsky, 2008, p. 120).

The analysis of modern musicological studies allows us to draw a conclusion about the thorough basis of the scientific understanding of flute art. The work of G. Telemann was studied by C. D. Ebeling (Ebeling, 1770), R. Rolland (Rolland, 1922). Regarding the modern methods of teaching the flute, the most popular works can be called the Italian virtuoso flutist L. Lorenzo (Lorenzo, 2019), who in his work "Complete Modern Flute School" developed issues of rhythmic complexity, paid special attention to issues of dynamics, and offered a view on the development of articulation technique.

The tendency to perform extensive possibilities is connected with the search for new playing techniques, which gave a powerful impetus to the intensive development of the twelve-tone intonation sphere, where rapid changes of registers, final dynamic gradations, rather free rhythmic freedom bordering on elements of improvisation, *frulato*, tremolo, multiphony, *flageolets*, varieties of vibrato and others. Therefore, create one active appeal and popularization of the topic of flute art.

**Results and discussion.** G.P. Telemann is one of the most famous composers of the Baroque period. His works impress with their majesty, masterful technique of unison and polyphony. Dance rhythms and melodies are the composer's markers of the instrumental work of G.P. Telemann. Note that the music of the Baroque period gravitates towards chamber music. Composers combine both instruments that are close in range and varieties of different timbres. Among the wide range of timbres, G. P. Telemann paid special attention to the flute.

Telemann's compositional style absorbed the features of the German and French style, which is manifested in the use of decorations, free development of the material in variations. The composer's attention of the Baroque period focuses on such instrumental genres as sonata, fantasy, suite, concerto.

A large number of works by Telemann were created for solo and an ensemble with a general bass. In particular, these are sonatas, quartets, quintets for wind instruments. Telemann's compositional style was formed on the basis of the achievements of German polyphonists, opera music of France and Italy. In the composer's sonatas, we can see the features of Italian art, the achievements of Vivaldi, Corelli. Already from the first works of Telemann crystallizes the importance of melody, simple and clear, with bright melodism, uses folk themes, changing them, folklore origins. Telemann pays special attention to sharp rhythm, syncopation, triplets.

Telemann's work is experimental in relation to the flute ensemble. The development of chamber music required the search for new instrumental solutions. Today, the flute repertoire is represented by a wide genre palette, various instrumental compositions. The appeal to the solo timbre of the flute was new.

The compositional style is an autonomous phenomenon, endowed with semantic embodiments, expressive means, intonation, metro-rhythmic complex. This opinion is promoted by V. Vynogradov, noting that an individual style is determined by three elements: intonation-structural and textural qualities of musical material; principles of its development (formation process); the technology of its embodiment in form (musical work as a result of the formation process). It is worth noting that these and other specific qualities are associated with a certain era and its genre formations. They, in turn, are manifested in a variety of executive approaches. Taking into account the specified provisions, it is possible to draw a conclusion about the genre-performance typology. The timbre of the instrument and the performing touch embodies the artistic idea, fills it with life. L. Povzun notes that the genetic code of chamber genres contains the "meaningful core" of chamber music as an orientation towards a higher spiritual sphere, which is due to a long stay in common historical and artistic conditions with sacred

music. And although in the process of development, chamber-instrumental genres were influenced by many historical and aesthetic directions, the semantic foundation – the feeling of highness, at the same time, immersion in the secret corners of the soul, laid down in the Baroque period, is preserved as the main "memory of the genre" (Povzun, 2018, p. 134 ). According to her definition, the semantic signs of chamberness, born in the Baroque era, exist as a genetic "core" in the varieties of chamber-ensemble creativity and, supplemented by new features inherent in each subsequent historical epoch, do not lose their specific original sources, combining the everyday-trivial – the sublime- sacred, amateur-gaming – professional-performing, chamber-intimate – concert-high-emotional. Among the genres that find a response in the composer's work, it is worth mentioning the sonata. It is in the genre of the sonata that the baroque performance traditions, articulation tools, principles of sound management are crystallized – that is, those qualities that are an indicator of the era. We chose the following as criteria for determining the typology of executive teams: composition of performers, conditions of performance, appointment.

The sonata genre plays an important role in Telemann's work. Note that the development of the sonata genre is closely related to the development of performance. Such features as multiplicity, synthesis of trends are its features. The fundamental feature is the understanding of the solo timbre of the instrument, their semantic embodiments. This was new for instrumental genres in general, and sonatas in particular. This is a transitional stage from polyphonic to homophonic. Typical features of Italian music are embodied in Telemann's work. In particular, sonatas with a slow movement (contain features of recitative or aria, Italian cantilena), virtuoso Allegro (finaljig). The flute here is bright, melancholy, ardent and sad, tender and awe-inspiring. In some slow parts, the rhythm of the Sicilian can be felt). One of the trends is sonatas for different ensemble compositions – two-part and three-part. A feature of the structure is the opposition of voices and basso continuo. One of the varieties of the genre is the sonata da chiesa, which is a cyclical composition without specifying the genre content, and the sonata da camera, which tends towards the features of a suite. It is worth mentioning the third type of sonata genre – solo sonata. The named genre models are widely represented in the work of G.P. Telemann. The sonata appears as a four-movement cycle, with the first and third movements moderate or slow, while the second and fourth movements are fast. It is important that the second parts of the sonatas are fugues, the fourth parts reveal a genre-dance basis. In Telemann's sonatas, the part of all instruments appears as a single sound complex.

Often, the sonata genre is synthesized with another genre composition. Thus, the g-moll sonata is a synthesized genre that contains features of the sonata and suite. In particular, the genre of the suite is traced in the features of dance genres, such as the allemanda, gavotte, siciliana. The features of the sonata genre can be seen in the contrast between parts, elements of polyphony, and rhetorical figures. D. Bartel writes that baroque music is «<...> just such a dialect that grew out of the language of the Renaissance, but with a content fundamentally different from the semantics and aesthetics of the Enlightenment or romantic expression» (Bartel, 1997: VII). We often find rhetorical figures in Telemann's compositions. Telemann is the author of concertos for four solo violins. The ensemble of four violins appears as a self-sufficient complex. Although the composer does not in any way position these concerts as a macrocycle, we can consider them in this way. These compositions are written in Italian style. The composer concentrates the remarks at the beginning of the parts. Symbolic tones, rhetorical figures help to interpret the text.

Concerto No. 1 in G major consists of four parts, which are arranged according to the principle of tempo contrast (Largo, Allegro, Adagio, Vivace). In the first part, a slow, gentle melody in the upper voice emerges against the background of the "accompaniment" realized by three other voices, as well as the major key and tempo. In the second position there is an elevated fugue (G-dur). The interludes of the second part, which is a fugue, are filled by Telemann with concise two-beat connections between the themes. The third part (e-moll), due to its small size, it can be considered an introduction

to the finale. It is written in period form, but clearly and vividly represents the affect and state of uncertainty and doubt, which is embodied through a large the number of dissonant harmonies, ligated notes, delays, syncopation, chromaticisms The finale of the Concerto (G-dur) is associated with the awakening of nature, appealing to the semantics of this tonality, common in the Baroque period, which could express pastoral, joyful and tender images. Rhetorical figures reflect certain contrapuntal techniques, in particular, canonical imitations that develop sequentially, as well as the movement of the melody: anabasis, expressed by fragile melodic ascending figurations, gradatio – the parallel upward movement of the two voices, as is the insistent repetition melodic motive expressed by the figure of polysyndeton.

The second concerto, written in the key of D-dur–, has a bright character. It has a four-part structure. In the first part, we find the rhetorical figure inventio. The Durga part is energetic. The third part is the lyrical center of the work. It is woven from chromatic intervals and tense moves. The fourth part of the concert is a fugue. A series of rhetorical figures of this part – bombusyu.

The contrapuntal techniques of Concerto No. 3, C-dur give the music a lyrical character. This image is complemented by pauses in different voices, which is evidence of the figure of aposiopesis. A feature of this work of Telemann is the techniques of sound imitation common in the Baroque era. For example, he uses an image of a hunting horn, which is embodied in rising fourth intonations with a long sounding of the last note. Concerto No. 4 consists of four parts, like the previous concertos (Grave, Allegro, Adagio, Spirituoso). Him the tonality – A-dur – was often used as a celebratory key in that era. The composer uses sound imitation body The first part is a four-part fugue. The theme is based on the chanting of triads. The intonation does not differ from the theme, but on the contrary, it enhances the joyful affect with the help of ascending jumps intonations The third part of the concert is interesting. The sad, wide-breathing melody combines gradual ascending movements with descending jumps, as well as chromaticisms (related to the figure of pathopoeia).

Compositions created for solo flute, flutes in an ensemble with other instruments, as part of an orchestral score create numerous layers of flute music. Fantasias were among the earliest flute compositions. The composer's twelve fantasias for solo flute were created without accompaniment. The tonalities of the cycle are arranged according to the chromatic principle. Telemann does not use keys such as B major, F major, C minor, as they are inconvenient to play on a one keys flute. The improvisational nature of Telemann's fantasias is outlined by strict contrapuntal writing. Fantasias are written in different genres. For example, the second, sixth, eighth fantasias are created in the fugue genre, the fifth fantasia has features of a pasachalia. Also, it is worth noting that each fantasy has features of a sonata. Fantasy is full of decorations. For example, D major contains exquisite jumps, trills, melismas, fantasy in A minor – ornaments of German culture. Often, each timbre of the ensemble takes on the features of an instrumental ensemble.

**Conclusions.** Therefore, a prominent place among the performance is occupied by solo flute works. It was this instrument that took a leading position among the timbre complex of works by G.P. Telemann. His compositions are characterized by genre, rhythmic originality. As for the peculiarities of flute performance, it is worth noting the variety of instrumental compositions (flute solo, understood from the standpoint of baroque chamber music). The flute performs the function of a whole timbre complex. His works are distinguished by the variety of flute ensembles interpreted from the standpoint of chamber art. Another feature is the approach to the orchestral sound. The originality of Telemann's compositional handwriting became the basis of the formation of the flute repertoire and a significant part of European art, which does not lose its relevance even today.

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