

## Reflektion över projektets tillkomst, din roll i projektet, dess frågeställningar, process och offentliggörande (~2000-4000 tecken)

Joseph Haydn composed the oratorio *Creation* between 1797 and 1798. The piece was premiered in Vienna in 1799. The first flute part is a lovely task for the flutist. It sounds even more beautiful on a period keyed flute but is demanding to play on such a flute.

The first scene of the third part is a recitative sang by the archangel Uriel. There are two flute-parts in the oratorio, but in this movement a third flute part is added. After the opening chord the three flutes play the theme accompanied only by pizzicato in cello and bass, which creates the characteristic sound of this movement.

In search for how to play this movement I turned to the violinist Giuseppe Cambini. In his method *Nouvelle méthode théorique et pratique pour le violon* from between 1795 and 1803, Cambini gives an image, a small scene, to use while playing the opening melody of the Andante of Haydn's Symphony No. 53, and another one to a phrase by Boccherini (p. 19-22). These verbal scenes express the general sentiment of the music, and the function of imagining them was for Cambini to electrify the player's bow arm, and inspire the left hand. Cambini is far from the only one recommending visual images for expressive purposes in performing music. However, earlier German 18<sup>th</sup>-century writings on music rather reflect the view on affections in music as definable, nameable entities, where music could represent specific affections. Nevertheless, Cambini's late 18<sup>th</sup>-century images still belong to a rhetorical practice, where the picture painted by the text is meant as a translation of the music's meaning (Hunter, 2005, p. 380). The images given by Cambini are inter-subjective and re-iterable.

In my case, I did not have to invent an image. The text of this recitative is precisely the kind of beautiful image that Cambini would have found useful.

Aus Rosen-wolken bricht, geweckt durch süßen Klang, der Morgen jung und schön.  
Vom himmlischen Gewölbe strömt reine Harmonie zur Erde hinab.  
Seht das beglückte Paar, wie Hand in Hand es geht!  
Aus ihren Blicken strahlt des heissen Danks-Gefühl.  
Baldd singt in lautem Ton ihr Mund des Schöpfers Lob.  
Lasst unsre Stimme dann sich mengen in ihr Lied!<sup>1</sup>

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<sup>1</sup> In rosy mantle appears, by music sweet awak'd,  
The morning, young and fair:  
From heaven's angelic choir  
Pure harmony descends, on ravish'd earth.  
Behold the blissful pair,  
Where hand in hand they go: their glowing looks  
Express the thanks that swell their grateful hearts.  
A louder praise of God their lips  
Shall utter soon; then let our voices ring  
United with their song.<sup>1</sup>

I worked with the German version mostly because it's closer to my native Swedish. The tenor singer enters after the flute solo, so the flutes never play simultaneously with the text. But as often in this oratorium, the instruments express the text before it is sung. So in my practice, I imagined this scene as vividly as possible, while imagining in my head the complete orchestra setting. In the concert, I benefitted from this preparation in that it helped me to feel more secure on the expression that I aimed for. It was easy to quickly elicit this image before playing and to stay in the mood it induced.

References:

Cambini, G., [ca. 1800]. *Nouvelle méthode théorique et pratique pour le violon*. Paris: Nadermann, facsimile (Geneva: Minkoff, 1974).

Hunter, M., 2005. 'To Play as if from the Soul of the Composer': The Idea of the Performer in Early Romantic Aesthetics. *Journal of the American Musicological Society*, Vol. 58, No. 2, pp. 357-398.