JINDŘICH FELD'S INTRODUZIONE, TOCCATA E FUGA PER FLAUTO SOLO

WITH THREE RECITALS OF SELECTED WORKS OF J. S. BACH,

MOZART, MESSIAEN, BERIO, MARTINŮ,
PERSICHETTI, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Dennette Derby McDermott, B.M., M.M.
Denton, Texas
May, 1992
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The Czechoslovakian composer Jindřich Feld (b. 1925) composed Introduzione, Toccata e Fuga per Flauto Solo, for the Italian flutist Roberto Frabbriciani. The work was completed on 28 June 1991 and premiered 10 July 1991 in Cortona, Italy, during an Italian flute festival that featured Feld's flute compositions. Through the generosity of the composer, I obtained a copy of the manuscript from Dr. C. Warren Moseley (my uncle) who visited and interviewed Feld in Prague on 28 June 1991; a transcript of the interview is included in an Appendix of the dissertation. My performance of this work on a lecture recital 25 November 1991, is the United States premiere of the composition.

Feld's Introduzione is from his third style period. This work may be labeled as a synthesis of the experiments and experiences that have enabled him to create his own mature style of expression. Feld's previous unaccompanied flute works, Quatre Pièces pour Flûte seule (1954) and Contrasts for solo flute (1973), precede Introduzione,
historically and stylistically and offer insight into Feld's compositional style.

Through Feld's employment of baroque titles, which have their origins in the Italian keyboard works of the eighteenth century, the movements of Feld's work may be associated with a particular style. While the composition's style invokes the spirit of the baroque period, its tonal language is a product of twentieth-century serial techniques, Feld's piece may therefore be viewed as neoclassic.
ACKNOWLEDGEMENTS

I would like to thank Jindřich Feld for giving me a manuscript copy of Introduzione, Toccata E Fuga and for his time and generosity during the interview process. I also wish to thank Warren Moseley for traveling to Prague to interview Feld, and Janet Moseley for all her editorial assistance.
Jindřich Feld composed *Introduzione, Toccata e Fuga Per Flauto Solo*, for the Italian flutist Roberto Frabbriciani. The work was completed on 28 June 1991 and premiered 10 July 1991 in Cortona, Italy, during an Italian flute festival that featured Feld's flute compositions. Through the generosity of the composer, I obtained a copy of the manuscript from Dr. C. Warren Moseley (my uncle) who visited and interviewed Feld in Prague on 28 June 1991; a transcript of the interview is included in Appendix C of the dissertation. Feld completed *Introduzione, Toccata e Fuga* the evening before meeting with Dr. Moseley in order to send a copy of the manuscript to me. My performance of *Introduzione, Toccata e Fuga* on this lecture recital, November 25, 1991, is the United States premiere of this composition.

1 Dr. C. Warren Moseley is a Member of Group Technical Staff at Texas Instruments and is currently at Carnegie Mellon University. He has played guitar professionally, has been recorded, and also has produced his own recordings.
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CHAPTER I

BIOGRAPHY

The Czechoslovakian composer Jindřich Feld was born in Prague on February 19, 1925. Feld began the study of violin and viola at an early age. Both his mother and father were violinists. His father was the renowned professor of violin at the Prague Conservatory. Growing up in a musical family made studying music, for Feld, as natural as learning speech. Until the death of Feld's father in 1953, chamber music was encouraged in the home by reading string quartets on a weekly basis. The entire string quartet repertoire was covered from Haydn to Shostakovich. Professor Sadlo, who was professor of cello at the Academy of Music in Prague, not only played chamber music with the Feld family, but he would also perform for the family. Feld's father often taught his pupils at home; both Sadlo's performances and his father's teaching were important to Feld's early musical training.

Feld's formal training included studies at the Prague Conservatory and the Academy of Music. He studied

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1 Most of the information in this chapter is based on an interview with Jindřich Feld by Warren Moseley in Prague, Czechoslovakia, on 28 June 1991. Very little information is available in the standard literature. The interview transcript may be found in the Appendix C. Future references to this document will be notated by the word, Interview.
composition with Hlobil at the Conservatory (1945-8) and with Řídký at the Academy (1948-53). At age 20 Feld realized he would not pursue the career of a concert violinist, but he vowed to continue performing chamber music, one of his loves. His graduation composition for the Academy was the *Concerto for Symphony Orchestra* (1952). In the same year Feld also earned a Ph.D. from the Charles University in Prague, with majors in musicology, aesthetics, and philosophy.²

Feld has pursued his interest in teaching and was Professor of Composition at the Prague Conservatory from 1972-1986. In 1968 and 1969, Feld accepted an invitation to be guest Professor of Composition at the Adelaide University in Australia; he was guest lecturer at Indiana University in 1981 and he was invited to return in 1984. Feld has lectured at many American universities along with those in Denmark, Norway and West Germany and his music has been published by publishers such as Leduc and recorded under labels including Deutsche Grammaphone. Since the democratic revolution began in November 1989, Feld has been active as an important member of committees and organizations such as Association of Czech Musicians and Musicologists. He is currently the head of the Department of Music with the Czechoslovakian State Radio.³

² *Interview*
³ *Interview*
I have composed for many instruments, including the flute. However, my most native instrument is the violin. This is the field where I am known best... for my string quartets.

Feld's Flute Works

Jindřich Feld is primarily a string player and has composed many string works. However, among the many media which he has composed for, flute works comprise a sizable portion of his total output. His first flute work was the Concerto for Flute, composed in 1954. Also of 1954 are his Quatre Pieces, an unaccompanied flute work.

For many years Feld was a free-lance composer. By the late 1950s, however, Feld's compositions became internationally known, and he began to receive various commissions. One of Feld's first substantial works was the Concerto for Flute (1954). His flutist friend Victor, who along with Feld fulfilled his military duties by playing in the military orchestra, suggested that he write a flute concerto of considerable length. Because the flute had not yet achieved the same status as a solo instrument, accompanied by an orchestra, as did to the violin or piano, and many of the pieces composed for flute were short.

4 Interview
5 Interview
unassuming works. Feld set out to create a work of equal merit to that of a violin concerto.

The flute, as well as all the wind instruments, in my youth was not considered a true solo instrument as the violin, cello and piano. I often wondered why.

During the 1950s orchestras would program a Mozart flute concerto approximately once a year and the principal flutist would briefly get a chance to act as a soloist. Many other flute concertos would simply go unperformed, and the thought of a flutist making a career by traveling as a soloist was simply inconceivable. Except for the Mozart concerti and a handful of other works, little had been written for the flute as a concertizing instrument. The French flutist Jean-Pierre Rampal intended to elevate the status of the flute as a solo instrument. Feld was aware that Rampal played Prokofiev's Sonata for Violin, and this intrigued Feld that the flute could assume a powerful role in a work that is extremely demanding in the endurance it requires. While performing in
unassuming works. Feld set out to create a work of equal merit to that of a violin concerto.

The flute, as well as all the wind instruments, in my youth was not considered a true solo instrument as the violin, cello and piano. I often wondered why.

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---

7 Interview
8 Interview
9 Jean-Pierre Rampal, op.cit., 161.
Mr. Rampal this is a concerto I have written for the flute. I would like you to look at it. You do not have to play it, you do not even have to tell me what you think of it, but it is my duty as a composer to show my music to a musician who can play it.  

When the Czech Philharmonic Orchestra invited Rampal to perform in Prague, he agreed only if he could premiere Feld's concerto. Rampal requested that Feld write an orchestral reduction for piano, which would enable the Concerto to be performed more readily. About this premiere, Feld commented:

'I wrote the Concerto for my friend the flutist Victor. He never performed the concerto but that's OK.'

The Russian composer Aram Khachaturian was at the premiere of Feld's Flute Concerto and the performance apparently had an impact on him because shortly thereafter he requested that Rampal adapt his Concerto for Violin (1940) to the flute. As a result Rampal did so and has recorded the Khachaturian for the Musical Heritage Society. (Feld states that Rampal plans to record his Concerto again in 1992. He previously rerecorded it in 1978 for Serenus).

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10Ibid.
11Ibid.
12Interview
13Interview
14Jean-Pierre Rampal, op.cit. 115.
I've always liked composing for actual musicians who have asked me to write for them. It brings out the best in myself and the artist.15

In 1957 Rampal commissioned Feld to compose a sonata for flute and piano, which Rampal then later premiered.16 Feld definitely had the artistic capabilities of Rampal in mind while composing the Sonata for Flute and Piano.17 It is apparent that the work displays the beauty of Rampal's sound, phrasing, and rhythmic energy as well as the overall character often identified as being unique to his artistry. Rampal recorded the Sonata with the pianist John Steele Ritter in 1980 for CBS and flutist James Galway with pianist Phillip Moll provides a different interpretation of the Sonata in their 1988 RCA Victor recording.18

Figure 1. Feld's Flute Works

First Style Period

Concerto for Flute (1954)

Quatre Pièces pour Flûte seule (1954)

Flute Sonata (1957).

15 Interview
16 Interview
17 Interview
Second Style Period

Duo for Flute and Bassoon (or Bass Clarinet) (1962)
Trio for Flute, Violin and Violoncello (1963)
Three Pieces for Oboe (or Flute, or Clarinet) and Piano (1966).

Third Style Period

Two Partitas for Two or Three Recorders or Flutes or Oboes (1971)
Contrasts for Flute (1973)
Little Caprice for Flute and Piano (1974)
Little Divertimento for Three Flutes (1974)
Five Inventions for Two Flutes (1975)
Two Dances for Flute and Guitar (1975)
Cassation for Nine Flutes (1980)
Concert Fantasy for Flute, String Orchestra and Percussion (1980)
Concert Duo for Two Flutes (1981)
Sonatina for Flute and Harp (1986)

Compositional Style Periods: Focusing on His Flute Works

First Style Period

According to Feld, his first compositional style period encompasses the beginning of his output until 1960, including
the *Concerto for Flute* (1954), *Quatre Pièces* (1954) and the *Flute Sonata* (1957). Music written during this period is reflective of European traditions, including Czech music\(^1\).

Yes Bartok influenced me. His feeling of harmony, evolution of melody, feeling of construction and of course his expression\(^2\).

These characteristics are exemplified in his *Concerto for Orchestra* (1952), his graduation work from the conservatory. Evident are Feld's characteristic features: the tonal basis of his harmony, formal clarity, his sense of instrumental virtuosity and his rhythmic vitality\(^3\). These traits were further developed in the *Concerto for Flute, Quatre Pièces pour Flûte seule* and the *Sonata for Flute*.

The *Concerto*, which is melodic in character, includes a wide registral range, and highlights timbres unique to each register. The flute begins in the first movement with an extensive cadenza, containing virtuosic flourishes and another lengthy cadenza is found in the third movement. The technique of flutter-tonguing is the only special effect used. The tonal language is characteristic of twentieth-century experiments in harmonic progression, and the tonal center of the composition is D. The interval of a descending

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\(^2\) *Interview*
\(^3\) Jindřich Feld, Biography, *op. cit.*
half step helps to create the impression of this tonal center. The primary motives of the composition, based on repeating rhythmic patterns, make extensive use of the interval of the minor third.

Feld states that he was influenced by all the great composers beginning with J. S. Bach and including such composers of the twentieth century as Bartok, Stravinsky and Martinu. From these composers he developed his approach to harmony, melody, form, construction, and expression. By the 1960s Feld developed his own personal style of musical expression, which has remained eclectic and continues to expand upon music of the past.

Second Style Period

Feld's second compositional style period began in the 1960s and may be characterized by an amalgamation of his personal style combined with the use of modern compositional techniques: dodecaphony, serial techniques and aleatory. Dodecaphonic works are considered serial in their organization of pitch, but serial compositions may also be strict in the organization of other parameters such as rhythm, dynamics and registrar.

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22 Jindřich Feld, Biography, op. cit.
23 ibid.
The two most notable compositions of the period are the *String Quartet no. 4* (1965), for which Feld was awarded the State Prize of Czechoslovakia, and the *Symphony no. 1* (1967). Other works of this period include the *Suite for String Chamber Orchestra*, an abstract ballet, and *Three Frescoes for Orchestra*, which demonstrates Feld's sense of clarity for form, architecture, instrumentation and pulsating rhythms. *The Days of August* (1968-9) was composed as a protest against the Soviet invasion of Czechoslovakia. The work was premiered in Adelaide, Australia, by the Adelaide Symphony Orchestra, conducted by Henry Krips, on the first anniversary of this invasion in August 1969. Through the employment of serial techniques in such pieces as Feld's *Suite for Chamber Orchestra*, Feld further developed his own personal style\(^{24}\).

There are no solo flute works from the second style period, only chamber works. Among these pieces that feature the flute are: *Duo for Flute and Bassoon (or Bass Clarinet)* (1962), the *Trio for Flute, Violin and Violoncello* (1963), and the *Three Pieces for Oboe (or Flute, or Clarinet) and Piano* (1966)\(^{25}\).

\(^{24}\)ibid.
\(^{25}\)ibid.
Third Style Period

Feld's third style period, including the 1970s and 1980s, may be labeled a synthesis of the experiments and experiences that have enabled him to create a mature personal expression. Prominent works of this period include concertos for piano, violin, saxophone and harp; String Quartet no. 5, Saxophone Quartet; and Symphony no. 2 (1983) are also included in this period. A work of great significance is the Oratorio-Cantata and String Quartet, dedicated to the memory of J. S. Bach (1985)26.


Among the most popular works in this group is the Concert Fantasy, commissioned by Jean-Pierre Rampal for the final round of his Concours International de Flute in Paris (1980). Rampal requested that it be ten minutes in duration,

26 ibid.
27 ibid.
be scored for string accompaniment and be technically and musically difficult\textsuperscript{28}. Feld employs special effects in the piece, which contribute to the technical difficulties of the work. In the interview Feld commented on its technical demands:

It could have been even more difficult but I think if it is played up to tempo it is difficult enough\textsuperscript{29}.

The \textit{Concert Fantasy}, in the piano reduction version (published by Leduc), is a required piece for the 1992 National Flute Association of America, Young Artist Competition.

The \textit{Concert Fantasy} employs special effects common to the twentieth century and associated with the avant-garde movement, including blown and unblown key clicks, harmonics, glides, and jet whistles. These techniques will be discussed in greater depth and in relation to Feld's \textit{Introduzione, Toccata e Fuga}, in chapter IV (Performance Techniques).

The \textit{Cassation for Nine Flutes} (1980) was premiered in Paris (1983) by Jean-Pierre Rampal, Julius Baker, Peter-Lukas Graf, Edourd Beckett, Gaston Crunelle, Christian Larde, Shigenori Kudo, Poul Birkelund and Pierre-Yves Artaud. It and has been recorded by the \textit{Querflotensemble} from Bolzano,

\textsuperscript{28}Interview
\textsuperscript{29}Interview
Italy. The Professional Flute Choir of the 1991 National Flute Association Convention, performed the *Cassation for Nine Flutes* in concert on August 25, 1991 in Washington D.C.

*Cassation* is a single movement work which employs special effects such as flutter-tonguing, glides and key clicks. A unique feature of the piece is the way in which the texture is manipulated. The layering of voices create textures that vary from single to multi-voice, rapid dynamic changes also contribute to the textural variety. There is frequent employment of modal scales, in particular the penatonic. The work is scored for nine flutes, including two piccolos and one alto flute. This work displays a wide variety of timbres and special effects.

**Summary**

Feld characterizes his three style periods primarily in terms of their chronology. He acknowledges that his style changed with each period, but he insists that he never completely abandons all features of a previous style. He continues to add to his compositional vocabulary, therefore augmenting it. Feld's eclecticism may be understood as an expression of his aesthetic preference which rejects nationalism in favor of a cosmopolitan style. The following

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Everybody is influenced by everything, especially the media. I was very much influenced by the musical life of my native city. During my childhood I attended many concerts with my father and listened to many lessons that he taught at home. A composer must be decisive and take an individual approach...this is your creativity. I would not say that I belong to a school or group, I am an individual, I do not think a composer should decide to be a specific type of composer such as a German or a Czech composer, an American etc. I always wanted to compose music, it made no difference where I was born\textsuperscript{31}.

\textsuperscript{31}Interview
CHAPTER II

UNACCOMPANIED FLUTE WORKS: A BRIEF HISTORY

A body of unaccompanied flute compositions ranging from the baroque through the twentieth century, occupies a substantial portion of the flute repertoire. The tradition of unaccompanied flute writing began with J.S. Bach's *Partita in a minor* (1722-23), and his son Carl Philip Emanuel Bach continued the genre with a three-movement sonata also in a minor. Other pieces of this type include Telemann's *Twelve Fantasies for Transverse Flute without bass* and Michel Blavet's *Gigue en Rondo*. The unaccompanied genre became less popular with the rise of chamber music in the latter portion of the eighteenth century, and with the expansion of the symphony orchestra in the nineteenth century. During the nineteenth century there was a general decline in literature for flute, due to the constructional and acoustical problems of the instrument. The instrument was not standardized in these areas and had problems with projection of sound and stability of pitch. It was only in the twentieth century, after Theobald Boehm improved and standardized flute design in the mid-1800s, that solo flute literature again flourished as major composers began to compose for the instrument. In
this century the unaccompanied genre has once again become an
important medium for flutists and equal in significance to
the accompanied flute repertoire.

A large body of unaccompanied flute compositions
occupies a significant position in twentieth century flute
repertoire; these works fall into three broad categories:
programmatic, traditional and avant-garde. The first
unaccompanied flute composition in the Twentieth century by a
major composer was Debussy’s *Syrinx* (c.1912). A programmatic
piece written for the flutist Louis Fleury, *Syrinx* was
incidental music for Gabriel Mourey’s *Psyche* and was to be
performed just before the death of the god Pan\(^1\). Another
programmatic work from the French School is Arthur Honegger’s
*Danse de la Chevre*. Representing the German style is *Acht
Stucke* (1927) of Paul Hindemith: each movement is given a
descriptive caption denoting its programmatic character.

In contrast to the programmatic compositions of the
Twentieth century are those works that are devoid of any
programmatic associations and use more traditional techniques
of composition. Their layout may recall conventional
patterns that harken back to the baroque sonata, *da chiesa* or
*da camera* type. Such sonatas typically consisted of three or
four movements that alternated in tempo, texture and often

\(^{1}\) Jean-Pierre Rampal, “Syrinx: Another Point of View”, *Flute Talk*, 1/7
(March 1991), 12.
employed dance rhythms, some identified by name in their titles. One example of this type is Sigfrid Karg-Elert's Sonata in f# minor op.140, characterized by wide intervallic leaps and sudden dynamic contrasts. John La Montaine's Sonata for Flute Solo op.24, an American example, is a four-movement work featuring jazz-like rhythms.

In the Twentieth century the term avant-garde generally describes music exploring innovative techniques for an instrument; the first flute piece in this style was Edgard Varèse's Density 21.5 (1936), written for the inaugural performance of Georges Barrère's platinum flute. This piece was written to explore the new range of tone colors available with a flute built of a metal with the density of platinum. In Varèse's search for new timbres, he employed a new technique, the key click, and this work served as the departure point for future avant-garde pieces such as Luciano Berio's Sequenza for Solo Flute (1958). Sequenza also utilizes another twentieth century technique namely multiphonics (two pitches sounding simultaneously), for the first time, and through wide registral leaps and careful manipulation of rhythm (without traditional meter or bar lines), Berio creates the effect of two overlapping independent voices. Villa-Lobos, in Assobio a jato (1956), was the first composer to use the jet whistle. The jet whistle is produced by blowing into, instead of across the
flute. Other composers, for example Robert Dick in *Afterlight* (1973) and Harvey Sollberger in *Riding the Wind* (1974), have explored this technique and additional special effects in their search for new timbres. Some of these pieces have inspired a rethinking of the capabilities of the flute, in their imaginative use of such avant-garde techniques as jet whistle, key clicks, flutter-tonguing, harmonics and glides.

**Feld’s Unaccompanied Flute Works: Their Position in His Output**

Feld wrote two unaccompanied flute works prior to the *Introduzione, Toccata e Fuga*. These earlier unaccompanied flute works include: *Quatre Pièces pour Flûte Seule* (1954) and *Contrasts for Solo Flute* (1973). The first of the two works mentioned has the distinction of being his first unaccompanied work for the flute. Interestingly the composition does not employ extended techniques; nevertheless, the style of each movement embodies the character suggested by its title and in this respect the piece may be said to be programmatic.

The movements are entitled: *Méditation, Caprice, Intermède* and *Burlesque*. The work is very expressive through large registral leaps and the careful control of dynamics; it
is also vivacious in character and is similar in style to the programmatic etudes of such Twentieth century French composers as Eugène Bozza and Jacques Castérède. The piece is modal in character, highly chromatic and, like the concerto, employs the descending half step on a regular basis throughout to approach temporary tonal centers. Rhythmic as well as melodic patterns such as the interval of a minor third serve to form main motives. In order to create harmonic variety in this unaccompanied work Feld also often makes use of a pedal tone.

The first use of extended techniques in Feld's unaccompanied flute works occurs in Contrasts, dating from the third style period. By this time a rich vocabulary of extended techniques were fairly common. Feld's work uses only flutter-tonguing in the first of this two movement work. This work is based on changing meters, metric displacement and a unique rhythmic notation that creates a free improvisatory character.

Of all of Feld's unaccompanied flute works, the Introduzione, Toccata e Fuga employs the most extensive use of special avant-garde effects such as flutter-tonguing, glides and key clicks, but in a new and distinctive way. These extended techniques highlight specific structural points of the work and will be discussed in greater detail in the analytical portion of the dissertation that follows. For
now it is worth noting that these techniques are presented in
the context of traditional eighteenth-century forms in a
tonal language that employs twentieth-century techniques.
The *Introduzione, Toccata e Fuga* therefore represents a
unique addition to Feld's unaccompanied flute works and
promises to be an important contribution to the Twentieth
century flute repertoire.

The composition's style invokes the spirit of the
baroque through the use of traditional eighteenth-century
titles such as *Introduzione, Toccata* and *Fuga*, and due to the
prominence of the intervals of thirds and fifths, the
composition gives the impression of tonality even though
twelve tone techniques organize its pitch relationships. The
practice of drawing on older forms and returning to
principles of an earlier time is not new, and the term
neoclassicism is used to describe the employment of older
pre-nineteenth-century forms which are fused with a modern
compositional technique of the twentieth century. A broad
ideal of neoclassicism may be better understood with this quote
of Ferruccio Busoni:

> The mastery, sifting, and exploitation of all the
achievements of past experiments and their embodiment in
fixed and beautiful forms...3.

---

3 John Vinton, "Neoclassicism", *Dictionary of Contemporary Music*, (New
Because Feld's *Introduzione, Toccata e Fuga* draws on the revival of traditions from the past, yet employs extended techniques, and is written in twelve-tone language, it is therefore a unique addition to the present body of twentieth-century unaccompanied flute works.
CHAPTER III

ANALYSIS

The Individual Movements: Their Eighteenth Century Models

The titles of Jindřich Feld's *Introduzione, Toccata e Fuga*, denote traditional eighteenth-century genres. The *Introduzione* (Introduction) serves the function of preparing the listener for what is to follow and functions like a prelude of a suite. In a suite, the prelude sets the character or mood and often establishes the tonal framework.

The Italian term *toccata* means "touch" and has its roots in the keyboard works of Italy. The alternation of contrasting sections comprised of harmonic surprises, chromatic changes and dissonances are emphasized in the *toccata*. Bravura passages that are idiomatic to the keyboard often enable a performer to demonstrate virtuosity. In the keyboard works of the eighteenth century the *toccata* often preceded the fugue, functioning as a type of prelude.

*Fuga* (the Italian term for fugue) originally denoted what is now known as a canon. Around 1600 the word *fuga* became known as a generic word for a piece in fugal style.

---

The fugue is the most mature form of imitative counterpoint, developed in the seventeenth century and perfected by J. S. Bach. There is tremendous variety in Bach's fugues with respect to the progression of keys, the character of the subject, the range of notes employed in the subject, and the derivation of material used in the countersubject and the episodes.

For the analysis that is to follow it is necessary to review the basic principles of a fugue. It is a contrapuntal work that usually consists of three or four voices. The subject or principal theme is stated in one voice at the outset and is taken up by the other voices. Freely invented counterpoint connects the statements of the subjects. The counterpoint sounding against the answer and subsequent subjects is often labeled a countersubject if it regularly occurs against the subject. New expositions occur when one or more statements of the subject or answer occur in keys related to the original tonic. Modulatory sections that connect the expositions and that include material derived from the subject or countersubjects are called episodes.
The Individual Movements: Their Textures

The titles of the three movements not only denote traditional eighteenth-century styles but also the textures employed in the three movements of the work.

Introduzione

The Introduzione, improvisatory in style, is quite florid and functions as a prelude to the work. The texture is created by the alternation of register and by large intervallic leaps. The work utilizes all three registers of the flute ranging from c-b\(^3\). The movement begins with one voice, and as it unfolds, large intervallic leaps imply a two-part texture. The final bars function to create the illusion of polyphony by sustained notes, which are interrupted with implied notes or key clicks.
The fluctuation in meter contributes to the implication of rhythmic freedom, a vital trait that creates an improvisatory style.

**Toccata**

The Toccata encompasses a range of over three octaves, in which brilliant passage work containing large leaps implies a two-part texture. The range utilized is c-c#⁴. The extremely wide intervallic leaps make the movement difficult to perform and define the virtuosic style that is expected in a toccata. The alternation between a one- and two-part texture is again projected, as it was in the first movement. A lower pedal tone functions as one voice, while the upper voice maintains its own independent melodic line. The meter remains constant throughout. Small rhythmic values such as
the eighth and sixteenth notes create a rhythmic drive from the outset to the end. The final bars make extensive use of the eighth rest, which creates a fragmentation of melodic material as the movement relaxes. The final measure contains a fermata, signaling a duration of sustained silence.

Example 2. Feld, Toccata, measure 81.

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Fuga

The Fuga consists of a three-part imitative texture, with the direction of the stems indicating the voice leading. The movement opens with the presentation of the subject.
Example 3. Feld, Fuga, measures 1-3.

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The second entrance of the subject, presented by the second voice, forms an imitation at the interval of a perfect fifth. Example 3 shows the subject at the expected pitch level c#, in example 4 the subject is presented at g#.

Example 4. Feld, Fuga, measures 4-7.

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The two voices then form a codetta, presenting bridge material to the third entrance of the subject, now in a register that is two octaves higher than the original.

Example 5. Feld, Fuga, measures 10-12.

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Episodic material is then overlapped with the end of the third entrance of the subject, thus concluding the exposition. Although a three-voice texture is implied, it is actually only a two-part texture. Due to the limitations of a single-line instrument the flute is only able to produce two pitches simultaneously through the use of multiphonics, an extended technique. Feld, however, notates the two-part texture through the use of two stem directions, which maintains the two distinct registers simultaneously. Rests indicate the dropping out of one voice while the other takes over.
Another entry of the subject begins a second transposition. Free counterpoint comprises the remainder of the section. A pedal tone of g# serves as an extension, while the placement of rests allow for a rhythmic winding down signaled by a fermata.

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The subject is presented again, and this time the second entry is overlapped, creating a stretto. The final statement of the subject is combined simultaneously with itself, creating the illusion of polyphony. The final gestures, comprised of rapid scale-like runs and glides (idiomatic of the flute), serve to bring the work to a dramatic close.


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The Individual Movements: Integration of Eighteenth-Century Textures With Twelve Tone Techniques

While the composition's style invokes the spirit of the baroque period, its tonal language is a product of twentieth-century serial composition. The three movements are unified by the same tone row. The prime or $P_0$ row consists of two hexachords, the second an inversion of the first with the exception of one interval (m2, M3).

\[ \text{C# F# G C B D D# A# A E G# F} \]

The following is the matrix that may be constructed from the tone row. The twelve rows allow for forty-eight different orderings, twelve transpositions of the $P_0$ form of the tone, twelve inversions (I), twelve retrogrades (R), and twelve retrograde inversions (RI).
Figure 2. Matrix constructed from tone row

<table>
<thead>
<tr>
<th>P0</th>
<th>C#</th>
<th>F#</th>
<th>G</th>
<th>C</th>
<th>B</th>
<th>D</th>
<th>D#</th>
<th>A#</th>
<th>A</th>
<th>E</th>
<th>G#</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>P7</td>
<td>G#</td>
<td>C#</td>
<td>D</td>
<td>G</td>
<td>F#</td>
<td>A</td>
<td>A#</td>
<td>F</td>
<td>E</td>
<td>B</td>
<td>D#</td>
<td>C</td>
</tr>
<tr>
<td>P6</td>
<td>G</td>
<td>C</td>
<td>C</td>
<td>F#</td>
<td>F</td>
<td>G#</td>
<td>A</td>
<td>E</td>
<td>D#</td>
<td>A#</td>
<td>D</td>
<td>B</td>
</tr>
<tr>
<td>P1</td>
<td>D</td>
<td>G</td>
<td>G#</td>
<td>C#</td>
<td>C</td>
<td>D#</td>
<td>E</td>
<td>B</td>
<td>A#</td>
<td>F</td>
<td>A</td>
<td>F#</td>
</tr>
<tr>
<td>P2</td>
<td>D#</td>
<td>G#</td>
<td>A</td>
<td>D</td>
<td>C#</td>
<td>E</td>
<td>F</td>
<td>C</td>
<td>B</td>
<td>F#</td>
<td>A#</td>
<td>G</td>
</tr>
<tr>
<td>P11</td>
<td>C</td>
<td>F</td>
<td>F#</td>
<td>B</td>
<td>A#</td>
<td>C#</td>
<td>D</td>
<td>A</td>
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<td>D#</td>
<td>G</td>
<td>E</td>
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<td>P10</td>
<td>B</td>
<td>E</td>
<td>F</td>
<td>A#</td>
<td>A</td>
<td>C</td>
<td>C#</td>
<td>G#</td>
<td>G</td>
<td>D</td>
<td>F#</td>
<td>D#</td>
</tr>
<tr>
<td>P3</td>
<td>E</td>
<td>A</td>
<td>A#</td>
<td>D#</td>
<td>D</td>
<td>F</td>
<td>F#</td>
<td>C#</td>
<td>C</td>
<td>G</td>
<td>B</td>
<td>G#</td>
</tr>
<tr>
<td>P4</td>
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<td>A#</td>
<td>B</td>
<td>E</td>
<td>D#</td>
<td>F#</td>
<td>G</td>
<td>D</td>
<td>C#</td>
<td>G#</td>
<td>C</td>
<td>A</td>
</tr>
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<td>E</td>
<td>A</td>
<td>G#</td>
<td>B</td>
<td>C</td>
<td>G</td>
<td>F#</td>
<td>C#</td>
<td>F</td>
<td>D</td>
</tr>
<tr>
<td>P5</td>
<td>F#</td>
<td>B</td>
<td>C</td>
<td>F</td>
<td>E</td>
<td>G</td>
<td>G#</td>
<td>D#</td>
<td>D</td>
<td>A</td>
<td>C#</td>
<td>A#</td>
</tr>
<tr>
<td>P8</td>
<td>A</td>
<td>D</td>
<td>D#</td>
<td>G#</td>
<td>G</td>
<td>A#</td>
<td>B</td>
<td>F#</td>
<td>F</td>
<td>C</td>
<td>E</td>
<td>C#</td>
</tr>
</tbody>
</table>

RI0 RI5 RI6 RI11 RI10 RI1 RI2 RI9 RI8 RI3 RI7 RI4

Tone Row

P0 and I0 often function in a structural manner. In the Introduzione and the Fuga the P0 and I0 serve to frame the otherwise free form of the movements. The rows often articulate the formal elements of the texture, or as in the movement Fuga, enhance the contrapuntal texture.
**Introduzione**

The *Introduzione* opens with the $I_0$ form of the row. The first tone C# is highlighted by a fermata and colored by the omission of vibrato. The remainder of the first presentation of the row continues to omit vibrato and is at a very soft dynamic level. The following phrase presents the $P_0$ form of the row, now with the addition of vibrato. In both presentations the rows are interrupted by the use of rests.

As the movement continues, motivic excerpts extracted from the row are employed. These motivic excerpts primarily consist of the interval of a half step.


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This section does not present complete orderings of the row; instead, groups of four notes, which comprise a tetrachord, are presented. Measures 14 and 15 contain three tetrachords all existing in the I₀ form of the row.
The three tetrachords that comprise the I₀ form of the row are:

\[
\begin{align*}
\text{I₀:} & \quad \{ C\# \ G\# \ G \ D \} \\
\text{II₀:} & \quad \{ D\# \ C \ B \ E \} \\
\text{III₀:} & \quad \{ F \ A\# \ F\# \ A \}
\end{align*}
\]

Measure 24 signals the return of the complete presentation of I₀, with a c# sustained for three and a half beats, tied over the bar line. Measure 25 (tempo I) is a return of the opening idea: now P₀ is presented in measures 25 through 27, I₀ follows in measures 28 through 31. The metric placement of the pitches is almost identical to the beginning of the movement.


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The remaining seven measures are reminiscent of earlier sections as a result of the melodic contour and rhythmic groupings that are employed.

**Toccata**

The Toccata opens with R₄. Wide intervallic leaps in contrary motion and the use of eighth notes contribute to the style associated with a toccata.


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The following four measures create contrast by presenting a new dynamic marking (pianissimo), and by introducing scale-like melodic contours, which as in the Introduzione are motivic excerpts from the row. The motivic excerpts are also mainly comprised of half steps.
Example 15. Feld, Toccata, measures 5-8.

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The presentation of RI₀ comprises measures 9 through 12, again followed by scale-like passage work containing motivic excerpts of the row. P₀ followed by its inversion serves to articulate the structure, with a new idea that contrasts melodically and rhythmically with what precedes. A half-step motive is combined with a type of pedal tone to form a pattern that is stated in sequence.

Example 17. Feld, Toccata, measures 29–31 (pedal tone f).

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The movement continues this sequential pattern using b and g as pedal tones.

In measures 63–70, P_0 is presented by the use of key clicks, and separated by an implied c pedal tone.

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The final form of the row that is presented is $I_0$ and is displayed in a contrasting rhythmic style, comprised of a sequence of two eighth notes (slurred) and separated by an eighth rest.
Example 19. Feld, Toccata, measures 71-76

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Fuga

The Fuga begins with $P_0$ which functions as the fugue subject.

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P₇ functions as the second entry of the subject.


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The half-step motivic excerpts of the row serve as the continuation of the subject material and create a two-part texture. The third entry of the subject is P₀ of the row and is two octaves higher than the first presentation of the subject.
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The second and third entries of the subjects are rhythmically diminished to allow for a multi-voice texture. In order for a single voiced instrument to maintain a multiple voice-texture, the continuation of the voice must often be implied. The subsequent transpositions of the row, which form an episode, overlap and maintain a two-part texture. The two voices in this texture are identified by different stem directions. P5 articulates the internal exposition beginning in measure 22. The remaining material that comprises this section is predominantly made up of the interval of a half-step. Now in a triplet figure, this material functions as one voice, while the other voice, represented by a g# pedal tone, serves to maintain the texture. As the voices become spatially separated by rests, the section comes to a close.
The marking of Tempo I signals the return of the subject using $P_0$, and $P_7$ functions as the second entrance of the subject, which overlaps with the first presentation of the subject in stretto.

Example 23. Feld, Fuga, measures 35-38.

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Measure 43 presents the final statement of the subject, which uses $P_0$, and forms a counterpoint with $I_0$. 

Figure 3. summary of the Fuga.

<table>
<thead>
<tr>
<th>Measure</th>
<th>1</th>
<th>4</th>
<th>10</th>
<th>13-34</th>
<th>35</th>
<th>43</th>
<th>coda</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong></td>
<td><strong>episode</strong></td>
<td><strong>stretto</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Top Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Middle Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bottom Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

S = Subject  
A = Answer
The movements *Introduzione*, *Toccata* and *Fuga* are unified by the use of a single row and its permutations. The *Introduzione* employs the $P_0$ and $I_0$ forms of the row in order to articulate the structure of the movement. In keeping with the introductory character of the movement, the rows serve to create consistency both melodically and rhythmically.

The employment of the rows in the *Toccata* also articulate the structure by maintaining a consistent eighth or sixteenth note rhythm, which sustains the character usually associated with a toccata. One of the final presentations of the row is unique because of the use of key clicks to articulate $P_0$.

With the $P_0$ form of the row serving as the fugue subject, and later appearing in combination with $I_0$ in the final section of the fugue, the *Fuga* is a highly integrated movement. Additionally, the use of $P_0$ and its permutations in the preceding movements make the work a tightly knit composition.

Feld seems to be using complete statements of the row in the same way a nineteenth-century composer uses a theme. Complete statements of the row are not always found. However, subsets of the row, such as motivic excerpts or tetrachords, are frequently used. Complete presentations of
the row, which are audible, are often contrasted with these subsets, and highlighted by the use of special effects.
CHAPTER IV

PERFORMANCE TECHNIQUES

In addition to conventional nineteenth-century performance techniques, Feld employs special effects that are characteristic of the twentieth century and are often labeled as extended techniques belonging to the avant-garde movement. Feld uses key clicks, harmonics, flutter-tonguing, glides and controlled vibrato speeds to highlight structurally significant moments of his work. These special effects serve to expand upon the colors available with the French model, Boehm system flute.

Figure 4. Definition of symbols used in Feld's work:

- Key click, (requires blowing)
- Key click, (stopped tube no air)
- Flutter-tongued
- Glide, (slide fingers off keys)
- Harmonics, (finger fundamental)
- Jet whistle
Articulation

The variety of articulation styles required of the flute in the eighteenth century was limited, due to the acoustical properties of the flute. The nineteenth and twentieth centuries brought a wide variety of articulation styles, now possible because of improvements in the instrument. These improvements in the area of design and construction allowed the instrument to speak more quickly. New materials such as metal not only helped the response but brought about new colors of articulation.

Feld employs a wide variety of articulation styles in this piece. The Introduzione, in maintaining its character, is mostly in a legato style, with many slurred passages, while the Toccata is a contrast between staccato eighth notes and slurred sixteenth note passages. Displaced accents on the weak portion of the beat occur often. The Fuga displays the widest variety of articulation styles, which highlight the various textures in this contrapuntal movement. The entrance of the subject is denoted by tenuto markings. Free contrapuntal passages interspersed with heavily accented pitches. This contrast in articulation style helps the performer to maintain the multi-textural line, while the
listener is better able to separate the voices as they occasionally cross registers.


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Vibrato

Vibrato was possible with the flute of the eighteenth century, but it was created by the fingers sliding over the tone holes and not usually by manipulating the air column. The French school developed vibrato as we know it today. Vibrato is intended to color the sound. For the purpose of expression the timbre of a note may be varied through the fluctuation of vibrato speed and its degrees of intensity. According to Bruno Bartolozzi in *New Sounds For Woodwinds* (1967), he acknowledges that the fluctuation of vibrato speed and depth contribute to a variety of available timbres.¹

Many composers of the twentieth century such as Roger Reynolds in his *Ambages* (1965), have used controlled vibrato speeds for a special effect.

The opening of Feld's *Introduzione* begins with a straight sound to which vibrato is added gradually and then removed by degrees to create again a straight sound.


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The structural significance of this c# is that it functions as the first pitch of the tone row. This note is colored by the speed of vibrato and its intensity resulting in pitch variation. Together vibrato speed and intensity add variety to the brightness and darkness of the sound, and are produced by altering the speed and direction of the air column. Such a fluctuation of vibrato, when combined with a full array of dynamics, serve to highlight a performer's own unique tone.
Dynamics

Dynamic markings have been used for centuries, but the twentieth century brought about an increase in the rate in which dynamics change, and rapidly changing dynamics are often used for special effect. Varese notates rapid dynamic changes in Density 21.5, and Berio continued this effect in Sequenza for Flute Alone. Feld also indicates many rapid dynamic changes, especially in the Fuga.

Example 27. Feld, Fuga, measure 30.

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Although contributing to the difficulty of the work, the variety of dynamics employed in Feld's work serves to create a variety of color and maintain interest. The flute is often criticized for its limited dynamic range. Often unaccompanied works are limited in dynamic range, without the support of other instruments, but Feld challenges the
performer and audience by notating a wide variety of
dynamics.

**Registral Color**

The flute of the twentieth century is able to produce a
wide variety of timbres or colors. Timbral changes are more
 audible through the use of large intervallic leaps. All
three of the flute's registers possess unique colors.
Debussy explored these coloristic possibilities in *Syrinx*
(c.1912). Varèse, in *Density 21.5*, exploited the flute's
registers by utilizing its extreme ranges. Feld also
illuminates these characteristics in the *Fuga* by maintaining
multi-textural lines that are assigned to a specific
register. Thereby he creates the illusion of a fugal texture
on an instrument which normally is identified with lyric
vocal melodies.

Example 28 Feld, *Fuga*, measures 16-17.

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Avant-garde Techniques

Key Clicks

According to Thomas Howell in *The Avant-garde Flute: A Handbook for Composers and Flutists* (1974), the development of the Boehm system flute generated a search for a better method to execute the sluggish low register. It was discovered that by slapping the keys shut at the time of attack (air and tongue simultaneously) the air column could be set in motion. Key clicks will produce a pitch whether air is blown or not and notation styles vary with each composer in specifying this technique. The first solo flute work to specify this technique was *Density 21.5* by Edgard Varese (1936).

Feld in his *Introduzione, Toccata e Fuga*, employs key clicks in the first two movements. The final bars of the *Introduzione* contain unblown key clicks, which function as an interruption of the sustained pitch. If one were to continue blowing while fingerering the other pitches, these pitches would sound at a normal volume level. If however, the air column is halted while simultaneously slapping the keys, the implied pitches will be produced at a soft dynamic level.

---

Thus, this is another means by which he creates a polyphonic texture, providing the acoustics of the performance hall offer the proper amount of reverberation.


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Both types of key clicks are employed in the *Toccata*. As pointed out earlier, the final statement of the $P_0$ form of the row is a combination of blown and unblown key clicks. The blown key clicks form the tone row, while the unblown key clicks serve as a pedal tone.

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The final bars of the *Toccata* contain unblown key clicks, which are best executed with the aid of the tongue serving to set the vibrations in motion. Since the notes b and a are not normally fingered with the fourth finger of the left hand, keys of the right hand must be added and slapped at the time of attack. According to Howell, the pitches b^1, c^2 and c#^2 should not be notated as unblown slaps using the natural fingerings. Slapping the fourth finger of the left hand sets
the air column or tube in motion due to its placement approximately at the mid-point of the instrument.

**Flutter-tonguing**

Flutter-tonguing was first employed in orchestral works by such composers as Richard Strauss, Gustav Mahler, Maurice Ravel in *La Valse*, and Arnold Schoenberg in *Pierrot Lunaire*. One of the first solo flute works to employ this technique is Jolivet's *Cinq Incantations* (1936). Howell compares flutter-tonguing on a wind instrument to a tremolo on a string instrument and there are two methods of flutter-tonguing. One is produced by rolling the *r* sound as in the Spanish language or the French guttural type, produced further back in the throat. The latter method works better for the low register, but either type may be used in each register.

Feld notates flutter-tonguing in his work with slashes through the stem of the note \( \text{\texttt{\#}} \). He makes use of this special effect in one measure of the *Introduzione*. Its structural importance is that it precedes the return of the prime form of the tone row. In the *Toccata*, flutter-tonguing is used simultaneously with glides and occurs only twice in the movement. This time it is notated with *flatt*, written above the glide.
Example 31. Feld, Toccata, measure 58.

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The final bars of the Fuga use the same technique, this time occurring in succession in order to highlight the end of the work.

Example 32. Feld, Fuga, measures 52-53.

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Glides

The British flutist Charles Nicholson was known to have used the glide as early as the first decade of the nineteenth century. This technique is a special effect often employed in the twentieth century, and Robert Dick in *The Other Flute* (1975), states that glides or glissandi are to be played by sliding the fingers off the tone holes of an open hole French model flute. This creates a unique effect, producing pitches that lie between those of the normal chromatic scale. Feld uses the glide in conjunction with flutter-tonguing in the *Toccata* and *Fuga*, creating an unusual effect that draws attention to the area in which it is employed.

Harmonics

Harmonics offer an alternative to the timbre of a particular note. Stravinsky uses harmonics in the flute part of the ballet *Le Sacre du Printemps*, as a new tonal color. Feld, in his work, makes use of only one harmonic, a c#1, at the end of the *Introduzione*. Again this is another example of Feld's use of special effects to articulate the structure. The use of harmonics signals the end of the *Introduzione*.

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The fundamental is to be fingered two octaves below, with the sounding pitch as noted in the score.

Example 33. Feld, Introduzione, measures 36-37.

Unpublished manuscript used with permission of composer
Jet Whistle

Heitor Villa-Lobos wrote a piece entitled Assobio a jato, for flute and cello. The term jet whistle then became known as the word which refers to a type of colored noise. A jet whistle is produced by covering the embouchure hole and blowing directly onto the flute. Feld employs this technique in the Toccata just before the final measures of key clicks, in preparation for the fugue to follow. Feld's instructions state that one is to blow into the instrument without producing a tone. It is significant to note that the only place where he introduces the special effect, the jet whistle, that he departs from the row and ends the movement on c, the lowest key click possible. Embedded in this final descending scale is a d, the enharmonic form of the c# that indicates P₀ of the initial statement of the fugue subject in movement three.

\*\*Ibid., 133.\*\*
Example 34. Feld, Toccata, measures 77-78.

Unpublished manuscript used with permission of composer

Summary

As the preceding discussion has shown, Jindřich Feld's *Introduzione, Toccata e Fuga* employs special effects of the avant-garde such as flutter-tonguing, glides, jet whistle and key clicks in a new and distinctive way. Flutter-tonguing serves as a special effect in the *Introduzione*, highlights a climactic moment in the *Toccata*, and illuminates the final bars of the *Fuga*. Glides, used simultaneously with flutter-tonguing in the *Toccata* and *Fuga*, introduce a new type of special effect as do key clicks blown and unblown offered in a unique final presentation of the tone row in the *Toccata*. The composer has guaranteed through the use of these modern techniques not only structural clarity but the assurance that the work will be realized differently by each performer.
Feld's piece is highly idiomatic to the flute. Its technical demands are complex in the areas of articulation and dynamics. The musical demands are also considerable, due to the multi-textural fabric maintained, a feature of the work that is particularly a challenge for a single-line instrument. Nevertheless, with only a basic knowledge of extended techniques it is possible to execute this piece properly. The real challenge is going beyond the technical demands by being able to synthesize the rhetoric of the baroque styles and genres with the serial techniques of the avant-garde. These special effects serve as sign posts to help the performer realize this goal.
CONCLUSION

Jindřich Feld's *Introduzione, Toccata e Fuga*, completed in 1991, is from Feld's third style period. This work may be labeled as a synthesis of the experiments and experiences that have enabled him to create his own mature style of expression. Feld's previous unaccompanied flute works, *Quatre Pièces pour Flûte seule* (1954) and *Contrastes for Solo Flute* (1973), precede *Introduzione, Toccata e Fuga*, historically and stylistically and offer insight to Feld's compositional style.

Through Feld's employment of baroque titles, which have their origins in the Italian keyboard works of the eighteenth century, the movements of Feld's work may be associated with a particular style. While the composition's style invokes the spirit of the baroque period, its tonal language is a product of twentieth-century serial composition. It is through the use of the same tone row that the three movements are unified. Due to this integration of baroque textural characteristics and twentieth-century serial techniques, Feld's piece may therefore be viewed as neoclassic.

The tradition of unaccompanied flute writing has its origins in the *Partita in a minor* of J.S. Bach, the expressive colors of Debussy's *Syrinx*, the variety of
timbres, dynamic range and key clicks of Varèse's *Density 21.5* and the illusion of polyphony of Berio's *Sequenza*. In the search for new modes of expression, twentieth-century composers discovered that a single-line instrument may exhibit a wide variety of timbres, produce intervals smaller than a half-step, and sound as if more than one note is being played at a time. Jindřich Feld, at this point in his long and successful career, has continued this quest by producing a work that not only requires a knowledge of the techniques employed, but an understanding of the innovations that led to the present.
To: Maddennette Darby-McDermott / Dr. Thomas Sovik
University of North Texas, Denton, TX 76203 - FAX: /01/ 817-355-4914

FROM: Dr. Jindrich Feld
Czechoslovak Radio  FAX: /422/ 232-1020

Dear Mr. Sovik / D. Darby-McDermott,

Many thanks for your fax of August 15! I am very glad that you will perform my INTRODUZIONE, TOCATA e FUGA on your lecture recital in November. This will not be a premiere: This piece has been written for and dedicated to an Italian flutist Maestro ROBERTO FABBRICIANI, he performed this piece for the first time in Cortona, Italy, on July 10, 1991. It was a concert of my compositions for flute /flutes/, performed by Fabbriciani /leader of a flute course in chiusi/ and several participants of this course. /All flutists were Italian, some of them very good!/ Maestro Fabbriciani will perform the INTRODUZIONE, TOCATA e FUGA on a Music Festival in Napoli in September 1991.

If you will analyse this new piece /written in 1991!/ and speak about its placement among the unaccompanied flute repertoire, I would like to call your attention also to my older pieces for unaccompanied flute: FOUR PIECES FOR FLUTE /1954/, published by LEDUC, and CONTRASTS FOR FLUTE /1973/, published by SCHIRMER!

I will be very glad indeed about all your informations about your project! Looking forward to meet you, if you come to Prague in winter, with all best wishes and greetings,

Sincerely, 

Jindrich Feld

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APPENDIX B

The information contained in this Appendix was prepared by the composer. In order to preserve these materials no alterations have been made.
SELECTION OF WORKS

ORCHESTRAL MUSIC

Divertimento for String Orchestra /1950/, CHF
Furiant for Symphony Orchestra /1950/, CHF
Concerto for Orchestra /1951, recomposed 1957/, CHF
Comedy Overture /1953/, CHF
Concerto in C for Chamber Orchestra /1957/, SHV
Dramatic Overture "May 1945" /1960/, CHF
Suite for String Chamber Orchestra /1961/, Leduc
Thuringian Overture for Symphony Orchestra /1961/, CHF
Three Frescoes for Symphony Orchestra /1963/, SHV, O ECS
"Serenata gioiosa per orchestra da camera" /1966/, EM
Symphony No. 1 for Symphony Orchestra /1967/, ECS, O ECS, Serenades
Dramatic fantasy for Symphony Orchestra ("The Days of August") /1968-69/, Panton, O Panton
Chamber Sinfonietta for Strings /1971/, ECS
"Partita piccola" for Accordion Orchestra /1976/, Preiseler, O Mirasound
Evocations for Accordion Orchestra and Percussion Instruments /1978/, Deffner - Preiseler
Serenade for String Chamber Orchestra /1979/, CHF, O Panton
Symphony No. 2 for Symphony Orchestra /1983/, ECS, O Panton
H.C. Andersen's Fairy Tales for Accordion Orchestra /1984/, Preiseler
Fresco for Symphony Wind Band /1985/, CHF
"COSMAE CHRONICA DOMorum", oratorio-cantata for Soli, Mixed Chorus and Symphony Orchestra /on Latin text, arranged in Czech, Italian, Greek, Cyrillic/ /1988/, CHF

CONCERTOS

Concerto for Flute and Orchestra /1954/, SHV, O ECS, Serenades
Rhapsody for Violin and Wind Orchestra /1956/, SHV, O ECS
Concerto for Violoncello and Orchestra /1958/, Panton, O ECS
Concerto for Bassoon and Orchestra /1959/, Leduc
Concert Music for Oboe, Bassoon and Orchestra /1964/, Sonzorso
Sonata for Flute and String Orchestra /1957/, instrum.1065/, Leduc 18'

Concert Piece for Horn and Orchestra /1966/, Leduc 6'

Concerto for Oboe and Orchestra /1970/, CHF 16'

Concert Suite for Bass Clarinet, Piano, Strings and Percussion /1973/, EM 11'

Concerto for Piano and Orchestra /1973/, Panton, O Panton, Serenissima 29'

Concerto for Trombone and Orchestra /1975/, EDS 18'

Concerto for Accordion and Orchestra /1975/, Schirmer 17'

Concerto for Violin and Orchestra /1977/, EDS 28'

Concerto for Flute, String Orchestra and Percussion /1980/, Leduc 9'

Concerto for Saxophone and Orchestra /1980/, CHF, RPG Musique 24'

Concerto for Saxophone and Symphonic Winds /instrum.1974/, CHF, RPG Musique 24'

Concerto for Hary and Orchestra /1982/, CHF, O EDS 24'

CHAMBER AND INSTRUMENTAL MUSIC

CHAMBER MUSIC

Suite for Clarinet and Piano /1951/ 10'

Four pieces for Flute /1954/, Leduc, O World Record Club 6'

Two Compositions for Violoncello and Piano /Tale and Burlesque/, 1954-55/, Panton, O EDS 6'

Sonata for Viola and Piano /1955/, CHF 10'

Rhapsody for Violin and Piano /1956/, SW 11'

Sonata for Flute and Piano /1957/, Leduc, O Columbia, RCA Victor /cc/27'

Prelude and Toccata for Piano /1958-59/, SW 6'

Prelude and Toccata for Two Pianos /1960/, CHF 6'

Rhapsody for Organ /1963/, Panton, Schirmer 7'

Suite for Accordion /1965/, Hohner, O EDS 4'

Concert Piece for Horn and Piano /1965/, Leduc 6'

Four Intermezzos for Accordion /1967/, Hohner, O Hohner, Eterna 6'

Sonatine for Bassoon and Piano /1969/, Schott 10'

Sonatina for Clarinet and Piano /1970/, Schott 10'

Concert Suite for Bass Clarinet and Piano /and Percussion instr ad libii./ /1971/, EM 11'

Sonata for Piano /1972/, Panton, O Panton, Serenissima 16'
Sonata for Violoncello and Piano /1972/, Schott
Contrasts for Flute /1973/, Schirmer
Sonata for Guitar /1974/, Schirmer
Concert Piece for Accordion /1974/, Preissler, O Panton
Suite Rhapsodica for Clarinet /1976/, Schirmer
Toccata and Passacaglia for Harp /1976/, Schirmer
Elegy for Soprano Saxophone /or Oboe/ and Piano /1981/, Leduc,
O delos /cd/
Sonata for Oboe /or Soprano Saxophone/ and Piano /1982/, Leduc,
O Delos /cd/
Prelude and Fugue for Accordion /1982/, Preissler
Concert Music for viola and Piano /1983/, EDS
Sonata for violin and Piano /1985/, Panton, O Panton
Sonatina for Horn and Piano /1989/, CHF
Sonata for Alto Saxophone and Piano /1990-91/ “Partita concertante” pro violoncello /1990/
String Quartet No.1 /1949/
Wind Quintet No.1 /1949/, CHF
String Quartet No.2 /1952/, CHF
Sonatina for Two Violins /1952/, EDS, O EDS
Chamber Suite for Horn /1960/, Leduc, O Panton
Trio for violin, viola and Violoncello /1961/, Panton
Duo for Flute and Bass Clarinet /or Bass Clarinet/, /1962/, Leduc
String Quartet No.3 /1962/, CHF
Trio for Flute, Violin and Violoncello /1963/, Panton
Caprices for Wind Quartet and Guitar /1964/, Panton
String Quartet No.4 /1965/, EDS, EDS, Serenus
Miniatures for violin, Guitar and Accordion /1968/, Hohner
Wind Quintet No.2 /1962/, EDS, O EDS, Serenus
Quintet for Brass Instruments /1970/, Leduc, O Panton, “Crystal R.”
Duo for Two Accordions /1970/, Hohner, O Hohner

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String Quintet /2 Violas/, /1972/, Panton
Trio for Violin /or Flute/, Violoncello and Piano /1972/, CHF 15' 15'
5 Stylistic Studies for String Quartet, Flute and Harp /1972/ 20'
Concert Suite for Percussion Instruments /6 players/, /1976/, CHF 14'
Little Divertimento for Four Horns /1976/, CHF 5'
"Partita canonica" for 3 Trumpets and 3 Trombones /1977/, Bärenreiter 8'
Epigrams for Piccolo Flute, Tuba and Harp /1977/, CHF 7'
Serenade for Four Violins /1978/, Panton 15'
String Quartet No. 5 /1979/, Panton, 0 Eds 23'
Music for Two Accordions /1979/, Trio Forlaget 10'
Cassation for 9 Flutes /1980/, Zimmermann, 0 PK /cd/ 4'
Concert Duo for Two Flutes /1981/, Leduc 15'
Saxophone Quartet /1981/, Leduc 26'
Introduction and Allegro for Accordion and Percussion /1 player/, /1982/, Teissier 13'
Quartettino for Recorder Quartet /1985/, Tonger 6'
"Laus Cantus" for Soprano Voice and String Quartet /1985/, CHF 11'
Sonatina for Flute and Harp /1986/, Leduc 13'
"Concerto da camera" for Two String Quartets /1987/, CHF 24'
Trio for Oboe, Clarinet and Bassoon /1987/, CHF, 0 Panton 13'
Duo for Violin and Violoncello /or Viola/, /1989/, CHF 13'

3/INSTRUCTIVE AND SMALL INSTRUMENTAL PIECES
Suite of Seven Small Pieces for Violin and Piano /1955/, SV 10'
Canonic Duet for Two Violins /1960/, SV 2'
Instructive Suite for Clarinet and Piano /1960/, SV 3'
Merry Intermezzo for Three Violins /1962/, SV 1'
Intermezzo for Trumpet and Piano /1963/, Leduc 3'
Burlesque for Oboe and Piano /1964/, Leduc 3'
Scherzino for Clarinet and Piano /1964/, Leduc 5'
Suite in Miniature for 3 Violins, Violoncello /ad lib./, and Piano /1964/, SV 5'
Three Pieces for Oboe /or Flute, or Clarinet/ and Piano /1965/, SV, Schirmer 6'
Two Partitas for 2 or 3 Recorders /or Flutes, or Oboes/, 1971, Panton 6°

Two-Part Partita for Accordion /1972/, Röhnner 5°

Little Chamber Music for a Wind Instrument, Violin, Violoncello and Piano /1973/, CHF 8°

Little Caprice for Flute and Piano /1974/, Leduc 7°

Barbaric Dance for Guitar /1974/, EDEs, Schirmer 3°

Little Divertimento for 3 Flutes /1974/, Leduc 5°

Little Sonatina for Viola and Piano /1974/, EDEs 4°

Two Dances for Flute and Guitar /1975/, Leduc 7°

5 Inventions for Two Flutes /1975/, Leduc 7°

Little Preludio for Accordion /1977/, SEMI 7°

"Moment musical" for Accordion /1979/, SEMI 7°

Toys - Three little Pieces for Accordion /1980/, EDEs 3°

"Tre pezzi" for Saxophone (Soprano and Alto), Baritone, and Piano /1989/, Tonper 6°

10 Pieces for Two Guitars /1986/, Panton 14°

Partita for Three Saxophones /2 Altos and Tenor/, 1990, Tonper 6°

VOCAL MUSIC

The war, a Cycle for Male Chorus, words by F. Šrámek /1954/ 8°

Nine Ditties to the Children for Voice and Piano, words by F. Malas and J. Kainer /1958/ 3°, SAV, 0 EDEs /selection/ 6°

Songs of Animals for Children's Choir and Piano, words by F. Rubín /1956/, EDEs 6°

Three Inventions for Mixed Chorus /1966/, Bärenreiter /for USA Boonin/, 6°

Nonsense Rhymes for Women's Chorus and Small Instrumental Ensemble, or Piano, or Czech Folk-Poetry, English text Jane May /1973/, CHF, Schirmer 6°

Ditties of 12 Months, a Cycle for Children's Chorus and Soli, with accompaniment of Piano, Flute and 2 Trumpets or with Orchestra, Czech words Vaclav Šturmer /1977/ 17°

Gloria cantus, Mixed Chorus on Laton text /1984/ 3°

Nonsense Rhymes for Mixed Chorus, or Czech Folk-Poetry /1986/ 6°

Fables for Children's Choir, Piano and Recorder, words by Vladimir Sefl /1986/, CHF 10°
"Zoological Garden", Epigrams for Children's Choir ans Piano, words by vladimir Šefl /1987/, ČAP

Chinese Folksongs for Soprano Voice and String Quartet 'Chinese words/', /1987/

Merry Tales for Children's Choir or Solo Voice, Piano, Double Bass and Percussion, words by Václav Fischer /1990/

STAGE WORKS

"The Postman's Tale", a Children's Opera, Subject by K. Čapek /1958/, DILIA

ARRANGEMENTS, TRANSFORMATIONS etc.

"Marche militaire de Francois SCHUMBERT", Paraphrase for Four Flutes /1978/, Zimberson

Cadenza to the Concerto for Violoncello and Orchestra by Arthur MONNÖDER /1984/, Salabert

B. MARTINU – J. FELL: 7 Arabesques for Clarinet or Flute, Piano and Percussion /1 player/, /1987/, Salabert
APPENDIX C

The following is a transcript of an interview with Jindřich Feld tape recorded by C. Warren Moseley on 28 June 1991 in Prague, Czechoslovakia. The text is unedited in order to capture Feld's original thoughts.
Jindřich Feld (J.F.): So this little piece is not yet included in the list of my work.

Warren Moseley (W.M.): OK

J.F.: The others are included.

W.M.: Ok, very good

J.F.: I brought this for you.

W.M.: OK

J.F.: Then I am not sure, perhaps if she knows this little piece which has been published by Schirmer, but is now already out of date.

W.M.: OK

J.F.: You won't be able to find it anymore. Maybe sometimes.

You want to have a copy of it?

W.M.: Yes I would love to have a copy of it.

J.F.: Right, I will give you a copy of this. This is another piece for her.

W.M.: See these are the things we'd never be able to get in the U.S.

J.F.: I don't know if it is available.

W.M.: Yeah. See this is the kind of stuff that is, you know, real research. And this is the kind of stuff that we don't want to be lost.

J.F.: Yes.

W.M.: We don't want this to be lost.
J.F.: No, it Schirmer is my publisher, but they now don't do it anymore. I finished my contract with them. It went very well. This is my second piece, then I don't know if she perhaps has some familiarity with my flute compositions that have been published by Reddig in France.

W.M.: OK

J.F.: Or this is available. She can find these.

W.M.: Yes she can find those.

J.F.: Publishers are... so she can easy order the music yes.

W.M.: I do not know.

J.F.: This last page here, here are the ones that she can get, She has?

W.M.: Here are the ones that she can get.

J.F.: She can get. I see. Two dances, Four pieces, yes Five Inventions yes, she has the Contrasts, she has it so well okay. So in this case it is not necessary. Well, she has at least five so I give each one that is not available anymore. Contrasts yes, Tentative..... for Flute, Duo Concert for Flute, and .... This is what she has.

W.M.: Yes, she has those.

J.F.: Why its Wonderful... she has it too. Wonderful. So I am surprised. So I brought you the Concerto, but writes she has it.

W.M.: Yes,

W.M.: That's not necessary.
But the professor from North Texas that's there, he's from here. He's from Prague. He's a fan of yours.

J.F.: What is his name? He's from Czech origin? Or, But he's American, yes?

W.M.: No, he's Czech. He's in America. Here it is. Dr. Thomas Sovik.

Sobik? S-O-B-

S-O-V-I-K.

J.F.: Sovik, Sovik. I don't know him, no.

W.M.: He's a fan of yours. He's the one that knows Amy Barber.

Yes, well I just know her through this contact here.

She's you know...

That's how I got your number.

J.F.: I see. She arranged an interesting week of percussion here. Very nice.

W.M.: She is the person who know this Sobik and he is a fan of yours and so he wants Dennette to write her paper about you. Because he is a follower.

J.F.: I don't know. Did he meet me or we met or he knows me? I don't think so.

W.M.: I don't know. I don't know the answer to that.

J.F.: That's fine. She has this, she has the Concerto. What I can give you is the flute, it's a member, a recorder is not far from it. Can be also performed on flute. Easy pieces for
beginners, student, for recorderists. Also this is published here, probably she doesn't have it. But I can give you this. So this you don't need, and I am surprised that she has ordered Cassations for Nine Flutes. This is I brought you is published in Germany by Zimmerman.

W.M.: She probably got it.

J.F.: She already has it, yes.

W.M.: She probably got it through Dr. Barber or

J.F.: I don't think so. Barber doesn't know the things in publication but probably I hope Zimmerman distributes the music in America for me. This is a good surprise for me. Publishers are not so efficient. Some of them. Some of them. So this is very good. And that's all. And then I have another information for you which might be interesting, very interesting for her and this is there is another American girl who writes or wrote already my biography she is making a doctorate also. And her name is, please write her name. This is her name Lana Jones, phone number and address from Florida. And she collects it a number of lots of information on biographic. She has also so... we have long discussions and this is the, I will first, I think she may give her a call.

W.M.: Laura Johns

J.F.: Lana Not Laura it is Lana Jones
W.M.: It is a very good chance that she (Dennette) may get to visit here in October.

J.F.: October, okay, I will be here in October. A few days I will be in France probably. But

W.M.: I understand that you are very busy.

J.F.: Yes and so look she wrote me that this is part of her if she wrote this, I make corrections. I think I can give you this cause it is not definite. It is full of correction, yes. But she can contact her.

W.M.: She can get this from her.

J.F.: Yeah, sure. This is a part of it all. It is part the introduction and it is biography and then she wrote some inaccuracies of works and she going. She will be nearly finished.

(break in tape)

J.F.: I wrote a concerto for him (Rampal) the Sonata was for him and he plays it all the time. Next year he should come to Prague and make a new recording of concerto. It is wonderful.

W.M.: She had some more questions that she wanted to know if this is any

J.F.: I think it would be good if she calls Lana. I'm sure she can give her lots of information she needs. And maybe also it wouldn't be so practically if she made similar.
W.M.: These are questions that, this is not in your bio we would like to get answers to these.

J.F.: You're recording, yes?

W.M.: Yes.

J.F.: Fine. Biographic information, life and career. Age of first private violin study. Oh, I don't remember, since my early childhood. Because in our family violin was a natural instrument. My father would put us in the violin conservatory. My mother was a violinist so most children, me and my sister, who is not a proper musician now, she's a painter, were obliged to play. The only thing that is very good when children are obliged to do something, pushed to do something. It is so natural to learn music to learn to play the same way they are obliged to read, to speak. So I don't exactly remember but there were some periods when I wanted very much to play with the children, football is more interesting than music or tennis or anything. But later I studied quite enthusiasm sometimes and I was able to do some of my first things to compose but as a young boy is was not my aim or it was not sure that I want to be a composer. I love music I want to be a musician. Even though I could play music for musical pleasure, doesn't matter, but even so familial encouragement was very important because we are a musical family. Then I studied in the normal high school and of course studied violin or music with my father or privately.
and then after high school, I went to the conservatory in 1944. It started directly after the war, 45. But you will find these in the biographical brochure. And so I started to study the same time composition and musicology with an .... so I had been gone a good while. Then was not so much time practically no more time to practice. I knew when I was 20 that the career of concert violinist would be not my career. But I still continued to play because what was very important and what I would like very much to stress always to people to be really active is to play and to play chamber music, I love chamber music, and I was really lucky because my father and my mother the violinist I played real also, we were only obliged to invite only violin studies. And we played quartets every week until the death of my father. So I went through the whole repertoire of string quartets existing from Haydn until Shostakovich. And this was because we had the friend of my father, Professor Sadlo, who is a very famous professor of Cello at the ... Academy and he used to play for us and this was a wonderful training, you know.

W.M.: What was his name?
J.F.: Sadlo.
W.M.: Spell it.
W.M.: OK.
J.F.: It is a well know name. I think it you ask Mr. (the Czech) he will know. There is also the famous ... so this is the family encouragement. I bringing off the charted way so I go this and you know the composition training was at the conservatory three years, this is all the brochure. Four years at the academy I graduated 52 Concerto for Orchestra, Symphony Orchestra. And in the same year I finished a study of in .... in musicology also. Oh, but in the time it was not already for me the greatest pleasure or concentration was heading to the composition and then to the musicology direction. And then I was many years formal composition study, though this was my teachers were professors HLOBIL. This is one of the composers who is included on the minutes I gave you. And Lidky was a professor at the academy, RIDKY, very good teacher. And then after my studies I went active as composer only and .... An expression is missing. As a composer. Then in 68 I was invited to Australia. I was a teaching at the University of Australia, the University of Edlake, Then I came back to Berg in 1972 and I was teaching at the conservatory composition. But now in the last years I have a position in the Regule which is a very interesting one but very demanding so I no more have so much time for my work as I would like to have. This is connected to the next question, political views, because I was always very much against the communists, against the socialisms because I was
always persuaded that this is a nonsense that this was an
error of history, an error of mankind. A venture that one
day a solution would be found. After the war in the 40s, 45,
in the first days of the war, in the early days of fascism,
in that time there were many many discussions by the student
on the universities. Some of them were communists, some of
them were and you were free to discuss it quite openly.
There was a belief of the glorious future. And so I wasn't
always on the other side. Then when I finished my
studies, there was no possibility for me to have a important
position to be a regular delegate or something and today I am
a little bit, I can say I happy it was so because I was
obliged to leave and to earn enough following by my
profession. I compose and i have done everything. Jazz and
everything music for movies and for children. Anything that
was commands I got so I did it. This is one thing for any
composer it is prosperous. To be obliged to do if somebody
comes "Look I need to do some next week. This is your work
and I want this and I pay this and you. It must be ok, you
know. And this is a very good technical training. to have
the matters in hands to be able to do whatever is demanded.
W.M.: That is very much like my profession.
J.F.: What is it?
W.M.: Computers
W.M.: I design computers for missiles in space.

J.F.: That is something I admire because I don't understand it.

W.M.: Exact same thing with music. I admire it, I love to go hear it, but I don't understand it.

J.F.: It's so necessary, so helpful. The computer. For me it's a wonder. If it works then it just... You spoke about political views.

W.M.: You're more...

J.F.: We were discussing and then of course there was not yes it was good for me and good for any musician where he is obliged to pardon the expression, freelance compose. Freelance compose, I must remember that expression. I was a freelance composer so before I could do anything I couldn't be passive and just sitting home and waiting for inspiration. If you wait it never comes. Never comes. You make some effort. To try. To try. And make sure. Sometimes its good, sometimes its better. Any profession is the same. So this was I was quite happy because I found some I remember very well how I met Jean-Pierre and he was very interested for me and he played it all. So this okay this was life private. And then later I liked to teach it was also very profession I really liked because it was always pleasant to be with people who were either below or who are lively.
W.M.: I worked 20 years in industry before I went back to University and got my Ph.D. And I did that so I could teach because I wanted to be with the young. Where the life blood is.

J.F.: It feels to be still young even if... the years pass and go and

There are more questions

W.M.: There are more questions yes

There are more questions on the second page.

J.F.: Political views. What is this, relevant? I can't read this, what is this? Relevant?

W.M.: Travel. You mentioned Australia. And you travel

J.F.: Its not that I will travel

Places of residence through, oh, relevant, political views that are relevant.

W.M.: Political views that are relevant?

J.F.: I don't really know what she means.

W.M.: Skip that one.

J.F.: Yes. Places of residence through Prague with exception of the two weeks in Australia. And many travel of course.

Many travels.

W.M.: Let's forget that one.

J.F.: What the next question?

Religious views.
But travels I will say that I was in America also, some lectures in university since 69 even later in the 80's and religious views Christian we were always a Catholic family so I'm be brought out. But you know religion in this country was always oppressed but sometimes existed many people are believing. It was thought to be something quite private and not official. And now in this time, the changes. The religious views are very much always and it has what we concern it is important from the point of view of morality. I can tell you even my own experience from the school when I was at the conservatory teaching it was interesting how often there were children for some priests, not catholic, but professional priests and they also had many difficulties to be accepted because they were also had some priests who were no permitted to do their job. I remember that these children, boys and girls, they were always excellent, reliable, very polite, concentrated, working very agreeable, nice people. It's interesting. They were never never naughty boys or hooligans as you see in some families. How religious education as a childhood has a very good and important. Then later if you believe this or that you must be tolerant. In music, art we must be tolerant because there are different sort of music is different kinds of aesthetic views. I don't think there is point of discussing here. And major
influences. Do you mean major influences as in musical influences or in general?

W.M.: Yes. Well you've mentioned.

J.F.: Everybody is influenced by everything. Everybody is influenced by the media. So I was very much, musically, I was very much influenced by the music life of my native city since my childhood I went through the conservatory even so when I was a boy I often did concerts. And I was go to here everyday when because my father taught very often at home. Students brings to studies. And concertos. This was the past influence.

W.M.: Did this bring you closer to your father?

J.F.: Sure. Of course but it was so natural that I didn't think about it.

W.M.: When I was growing up I was very distant from my father because none of the things he was interested in, I was interested in.

J.F.: No it was very I remember him when he died in 1953 with a lot of Usually. So then the influence of the Czech music influence. Oh there is a lot more of questions. But in the musical side of course I was influenced by all great artists beginning from Bach and then of course the classics of the 20th century. Stravinsky, Bartok and soon and so forth. and then I think it is very important for any composer, everybody must be influenced by something. But it is important but
what is decisive is what is his own decision, the selection he makes for himself. This is individual approach or your...

This is your creativity. This is what makes a person creative.

W.M.: As opposed to there are a lot of great musicians that are not creative.

J.F.: Yes of course. Only professionals they are repeating the same effort. Did Rampal commission you to compose your flute concerto and sonata or any of the flute works. Yes, he did not commission the concerto, the concerto was ready. I wrote it for my friend flutist Victor... we played in the same orchestra in my military service. I made my military service in that symphony orchestra. I play the violin. And he was the flutist. We are good friends in the older days. He wanted me to write a flute concerto he could play so I wrote the concerto so a friend so I was able all the day to try, to test it. I gave the concerto to Rampal and he decided to perform it and he gave it. He performed the first performance. My friend never played the concerto but that's okay. And often the concerto Rampal told me the concerto was not so easy to have it performed in orchestra so I would like to have this piece in piano. So this flute sonata was then commissioned by Rampal and he played it. If so did you have Rampal's capabilities in mind when composing. Yes. Yes.
Really the sonata I had him in mind. And I can tell that really for me not only here but then in the later years, but I liked to compose for specific artists I knew because they are to play an inspiration. For them music was always an inspiration.

W.M.: And also when you do something for someone, it brings out the best in you and the best in them also.

J.F.: Yes, I think so. Are there any other flutist that influenced a specific style. I don't know if I can say that some specific style was inspired I wouldn't say political style because they did a style that was my style perhaps I did. But I would of course defend other commissions because pieces which fall were done for somebody so the Concert Fantasy was written in 1980 for Rampal's Flute Competition in Paris as a test piece for the last round. Where all the finalists play in the orchestra so it was also commissioned by Rampal but not exactly for him but for this competition. Was it designed to bring out a specific technique?

Yes he told me, he didn't tell me specifically, but he told me only one thing, it should be about 10 minutes, it's string orchestra okay because string orchestra available. Very difficult we chose a piece. You know what it could have been more difficult. Of course it could but I think it was difficult enough. If it should be played properly and exactly and in a good tempo it should be and they really
played it the boys and girls who were finalists they played very well.

W.M.: Do you remember who won the competition.

J.F.: Yes, a Japanese flutist but he played at the official concert of the winners he played Mozart. Because in the last round there is an obligatory my pieces and one of the Mozart concertos. He played Mozart and another boy played Mozart and my fantasy at the public concert. And been performed by a Maria Martin she was from New Zealand but lived in New York. What happened to her I don't know. Never met her again. And then of course I couldn't remember any of the pieces. Something always was written for somebody or some reason. The little pieces they were of a commission of the publisher sometimes already wanted to have pieces for you all so...and simple pieces for. So it was I noticed you have arrangements for many different instruments but it seems it was more for the flute rather than anything. So I wrote one for different instrument but it's true because I like all instruments that just flute I would say so my most native of all instruments is the violin or string instruments. Violin or string quartets this is what the field where I am known. but the flute was the first instrument which practically due to...I knew well and I perhaps I had a chance I met several flutist and it was inspired to write for them and also I was asked. I was to write for them. Nobody told me please
write a concerto for double bassoon. Contra bassoon or. I didn't get a commission for this and I don't know a soloist playing it. But they were also playing for example we had an excellent bass clarinet player that ... and he commissioned many compositions for this instrument which used not to be a known solo instrument so I proved the bass clarinet player ... But the flute it was also if I owed more pieces. It is not only that I like flute that I like to write for this instrument but also that I won't deny the practical reasons and I was asked to do it.

W.M.: Yes, I understand.

J.F.: In which ways I would characterize the flute from a composition point of view. Are there limitations of the instrument that restrict your composition. Oh yes.

Characterize the flute from the compositional point of view. Well every composer must be aware of the specific possibilities of character instrument he writing for. It's normal in an instrument. I think if a composer writes for any instrument he must do work which would be specific audience for the instrument. And as to flute or all wind instrument were so in my youth they were not considered as a true solo instrument for a lot of concertos. Just violin, cello, piano. You know? And sometimes is it I propose the question why? Of course the reason, we cannot discuss it here. But it was of course so the point of view of my
friend, my friend in the years of when I wrote the flute concerto do it write a concerto a very large one, an important one with sections which melody can take me everything, a concerto with importance, importance of the violin, cello, or piano concerto. Not only he told me you know if there if he had a lot of...for flute but many composers write for flute just little easy going staccatos and not very hard. And so I did it. The concerto lasts thirty minutes. It's very long its a hard one. This is the point that interested Rampal also. And because he also made a flute solo instrument for important tasks. You remember for instance. he played the violin sonata of Prokoviev for flute. It is for both, flute and violin both. He for instance, played also concerto for violin from this Russian composer Khachaturian This is only concerto for violin that he makes indications for flute. And you know that he tries to do on this kind of instrument something that the violins can do. Of course with flute it's different. But anyway to bring the instrument in other position in other situations than it used to be before. So this was my aim also and I wouldn't speak the question is there a limitation, every instrument is limited by this technique. But I wouldn't if any composer feels this a limitation for him, maybe he shouldn't write for it. He must make profit of the positive of what is specific for the instrument. He must not try to
do anything against the instrument which is difficult or impossible to arise. But if he make profit of the positive of the specific side or specific character of the instrument or specific technique of possibilities then the work is can succeed and is playable.

Rampal is a genius at taking things and making, taking the parts that bring out the flute part.

So I wouldn't say limitation. Of course it's limited. I cannot it's range is from here up to here so I cannot write under C, I know it. It must not be limitation. Technique is so, violin has so many other possibilities from right and left hand, but flute has his specific, there are pieces, there are techniques which are easy on violin and difficult on flute and vise versa.

W.M.: Yes I understand that.

J.F.: Are there any other flute compositions that you have not been recorded. You think recorded on a record?

A record

Yes of course, you should receive that in the pamphlet there is marked by recorded, and unrecorded. You recognize different style periods throughout your career. Yes I think the answer you will find in the biographical, because I, this must be done by the music or the musicologists of the composer I think so it was so but ...I have my feelings. Sometimes I feel this is better this is not so well but it
may not be an objective point of view. What types of folk idioms in any of your pieces and how does the flute portray, I don't think the flute where there are some folk idioms exactly for idioms. I did use them I did especially in my younger works, in my concertos the are some folk songs also used. But this doesn't mean when I did not use exactly folk idioms I don't think the music is not perhaps specifically Czech or not but if it is Czech or not it must be decided by other especially by judged by the listeners of the nation. I don't think this should be an aim or a task or for a composer to say yes I want to be a German composer, a Czech composer, an American. No. I want to write music. My music that's all. If I was born there or there doesn't matter. But I had I was always interested in folk music. It's very the heritage of a nation. Of course I was obliged it was always a great pleasure. Arrangement of folk songs for radio. I did a lot of it. It was my bread. How have practical trends influenced you such as twelve-tone, electronic... Of course everything influenced me. I studied all of it and I used several of these techniques but I think that the composer for me to be concerned I am not partisan I would not say I belong to this school or to this group to this sector to this direction. What direction? Every composer is alone is only himself. It's a lot of individual work.
W.M.: I think a lot of times a composer try to belong to group. And it hurts.

J.F.: I think it is wrong, it wrong for those not individual enough to be themselves or I am. And who make groups for practical reasons to push their music. To propagate their own direction saying this is the only one. This is the most progressive. All others are idiots only me I am, we our group are the future of the music. That is not, this is stupidity this is nonsense. In our time there is many streams very different traditional very progressive or very very stupid.

W.M.: I think that is one things that has made Galway very popular in the United States. Because he will play non traditional music very. He play country music and very popular pop music and he can play also.

J.F.: I know. Even if he think the serious music lover. So of course I accept it .. music I use it in my write I studied... sometimes I use also a rhetoric sections. In the last piece for Russo the saxophone player in the music I use quarter tones also. In other quarter tones, in the ... quarter tones, why not? Anything but this is always the creativity of the composer. What he chooses. It's his choice. He either needs this, this, this. I think those things...are interested to know what technique does he use.
He listens to music. And the music speaks and responds or not. Or he doesn't.... I was interested to hear. There is a lot of music for me I am sorry but I am not, I just leave. I just leave until, there is a lot of music that is still the same.

W.M.; I came through Nuremberg coming here and there was an organ thing.

J.F.: .... no

W.M.: They were doing the music of Frank


W.M.: Some of it, I really, some it is just, to me is beautiful. But some of it is just so it just makes you cringe. And you don't. I don't really follow it or understand it well enough, I guess

J.F.: It was in the church, no?

W.M.: Yes Lutheran church

They have beautiful organs. Pardon?

J.F.; Lutheran church.

In ...., no?


J.F.: Up near the hill, Yes I know. So I send you I read you are a violinist. How has your performing effected you composing. Of course very much, very much. I spoke about it. I should every composer should play. The composer who know the pleasure of a performer to when the fingers are
moving well so the pleasure of performing something. I think
the composer must try to give to the performer the pleasure
of writing. To give him tasks which may be very difficult
very demanding. Thus must be appropriate to the instrument.
He must have the feeling that when he does it it's effectual
in some sense. But if the player must needs several
difficulties and technical problems and the result is nothing
or irrelevant. So this Is I think very important. Very
important. Which flute composition is your favorite. Oh well
I wouldn't answer this question. Because I don't well
sometimes it's changing and its by various points. The
concerto has been played now the sonata has been played by so
many times by different flutist so I had it different
performance. So if you hear something many times so
sometimes too much. You cannot eat everyday pork you know
you must change it. The next day you must eat something
without meat. So it is with music. I need variety. So even
in my music. The older pieces, they may be better than my
last one. I don't know. It's up to you to judge. Up to the
listener to judge. Or the performer. But for me always the
what is the last is for me the most interesting. It's more
the present. The present situation. The present expression.
The oldest pieces I've a little bit forgotten. or either
they are performed so they are... and my ...so difficult to
another composer. that I know very well but another composer
that is younger I am. And maybe ... but I don't know. It is a very difficult question. Not difficult question, but this is a question I think the composer its not important what the composer thinks.

W.M.: Much more important what the user thinks.

J.F.: What the user thinks.

What the public thinks. What composer influenced your ideas. I have read that Bartok did, yes he did. If so, how? What about Karl Husa? Yes. Yes Bartok did of course. Not only him but many others. But Bartok was very much by his excellent harmonic feeling about his melody evolution of his.. and about his feeling of construction of the work. An expression of course.

W.M.: I am a mathematician as well as Computer Scientist and Bartok music is very mathematical. The fibonacci series. I have heard the fibonacci series lots of times and it's very interesting to see somebody to who other than a mathematician get the same feeling or the same natural form for other things.

J.F.: You are right but you wouldn't able to explain the quality of the work by mathematics but art and sciences are two things we can analyze it and can find that there are some, but there could be another work where you could find the same relations and it could be Terrible.
Very good. So the artistic feeling is of courses decides it. And this was Bartok so, but anyway he was very much... so deeply in my years didn't think so much about it. Karl Husa I met him now in the last years after many many years. He was a pupil. He studied with the same professor as I did, later. But he left Czechoslovakia in I think 46 or 47. After in the first year after the war. He went to France to study and then to America. And so I remember him that he was already older he was well known boy or students of composition, young composer. In the time when I was just beginning learning harmony you know. So in that time we didn't particularly met maybe a young boy met his much older colleague who now is already ... And then he left and of course there we met I followed him, and I was in America, and I followed also and we met and then he traveled and he was ... in the last years. But his music was not a real influence on me no.

W.M.: What advice would you give to a young flute performer who is just starting out in her career.

J.F.: Who?

W.M.: What advice, she is a young flute performer. She's going to be a performer. What advice would you give her if you could sit down and talk to her?

J.F.: What advice? I don't know because I don't know her in person.
(Break in tape) W.M.: Do you have a fax number?

J.F.: Yes I will give you my card and I will give you my fax is not here.
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