

Theses of the DLA dissertation

Enikő Hotzi

THE EFFECT OF JEAN-PIERRE RAMPAL
ON THE FRANÇIS POULENC SONATA
FOR FLUTE AND PIANO FP 164

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I. Research background

Most of the authentic sources of Francis Poulenc's sonata for flute and piano - the first edition, most of the surviving manuscripts and recordings of the premieres - were used for the revised 1994 edition of the work. In my dissertation, in which I searched for Jean-Pierre Rampal's influence on the sonata, I explored these documents in detail, among others. Patricia Harper's research results and publications: *A Fresh Look at Francis Poulenc's Sonata for Flute and Piano (1992)*, *A Further Look at Francis Poulenc's Sonata for Flute and Piano (1993/94)*, and the preface of the revised edition gave me an important basis. Patricia Harper's entire correspondence with Jean-Pierre Rampal and Gareth Morris, as well as her personal notes, which she made available to me, also helped my work.

Perhaps the most interesting of the documents I presented turned out to be a hitherto hidden manuscript from Rampal's musical legacy, which I obtained thanks to Denis Verroust, president of the Jean-Pierre Rampal Association, which will be explored for the first time in my dissertation. Patricia Harper and Carl B. Schmidt did extensive research work during the preparation of the edition, and Gareth Morris's role in connection of the study of the sonata received due attention from them. In my dissertation, the recording of the American premiere is also included among the source materials, which was also not used in the revised edition. In the recording, Robert Veyron-Lacroix, not the composer, is sitting at the piano, yet it proved to be an essential source for researching the authentic performance of the work.

II. Sources

My doctoral dissertation relies on a considerable amount of manuscripts and correspondence, the most important of which are: the first surviving autograph draft score of the sonata, the autograph score submitted by the composer to the Library of Congress in Washington, two autograph flute parts of Jean-Pierre Rampal, autograph flute part of Gareth Morris, correspondence between Gareth Morris and the Chester Music, and the correspondence of Gareth Morris and Patricia Harper. I obtained the sources from the archives of Yale University and the Library of Congress, from the legacy of Gareth Morris with the help of Patricia Morris and Thomas Morris, and from the musical legacy of Jean-Pierre Rampal with the help of Denis Verroust. Furthermore, the first edition of the sonata in 1958 and the already

mentioned 1994 revised edition proved to be one of the most important documents of my research.

The analysis of the recordings of the premieres – the world premiere, the BBC premiere, the American premiere and the world premiere studio recording – forms a significant part of my dissertation and adds to the extensive illumination of Rampal's influence on the piece. I obtained the two unreleased recordings – the BBC premiere and the American premiere – courtesy of Patricia Morris, Thomas Morris and the Library of Congress. My dissertation uses a large number of published papers from the literature, the most important of which are Carl B. Schmidt's catalogue *The Music of Francis Poulenc (1899-1963)*, as well as the works by Denis Verroust on the oeuvre of Jean-Pierre Rampal.

III. Method

In the first chapter of my dissertation, I illustrate the influence of Elizabeth Sprague Coolidge, the dedicatee of Poulenc's sonata, on the chamber music repertoire of the 20th century - highlighting her collaboration with the Library of Congress in Washington. I supplemented the chapter with the actualities from the Coolidge Foundation. In the second chapter, I describe the circumstances of the creation of the sonata, largely based on Poulenc's correspondence, presenting the last phase of his life, in which the sonata was composed.

The most important aspect of my research was the discovery of authentic sources and a critical examination of the publications related to them. I tried to present the manuscripts as thoroughly as possible and to compare them according to the current phases of the piece. In the early manuscripts, I examined the evolution of the composition - especially the flute part. I compared the autograph flute parts on the basis of articulation and dynamic aspects, as well as the tempo markings, compared to the editions.

In the last chapter, the analysis of the recordings of the premieres was largely based on the tempos and time parameters, based on which I also shed light on the performing traditions that have spread since then. I touched on Poulenc's special pedal technique, with which the development of individual phases of the piece can be further nuanced. I supplemented the analyses with a large number of sheet music examples.

IV Results

Above all, I consider it an important achievement that a dissertation in Hungarian has been published in connection the oeuvre of Jean-Pierre Rampal, who gave concerts in Hungary many times and had a great influence on so many flutists.

The authentic sources of the sonata have now been fully explored, as a result of which the importance of the first edition, often criticized by flutists, has unfolded. My dissertation reveals that the flute part of the first edition has been revised from an instrumental and performing point of view. Despite some typographical errors, it seems that any of the reprints are worth using to perform the sonata. Furthermore, during the analysis of the recordings of the premiers, I pointed out the performing traditions, primarily in terms of tempo, which, based on the author's performances can be seen in a different light.

In my dissertation, I went through Rampal's suggestions supported by written sources, for which the research results of Patricia Harper and Denis Verroust were a great help. Furthermore, through the analyses, I presented those clearly instrumental instructions – including the development of articulation, phrasing and dynamics – which undoubtedly prove the influence of Rampal. In summary, in my dissertation I looked at how a performer can influence the evolution of a piece, and at the same time it becomes clear how great an impact the piece itself can have on the artist's career.

V. Documentation of the activity related to the subject of the dissertation

20 January 2011

Hungarian Radio, Marble Hall

Debussy: *Syrinx* L. 129

Messiaen: *Le Merle noir*

Rita Termes – piano

12 April 2014

Festetics Palace

Ravel: *Introduction and Allegro*

Ibert: *Entr'acte*

Kornélia Orbán – harp

10 November 2015

Liszt Ferenc Academy of Music, Solti Hall

Dutilleux: Sonatina for flute and piano

Rita Termes – piano

23 October 2016

Liszt Ferenc Academy of Music, Solti Hall

Debussy: Sonata for flute, viola and harp L. 137

Ágnes Horváth – viola, Tímea Papp – harp

16 December 2018

London, Grindea Salon

Poulenc: Sonata for flute and piano FP 164

Nadia Lasserson – piano

16 December 2022

Church of the Heart of Jesus in Budapest

Poulenc: Sonata for flute and piano FP 164 – *Cantilena*

Anikó P. Kozma – piano

9 March 2023

Benczúr House

Eugène Bozza: Jour d'été à la Montagne

Syrinx Ensemble