

**Stanisław Moniuszko Academy of Music in Gdańsk**  
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*„Post- romantic flute and chamber pieces in the music of 20th and 21st century  
Finland and Norway. Genesis- analysis- interpretation.”*

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In the years 2002-2003, as a student of the Stanisław Moniuszko Academy of Music in Gdańsk, I was in Finland under the Erasmus scholarship program where I had a chance to become familiar with the music of Scandinavian, especially Finnish and Norwegian, composers. I found the flute literature of this cultural circle particularly intriguing and inspirational, which encouraged me to study it. The results of my research are presented in this paper whose main purpose is to analyze selected flute compositions of post-Romantic style written by Finnish and Norwegian composers. The paper is divided into two parts.

The first one – devoted to flute compositions of Finnish composers, chapters 1-4 – presents the music culture of Finland with particular emphasis on flute. The following chapters bring detailed discussion, including biographical notes of three composers – Heino Kaski, Erkki Salmenhaara and Herbert Lindholm – and analyses of their works:

- ◆ *Sonata in B flat major*, Op. 51 for flute and piano,
- ◆ *Sonatina* for flute and guitar,
- ◆ *Lacrimosa*, Op. 77 for alto flute.

The structure of the second part – where flute works of Norwegian composers are discussed, chapters 5-7 – is analogous, *mutatis mutandis*, to the one mentioned above. Thus, chapter 5 presents Norwegian history and culture – particularly of music – with special attention to the flute literature. The subsequent chapters contain biographical notes of two artists – Johan Kvandal and Konrad Øhrn – and analyses of their compositions:

- ◆ *Da lontano*, fantasy for alto flute & piano, Op. 32,
- ◆ *Trio Concertante* for flute, clarinet and piano.

The paper ends with a Conclusion chapter covering a summary of the analyses presented earlier and the results of the research. It was not an easy task to pick compositions that would – or at least should – undergo an analysis. Following the purpose of the study, while selecting from among the most interesting pieces of music literature, I primarily focused on pieces being stylistically oriented towards post-Romanticism; the remaining criteria were:

- ◆ showing varied instrumentation of the compositions, particularly of those being probably among the first Finnish or Norwegian works intended for an ensemble

(e.g. J. Kvandal's *Da lontano*, fantasy with alto flute, H. Lindholm's *Lacrimosa* for solo alto flute),

♦ tracing a certain continuity of creative thought in a composer's and his pupil's outputs (as in the case of J. Kvandal and K. Øhrn) or its orientation from the source of inspiration to realization (this is the case of J. Sibelius and H. Lindholm).

I have included my own proposals of interpretation of all five works. And thus, *Sonata in B flat major*, Op. 51 for flute and piano by H. Kaski is a piece in which performers can present their phrasing ability, referring to the post-Romantic stylistics. Sonoristic capabilities and sensitivity of both instrumentalists should be an important means of expression.

In E. Salmenhaara's *Sonatina* for flute and guitar, the expression is determined by the character of music material based on rhythmic homogeneity and motivic weaving. The basis of interpretation are primarily dynamics, modeling of changing main motifs, and free references to the rhythm of runic melodies, as well as elements of Finnish and Balkan folklore.

H. Lindholm's *Lacrimosa*, Op. 77 for alto flute is a kind of expression that refers to meditation. In addition to color and dynamics, time plays an important role in interpreting the work. Interpretation of J. Kvandal's *Da lontano*, fantasy for alto flute and piano, Op. 32 is suggested by the title of the song. The Italian phrase has several meanings that the composer tries to render musically by, for example, the use of alto flute, extending particular melodic lines, as well as numerous slowdowns of musical narration which gives a sense of respite.

K. Øhrn's *Trio Concertante* for flute, clarinet and piano unveils a much differentiated emotional layer enabling a variety of interpretations depending on the part performed. The interpretation of the fast parts is mainly based on motoric rhythm, while that of the slower episodes – on developing cantilena and motivic exchanges between instrumentalists.

Apart from the above mentioned features of the works being the basis for the designed analyses, what is worth noting are individual values of the compositions of the authors in question. Thus, the music language of H. Kaski is expressed by references to folklore and tendency to lyricism. His *Sonata* for flute and piano, especially its second part – "Air" – entirely supports this conclusion.

E. Salmenhaara's highly individualistic style is defined by consequential looking for distinctiveness while preserving traditional elements which is revealed in *Sonatina* for flute and guitar.

H. Lindholm's musical style is characterized by a strong desire for the development of means of expression, especially in the context of the search for sounds; *Lacrimosa*, Op. 77 for solo alto flute is an example of this.

The music language of works by J. Kvandal draws from Norwegian folklore as well as European music traditions (e.g. classicism). Fantasy *Da lontano* is probably one of the first Norwegian post-Romantic compositions with alto flute. The piece reveals the composer's great sensitivity to the sound of music.

At the same time, K. Øhrn's works are characterized by a well-developed emotional layer. This is in particular a feature of his *Trio Concertante*, reinforced by a wide variety of means of expression.

According to my knowledge, there has not been a publication devoted to the issue I have been trying to discuss here. I hope that my analyses will shed new light on a fragment of the history of European music of the 20th and 21st centuries, and perhaps inspire readers to take an interest in apparently less familiar Finnish and Norwegian music.