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The Form of Variation in the Contemporary Flute Repertoire
ВАРИАЦИОННАТА ФОРМА В СЪВРЕМЕННИЯ РЕПЕРТОАР
НА ФЛЕЙТА

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SHORT ABSTRACT

At the heart of this controversy is *variation* in its many forms. Guided by the major changes in the flute's construction and playing technique over the centuries, which are reflected in the *varied* tonal expression, motifs and formal schemes, all of which can *vary*, are initially analysed in music for flute using selected works from past eras. From the perspective of music aesthetics after 1945 and colourings of hermeneutic metalevels, the knowledge gained is applied to the interpretative analysis of contemporary works. The selection of the new pieces for flute focuses on different, *varied* features that can be identified, even outside of the pure theory of forms. These contributions expand the analysis tools to provide orientation in contemporary flute music, based on the *variation* of sound as a material that conveys form and content at the same time. The lighting of the musical *variation* culminates in the dodecaphony. A work for flute solo from this genre from the 21st century by Viennese composer Rainer BISCHOF provides an important holistic understanding of music and the modern interaction between composer, flautist and listener.

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Introduction of the summary

Contemporary music is characterized by great diversity, which is reflected primarily in freedom of composition but also freedom of content. But not only the field of composition itself has changed, especially the construction of the flute, with Theobald BÖHM's technical achievements, has favoured the development of the flute's contemporary sound vocabulary. To this day, composition and flute have a constant interrelationship, which continually stimulates the growth of the new flute repertoire. In addition to these musical aesthetic aspects, which characterize the tonal and compositional unrestriction, atonal music, especially Arnold SCHÖNBERG's dodecaphony, is at the centre of this work. This technique and the philosophical-musical understanding are viewed in the mirror of the 21st century thanks to the Viennese composer Rainer BISCHOF, a student of Hans Erich APOSTEL, who in turn studied with Alban BERG and SCHÖNBERG himself. BISCHOF is probably one of the few – if not the only – to compose strictly in the twelve-tone technique and creates dodecaphonic works for flute in close collaboration with and for the Italian flautist Luisa SELLO. The sound is in no way inferior to the other parameters of the *variation*, which defines composing with the twelve-tone row in all respects, and functions as a carrier of feeling and content.

The occurrence of *variation* in selected flute pieces is examined across several eras and related to interpretation. These works are examined in detail as a technique as well as a form-creating element, initially in the increasingly music-theoretical context of tonal music understanding through to the content-oriented forms of variation. Reference works from the Baroque, Classical and Romantic eras form the more theoretically linked basis for the later independent consideration of contemporary flute music. The mimetic principle is particularly important here to carry out the philosophical-interdisciplinary interpretation. The criterion of *variation* serves as a guide for analysis to create further approaches to interpretation in the broad field of new music. The explanations of pieces from flute music of the 20th and 21st centuries that have so far been little and not yet considered, based on multi-perspective approaches and the inclusion of meta levels, especially behind the varied flute sound, act as examples of possible approaches, orientation in terms of stylistic diversity as well as the diversity of ideas to win.

Variation as a technique and form has always been anchored in music. This occurrence and the different versions are initially the subject of consideration in music theory and form analysis,

rather insights into music-independent areas and a philosophical approach to *variation* are replaced by the work analyses.

To provide further insight, works from the flute literature were selected that the author knows well from their practical implementation. A personal connection has been established in the past with some of the composers of contemporary pieces; encounters of different kinds resonate in the reflections on the works of Fabio NIEDER, Wolfram WAGNER, Johannes BERAUER and Rainer BISCHOF. The hermeneutic approach, incorporating insights into *variation* from non-musical disciplines and philosophy, guides the analytical work.

One chapter is dedicated to the theoretical consideration of *variation* in different disciplines and specifically in music. Musical aesthetics and flute-building technical aspects lead to the mimesis of ancient Greek philosophy and reflections on 'beauty' and the 'real' in music, based on SCHÖNERG's view.

The classical-traditional view of *variation* is explained using works from the era before 1945. The pieces *Les Folies d'Espagne* by Marin MARAIS from the Baroque period, the works *Sonata for flute and piano B major* and *Variations on folk tunes for piano and flute ad libitum* op. 105 by Ludwig VAN BEETHOVEN from the classical era, *Variationen über das Lied 'Trockne Blumen'* by Franz SCHUBERT as a work of Romanticism and *Fantaisie brillante sur 'Carmen' for flute and piano* by François BORNE as another Romantic work with reference to form.

Another main chapter finally turns to contemporary compositions for flute. Collected insights from the previous chapters are incorporated here for a hermeneutic-holistic view. The selected works represent different references to *variation*, both in a music theoretical context and in mimetic relational systems. A work for piccolo flute, *27 Haidenburger Vogellaute* by Fabio NIEDER, the piece *Variationen* by Friedrich VOSS, *Variationssuite* by Wolfram WAGNER, *Des Kaisers neue Kleider (nach einem Thema von Joseph Haydn)* composed by Johannes BERAUER, *Élégie pour flûte* by Marc-André DALBAVIE and the dodecaphonic composition *Sello de Luisa, Tema e 23 Variazioni per Flauto alto solo* by Rainer BISCHOF are the subject of this treatise.

Chapter I

Definitions of variation and aspects of music theory, sound development and philosophy

The subject of the first chapter is the examination of *variation* in different disciplines in search of similarities and differences. Regardless of the subject area, *variation* always refers to changing, modifying something similar. In the mathematical discipline, the variables also come with symbolic meaning. *Variation* in language primarily refers to the variability in expression and the level of emotion, which are sometimes conveyed via sound components in language. The definition of biology as a living element that can change has been adapted into the field of musical form theory as the smallest musical organism. The theory of forms itself introduces *variation* as a technique of musical development based on musical parameters and as a musical form. Here too, the focus is on changing and modifying as a fundamental principle within the musical area. Contemporary flute music is different from traditional flute music. These differences show a development that took place between eras and is, above all, the subject of musical aesthetics. *Variation* is understood here as a comprehensive principle that exists not only in music theory, but generally in development and change, which is not only reflected in compositional styles, but is also reflected in the construction and playing style of the flute instrument. Advanced analysis methods are needed to comprehensively understand contemporary flute music. This means an expanded interpretation that considers the evolution of the flute, its techniques and thus changing areas of application up to the popular solo instrument, especially in new music, and beyond. Underpinned by Umberto ECO's 'lack of art theories', the analysis of the purely music theoretical structure is seen here as only applicable to certain eras, especially those in which levels of meaning can be created within the tonal system that do not necessarily require an interpretation of levels above to study a piece of music in depth. Music aesthetics describes the change in music, the 'beautiful' and the 'true', caused by external influences such as the progress of technology and the upheaval in human thinking and feeling because of war. Adhering to a given set of rules that corresponded to the respective 'taste' was no longer the top priority; instead, composers gradually implemented their own ideas, far away from them, in reflection of the events of the time. It is not always clear to performers and listeners what the content of such a work is, especially without in-depth discussion of it. Several directions of action emerged: Composers could compose in 'old' techniques and forms, in 'new' and in mixed forms of both, depending on what came closest to the idea of the piece.

Variation can be found to a certain extent in every period, as the outline representation of *variation* forms and techniques shows. Since the purely theoretical approach to *variation* has interpretive limits, especially in new music with SCHÖNBERG's dodecaphony, the interpretation of variation in philosophy is used. Mimesis, which was first described in ancient Greek philosophy by PLATO and ARISTOTLE, defines not only anthropological meaning but also artistic processes of imitation, doing things differently, expressing and representing. The initial ideas behind mimetic processes initially lie purely in nature, which includes humans. The human aspect, to which feeling belongs, thus becomes an object of reflection in the mimetic process and results in a relationship with the extended playing techniques of the flute, which can, above all, intensify and specify sensations. This is where Erich AUERBACH's consideration comes into play: whether the point of reference must always be reality itself - feelings and sensations in themselves are not tangible; rather, they are in the abstract area and are nevertheless the main subject of art and, above all, music. Since feelings, in contrast to ideas, are even less or not at all directly shareable, the independence of the individual components is required. Composer, performer and recipient absorb impressions and based on their own interpretation, change the meaning of the piece, each their own personal meaning, at the same moment – this also corresponds to a mimetic characteristic. This brings with it personal responsibility for each component, especially in feeling, which Rainer BISCHOF also explicitly formulated in one of the technical discussions held on this work.

Expression in music is the 'self' that an artist brings to their work. Originally linked directly to form, expression eventually develops into a characteristic of the performance. Based on the wealth of tonal nuances in the contemporary sound palette of the flute, it is possible for the composer to create more precise information in the musical text, which is implemented accordingly with the input, almost mimesis, of the flautist.

Variation exists right up to the era of new music. Particularly in Arnold SCHÖNBERG's dodecaphony, *variation* as a technique and form is fundamental. Due to the equality of the 12 tones, there is no longer a tonal centre. Where in previous eras meaning and reference were identified based on the tonal structure, other points of reference must be found. BISHOP describes himself as the lack of coming home. Instead, expression and realness have weight in twelve-tone music, unreservedly preceded by ideals of beauty. SCHÖNBERG himself turned to the essence of music in expression and to the truth by foregoing everything superfluous. Theodor W. ADORNO recognized the potential of SCHÖNBERG's technique and musical

view, predicted that this was far from being fully grasped and put into words that emotion is the subject of music, expressed through form. In SCHÖNBERG's opinion, feelings, including negative feelings, are always robbed of their authenticity by imposing style, form and taste typical of the era on top of them like a template. SCHÖNBERG uses the archaic technique of variation to extensively explore a moment of music, captured in the theme, without moving away from the actual idea. So, every single note of the composition is directly connected to the core of the work.

Chapter II

Examples of *variation* pieces for flute from Baroque, Classic and Romanticism

Variation can be found in every stage of music history as a technique and as a form principle. When considering the works of the Baroque, Classical and Romantic periods as exemplary moments in music history, it has always been possible to relate the tones to one another using the tonal system in such a way that important and subordinate elements could be defined. This can be applied to very small elements of a composition, such as the motif, up to entire sections that, taken together, represent a certain appearance and correspond to the respective design features of an era. BISCHOF, who is strictly committed to the technique of dodecaphony, also knows the importance of studying the music of the past in detail to understand the here and now. In the second chapter, works from baroque until 1945 were analysed in detail from various perspectives. The theoretical consideration forms a basis, expanded by interpretation approaches that have arisen from the theoretical and philosophical treatises. Each of the selected pieces focuses on a different approach to *variation* so that the diversity can be represented in some way. What all these works have in common is that the form-related nature of the flute was strongly overriding until the Romantic period and that it served more as a setting to music itself than pursuing the character of the instrument or deeper interpretation possibilities. However, this is also due to the previously subordinate role of the flute, which only underwent its tonal and technically common evolution during the Romantic period. The works themselves are viewed from the perspective of a modern flautist and, considering that the analysis of new works following these chapters will be of a holistic nature, these pieces will also be examined considering holistic aspects regarding era, composer, state

of instrument making, Areas of application and specific possible interpretations of *variation* are also considered outside of music theory.

1. Baroque – Les Folies d’Espagne by Marin MARAIS

The work *Les Folies d’Espagne* by Marin MARAIS serves as an example work for the Baroque era. In keeping with the era, this piece could be played by any instrument, was composed for viola da gamba and over time has established itself as a work of flute literature. This piece consists of *variations* on a well-known bass motif of the time, which comes from the dance music genre that is reflected in the title: the 'folia', which stands for madness and can be traced back to a mask dance in the 16th century. The basis of the art of change is here as an ornamental *variation*, strongly rhythmically worked out, in series based on the character *variation*. Considering the construction of the flute at the time – made of wood and primarily only equipped with finger holes - this work appears almost virtuoso, which is reinforced in today's performance by the fluency of the modern Böhm flute.

2. Classic – Sonate für Flöte und Klavier, B-Dur and Variationen über Volkslieder für Klavier und Flöte ad libitum op. 105 by Ludwig VAN BEETHOVEN

Ludwig VAN BEETHOVEN is inevitably associated with *variation*; he achieved great fame with his *Diabelli Variations* for the piano. In doing so, he managed to combine the previously traditional view of *variation* art with a view of the future. BEETHOVEN wrote few works for the flute. These include the *Sonate für Flöte und Klavier, B-Dur* and *Variationen über Volkslieder für Klavier und Flöte ad libitum op. 105*. The sonata does not at first suggest that it is a *variation* work and yet it contains a section that is explicitly called 'Theme and *Variations*' is listed. His *Variations op. 105* and *107* fall more into the typical image of the Classical period. Well-known melodies were implemented with great popularity into character *variations*, with clearly recognizable thematic references and clearly structured instrumentation and rhythmic focus.

3. Romanticism – *Variationen über das Lied ‚Trockne Blumen‘ für Flöte und Klavier* op. post 160 D 802 by Franz SCHUBERT

Franz SCHUBERT's *Variationen über das Lied ‚Trockne Blumen‘ für Flöte und Klavier* op. post 160 D 802 marks an important piece from the flute literature, which at the same time draws on a unique chamber music constellation. What is meant here is not the interaction of flute and piano per se, but rather the balance of the voices, both in concert leading and accompanying functions throughout the entire work. SCHUBERT's Romantic composition is based on a song he composed from the work cycle *Die schöne Müllerin*. The *variation* here takes place on several levels. On the one hand, the voice is expressed by the flute, and the linguistic level of meaning is included in the compositional part. This basis is lost in some performances when the technically demanding passages are subject solely to clean execution instead of emotionally weighty support. The first meta levels that resonate beyond the pure musical component emerge here. In contrast to the great value of *Trockne Blumen*, the piece was received less enthusiastically at the time.

4. *Fantaisie brillante sur ‚Carmen‘ for flute and piano* by François BORNE

The form-related work used in this research is *Fantaisie brillante sur ‚Carmen‘ for flute and piano* by François BORNE. At first there appears to be no connection to *variation*, like BEETHOVEN's *Sonata* in B major. This only becomes apparent in BORNE's piece when you look through the entire work. Embedded in themes from the opera *Carmen* by Georges BIZET, in the middle of the piece there is a *variation* section on the theme of the *Habanera* with two subsequent *variations*. This creates a framework around the *variation* core. Similar to SCHUBERT's *Variations*, in *Carmen Fantasy* the technical aspect should not overshadow the expression, shaped by the thematic content of the opera. Mimetic processes in the form of interdisciplinary stages can be traced here in several steps – *Carmen* as a work of literature is initially implemented as an orchestral opera work before it became a much-performed work in the flute scene in the version for flute and piano.

Chapter III

New flute music related to variation from the 20th and 21st centuries under holistic analysis

The chapter with the focus on the analysis of contemporary works for flute is dedicated to considerations that go beyond purely music theoretical approaches. Rather, all available aspects are used to be interpreted according to the criterion of *variation*. To bring a musical work into its actual form, it goes through several stages, starting with the composition process, the tonal implementation by the performer and ending with the recording by the listener. Each of these components has changed in its effect over time to the extent that there is almost unlimited freedom of design. This makes it difficult to classify at the compositional level to gain orientation in the large landscape, especially in works for flute, and in terms of interpretive direction. Each of the selected works represents a type in terms of *variation* in the flute repertoire of the 20th and 21st centuries. Dieter DE LA MOTTE's *Musikalische Analyse* provides starting points for a methodological perspective. In the constant search for the right results, he points out that there will be no single method that guarantees the correct solution. This is impossible from the outset because composer, performer and recipient do not represent an absolute constant, but are subject to constant change. From the how at the centre of the analysis, one must turn to the why in order to penetrate into the deeper layers of the music. Trying to understand the how in SCHÖNBERG's dodecaphony reveals an immense entanglement of various parameters, which, however, do not provide any further information regarding an interpretation. Hugo LEICHTENTRITT found SCHÖNBERG's music to be very complicated and an absolute analytical challenge for most musicians. This entanglement due to the *variation* processes in dodecaphony can be seen as a kind of barrier that protects the essence of a piece of music from prying eyes and encourages the viewer to find the meaning within themselves, in their perception. This approach and the fact that any rules of the past could never completely suppress personal traits, the signature of a composer, guide the following considerations of the work.

1. 27 Haidenburger Vogellaute by Fabio NIEDER

The piece *27 Haidenburger Vogellaute* by Fabio NIEDER for piccolo and electronics from 2011 represents a *variation* on the idea of a basic motif in music. Bird calls were recorded on a rhythmic level and approximated as realistically as possible using contemporary sound structures of the flute instrument. The piccolo flute can be interpreted as a *variation* of the sound itself. The idea of designing bird calls and similar structures can already be found in Baroque works, such as the *Piccolo Concerto A Minor* RV445 by Antonio VIVALDI.

2. Variationen by Friedrich VOSS

The work *Variationen* by Friedrich VOSS, written in 1967, is completely devoid of contemporary sound structures. The tonal level arises here via an interval language, which is attributed to the openness of atonal music and significantly shapes the expressive character. A specially composed theme is followed by *variation* sections, which are like a series of facets of the character *variation*. This piece is still the most traditional of the works highlighted in this work. The *variations* are clear and distinct, the theme is always present in its modified form. The individual *variations* reflect the flute's technical progress. Technically fast passages and large interval jumps between different octave positions show the possibilities of the modern Böhm flute.

3. Variationssuite by Wolfram WAGNER

Wolfram WAGNER plays the role of a composer who is himself a flautist. In 2010 he published his *Variationssuite* with his own foreword on the idea of the composition and the performance options. The *Variationssuite* primarily uses the further development of an idea, like *27 Haidenburger Vogellaute*. In this work it is dance music that is placed in a modern context. The *Partita für Flöte solo* BWV 1013 by Johann Sebastian BACH can be found in the flute literature. WAGNER not only draws parallels with the implementation, but he also ties in with the theme of *Partita* and transports the beginning of the Allemande into his suite of *variations*. From there he continues his *variations*, each in a different dance style with its respective rhythmic characteristics such as calypso or waltz. He only uses a few contemporary sound structures; he only uses the flageolets technique, which is also a basic flute technique and thus

seems to represent a connection between old and new. The combination of dance and music creates an interdisciplinary character.

4. *Des Kaisers neue Kleider (nach einem Thema von Joseph Haydn)* by Johannes BERAUER

In 2007 Johannes BERAUER composed a socio-politically critical work for solo flute. Using a musical quotation from a work from the past, the imperial hymn *Gott erhalte Franz den Kaiser* by Joseph HAYDN, he steers the interpretation in a certain direction using his short introduction to the work. The theme of crab inversion can be heard at the beginning of the piece, but soon dissolves into a soundscape peppered with contemporary playing techniques. *Des Kaisers neue Kleider (nach einem Thema von Joseph Haydn)* calls on the performer to focus more on the flute effects as the piece progresses. A semiotic-semantic assignment of these reveals a possible interpretation, considering historical circumstances, current events and triggered emotions. In this way, a level of meaning can be created in which, for example, the tongue tam technique stands as a sound symbol for a dark, hidden side, derived from the related theme.

5. *Élégie pour flûte* by Marc-André DALBAVIE

Marc-André DALBAVIE's composition *Élégie pour flûte* consists mainly of contemporary sounds. A legend helps to assign the sounds he means, as there is no generally valid notation. Initially considered as a work without an obvious reference to *variation*, this piece contains a formal aspect of *variation* that can be found purely on the tonal level, which does not represent a classical form of the past. DALBAVIE varies a phrase using contemporary playing techniques and uses it to form the entire piece. Within the *variation* that is carried out using the material sound, an augmentation can be found in the middle of the piece, which can also only be heard through the tonal structure. A reference to Jacques IBERT's *Pièce pour flute* solo can be found, but whether this is a conscious modification of DALBAVIE remains an open question.

6. *Sello de Luisa, Tema e 23 Variazioni per Flauto alto solo* by Rainer BISCHOF

The *variation* underwent further development under Arnold SCHÖNBERG, which ultimately brought about a lasting change in the music. The Viennese composer and philosopher Rainer BISCHOF works exclusively with the technique of dodecaphony in his oeuvre. In collaboration with the flautist Luisa SELLO, dodecaphonic works for flute are created. In technical discussions with BISCHOF about his composition *Sello de Luisa, Tema e 23 Variazioni per Flauto alto solo* and his thinking about music, an important humanistic approach emerges, influenced by his teacher Hans Erich APOSTEL. The focus of BISCHOF's works is the feeling over the complex structure of a piece. He sees music's greatest strength in the transmission of character through sound. Because of its special timbre, BISCHOF particularly prefers the alto flute – in general, he attributes the flute to the greatest possible expression in contemporary terms. Only the string quartet remains unsurpassed. The possibilities of *variation* are subject to the parameters of the music, including the sound. Contemporary playing techniques fall under this parameter and can be used in the same way in dodecaphony. *Sello de Luisa's* interpretation process largely incorporates abstraction and imagination, with levels of meaning beyond traditional music-theoretical analysis emerging through personal resonance and reflection. The symbiosis of the creative characters is crucial: BISCHOF as a continuation of the Second Viennese School under the formative influences of his philosophical studies and SELLO, whose flute playing is influenced by insights from language and literature and whose teacher was Severino GAZZELLONI, who fundamentally shaped contemporary flute music. BISCHOF's motto of humaneness is reflected in this constellation as well as in his oeuvre, which is guided by expression. In an interview as part of a composer portrait for Austria's oldest music house, the Doblinger publishing house in Vienna, BISCHOF emphasized that everything is connected: art, language, music - and, the closer you get to death, the closer you come to a higher knowledge.

7. Metalevels – The parameter of sound as a conveyer of feelings and content in new flute music

The parameter of sound as a moment of action besides music theory is a feature of flute music in the 20th and 21st centuries. The beautiful flute tone, whose ideal was once quiet and brilliant, gives way to a wide range of sounds in the sense of the expression and meaning of a

work. With the possibility of varying the material sound alone or in addition to the note-structural level of a piece of music, meta-levels arise that convey additional meaning and significance based on the tonal structure. The list of extended playing techniques in the works of NIEDER, WAGNER, BERAUER, DALBAVIE and BISCHOF provides instructions for creating effects such as frullato – rolling 'R', throat staccato – tone production on g/k, lip glissando - changing the blowing angle using the lips, harmonics – overtone generation on the handles of the first octave, tongue ram – generation of deep resonances by quickly stopping the tongue into the blowing hole of the flute, aeolian sounds – wind-like, soundless effects, and others. The use of such playing techniques has a special function in many compositions with a new sound language for the flute, which is primarily at an interpretative level and conveys emotional and meaningful content. The parameter sound becomes even more of a material that the composer, according to BISCHOF, 'prepares' depending on the desired message. Semiotic-semantic explanations, expanded by linguistic references and features of metaphor and imagination, support the interpretive processes. Where VOSS' *Variationen* can be explained primarily through mathematical structures, NIEDER's piece *27 Haidenburger Vogellaute* can be classified in the category of iconic (the most famous icon in music is the call of the cuckoo) but also metaphorical interpretation. The metaphor in music makes it possible, as Roger SCRUTON explains in his remarks on *The Aesthetics of Music*, not to look for an obligatory direct reference, but rather the meaning behind it – or a lack of meaning. Rainer BISCHOF's work *Sello de Luisa*, derived from the title, moves on an abstract level – a relationship level – as well as generally in the area of feelings that are not given to the listener through descriptions of the work, but in their own reflections and those clues that are the composer's idiom reveals, needs to be explored. Umberto ECO's 'reception relationship' explains the plurality of interpretation, which depends on the respective knowledge of the recipient. Semiosis has no limits. Likewise, there is no generally valid, correct interpretation of sounds or a piece of music.

Conclusion

Using central questions around *variation* as a leading criterion, the development of authentic interpretation of contemporary music for flute was examined in this controversy. The focus was on explaining what a multi-perspective view based on *variation* looks like and what insights this produces. Besides to literature work, a selection of contemporary pieces for flute were analysed on a primarily interpretive level. In addition, related questions regarding

variation and philosophy as well as the different manifestations of *variation* in the contemporary repertoire for flute were explained. A general consideration of the definition of *variation* makes it clear that the term and the associated principle of change, modification and doing things differently go beyond the area of music theory and have a similar contextual meaning in mathematics, in the fields of language and biology of the respective discipline exist. *Variation* culminates in this way as a life principle, a constant transformation, change, progress and growth that always shines through. Processes of reflection on flute construction demonstrate a *variation* in the sound of the flute because of its progress, which has a special position in terms of expression in new music. Understood as a cipher, based on the interpretation of dissonance as a cipher of new music, the *varied* sound of the flute was delineated in the function of the parameter sound¹ as a symbolic symbol carrier within the respective compositions and interpreted using a hermeneutic approach. At the same time, it reflects the change in musical aesthetics through the development of the flute from a quiet wooden flute with only finger holes to a metal flute with a dynamic sound and sophisticated mechanics, which enabled special fingering combinations for advanced playing techniques, fast runs and widely spaced interval jumps. The search for an early interpretation of *variation* led to the philosophy of ancient Greece. The mimesis cited by PLATO and ARISTOTLE includes, further to similarity, representation and representation via imitation. This proved to be fundamental for the interpretation of *variation* pieces, as it went beyond the boundaries of purely music-theoretical considerations. In this way, non-musical reference points could be considered, which changed the meaning of a work, which, however, could only have been inadequately or not at all grasped purely through music theoretical analysis. The diversity of *variation*, further to its occurrence in a wide variety of disciplines, is explicitly shown in the field of music as a technique, a form-creating element and a transformative instance of the idea, caused by mimetic processes. A comparison of works from the Baroque, Classical and Romantic periods using exemplary selected pieces with a reference to *variation* and similar contemporary works clearly demonstrates that *variation* has always been used as a technique and form principle. Moreover, it can be seen from the descriptions of this research that different forms of how *variation* is implemented and where its starting points lie have always existed. The general diversity of new music, which often causes disorientation, brings with it a range, even when limited to *variation*. In comparison to the 'old music', so to speak before 1945, this moves significantly away from types of *variations* that are only related to the sheet music. The

¹ *Variation* uses the parameters of the music; these include tone duration, pitch, volume and timbre.

sound and content level increasingly appears to present non-musical reference points as the subject of *variation* processes as a sounding work of art. Ultimately, it becomes apparent that *variation*, regardless of its widespread definition in music – namely that the reference points for *variation* processes should be found in the music itself – is omnipresent if a receptive component manages to capture the origin. This can also lie outside of music, in other areas of art such as language, in nature (the ideal that has long been considered the work of God) but also in intangible structures such as feelings, which abstraction integrates, or thoughts that extend into the fictional can and exist apart from time, space and reality thanks to the human imagination. In general, compared to earlier pieces as well as to the music theory level, there is increasingly a level of content that can be grasped using the understanding of *variation* characterized by mimesis. In doing so, it was sometimes necessary to completely distance oneself from a classic work analysis. This strategy was the key to understand dodecaphonic flute music. The conversations with Rainer BISCHOF about *Sello de Luisa* provided insight into the thinking of a musician who is in direct line with the Second Viennese School. BISCHOF himself contributes to the understanding of dodecaphony when he explains in 2023 that the supposedly restrictive rules of dodecaphony enable infinite freedom, more than tonal music could ever offer. However, the depth of this compositional technique only becomes fully apparent when, far from the sounds, BISCHOF's 'humanity' flows into the interpretation process. When considering this work, this humanity was handled and interpreted above all as the feeling in the music, which in contemporary flute playing techniques experiences a new intensity of precision in instruction and production via the parameter of sound. Accordingly, the content and meaning of a piece no longer lies with the composer alone, but with the interpreter and, in the next instance, directly with the recipient. The technique itself, SCHÖNBERG's dodecaphony, gives little to no indication of what is supposed to be found in the music – this remains the responsibility of the listener. Based on the interlocking *variations* of dodecaphony, picking out those elements that were varied and how they were varied provides little information about the core, the idea, the content of the piece. During this research paper, additional meta-levels behind the music were explained, which were directly linked to the varying processes of the presented contemporary works for flute. In this way, different levels could be related, starting with the title *Sello de Luisa*, whereby the musical relationship between flautist and composer as well as the artistic traits of flautist Luisa SELLO became the subject of interpretation. This hermeneutic approach could be subverted down to smaller details and sections within pieces. The assignment arises from the potential of the listener and the performer of the music. This leads to the fact that there is no truth, no rightness for a piece,

because the truth always lies in the performer himself and in the recipient himself, whereby everyone has their own truth. This allows some things to be revealed, while other 'contents' of the piece remain hidden.

SCHÖNBERG's method already gives the impression that the entangled composition technique serves as a kind of barrier that protects the inner core of a piece and only invites the interested player/listener to resonate with the piece to discover a truth based on their own connection to find your own truth. Although the 'true' and the 'expression' are mentioned in treatises on music theory and music history, they have probably mostly been misunderstood, but they still form the cornerstone of new music. The criterion of *variation* ultimately led, beside considerations of new music works that can be used for work studies in the future, to a contribution to contemporary music by allowing dodecaphony and its essence to be reflected in the 21st century. Whether *variation* was the most insightful perspective chosen for approaching new flute music would at least require further investigation using a different focus for comparative purposes. However, the scope of this work is not designed for this. When it comes to a method and criteria by which contemporary works of music can be viewed, *variation* proves to be insightful. Works that appeared to be different in terms of their appearance and era could be examined in greater depth and comprehensively and several insights could be gained for their interpretive implementation. Further, a few examples of the engagement with the contemporary repertoire for flute were presented.

Scientific Contributions of the Dissertation Research

THE FORM OF VARIATION IN THE CONTEMPORARY FLUTE REPERTOIRE

1. The doctoral thesis examines the role of variation in new flute music about its understanding on a sound structural and interpretive level. The text discusses the development and significance of variation as a technique, form and creative idea in the Baroque, Classical and Romantic eras as well as a possible interpretation of this content in relation to selected new music for flute from the 20th and 21st centuries. The author demonstrates the transformation of variation across eras from an increasingly formal consideration to factors on the meta level through the flute's wide contemporary sound spectrum and fields related to music creation processes.
2. The paper highlights a problem in the interpretation of contemporary music: the diversity of new music opens creative spaces that require expanded approaches to interpretation. The dissertation proposes variation as a common denominator against which contemporary pieces can be analyzed. Technique, form aspects and sound characteristics as well as overarching philosophical and music-historical approaches to variation are used to comprehensively understand new music for flute to reach artistic and emotional performances. The characteristic of musical diversity for the far-reaching era of new music is thus captured in its entirety, according to which atonal pieces can be viewed in their essence, as can pieces with reference to previous eras or works of dodecaphony.
3. The author presents a chronological selection of works for flute with reference to variation from the Baroque, Classical and Romantic era where insights from music history and form theory are incorporated. The transformation of the flute is reflected in its design into an instrument with a large, modern sound repertoire as a popular solo instrument of new music. This development is examined by incorporating philosophical aspects from Greek antiquity, hermeneutics, semantic-semiotic interpretations and current considerations based on interviews with Dr. Rainer Bischof (philosopher and composer in the field of Dodecaphony).
4. This dissertation considers the position of new music in the concert industry, the repertoire study of concert flautists and students, and its acceptance by the audience. In

many cases, access to contemporary music is divided. This is due, on the one hand, to a lack of understanding of music-historical developments and the associated global traumas after the world wars and therefore changes in music, and, on the other hand, to the advancing low-threshold entertainment culture, which stands in contrast to classical new music, which demands aware intellectual activity and reflection. Through an authentic understanding of contemporary works, flutists can succeed in setting trends in concerts and music education that promote a general appreciation and understanding of new music. This in turn makes it possible to understand the current phenomenon of music.

5. A significant contribution of the doctoral thesis is its aspect of meta-level interpretation in the field of variation alongside the well-known considerations of formal theory and variation as a basic technique of music. This enables a comparison of earlier methods of analysis based on variation and those that incorporate insights and approaches outside of pure theory and thus function in a multi-perspective manner as an equivalent to the diverse contemporary musical landscape. This was guided by the question of new interpretation methods in the field of new flute music, as old methods are controversial to new music.
6. From the perspective of an active flautist in the development and performance of new music, the dilemma of approaching a contemporary piece of music and finding an authentic interpretation is at the core of the doctoral text. While templates and instructions for dealing with these works are available for pieces from past eras based on prevailing stylistic characteristics and musical preferences, these do not exist for the broad field of new music. With the changing roles of composer, performer and listener, an interpretation based on musical framework conditions is shaped by increasing personal perception carried through the flutist's performance and the listener's active part of changing the meaning of a musical piece.

Appendix

Schedule of concerts, pedagogy and scientific activities

2019

Concert 29.06.2019 // 7 pm

City Art Gallery, Varna BG, Varna Summer International Music Festival
“Music of the 21st Century”

Music by T. Marco, G. Arnaudov, A. Solbati, R. Bischof
Luisa Sello, fl – Birgit Karoh fl, Milena Mollova, pn, etc.

Concert 17.07.2019 // 8.30 pm

Aminic della Musica, Udine ITA – Estate in Citta - Udine, Sala Ajace

Luisa Sello & Le Agane

Music by Sello, Bischof, Monti, Corazza, Palese, Boismortier, Cohen, Tortora, Zanettovich
Luisa Sello fl, Birgit Karoh fl/bassflute & S. Brumat, U. Casar, Z. Georgieva, L. Kovacevic,
A. Pelovsek

Concert 21.07.2019 // 3.30 pm

Flute Festival 2019 Qingdao, China

Luisa Sello & Le Agane

Music by Sello, Bischof, Monti, Corazza, Palese, Boismortier, Cohen, Tortora, Zanettovich
Luisa Sello fl, Birgit Karoh fl/bassflute & S. Brumat, U. Casar, Z. Georgieva, L. Kovacevic,
A. Pelovsek

Concert 26.07.2019 // 7 pm

Italian Culture Institute Pejing, China

“Leggende di Aria e di Acqua” Luisa Sello & Le Agane

Music by Clarke, Corazza, Tortora, Boismortier, Verdi, Gallo, Palese, Monti, Zanettovich
Luisa Sello fl, Birgit Karoh fl/bassflute & S. Brumat, U. Casar, Z. Georgieva, L. Kovacevic,
A. Pelovsek

Concert 28.07.2019 // 8.30 pm

Aminic della Musica, Udine ITA – Arta Terme, Palazzo Savoia

Luisa Sello & Le Agane

Music by Sello, Bischof, Monti, Corazza, Palese, Boismortier, Cohen, Tortora, Zanettovich
Luisa Sello fl, Birgit Karoh fl/bassflute & S. Brumat, U. Casar, Z. Georgieva, L. Kovacevic,
A. Pelovsek

2020

Online-Broadcast 08.04.2020

NoMus, Milan, ITA

I. Clarke – Zoom Tube for flute solo

<https://www.youtube.com/watch?v=ctwk65XjPwM>

Concert 22.08.2020 // 6 pm

“Das Element Luft in drei faszinierenden Klangfarben“ – Velka Lhota, CZ

Music by Young, Hiller, Roussel, Händel, Mozart, Offermans, Shostakovich, Saint-Saens, Puccini, Franck, Rae, Donizetti

Trio Bellaria (founder/concept: Birgit Karoh) Birgit Karoh, fl – Michaela Haidl, sopr – Jitka Cudla, organo

https://youtu.be/--VRQi_DHuY?si=HWHEAzh3ByHBu58C

<https://youtu.be/0eWlcrDn0lA?si=zYldOfM7OaOgWUsC>

<https://youtu.be/nIaObyyG00g?si=AJ0LqNkax7LiJjvt>

Concert 23.08.2020 // 2 pm

“Das Element Luft in drei faszinierenden Klangfarben“ – Thaya, AUT

Music by Young, Hiller, Roussel, Händel, Mozart, Offermans, Shostakovich, Saint-Saens, Puccini, Franck, Rae, Donizetti

Trio Bellaria (founder/concept: Birgit Karoh) Birgit Karoh, fl – Michaela Haidl, sopr – Jitka Cudla, organo

Concert 03.09.2020 // 7 pm

Schloss Weitra, AUT, Eröffnung 36. Internationale Sommergespräche Waldviertel Akademie

Music by Kuhlau, Beethoven, Händel,

Jitka Cudla, pn - Birgit Karoh, fl

2021

Concert 24.07.2021 // 7 pm

“Das Element Luft in drei faszinierenden Klangfarben“ – Gastern, AUT

Music by Young, Hiller, Roussel, Händel, Mozart, Offermans, Shostakovich, Saint-Saens, Puccini, Franck, Rae, Donizetti

Trio Bellaria (founder/concept: Birgit Karoh) Birgit Karoh, fl – Michaela Haidl, sopr – Jitka Cudla, organo

Concerto & Live Radio Streaming 24.08.2021 // 8.30 pm

'Il veleno e l'ambrosia' – Lubljana, SLO, Imago Sloveniae Festival

Luisa Sello & Le Agane

Music by Baratello, Piazzolla, Praetorius, Romitelli, Orologio, Bischof, Clarke, Mainerio, Boismortier, Sello, Selby, Zanettovich

Luisa Sello, fl – Birgit Karoh, fl/bassflute - S. Brumat, V. Bortot, X. Franeta, I. Prelaz, T. Krulijc

Concert 25.08.2021

'Il veleno e l'ambrosia' – Camino o Fagagna

Luisa Sello & Le Agane

Music by Baratello, Piazzolla, Praetorius, Romitelli, Orologio, Bischof, Clarke, Mainerio, Boismortier, Sello, Selby, Zanettovich

Luisa Sello, fl – Birgit Karoh, fl/bassflute - S. Brumat, V. Bortot, X. Franeta, I. Prelaz, T. Krulijc

Concert 26.08.2021

'Il veleno e l'ambrosia' – Camino o Fagagna

Luisa Sello & Le Agane

Music by Baratello, Piazzolla, Praetorius, Romitelli, Orologio, Bischof, Clarke, Mainerio, Boismortier, Sello, Selby, Zanettovich
Luisa Sello, fl – Birgit Karoh, fl/bassflute - S. Brumat, V. Bortot, X. Franeta, I. Prelaz, T. Krulijc

Concert 5.10.2021 at // 7 pm

Sechsschimmelgalerie Vienna, AUT
„Variation in Music“

L. van Beethoven, F. Chopin, F. Kuhlau, R. Bischof, F. Schubert, M. Marais
Luisa Sello, fl – Birgit Vogel, fl – Mai Ohishi, pn – Birgit Karoh, fl

2022

Concert 09.08.2022 // 9 pm

Note in citta 2022 Festival – Gorizia, ITA

Luisa Sello & Le Agane

Music by Baratello, Piazzolla, Praetorius, Romitelli, Orologio, Bischof, Clarke, Mainerio, Boismortier, Sello, Selby, Zanettovich

Luisa Sello, fl – Birgit Karoh, fl/bassflute/microteatre, S. Brumat, V. Bortot, X. Franeta, I. Prelaz, T. Krulijc

Concert 17.08.2022 // 8.30 pm

Friuli concertante – Villa Ottelio Savorgnan

Luisa Sello & Le Agane

Music by Baratello, Piazzolla, Praetorius, Romitelli, Orologio, Bischof, Clarke, Mainerio, Boismortier, Sello, Selby, Zanettovich

Luisa Sello, fl – Birgit Karoh, fl/bassflute/microteatre, S. Brumat, V. Bortot, X. Franeta, I. Prelaz, T. Krulijc

Concert 18.08.2022 // 9.15 pm

armonie della sera international music festival Porto San Giorgio – Rocca Tiepolo

“il Veleno & l’Ambrosia” Luisa Sello & Le Agane

Music by Baratello, Piazzolla, Praetorius, Romitelli, Orologio, Bischof, Clarke, Mainerio, Boismortier, Sello, Selby, Zanettovich

Luisa Sello, fl – Birgit Karoh, fl/bassflute/microteatre, S. Brumat, V. Bortot, X. Franeta, I. Prelaz, T. Krulijc

Orchestra-Concert 02.06.2022 // 8.30 pm

1st flute „Waldviertler Symphoniker“, Museum Horn, AUT – Wald/4Festival2023

Music by composers from the aera Horn

Orchestra-Concert 03.06.2022 // 8.30 pm

1st flute „Waldviertler Symphoniker“, Musik-Feste-Kaja, Hardegg, AUT

Premiere „Nationalparksymphonie“ by Daniel Muck

Concert 12.08.2022 // 4.30 pm

50th Convention National Flute Association America, Chicago, USA

“Poison & Ambrosia” Luisa Sello & Le Agane

Clarke, Bischof, Piazzolla, Orologio, Boismortier, Mainerio, Selby, Zanettovich, Praetorius

Luisa Sello, fl – Birgit Karoh, fl, etc., S. Brumat, I. Prelaz, V. Bortot
<https://www.youtube.com/watch?v=7eCUWBgKDIk>

2023

Lecture 30.06.2023 // 6 pm

Moyse International Flute Competition, NBU, Sofia, BG

“When flute effects guide us along”

Birgit Karoh, fl/speaking

Lecture 06.07.2023 // 2 pm

Young flutist’s masterclass at ‘Musikfabrik’, Raabs/Thaya, AUT

“Workshop on contemporary flute effects”

Concert 09.07.2023 // 4 pm

Festival DARTE 2023 concerti diffusi – Zuglio (Pieve Matrice di San Pietro), ITA

“Trio Estroverso” flauti e microtratre

Music by Carrasquiera, Shekov, Clarke, Guiot, Tomasi

Birgit Karoh, fl, Mirna Mlikota, fl, Ursa Casar, fl

Concert 09.07.2023 // 8.30 pm

Festival DARTE 2023 concerti diffusi – Paularo, ITA – La Mozartina 2

“Estroverso Consort” flauti, microtratre, pianoforte

Music by Baratello, Tortora, Boyd, Carrasquiera, Shekov, Tomasi, Bo, Guiot, Cattaneo

Luisa Sello, fl – Birgit Karoh, fl/bassflute/microteatre, Mirna Mlikota, fl, Ursa Casar, fl,

Auroa Sabia, piano

Concert 11.07.2023 // 8.30 pm

Borgo Mediovale, Azienda Foffani – Clauiano, ITA

“Estroverso Consort”

Music by Baratello, Tortora, Boyd, Carrasquiera, Shekov, Tomasi, Bo, Guiot, Cattaneo

Luisa Sello, fl – Birgit Karoh, fl/bassflute/microteatre, Mirna Mlikota, fl, Ursa Casar, fl,

Auroa Sabia, piano

Concert 12.07.2023 // 9 pm

Musika & Musika, Grado Sala Lido Grand Hotel, ITA

“Estroverso Consort”

Music by Baratello, Tortora, Boyd, Carrasquiera, Shekov, Tomasi, Bo, Guiot, Cattaneo

Luisa Sello, fl – Birgit Karoh, fl - Mirna Mlikota, fl – Ursa Casar, fl – Aurora Sabia, pn

Concert 04.08.2023 // 5.30 pm

51st Convention National Flute Association USA, Phonix

“Extrovert” Luisa Sello & Le Agane

Haendel, Baratello, Piazzolla, Cattaneo, Tomasi, Tortora, Bo, Boyd, etc.

Luisa Sello, fl – Ursa Casar, fl – Mirna Mlikota, fl – Andrew Campbell, pn

<https://www.youtube.com/watch?v=SkZZbkza-OE>

Concert 12.08.2023 // 6 pm

Wehrkirche Kleinzwettl, kulturOFFENSIVE-Kooperation mit VV Kleinzwettl

„Klangbilder“ (concept by Birgit Karoh)

Piazzolla, Klezmer Music, Bizet, Gossec

Trio MiSaBI: Sarah Leisch, harp – Michaela Haidl, sopr., Birgit Karoh, fl./bassflute/speaking

<https://www.youtube.com/watch?v=1EijyFZ7a14>

Lecture 17.08.2023 // 3 pm

Workshop Workshop for young flutists at Zeillern, AUT on contemporary flute effects, analysis and playing instructions on: Honami, Wil Offermans

Orchestra-Concert 16.09.2023 // 8 pm

1st flute „Waldviertler Symphoniker“

“Amerikanischer Abend” 125th Birthday of Gershwin - Stadtsaal Zwettl, AUT

Music by Gershwin, Bernstein, Muck

Current Teaching Positions: 3

Musikschule Thayatal, Musikschule Thayaland, W. A. Mozartmusikschule - AUT

Flute, Flute Ensemble, Elementary Music Pedagogy

Publications

Karoh, B. (2022): *Contribution to understanding the repertoire of flute music written after 1950 through analysis under the main aspect of variations on Density 21.5 by Edgard Varèse and Èlègie pour flûte by Marc-André Dalbavie*. Young Scientific Music and Dance Forum: Conference with International Participation, (15), 89–102

Autobiography Birgit Karoh

Austrian flutist, pedagogy and mental trainer for musicians Birgit Karoh was born in 1989. After being trained in the field of elementary pedagogy she studied flute pedagogy with Bernhard Krabatsch as well as applied music science at the University Mozarteum in Salzburg, Austria. For her master's degree in flute performance, she went to Italy to study with Prof. Dr. Lusia Sello at the G. Tartini Conservatory in Triest where she finished with highest score possible. Birgit Karoh holds teaching positions for flute, ensemble, and elementary music pedagogy since 2010 in several music schools in Austria with prize winning students. She teaches at masterclasses for young flute students and published two volumes of a flute pedagogy teaching book at the Doblinger publishing house in Vienna. She plays concerts in different positions such as chamber musician, orchestra musician and soloist with a wide repertoire from Baroque to Contemporary music. She is founder of the ensembles Trio Bellaria (organ, soprano and flute) and Trio Misabi (accordion, harp, flute) and an active member of Le Agane, an international hybrid flute ensemble, founded by Italian flutist Luisa Sello. In masterclasses with Janos Balint, Wil Ofermans, Karin Reda, Erwin Klambauer, Laura Levai Aksin, Luisa Sello, Furugh Karimi Dajafar-Zadeh, Bernhard Krabatsch, Dirko Juchem, Nina Assimakopoulos, Alberto Almarza, Bernhard Wiesinger (Jazzflute), Andras Adorjan, Philippe Bernold, Borislav Yasenov, Tatjana Krkeljic, Derek Jones, Keith Underwood, Wendy Stern, Claudia Giottoli, Eszter Alföldy Boruss and Fereshteh Tahbari, Birgit Karoh trained her flute skills and understanding of the flute repertoire around the world over the years. She was performing artist in festivals such as 'Settimana della composizione – composition week' under Fabio Nieder, 'Festival Udine Castello' and 'Udinestate' in Italy, Conventions of the National Flute Association in America, 'Imago Sloveniae Festival' in Slovenia or 'Qingdao Music Festival' in China. At the New Bulgarian University in Sofia, Bulgaria, she attends for her Doctoral studies with Prof. Luisa Sello in the field of flute performance with a special focus on interpretation of new flute music. In 2024 she was offered a position as professor of music education at a federal high school in Lower Austria, which she will take up.

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