

DLA doctoral thesis

**Gergely Matuz: Dialogue between works**

Correlations of the HWV 360 sonata

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**I. Research background**

The idea to deal with the interactions between Händel's operas and flute sonatas did not come from me. My mother, the cellist Katalin Vas, who, in the spring of 2015 – after I showed her Agrippina's aria "Non ho cor che per amarti", which forms the backbone of the fourth movement of the HWV 360 sonata – exclaimed enthusiastically: "You have your doctoral topic!" It was at her suggestion that I began to systematically follow the path, which resulted in my current dissertation. The current direction of my interest is to be thanked to Zoltán Göllesz, and it was his Händel oratorio performances that I realized that I had to deal with Händel.

In 2019 I submitted my application for admission to the Doctoral School of the Faculty of Arts of the University of Pécs. Part of the recruitment process was the evaluation of an eight-semester work plan, in which I explained my ideas about the relationship between Händel's flute sonatas and operas. In my thesis at that time, I talked about the presentation of all guest texts that can be identified in flute sonatas and have their origins in operas. The past five years have not confirmed my expectations, as it is not possible to identify and analyze all guest texts within the framework of a single DLA dissertation due to their rather large number. This was already evident at the beginning of my studies, when I received suggestions from my teachers for narrowing down my field of research. Nevertheless, one of the most important elements of the original idea remained: the motif dealing with the correlations of the HWV 360 sonata.

In 2019, I presented in my work plan only from internal intuition the beginnings of the HWV 360 Andante (2) and Presto (4) so that I could not substantiate my intuition with any research results. I later dismissed this idea as a forced thought experiment. For about three years I was looking for the right direction to present the network of guest texts from Händel in a way that

was aimed specifically at a narrow profession, in this case the community of flutists and recorders. During this period, I had several defining reading experiences, the effects of which were incorporated into the text of my dissertation at a relatively late stage of research. Until autumn 2022, the question remained open as to which Händel guest texts I should narrow down my research to.

Then I was able to read Kenneth Nott's essay in which he traced the Andante and Presto movements of HWV 360 back to a common origin, citing Georg Muffat *Armonico tributo* (Sonata II, Aria) and Arcangelo Corelli's Sonata op. 5, No. 8 as sources. The effect of the study was elementary, as it turned out that the correlations of HWV 360 alone make up the entire scope of a DLA dissertation, but my intuition from 2019 was also confirmed when I tried to highlight the thematic similarity of the Andante and Presto movements. (Rather clumsily, by the way.) It became apparent that the "Lieblings theme", which constituted the fourth movement of the sonata, was in fact nothing more than a distinct node in the seemingly endless universe of Händelian sources and guest texts. It is a special luck for flutists and recorder players to have a sonata in their basic repertoire that can best be compared to an amazingly rich oasis of association, making Händel's literature particularly dramatic ... The effect of the study was elementary, as it turned out that the correlations of HWV 360 alone make up the entire scope of a DLA dissertation, but my intuition from 2019 was also confirmed when I tried to highlight the thematic similarity of the Andante and Presto movements. It is a special luck for flutists and recorder players that a sonata that can best be compared to an amazingly rich oasis of association forms part of their basic repertoire, through which pieces of Händel's literature with particularly dramatic and elemental power can be mapped. (The idea was that Händel literature could be visualized because of its networked nature. We are discussing with Zoltán Gölles the forms of cooperation involving network researchers and Handel specialists. The result could be a museum tableau in which HWV 360's Presto movement would be used as a junction and from which the other guest texts of the oeuvre would be gradually explained, indicating only the sheet music of the opening motifs. The fact that network research has developed into an independent university discipline by László Barabási-Albert and his colleagues may also give it significance.).

So, in my dissertation, I relied on the following studies:

1. Kenneth Nott: Corelli's Op. 5, No. 8 Sarabanda as a Compositional Model for Handel and His Contemporaries, in: Marx, Hans-Joachim, *Göttinger Händel-Beiträge*, Bd.: 7, 1991

2. John H. Roberts: Giovanni Bononcini and Händel's Early Roman Music, in: Georg Friedrich Händel in Rom, Beiträge der International Tagung am Deutschen Historischen Institut in Rom, 17.-20. Oktober 2007, Herausgegeben von Sabine Ehrmann-Herfort und Matthias Schnettger
3. William D. Gudger: The organ concertos of G. F. Handel: A study based on the primary sources, 1973. A Dissertation Presented to the Faculty of the Graduate School of Yale University in Candidacy for the Degree of Doctor of Philosophy

From the analyses of these three authorities, it is clear that Händel is able to quote from several composers even within a short frase of four bars, but the end result will be something quite original. In the words of Romain Roland, Händel assimilates his predecessors and contemporaries with supremacy. Moreover, it became clear that it was difficult to speak of HWV's 360 Presto theorem as being independent of its Andante theorem. The main challenge of my dissertation, therefore, was to derive the symbiosis of the Sarabanda and Gavotte dances in relation to the Presto theorem with reference to the afore mentioned researchers, yet to illustrate two evolutions of Melody living independent lives, one relating only to the Sarabanda theorem and one exclusively to the Gavotte theorem. This was easier with the Gavotte theorem and more difficult with the Sarabanda theorem. The reason for this is that the processing of the characteristic five-note basic motif – like Sarabanda – is almost unpredictable (Bach, Telemann, Rameau, Veracini, etc.) its mapping could certainly be the subject of another research, and would probably require more scope than the current writing. Personally, I had to make do with the examples that Kenneth Nott relied on, and on the basis of them I was able to identify some in Händel's oeuvre that had not yet been registered. Although I have not had the opportunity to review the well-known Händel lexicons in their entirety, I feel that Kenneth Nott's conclusions on Händel Corelli's guest texts have not received much attention so far, despite the fact that Kenneth Nott's study was praised by Professor John H. Roberts. Even in Winton Dean and John Merrill Knapp's monumental two-volume work on Händel's operas, information about Corelli is mentioned only five times, which tends to remain anecdote. However, it has not changed in terms of its main purpose: I view and present an important part of Händel's oeuvre in the context of allusive literature (*arte allusiva*).

In summary, it can be stated that the direction of my research has changed in the sense that I examine the correlations of a single work (HWV 360), and also in the sense that genre

boundaries have disappeared, I examine citation in cantatas, in concertos, in oratorios. However, it has not changed in terms of its main purpose: I view and present an important part of Händel's oeuvre in the context of allusive literature (*arte allusiva*).

## II.Resources for research

The following secondary sources helped my research.

1. Händel-Handbuch, Band 1-5, VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG, 1. Auflage, 1985
2. Das Händel-Handbuch, Band 1-6, Herausgegeben von Hans Joachim Marx, Laaber-Verlag GmbH, 2012, Augsburg
3. Silke Leopold: Händel. Die Opern, Bärenreiter, 2. Auflage, Kassel, 2012
4. Winton Dean-John Merrill Knapp: Handel's operas 1704-1726, The Boydell Press, Reprinted 2009, Woodbridge
5. Winton Dean: Händel's operas 1726-1741, The Boydell Press, First published 2006, Woodbridge

The listed works are encyclopedic in nature, so information about the correlations of HWV 360 can be found in them more in the form of references. Since nowadays the number of Händel studies is growing day by day, I had ample opportunity to choose from the publications of various university databases. The following is the title of the paper that led me to the primary bibliographic sources given in the "research background" subsection.

John W. Sawyer: Irony and Borrowing in Handel's Agrippina, Oxford University Press, 1999 November, Music and Letters

In addition to these, I was helped by other books that enriched my topic from other aspects. Without being exhaustive, here is a short selection.

1. Pietro Metastasio: Tutte le opere, Florence, Presso Giuseppe Formigli, 1832
2. András 2.Kányádi: On the paths of intertextuality, CONTEMPORARY KOMP-PRESS, Cluj-Napoca, 2017

3. Zolt Adorjáni: Power and poetry, Literature in the Hellenistic era, Kaleidoscope books, Libri publishing house, Budapest 2023

4. Marcus Fabius Quintilianus: Oratory, KALLIGRAM Bratislava, 2009

### III. Method of research

I divided my dissertation into four chapters. In the first chapter, I talk about Händel's textual process in general, and I also address terminological problems, i.e. a guest text, in which cases it can be called a quotation, borrowing or parody. There is also talk of citation research, which, starting in 1985, has set a new direction for those who want to learn more about Händel's oeuvre.

The second chapter was devoted to Händel's sources, exclusively in relation to the subject of my dissertation (the Lieblings theme). In this chapter I summarized the results of the research of Kenneth Nott, William D. Gudger and John H. Roberts, which served as the main point of reference in my work. In this way I was able to separate my subject into two separate parts, marking two correlation circles whose intersection is the HWV 360 sonata (Andante and Presto movements).

In the third chapter, I dealt with the evolution of Gavotte melodies, discussing the eight states of the Lieblings theme broken down into subsections.

The fourth chapter examined those states of Sarabanda melodic evolution that had not yet been discussed in musicology.

Note: it is in the nature of my subject that at times, despite all efforts, it was not possible to analyze a particular piece of art only in relation to itself. In my experience, this phenomenon is common and can be encountered by anyone who is informed by more comprehensive Händel encyclopedias and studies

### IV. Results of the research

When examining Händel's flute sonatas, it has been of little importance to get to know their topics in other contexts. In my opinion, a partial presentation of my research may be useful when teaching (or performing) Händel's sonatas, since

1. the performer can gain knowledge about undeservedly neglected 18th-century genres (*dramma per musica*, vocal cantata).
2. The creative process itself can be experienced through the transformations of the topics I present.
3. In the end, immersion in a dramatic situation can certainly result in a performance of higher expressivity. (Just one example: in the situation depicted in the first state of the *Lieblings* theme, Leander swims 130 km a day—the distance back and forth between the two banks of the Hellespont—to be with his wife Hero).

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

I have been holding thematic concerts since 2016, in which highlighting specific parts of Händel's life was a key aspect. Thus, opera arias and sonatas were performed at these concerts mixed. In each case, detailed descriptions accompany the events.

Since 2021, I have been an invited Händel opera expert at the Palace of Arts on three occasions. My task – during workshops – was to shed light on the plot and wider context of an opera. In all three cases, the moderator was Gábor Fenyő, one of the organisers of MÜPA Budapest.

In addition, after defending my dissertation – and closing it – I would like to give a concert with the following program:

1. "Se la morte non vorrá", aria from the cantata "Ero e Leandro".
2. "Non ho cor che per amarti", aria from the opera "Agrippina".
3. "Di quel bel che m'innamora", aria from the opera "Flavio".
4. Sonata in G minor (Presto), HWV 360.
5. "Stringo al fine", the closing scene of the opera "Ezio".
6. "Per te lasciai la luce", aria from the kantata "Il delirio amoroso".

These works can be considered as an audio outline of my dissertation. Featuring members of the Marcato Ensemble: István Szakács (piano) and Miron Kováts (cello).