

AUDITION IN FRONT OF THE HISTORICAL SOURCES

WRITING A CADENZA FOR THE G-MAJOR FLUTE CONCERTO BY
W.A. MOZART

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SUMMARY

My research is focused in proposing a way *how to write a cadenza for the W. A. Mozart's Flute Concerto in G – Major which takes into consideration the historical performing rules and can still be positioned in the modern way of performing*. My initial goal was to have a good cadenza which I can play for orchestral auditions. Furthermore, I wanted it to be satisfactory for myself because of my deep interest in the historical performance practice. In order to reach that, I read books written in the 18th century by Johann Joachim Quantz, Johann George Tromlitz, Daniel Gottlob Türk and others, summarized the most relevant information about the composition parameters of a cadenza and I analyzed 3 cadenzas from the modern era, so as to find out the nowadays tendencies in the modern flute playing.

In order to analyze my historical sources I used a cadenza that I composed one year ago without any specific knowledge and I “asked” them to comment it. In my turn I commented modern cadenzas using arguments of the historical sources. Using their comments about my cadenza and by resuming nowadays’, I wanted to compose a new cadenza, but It turned out that my old one was very close to be called historical and it proves that the way I composed it was affected by my rich experience in historical and modern performance.

CONTENTS

Summary.....	2
Table of Figures	4
Introduction.....	5
Method.....	9
Results	11
My Audition with the historical Sources: did I get the Job?.....	11
Length of the Cadenza	12
About Metre	13
Character	15
Quoted Motives and musical Elements	16
Cadenza – Improvisation?.....	17
Resume.....	18
Did modern Players passed Audition in front of the Jury of the Historical Sources?	19
Cadenza by Kalevi Aho	20
Cadenza by Patrick Gallois	24
Cadenza by Emmanuel Pahud.....	28
Length	30
Conclusion	32
My Cadenza.....	32
Bibliography	36
Appendix.....	37

TABLE OF FIGURES

Figure 1 Author's cadenza for <i>Allegro Maestoso</i> without knowledge of the historical background.....	11
Figure 2 Author's cadenza for <i>Adagio non troppo</i> without knowledge of the historical background.....	12
Figure 3 Cadenza for <i>Allegro Maestoso</i> by Kalevi Aho	20
Figure 4 Cadenza for <i>Adagio non troppo</i> by Kalevi Aho	21
Figure 5 Fragment from Flute Concerto G-Major, <i>Allegro Maestoso</i>	22
Figure 6 Fragment from cadenza for <i>Allegro Maestoso</i> by Kalevi Aho	22
Figure 7 Fragment from Flute Concerto G – Major, <i>Adagio non troppo</i>	23
Figure 8 Fragment from cadenza for <i>Adagio non troppo</i> by Kalevi Aho	23
Figure 9 Cadenza for <i>Allegro Maestoso</i> by Patrick Gallois	24
Figure 10 Cadenza for <i>Adagio non troppo</i> by Patrick Gallois	25
Figure 11 Fragment from cadenza by Patrick Gallois.....	26
Figure 12 Fragment from cadenza by Patrick Gallois.....	27
Figure 13 Cadenza for <i>Allegro Maestoso</i> by Emmanuel Pahud.....	28
Figure 14 Cadenza for <i>Adagio non troppo</i> by Emmanuel Pahud	29
Figure 15 Duration of modern cadenzas and author's cadenzas.....	31
Figure 16 Author's improved cadenza for <i>Allegro maestoso</i>	33
Figure 17 Author's improved cadenza for <i>Adagio non troppo</i>	34

INTRODUCTION

For flute students with goal to be orchestra musicians, Mozart's concertos are a daily exercise in order to participate in orchestral auditions. There is even humor about it that you have to put an alarm at any hour in the night and be ready to play a Mozart's concerto perfectly, since you never know when, where and in what kind of conditions you will have to perform and be sure about every single note you play. Generally a Mozart's concerto is included in the obligatory pieces for orchestra auditions and most often with cadenza. Usually, flute players are asked to play the exposition of the first movement with piano and then comes the moment for the cadenza when you are all alone. Scary, isn't it? Quantz says that cadenza is the moment when you have to surprise the audience for one more time (Quantz, 2001). This is the moment you can show your individuality and what makes you special, even more during an audition, when you have to show all your qualities – musical, technical, expressional - in a very short time. Consequently, why to play a cadenza composed by someone else if you can show how much creative you are yourself? I do not have great orchestral auditions experience, but from people who do, I have heard that you can play as much as you want and as different as you can, but you have to convince them. This is why I am very interested in writing a cadenza, because I want to be more sure about my theoretical base and apply it in what I will play. If my cadenza will be convincing for me it may convince also the audition panel. This is what I aim for.

If someone wants to write cadenza as much as I do, Mozart's concerto is a very good choice, because almost all flute players have it in their repertoire and nowadays it is an unwritten rule to have your own cadenza.

But now a little bit about how I got closer to my first cadenza. It is already long time since my mind is busy with cadenzas for Mozart's flute concertos. My first experience playing music by Mozart was in Jāzeps Mediņš Riga Music Secondary school. It was the first movement of the Concerto in D Major. What about Cadenza? There were no questions – everybody played the same cadenza. It was the first cadenza by the French composer Johannes Donjon. Everybody liked it and I even loved it. It was so romantic and lyrical. When I was 19 I felt old enough to attend masterclasses abroad and it was the first time that a professor (Jean-Claude Gérard)

told me that I should write a cadenza myself (Personal Communication, 2007). So I did, but the result was neither convincing in form nor musical elements. I just did not know how to do that, I had no knowledge about it. So I stopped trying and continued with Donjon. During the period I was trying to compose my own, I listened to many recordings and every cadenza was of moderate quality, till I attended a concert of Sharon Bezaly in 2008. It made me a very big impression (cadenzas by Finnish composer Kalevi Aho) (Aho, 2005) since it was shocking for me on that time that it was so modern. Although, I would not conceive it like that now but then yes.

At the moment, in the age of 25 and after gaining much more experience in music I can say that modern cadenzas for Mozart's flute concertos are not suitable for my taste. Since you play a concerto of a classical style, why to play a cadenza differently? In the concert I mentioned above I felt very uncomfortable and this is how I see a modern cadenza in a classical concerto. While you are listening to a concert and you are in the beautiful 18th century world, suddenly somebody disturbs you to say: "Wake up – you are in the 21st century!" To be honest I do not remember anything from the way Sharon Bezaly interpreted Mozart, except for the cadenza. Concerto and cadenza is one organism, not something you can separate.

Furthermore, I am neither a fan of romantic cadenzas anymore, especially in classical concertos. Why? Because these two styles just don't mix together. Every style has its own qualities and has changed alongside with the instrument. Flute in classicism was not the same like in romantic period. In the 18th century flute developed from the traverso type or the one-keyed flute with the soft tone, quality changing from note to note, some intonation difficulties and awkward fingerings to the Theobald Boehm's flute on 1832 with a brilliant tone and possibility to perform superbly in every key (Wilson, 2011). I had the chance to play traverso flute for one year and it was so comfortable to play the music on the instrument it was written for. Nowadays, the flute players have to fight against the perfect instruments they have since it sounds very good itself. We are trained to play every note equally, with vibrato and super clear staccato, but the tone of the modern instrument distracts the listener's attention from what the music really has to say and is therefore useless for the performance of old music (Vester, 1999). As long as I do not have my own traverso flute and it is not my goal to become a professional traverso flute player, I

will try to put some classical style qualities on my way of playing. However, I would totally recommend to everyone who is interested in old styles to try playing the old instruments. It cannot be better said than Frans Vester does: “The properties of these instruments and the different techniques required to play them can extend a player’s horizon and open up new avenues to him” (Vester, 1999, p. 26).

Now you can already suspect what kind of cadenza I have in my mind:

I am working on the cadenzas of Mozart’s Flute Concerto G - Major because I want to find out *how to write a cadenza which will take into account the historical rules, but it can still be positioned in the modern performance practice*. Since I am a flute player with goal to do auditions for professional orchestras, I want to have very good cadenzas written by myself, to feel more competitive over other flute players and as a professional musician I feel it like an obligation to have my own cadenza when I perform classical flute concertos. I want to show you my research so you and I are able to write a cadenza for Mozart’s G-major flute concerto respecting the historical taste in a deeper level.

Since the concerto has 3 movements, it is obvious that there will be 3 cadenzas, but I will not speak in my research about a cadenza for the third movement. The reason is that in Mozart’s Concerto in G Major the cadenza of the third movement is an improvisatory passage called “*Eingänge*”. The cadenzas of the first and second movement appear at the end of the movement and are associated with the final cadence, where a longer cadenza can be performed. On the contrary, *Eingänge* can appear in any part of the movement and it is mostly placed just before the beginning of the new section and has function to “lead” to it. They do not include references to the thematic material and are usually constructed just from passagework based on the dominant harmony which resolves at the new section which follows. “[...] function of the *Eingänge* can be clearly distinguished from those of the true cadenza, which, according to the eighteenth century theorists [...], has a function of conclusion on a high structural level” (Swain, 1988).

As I want to write a cadenza to perform in auditions it can not be build just on historical rules. No one will understand me if I will play a very short one on one breath (Quantz, 2001) or if I will start to use *Bebung* (what is not possible on the modern instrument) by using thrills in the places I want to use vibrato. As Quantz

mentions rules have never been prescribed for the cadenzas (Quantz, 2001, p. 181). After reading lots of books about cadenzas in the 18th century, I realized that most of the authors try to prescribe limitations for cadenzas, because everybody was against the Italian style of cadenzas which were too long, too virtuosic, losing any connection with the piece performed and aiming only to receive a screaming *bravissimo!!!* from the audience for the musician (Tromlitz, 1999). My goal is not to prescribe rules or limitations, but you can read what I will do when you open the next page! I hope it will be useful for composing your first cadenza.

METHOD

Sub-question 1

My audition with the historical sources: did I get the job?

In my first sub-question I confront the Cadenza that I wrote for my 1st Year Master's Recital before gaining the knowledge about composing cadenzas according to authors like J. J. Quantz, D.G. Türk, J. G. Tromlitz and others as historical sources. From this discussion I will find out how my cadenza relates to the rules of performance at the time of Mozart.

To make answers for my sub-questions 1 and 2 more transparent I decided to make some categories that characterize cadenzas:

- Length of cadenza
- Metre
- Character
- Quoted motives and musical elements
- Cadenza – improvisation?

Sub-question 2

Did the modern players passed the audition in front of the jury of the historical sources?

In the second sub - question I compare modern cadenzas with historical rules to see how big the difference is nowadays between historical and modern performance practice.

To answer this question I will refer to three cadenzas for Mozart's Flute Concerto in G - Major (Mozart, 2009) from selected 21st century flute players. Each one of them was chosen for specific purposes.

The first one is a cadenza composed not by a flute player but a composer. It is cadenza by the Finnish composer Kalevi Aho (Aho, 2005) which as I mentioned above, was performed by Saron Bezaly. (Mozart, 2005) I chose it because it is a cadenza I would never play to an audition because of its modern expression means.

Second one is the cadenza of the French flutist Patrick Gallois (Mozart, 2003). He is a 21st century flute player and conductor and I can agree with the flute player

Peter-Lukas Graf who says that he is the only one who can make the modern flute sound like traverso flute (Personal Communication, April 2013).

And the last one is cadenza by the Swiss flute player Emmanuel Pahud (Mozart, 2011). I chose to speak about his cadenza because he is my idol of flute playing.

My initial goal was to compose a totally new cadenza if my old one did not pass the historical “audition”. However it turned out that I just had to adjust it to the criteria I established above.

RESULTS

MY AUDITION WITH THE HISTORICAL SOURCES: DID I GET THE JOB?

Last year I had to play W. A. Mozart's Flute Concerto in G – Major in my 1st Year Master's Recital. So I made a brave step and composed a cadenza for this concerto, being based just on my feelings and without any other knowledge. This is how it looks:

I movement



Figure 1 Author's cadenza for *Allegro Maestoso* without knowledge of the historical background

II movement



Figure 2 Author's cadenza for *Adagio non troppo* without knowledge of the historical background

After having read plenty of books, having “met” some wonderful composers, writers and musicians from the 18th century I “asked” them to comment my cadenzas and to give me some advice how to improve them, here are the results:

LENGTH OF THE CADENZA

Quantz says that vocal cadenzas and cadenzas for wind instruments should be performed on one breath (Quantz, 2001). Tromlitz also says that the cadenza should not be longer than the breath lasts (Tromlitz, 1999). This rule is mainly because wind instrument players can spoil all the material by taking a breath. It ruins phrasing and it makes unnecessary gaps and pauses if the breath taking technique is not well developed (Tromlitz, 1999, p. 265). I have heard many flute players whose breath gets really loud because of the stage fright. They strain their bodies and closing the throat is the first thing that happens and it causes loud breath. When I composed my first cadenza I had no idea about this length limit. If I have to follow this rule then I should cross over both of my cadenzas with red marker and leave a note “Not playable!”

However, Tromlitz comes out with a very helpful advice what is worth to remember and very helpful for me because for nowadays practice a cadenza on one breath would give a very weak impression about my creativity in composing one. The rule is: “[...] one can also provide the opportunity to take breath if the figures or passages are arranged accordingly. This can be done either by means of rests, or notes cut off short, where enough time is gained to breathe” (Tromlitz, 1999, p. 264). So

basically the problem is solved - I have many spots in my cadenza where I can take a breath on a pause or shortened notes at the ending of a phrase.

After all, the length of the breath is not the same for everybody and when a musician is excited or tired it can become even shorter. We should also mention that there is a big difference in the duration of breathing between reed - instrument players and flute players. Reed - instrument players can hold their breath longer, contrary to flute players whom a part of it goes into instrument and a part is wasted. (Tromlitz, 1999).

Thanks to Tromlitz's helpful advice about breath taking in certain spots and the explanation of the difference between reed instruments and flute – my cadenza has passed the first category - length with positive results.

ABOUT METRE

In the 18th century the cadenzas were free fantasies. They could include all kind of ideas and they should not be in metre. They had to sound free so the melody and the movement could not be fixed. Moreover you should be able to play your cadenza in such a way that no one could write it down in notation (Tromlitz, 1999). J. F. Agricola in his book "Introduction to the Art of Singing" speaks mostly for singers, but I would like to mention his words here when he speaks about metre in cadenza: "It must seem as though the singer has been overcome by passion in such a way that he could not possibly be thinking of being limited by the rhythm" (Agricola, 1995, p. 211).

I know my cadenzas so well that I can not analyze them in such a way. I do not know if they sound free and if anyone can write them down. So I asked my flute colleague Yannis Manolis to listen to the recording of my cadenzas (See Appendix) and to write them down. I do not speak here about right notes, but about notation. The result was very close to my original cadenzas. There is a difference just between some eighth and sixteenth notes. And as Yannis commented it "The values are relative due to interpretation freedom" (Personal Communication, January 2014). Tromlitz also offers a small illustration in his book with an example of a little cadenza and he tries to explain how it should be played, because he can not write it down how he wants it to be performed. Concerning the difference between eighth and sixteenth notes, which was also a difference in my cadenza and the cadenza noted down by Yannis he

explains: “[...] crotchets in succession are not made like crotchets in the tempo of the movement, nor as a quavers, but one tries to give then a tempo in between the two [...]. To fix all these things exactly is not possible (Tromlitz, 1999, p. 262).

However, I can tell the truth that when I composed them I tried to stick in some kind of a frame. I needed metre so I would not get lost in my own cadenza. I am not used to improvise, but I am accustomed to do daily exercises with metronome, to feel the beat and make the first beat stronger. It is difficult to forget all these habits, to open my mind and just improvise.

Tromlitz also mentions that you can start your cadenza in metre, but then you should slip away so no one notices it. There is also necessary the variety and the change of figures so that they will not sound in metre (Tromlitz, 1999). I did completely the opposite. I did not know how to start my cadenza for the first movement. When I composed it, I knew about the improvisation aspect, but I did not know where and how to use it. So my first phrase is improvisation without metre and for the rest I go back to my comfort zone and stick to the tempo. About the cadenza in the second movement I can even ask the conductor not to stop conducting since it is very clear in metre and even including the bar lines.

Nevertheless, Tromlitz gives again some piece of advice which is very helpful like the previous one about breath taking. If you really want to keep the character and the spirit of the movement and you want to put in your cadenza quite many motives from the main part, you can play the cadenza in metre, so you do not confuse the listeners’ feelings and they can recognize the already established motives (Tromlitz, 1999). Moreover, Türk suggests that the tempo from the concerto can be appropriately come back in certain places in the cadenza. As far as concerns the structure there can not be monotony. You can put motives in disorder to avoid it and connect motives that they not have any previous metrical connection (Türk, 1982). Finally, Quantz says that there should not be the same metre and division of the notes (Quantz, 2001, p. 182).

Because of Tromlitz’s permission to play a cadenza in metre, my cadenza has passed the audition also in this category.

CHARACTER

When I refer to the musical character in a cadenza I must bring up that all the authors mention that the cadenza should continue the character of the main movement. Since all the books try to emphasize on the good taste and if it is so important to mention, on how to keep on the character, then I can just imagine how surprisingly inappropriate cadenzas you could hear in the 18th century from the musicians without a good taste. A joyful cadenza should not be in a sad movement or a sad in a joyful one (Tromlitz, 1999, p. 262). Despite that Quantz purposes that in the cadenza you should surprise the listener for one more time, we can not forget that we have to do it by keeping the same sentiment as the composers have already given us (Quantz, 2001, p. 185). If you don't know how to reach the atmosphere in a sad or a joyful movement, Türk gives a very simple advice:

SAD – *Some players put in adagio very difficult passages, but actually merely a few well performed and simple tones would achieve the desire effect. You can use long notes of low pitch moving step by step and intermingled with dissonances*

JOY – *high consonant tones, often widely separated, with rapid passage work* (Türk, 1982, p. 299)

How did I do? I used passage work for the cadenza of the first movement, a wide register to show vitality and large intervals to show excitement and joy. For the slow movement I did not use anything what Türk mentioned. Just for one moment I thought: “Oh, it is completely wrong!”, but if you look in the scores of the second movement then you will realize that long notes in the low register would totally destroy this beautiful atmosphere that Mozart already created. It is a very light movement and the flute part is mostly in the second octave, which is a very bright register for flute. The accompaniment is most of the time in pulsatile eighth or sixteenth notes and I also use these durations and bright register in my cadenza. So in conclusion I believe that Türk gives a very general advice and this specific movement in probably not the case to apply it. So I think that my cadenza passed also this test.

Lastly Türk repeats what Agricola, Quantz and Tromlitz already suggested about the character of cadenza and he leads us to the next chapter: “[...] cadenza [...] should particularly reinforce the impression the composition has made in a most lively

way and present the most important parts of the whole composition in the form of brief summary or in an extremely concise arrangement” (Türk, 1982, p. 299).

QUOTED MOTIVES AND MUSICAL ELEMENTS

When you write a cadenza you should avoid thinking that now I have to write a small piece. This was what I thought, a nice beginning, a middle part and an expressive ending which will lead to the final trill. Agricola advises that the cadenza should not be an arioso melody, but it has to consist of broken phrases skillfully put together (Agricola, 1995, p. 211).

When I was writing mine, I heard that I could take some motives from the concerto, put them in my cadenza and then vary them. I did not know which motives, the mostly repeated, the main theme or something else? I selected some parts randomly that I could use in order to develop my composition. Although the historical sources explain everything very well and the truth is clearer than you might expect: you should put in your cadenza the most beautiful individual phrases (Agricola, 1995, p. 211) or like Quantz suggests to include a short repetition or imitation of the most pleasing phrases (Quantz, 2001, p. 181). Furthermore, Tromlitz advises that: “[...] one can make use of the most fitting ideas from the present movement, and form a cadenza from these” (Tromlitz, 1999, p. 262). In conclusion, there are no rules on how many or which exactly motives can work better. It seems again that my cadenza fits with these rules of the classical cadenza.

Historical sources also propose a way to use your favorite motives. Türk warns you that no matter how beautiful the motives might be, they should not be repeated in the same key too often (Türk, 1982, p. 300). Transposing them all the time is neither the way of avoiding repetition. As Agricola says, they should not be transported too often (Agricola, 1995) and Quantz stresses out that the starting and ending motives of the cadenza can not be repeated more than twice, otherwise it becomes unpleasant (Quantz, 2001, p. 182). Unfortunately, I do not have sketches from my old cadenza, but I remember playing my cadenza for the first movement to my flute professor Philippe Benoit in April 2013 and I repeated one phrase 3 times, because I thought: “That sounds so funny! This is exactly what fits in here”. Although from my professors face on that spot I understood that my “exactly what fits” should turn to “never ever do that again”. By small changes I made it much better than I

expected to and thanks to my professor's help, I passed my audition also in this field, since there are no more than 2 repetitions in my cadenzas.

In other words, the cadenza should consist more from detached motives than melodies (Quantz, 2001, p. 185) and something that might help to make this improvisation effect, is thinking like saying the following: "I want to show you this and that! Oh, this is also nice! Listen! Now it is time to slow down. So listen to this theme now!" It is like putting together a puzzle, you put all the small pieces together and then a big image appears - cadenza. As Agricola says, the more unexpected elements you put in the cadenza, the more beautiful it becomes (Agricola, 1995).

If you are done with your motives then there comes the question about how to go from one motive to another. Türk says that the cadenza's individual fragments must be skillfully joined together (Türk, 1982, p. 301). What is skillfully? Historical sources do not explain it. Türk just mentions that cadenza should not be a methodically constructed melody. The whole cadenza has to be more like a fantasia which is constructed by an abundance of feelings. Finally, the cadenza does not have to be academic, but more a novelty with imagination (Türk, 1982, p. 301). Maybe this place between the motives is finally a place for improvisation and fantasia what actually cadenza is all about. Maybe no more rules and time to improvise? So, let us see what historical rules have to say about improvisation.

CADENZA – IMPROVISATION?

It is true that on the 18th century the cadenza was often invented during the performance and if it was successful the performer received a huge acclamation (Türk, 1982, p. 301). Although for those who do not have sufficient practice experience and excellent memory, the historical sources allow writing a cadenza in advance. Türk says that it is possible that musicians might make a big effort to compose a cadenza with every detail being considered, but on the stage it should sound as it was invented just at that moment (Türk, 1982, p. 301) or like Quantz mentions that the cadenza must sound as if it was improvised spontaneously (Quantz, 2001, p. 182). Tromlitz also agrees with them that the cadenza should be surprising and even if it has been practiced before, it must always sound like it appears for the first time (Tromlitz, 1999, p. 262).

As you might think, all 3 authors express the same idea in different words. I had a chance to play the first cadenza before an audience just one time and it was on my first year master recital. Composing them was like solving a mathematical exercise. I thought that there is no chance that they will sound like fantasies, but now, after almost one year from my performance I listened the recording and they sound nice, free and without the “mathematical formulas” I thought I was using.

RESUME

From all this we can conclude that the cadenza is improvisation, but sometimes there are many rules how to improvise:

- Cadenza should not be long,
- It should not be played in metre,
- It should continue the spirit of the movement and atmosphere that the composer already established,
- It can include the most beautiful phrases of the movement with which the cadenza is made of,
- It has to sound like improvisation even if it is well prepared before.

DID MODERN PLAYERS PASSED AUDITION IN FRONT OF THE JURY OF THE HISTORICAL SOURCES?

To duplicate modern cadenzas is very easy nowadays. You can just use a recording, listen to it a few times or secretly turn on your recording device during a concert and: “Voilà!” someone’s fantasia is in your laptop, very soon on the paper and right after in your repertoire. I did the same – I noted down cadenzas by Emmanuel Pahud and Patrick Gallois and a few flute players already asked: “Can I have a copy?” This is also one way how modern flute players compose cadenzas by using various parts from existing cadenzas.

However, there are modern flute players with good sense of humor. Last year I participated in a flute masterclass with the Swiss flute player Peter-Lukas Graf. When one of the students played Mozart’s concerto he narrated a very interesting story from his personal experience in performing cadenzas for Mozart’s flute concertos. He did not mention the name of the orchestra and I sent him an e-mail to ask about the details and here they are:

*“[...] The "story" you have mentioned was perhaps the following:
During my Japan tour with the Tokyo Symphony Orchestra in February 2013 I played 9 times the G-major-concerto, and the conductor Yutaka Sado conducted in the same program Beethoven Nr.7. As a JOKE I introduced in my little cadenza of the last movement a theme of the symphony. Probably there was nobody realizing it - except the conductor and the musicians of the orchestra.”*
(Personal Communication, 28.01.2014)

Maybe this is the way to interpret the idea of Quantz mentioned in his book: “The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of piece and to leave behind special impression in his heart” (Quantz, 2001, p. 180). I believe that the classical music lovers of the audience realized this joke too. I find this idea very charming, although I could not find any proof that it was a performance practice in the 18th century, but I believe so. If a person has a good sense of humor and knows how to use it without looking silly, then why not? I could not find such a music quote in the cadenzas I analyze, but I believe that Mr. Graf is not the only one who used such a joke before.

What I actually want to discover in this question is if the modern flute players still follow the classical rules for composing cadenzas. Now we know the main rules and let us see what Mr. Quantz, Mr. Tromlitz., Mr. Agricola and Mr. Türk would say for the “cadenza audition” of the modern players.

CADENZA BY KALEVI AHO
I movement

Musical score for the Cadenza of the first movement of Kalevi Aho's *Allegro Maestoso*. The score is written for a single melodic line on a treble clef staff in G major. It consists of 22 measures, with measure numbers 4, 6, 8, 11, 14, 16, 20, and 22 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and triplet eighth notes. Dynamics range from piano (*p*) to fortissimo (*f*), with markings for crescendo (*cresc.*) and decrescendo (*decresc.*). Performance instructions include *poco meno mosso* (measure 8), *(rit. ...) poco più mosso* (measure 11), and *etc.* at the end. Trills (*tr*) are marked in measures 6, 20, and 22. The score concludes with a double bar line and the word *etc.*

Figure 3 Cadenza for *Allegro Maestoso* by Kalevi Aho

II movement

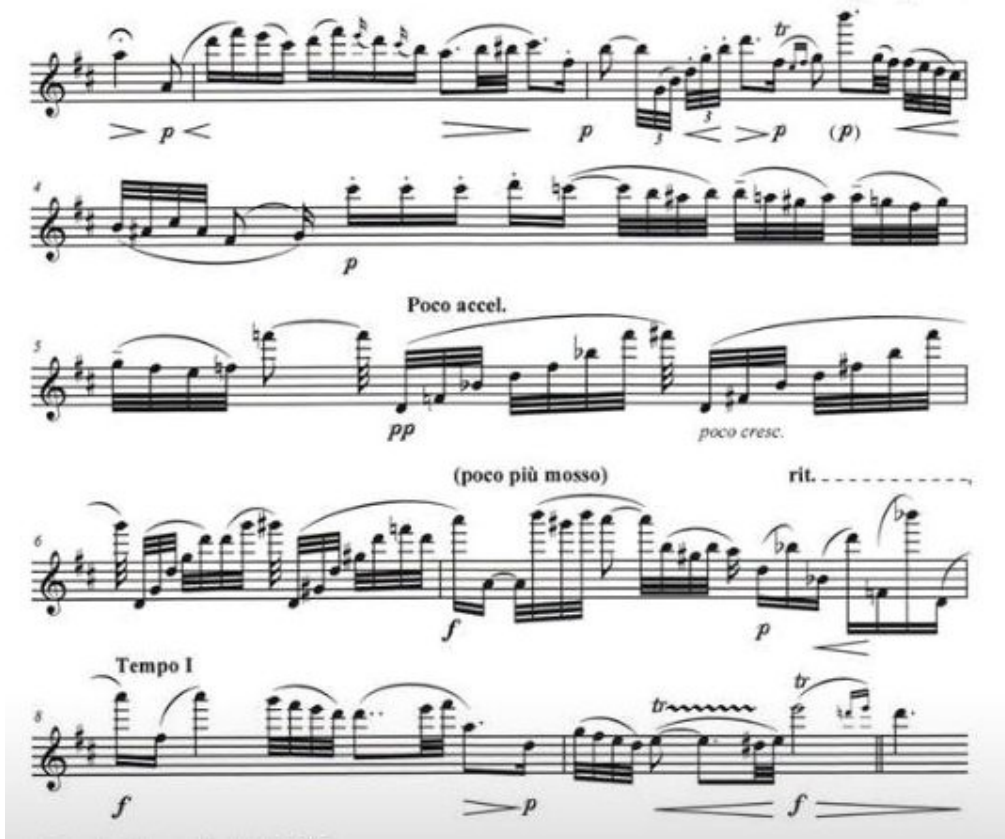


Figure 4 Cadenza for *Adagio non troppo* by Kalevi Aho

If you perform a cadenza written by someone else, like Sharon Bezaly did, then you are very lucky, because you do not have to follow the score so scrupulously according to the historical rules. Türk says that the cadenza added by the composer should be played according to the feeling rather than the strictness in timing. You do not have to play the notes strictly according to their values (Türk, 1982, p. 298).

In this case I do not refer to the cadenzas by P. Gallois and E. Pahud because they are not published. Although, I listened to the recording of Sharon Bezaly and she interprets very freely the cadenza of Kalevi Ako.

For players of modern instruments there is one more rule I did not mention above. This rule says that the range of the 18th century instruments may not be exceeded (Vester, 1999, p. 165). The working range of the flute on that time was d¹

(c¹) - g³. I got this remark also after my 1st Year Master's Recital from a member of the exam jury, the flute player Wim Brabant. He told me this rule a bit differently, that I can include in my cadenza as high notes as the concerto has (Personal Communication, May 2013). This is the point that my cadenza and the cadenza of Kalevi Aho did not pass the audition. I used once a b³ in the first movement, but the cadenza of Kalevi Aho moves in all the flute register from c¹ – d flat⁴ and it is not just one time, like the “accident” I had, but in purpose, in order to show the potentials of the flute. However, this really works at the audience, because I still remember the performance of Sharon Bezaly in 2008, since this cadenza really leaves the impression of virtuosity to the listener.

Historical sources would say that the cadenza by Kalevi Aho sounds like real improvisation, but there is a question: “Is it improvisation on Mozart's concerto? Is there any connection with the piece?” There are almost no quoted motives. I could just find only one motive in each of the cadenzas. They appeared for one time and were not varied further on:

I movement



Figure 5 Fragment from Flute Concerto G-Major, *Allegro Maestoso*



Figure 6 Fragment from cadenza for *Allegro Maestoso* by Kalevi Aho

In Figure 5 you can see a main theme of the first movement by Mozart, but Figure 6 shows how it appears in the cadenza by Kalevi Aho.

II movement



Figure 7 Fragment from Flute Concerto G – Major, *Adagio non troppo*



Figure 8 Fragment from cadenza for *Adagio non troppo* by Kalevi Aho

In Figure 7 you can see the main theme of the second movement and in Figure 8 the variation of it by Kalevi Aho. If you do not look into the scores, but just listen, it is quite hard to recognize the theme. From this we can conclude that the cadenza by Kalevi Aho has very weak connection to Mozart's concerto what is wrong according to the historical rules. It would never pass the audition in front of the historical sources, also because of the many modulations in it. Türk says that the cadenza should not modulate to a key which the composer did not use in the composition himself (Türk, 1982, p. 300).

From the very beginning I had no doubts that this cadenza is not historical, but these kind of modern cadenzas are very popular at the moment, especially for flute players who love contemporary music. It plays important role in nowadays practice that is why I am showing it to you. It shows in fact that there are almost no limitations how far you can go in composing a cadenza and it is just your decision if you will accept this style. As I mentioned above - this cadenza would definitely leave an impression in listeners' hearts and maybe is the right choice to play it in audition if you love modern music.

CADENZA BY PATRICK GALLOIS
I movement



Figure 9 Cadenza for *Allegro Maestoso* by Patrick Gallois

II movement

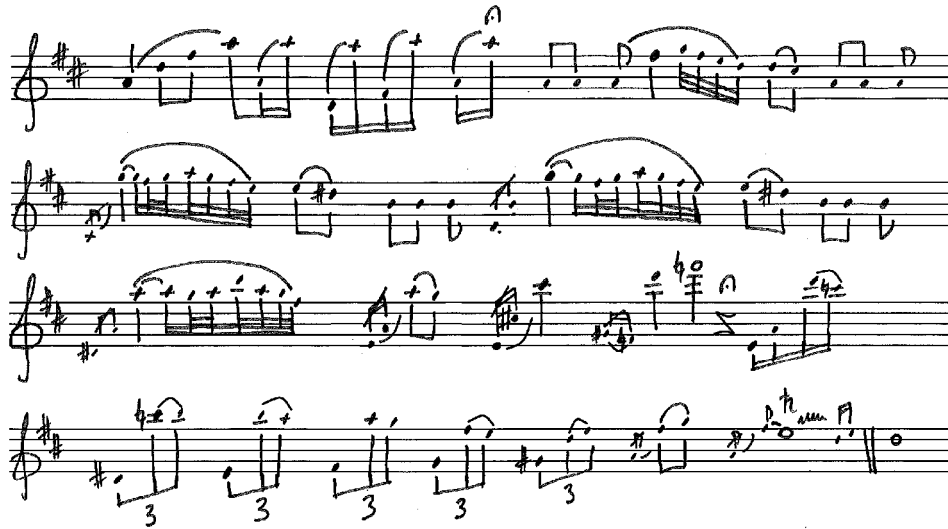


Figure 10 Cadenza for *Adagio non troppo* by Patrick Gallois

This cadenza and the one of Emmanuel Pahud below are not published so I noted them down myself, although it was very difficult for me. I thought that it is maybe because my last lesson on music dictation was so long time ago and I have lost my skill? It was hard to understand - is it quarter note or eighth note? Then there is kind of meter, but it is gone immediately. Tromlitz says that the cadenza should be played so no one can write it down in notation (Tromlitz, 1999, p. 261), so Patrick Gallois gets already one bonus point for his cadenza.

Cadenzas by Patrick Gallois are like real fantasies. He sounds like he is improvising and playing with passion and his cadenza can not be determined. I wrote down also the cadenza of Emmanuel Pahud and in comparison with this, Pahud's was just a "piece of cake". It was easy to follow the tempo and structure was very clear.

Like Türk says: "A cadenza does not have to be erudite, but novelty, wit, an abundance of ideas and the like are so much more its indispensable requirements" (Türk, 1982, p. 300) and according to Quantz, there should be more imagination than erudition (Quantz, 2001, p. 186). Respectively, in cadenza by Gallois I feel imagination, but in Pahud I feel erudition.

This cadenza is so special, but after listening it again and again I can still say just few sentences about that. What makes it so special? And now I realize it. It is not only the metre, the length, the motives and the character – it is about the articulation.

I did not mention it while answering my first sub-question, because articulation was not in my mind when I composed my first cadenza. I did not go any further than staccato and legato, but afterwards I did read the book by Quantz and he speaks a lot about the different kinds of articulation. He specifically refers to the articulation as putting life into notes (Quantz, 2001, p. 122). In his book there are pages and pages about how you can tongue with syllables *ti* or *di* (Quantz, 2001, pp. 71-75), and then tongue with the word *tiri* (Quantz, 2001, pp. 76-79) and *did'll* (Quantz, 2001, pp. 79-85). Initially, I thought that this is for people who have plenty of free time and can spend their days doing *ti di ti di did'll ri!!!* But it really does matter. I do not think that Patrick Gallois uses exactly this kind of articulation, but from listening his recording you will understand that he really puts effort to distinguish the articulation on the eighth notes for example. They do not sound the same.

The cadenza by Patrick Gallois is the only one I wanted to make some articulation marks, but Tromlitz's words discouraged me, because it is not advisable to write down a cadenza so precisely (Tromlitz, 1999), since a cadenza should be played more according to the feelings than following the note values and notation markings (Türk, 1982). For example, Kalevi Aho notes down all the articulations for almost every note, but as you can hear in the recording of Sharon Bezaly, she does not follow them so strictly.

Historical sources suggest that you should not repeat the motive no matter how beautiful it is (Türk, 1982). When you look in the scores, you see that Patrick Gallois repeats the same motives much too often. Especially at the beginning of the cadenza for the first movement:



Figure 11 Fragment from cadenza by Patrick Gallois

And at the second movement he repeats this motive with small variations for 4 times:



Figure 12 Fragment from cadenza by Patrick Gallois

However if you do not have the score and just listen, it is not annoying and the changes he makes are even exciting. If the musician knows how to express every repeat of the motive differently, then why should it be not allowed? If you go to an audition and repeat in the same manner the same motives, then you will leave a bad impression about your musicality, but if you can play the same motive in four different ways, then this is very welcome.

Despite of this little problem with the repeats, I would like to say that the cadenza by Patrick Gallois has passed audition. It is deeply connected to the concerto, it continues the idea of it with masterly quoted motives and it leaves the impression of an alive fantasy.

CADENZA BY EMMANUEL PAHUD
I movement

bar 128

bar 60 (thirds motive)

bar 41

bar 42

thirds motive

bar 50

bar 103

bar 153

bar 145

bar 207

Figure 13 Cadenza for *Allegro Maestoso* by Emmanuel Pahud

II movement

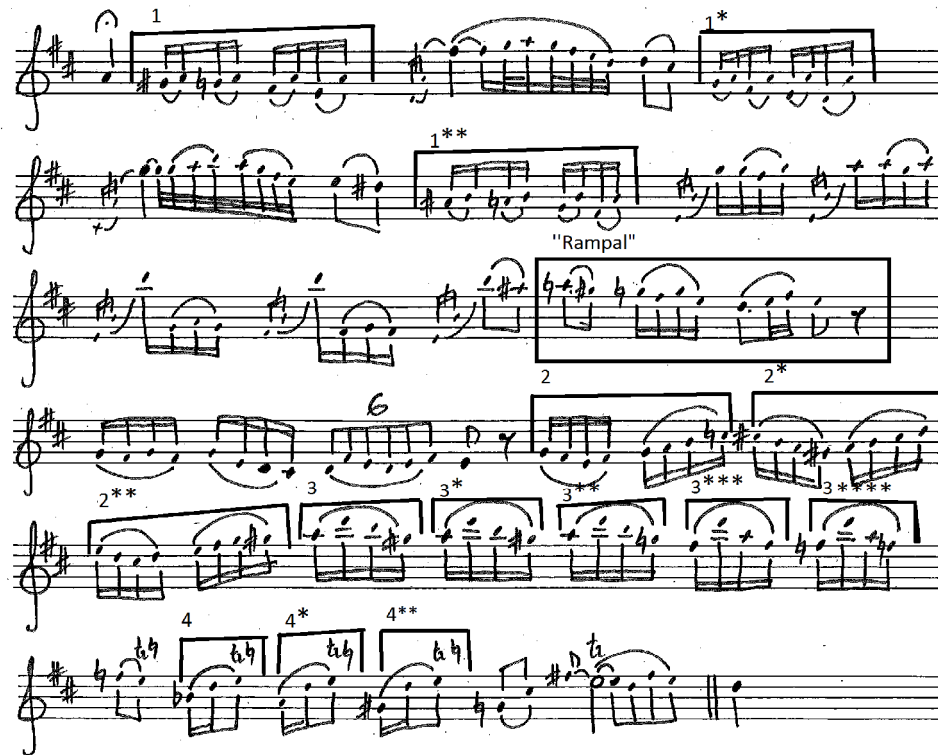


Figure 14 Cadenza for *Adagio non troppo* by Emmanuel Pahud

Agricola says: “[...] cadenza must not be an actual arioso melody, but only a skillful weaving together of broken phrases that are not enlarged upon. Therefore, no rhythmic movement is to be observed therein.” (Agricola, 1995, p. 211). Emmanuel Pahud is a master of putting together many different phrases. It is a very erudite cadenza and motives are skillfully joined together. This fact is more obvious in the cadenza of the first movement. In Figure 10 I have put markings with the bar numbers of the original places that the motives show up for the first time in the concerto. And I have put the sign * when the same motive is varied. Most of the time motives do not appear in the cadenza in the same tonality as in the concerto, except bars 41, 42 and 207. Those bars are exactly copied from the concerto.

As I mentioned above, answering to my first sub-question, historical sources do not say how many motives you can include in the cadenza. You can use the most beautiful phrases and vary them, but Tromlitz calls this method as an *emergency aid*.

He says that you can use the most fitting ideas from the present movement, but only if you have not enough experience in composing a cadenza and nothing better can come up at the moment (Tromlitz, 1999, p. 262). If we check the cadenza by Emmanuel Pahud again, it consists mostly of motives taken from the concerto. As for the listener, there is no surprise anymore. Türk says that if you want to keep the attention of the listener then you should put in your cadenza as many as possible unexpected and surprising things (Türk, 1982, p. 300).

Cadenza for the second movement has the same problem according to the historical rules – there are too many repeats of the same motives. In Figure 11 I did not mark the quoted motives from the concerto, but just the motives which are repeated and I put sign * to highlight how many times. At this point I would like to clarify that I refer to the motives that Pahud invented himself. If you look carefully to those parts then you see that every group has the same division in notes and this is something what Quantz says we should avoid from doing (Quantz, 2001). Emmanuel Pahud has mentioned himself that there are few ideas from cadenzas by other composers. (Pahud). By the marking “Rampal” in my analysis above makes clear whose cadenza Pahud takes as an example – it is cadenza by French flute player Jean - Pierre Rampal. This place is an exact copy from his cadenza, but there are also few more common ideas between the two cadenzas.

Knowing all these details I can say that these cadenzas by Pahud do not convince the jury. So many quoted motives from the Allegro maestoso and references to other composers’ cadenza create the impression that the musician lacks of ideas of his own and he is not experienced in composing and playing cadenzas.

LENGTH

To speak about length of the cadenza is much easier when I can compare all of them together. I measured them in a very simple way – counting seconds. I could count the bars for Kalevi Aho’s cadenza, but I could not do the same for the two other cadenzas since I had just an audio recording to work with. So I made a tablet of length for the 3 modern cadenzas and my old one.

	I movement	II movement
Patrick Gallois	45seconds	1 min
Emmanuel Pahud	1 min	1 min
Kalevi Aho	1 min	1 min
My first cadenza	45 seconds	45 seconds

Figure 15 Duration of modern cadenzas and author's cadenzas

We see that the duration of the cadenzas is very long and every cadenza lasts around 1 minute for both first and second movement.

According to the historical sources, which explain that you should be able to play a cadenza on one breath or you can take a breath in certain places where it does not disturb the melody, these modern cadenzas “pass” this category since none breath was disturbing in anyone of them. Of course it is possible to cut out the breath by studio editing, but for this level of flute players breath was never the problem. So it is possible by using the rules of Tromlitz to make a long and tasteful cadenza.

CONCLUSION

MY CADENZA

My old cadenza “passed” the audition in front of the historical sources in all categories – *Length, Metre, Character, Quoted Motives and musical elements and Improvisation*. Some moments I thought I failed, but there was always a member of the jury who helped me with useful advice. Primarily, all the historical sources said that the cadenza should be played on one breath, but then Tromlitz “allowed” me to breathe in certain places, since as a flute player I spend more air in playing, than reed-instrument players. The same about metre - my first cadenza was too much in metre, but finally Tromlitz “allowed” me to do so if I really want to keep the character and the spirit of the movement and when I use quoted motives from the concerto, I can play my cadenza in metre. I was very close to use too many repeats in quoted motives, but my flute professor discouraged me from doing it. And even if my cadenza is noted down, it does not mean that I lost my audition in the category improvisation. As the historical sources explain– the cadenza can be noted down, but it has to be performed so free like an improvisation. Historical jury understood that I am a beginner in this area and they gave me all those tips so I can improve my skills in the future.

What I have learned from analyzing the modern cadenzas is – you can impress almost everyone with virtuosity (cadenza by Kalevi Aho), but sometimes all the beauty is in the simple things if you present them convincingly (cadenza by Patrick Gallois). Cadenzas by Kalevi Aho are not historical, they have very little musical connection with Mozart’s concerto but on the other hand the cadenza for Allegro maestoso by Emmanuel Pahud is overdosed by quoted motives from the concerto and his cadenza loses in novelty and wit, which are relevant details for doing something surprising what according to Quantz is important. Cadenzas by Patrick Gallois are the closest to be historical – they continue the character of the concerto, they use quoted motives, they are not played in metre and they sound like an improvisation.

Eventually, the last advice I got from the modern sources was to improve the historical side of my cadenza - I should take in account the range of the 18th century flute and not to use in my cadenza a range offered by the modern instrument. This is one of the things I changed in my new cadenza for the Allegro maestoso. Lastly, I

changed and added some less important details in both cadenzas. It is not because the historical sources said I should, but I felt that I can “decorate” them with some fresh ideas.

Now I would like to show you how my improved cadenza looks like. As Quantz says it is impossible to write a cadenza as it has to be played (Quantz, 2001, p. 185). From this I understand that actually a cadenza cannot be fixed, there is not a final version - it comes on stage. Although you can find published cadenzas by outstanding flute players and composers, when you will perform it you have to interpret it as it is yours. By writing this research I learned that musicians should be more creative in the cadenza making process. When you are a professional musician and you have to perform the same piece again and again, you are very lucky when the piece requires a cadenza, so that you can come every time with new material on stage or “decorate” an old one. This is why the example of the cadenza below is not probably the version that you will hear when I will perform it.

I movement



Figure 16 Author's improved cadenza for *Allegro maestoso*

II movement



Figure 17 Author's improved cadenza for *Adagio non troppo*

As it turned out, I do not have to compose a new cadenza and it means that I did not answer to my question - *how to write a cadenza which will take into account the historical rules, but it can still be positioned in the modern performance practice?* Now you know what historical sources expect to hear and I could give you some advice about what would I do if I would have to compose a new cadenza:

1. First I would choose the motives from the movement I find the most beautiful
2. I would try to vary them, but taking care that they keep the character of the movement and are not repeated more than 2 times
3. I would try to put them skillfully together avoiding making an actual melody, remembering that the phrasing can be broken in the cadenza.
4. I would mark good places to take a breath and to make sure that they do not make unnecessary gaps.
5. I would not make the cadenza too long
6. I would not mark the articulations, so I could invent them on stage depending on my feelings at that moment

Since I have answered my main question - I realized that now I could start a new discussion, like for example how to improve the historical performance of a historical cadenza by using the modern flute? The jury members of the audition

already “mentioned” some details on how a cadenza should be performed and Quantz’s instructions on different kinds of tonguing I mentioned in the analysis of Patrick Gallois’s cadenza can definitely be a part of this new research.

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APPENDIX

CD recording from my 1st Year Master's Recital:

Flute Concerto G – Major K-313 by W. A. Mozart

With cadenzas I composed without knowledge of the historical background.

1. *Allegro maestoso*
2. *Adagio non troppo*
3. *Rondo: Tempo di Menuetto*

Flute - Madara Behmane

Piano - Erwin Deleux

(Recorded on 29.05.2013)