



UNLOCKING CREATIVITY

DR. PETRA MUSIC, SENIOR LECTURER FOR FLUTE AT THE
UNIVERSITÄT MOZARTEUM SALZBURG
GEORG PHILIPP TELEMANN (1681-1767)

TELEMANN A MAN OF MANY TALENTS...

- MUSICIAN, COMPOSER, CONDUCTOR
- COORDINATOR OF MUSICAL CONCERTS
- OPERA DIRECTOR
- TEACHER AT THE JOHANNHEUM
- EDITOR AND PRINTER OF HIS OWN COMPOSITIONS
- POET AND WRITER, PUBLISHER
- BOTANIST



THE COMPOSER TELEMANN

- **French influence with other National styles of the time** - German, Italian. Fascination with Polish Folklore, use of Polish dances in his work.
- **Brockes Kantata** — a strange, almost “graphic” description of the Passion of Christ.
- **Opera Composition** (the creation of a “German” Baroque Opera with his composer colleagues in Hamburg. Oper am Gänsemarkt.
- **Instrumental Chamber Music** — The distribution of printed music for musicians of several levels. Editing, printing and promoting (=finding subscribers). **The Reinvention of Song** — incorporation of classical elements such as simplicity, natural lines. Sometimes humorous titles.
- About a dozen **Oratorios** and **Kantatas** in the later years of his life.
- Die *Tageszeiten*. *Donnerode*. *Ino Kantata*, *Orchestersuite in D* his last masterworks.

SELECTED WORKS FOR FLUTE

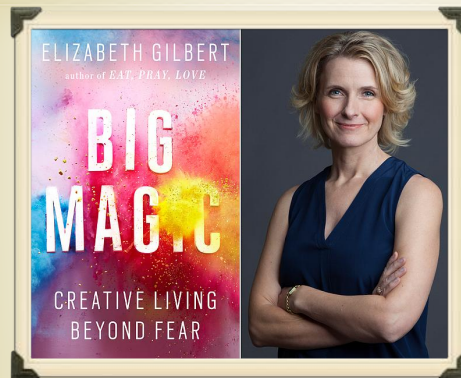
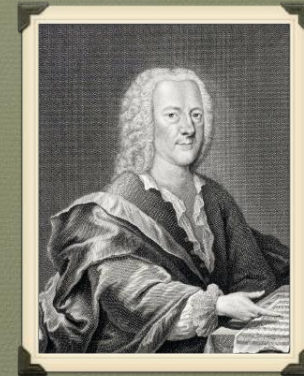
- 11 Solo Concerts for Flute (1716-1735)
- 8 Double Concertos with Flute (1719-1721)
- 4 Group Concertos with Flutes (1712-1740)
- 1726 Sonates sans basse a deux flûtes traversières
- 1727/1728 Exercizii musici
- 1728 Sonate Methodiche
- 1728/1729 Der getreue Music-Meister
- 1730 Quadri a violino, flauta traversiere, viola da gamba o violoncello e fondamento
- 1730 Quadri a violino, flauta traversiere, viola di gamba o violoncello e fondamento
- 1731 III Trietti methodici e III scherzi a 2 flauti traversieri col fondamento
- 1733 12 Fantasies à travers sans basse
- 1732 Continuation des Sonates méthodiques
- 1734 XII Solos à violon ou traversière, avec la basse chiffré
- 1735 Sonates Corellisantes à 2 violons ou traversières, violoncello e fondamento
- 1738 Nouveau Quatuors en Six Suites
- 1752 Second livre de duo pour deux violons, flutes ou hautbois
- after 1752 Quatrième livre de quatuors 'flute, violon, alto viola et basse
- Many Orchestra Parts for Flute, Recorder, Piccolo

WHAT WAS HE LIKE?

- ... *humorous, joyful, playful, inspired, hard working, trusted friend and colleague, father of a big family, creative, social, a good friend to many composers of his time.*

WHAT ARE OTHER CREATIVE PEOPLE LIKE ?

... LET'S ASK
PSYCHOLOGISTS OF OUR
TIME...



WHAT IS CREATIVITY?

creativity as enriching experience for everyday life

DIVERGENT THINKING...

TESTING OF THE GENIUS
GUILFORD, 1956

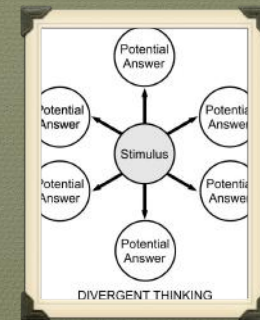
*... apparently ALL children have this ability and most of
however lose it along the way...*

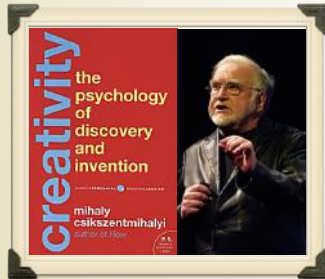
... how many uses for a paper clip?

... thinking "outside the box"

THE ABILITY OF DIVERGENT
THINKING IS IMPROVED BY

PLAYFULNESS
POSITIVE MOOD
GOOD HUMOUR





THE CREATIVE LIFE

PART 1 CAREER AND LIFE PRIORITIES

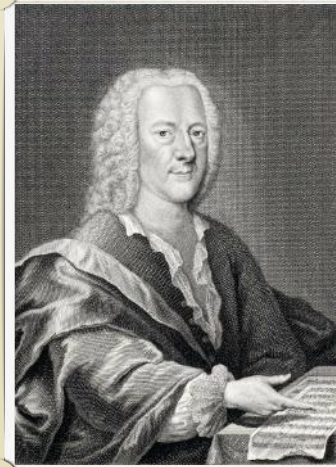
PART 2 RELATIONSHIPS

PART 3 WORKING HABITS/INSIGHTS

INTERVIEW SURVEY

100 CREATIVE PERSONALITIES:

HISTORIANS, JOURNALISTS, PERFORMERS, COMPOSERS, PHILOSOPHERS, CRITICS, POETS, ARTISTS, ARCHITECTS, WRITERS, BIOLOGISTS, PHYSICIANS, CHEMISTS, ECONOMISTS, PHYSICISTS, ASTRONOMERS, PSYCHOLOGISTS, SOCIAL SCIENTISTS, ACTIVISTS, BUSINESS LEADERS, PHILANTHROPISTS, INVENTORS, POLITICIANS, AMONGST THEM 25 NOBEL PRIZE WINNERS



Georg Lichtensteger, 1744



Ludwig Michael Schneider, 1750

CHILDHOOD AND YOUTH

- ♦ MANY OF THE MALE INTERVIEW PARTNERS LOST THEIR FATHERS AT AN EARLY AGE
- ♦ INTERVIEW PARTNERS OFTEN HAD PARENTS/MENTORS WHO TREAT THE CHILD AS AN EQUAL
- ♦ POSITIVE RECOLLECTION OF THEIR CHILDHOOD—INDEPENDENT FROM THE ACTUAL NATURE OF THEIR CHILDHOOD
- ♦ SOCIAL BACKGROUND: 30% FARMERS/WORKERS WITH RESPECT FOR EDUCATION, 34% PRIVILEGED BACKGROUND, ACADEMIC FAMILIES, ONLY 10% FROM COMFORTABLE MIDDLE CLASS BACKGROUNDS
- ♦ INTEREST AND CURIOSITY AS CHARACTER TRAITS
- ♦ THE STUDENT YEARS MARK A BEGINNING IN THE GAINING OF FOCUS
- ♦ ACTIVE SUPPORT OF TEACHERS, MENTORS TO ADVANCE PROFESSIONALLY

THE MAKING OF A CREATIVE LIFE FIRST STEPS, NETWORKING, FAMILY LIFE

- 1681-1700 Childhood and youth. Father dies when Georg Philipp is only 4 years old. His family has no interest in his musical formation. Mentored by the principal of his school, who was a keen musician. Attempt of studying law in Leipzig.
- 1702 professional career development as **Organist and Kapellmeister in Leipzig**.
- 1705 **Court Musician SORAU, EISENACH**
- 1712-1721 **Städtischer Musikdirektor Frankfurt a. M.** Second marriage, private and professional network of established colleagues in Frankfurt, first acclaimed success with the Brocks Passion, establishment of professional contact with Hamburg, first offer refused for personal reasons.



ADULT LIFE

- ♦ **LUCK IN DEVELOPING A CAREER - FOR A MAJORITY OF THE INTERVIEWED PERSONS A BIG FACTOR**
- ♦ **SUCCESSFUL FAMILY LIFE**
- ♦ **A CAREER AS A RESULT OF A LIFETIME, INVENT/CREATE THEIR CAREERS**
- ♦ **THE TASK OF GENERATIVITY — THE URGE TO PASS ON ONE'S EXPERTISE. STUDENTS, CHILDREN, GRANDCHILDREN**
- ♦ **TAKING INTEREST IN MAKING THE WORLD A BETTER PLACE (POLITICS, RELIGION, ACTIVISM...)**
- ♦ **RESILIENCE IN DEALING WITH PERSONAL LOSS, DRAMA, PROBLEMS**

ESTABLISHING A SUSTAINABLE CAREER IN HAMBURG



- **1721-1737 Hamburg, Director Musices, Cantor at Johanneum, Director of the Opera, Performance of more than a dozen operas during the next decade of his life.**
- 1728-1738 Telemann gains international reputation as composer and editor of **Instrumental Chamber Music** for professionals and amateurs alike.
- 1736 **Private Problems** - Divorce of Maria Catharina Textor after her losing a fortune in gambling. Telemann now taking care of 10 children.
- **Reinventing Song:** Singe-, Spiel- und Generalbassübungen in 1733 with 46 songs by Brockes, Gottsched, Richey, Stoppe, songs like these just started gaining popularity. His collection Vier und Zwanzig teils ernste, theils ernsthafte, theils scherzende Oden (1741) represents a milestone in the composition of song. He stresses the importance of natural melodies and declamation, stylistically already pointing towards the classical style.

TELEMANN FANTASIES

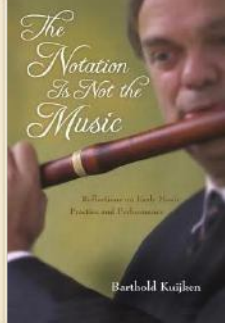
WHY 12

WHAT DANCE IS IT

WHAT IS YOUR STORY

EXPLORING
BAROQUE ARTICULATION
EXPLORING EMBELLISHING
EXPLORING DYNAMICS
EXPLORING DRAMA

“EMPFINDSAMKEIT”



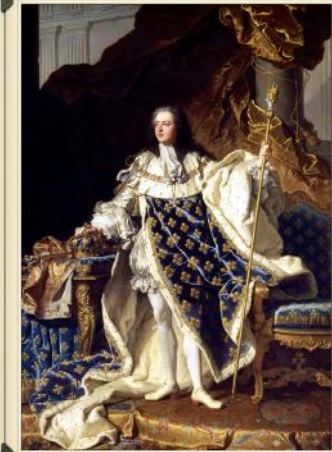
1733





PARIS

- 1737-1739 Telemann in Paris. Concert Spirituel Tuileries (Grand Motet). Nouveaux Quatuors.
- Privilège du Roy
- The “Ocular Harpsichord” by Louis Bertrand de Castel (1688-1757)



TELEMANN'S PARISIAN QUARTETS NR. 4, B MINOR

I. PRÉLUDE. VIVEMENT

II. COULANT

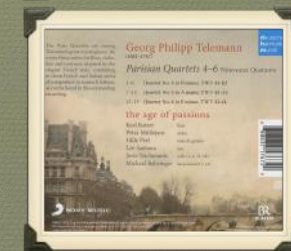
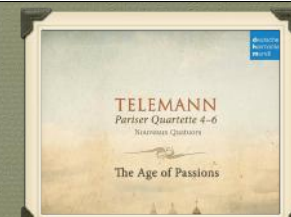
III. GAI

IV. VITE

V. TRISTE

VI. MENUET

KARL KAISER, TRAVERSO

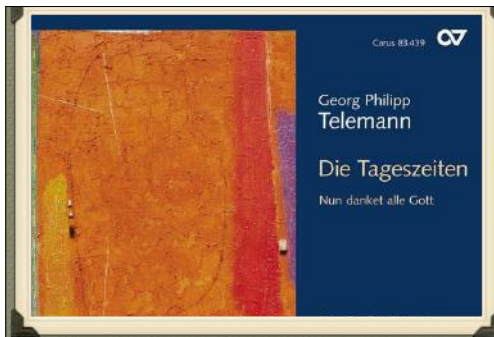


CREATIVE AGING

- ✦ **FLUID INTELLIGENCE DECLINING = THE ABILITY TO REACT RAPIDLY, DEPENDENT ON INNATE SKILLS**
- ✦ **CRYSTALLIZED INTELLIGENCE INCREASING = THE ABILITY TO MAKE SENSIBLE DECISIONS, RECOGNISING SIMILARITIES ACROSS DIFFERENT CATEGORIES, DEPENDENT ON LEARNING**
- ✦ **PEOPLE SEE AGE AS POSITIVE DEVELOPMENT. THEY ARE DEEPLY INVOLVED IN TASKS THAT ARE EXCITING AND REWARDING. "PEAK AFTER PEAK"**
- ✦ **THE TASK OF ACHIEVING INTEGRITY. DEVELOPING A VIABLE IDENTITY.**
- ✦ **SUCCESSION - FINDING A WORTHY SUCCESSOR**
- ✦ **FACING THE INFINITE - LOOKING FOR A MEANINGFUL UNIVERSE, A SPIRITUAL APPROACH**

REPOSITIONING HIMSELF IN HIS LATER YEARS

- **Blumenfreund:** 1742 - Telemann's children are now advanced in their respective careers. Telemann starts his new interest - gardening. A mistakenly sent letter let his colleagues know about his new interest and people from alle over Europe sent him fine botanical samples.
- **Personal Loss and the Need for Reorientation:** † Augustus Bernhard Telemann (1738), † Reinhard Keiser (1739), Maria Wilhelmina Eleonora Telemann (1742), † Barthold Hinrich Brockes (1747), † Johann Sebastian Bach (1750), † Andreas Telemann (1754), † Georg Friedrich Händel (1759) † Johann Mattheson (1764)
- **Masterworks in Religious Composition, Oratoria:** Telemann writes his will in 1756. 1755-1763 composition of a dozen Oratoria and another opera. Texts by Karl Wilhelm Ramler, Friedrich Gottlieb Klopstock. Assisted by his grandson George Michael Telemann, due to health issues. Masterworks Orchestersuite D, Ino Kantate (1756)
- **Death** in 1767.

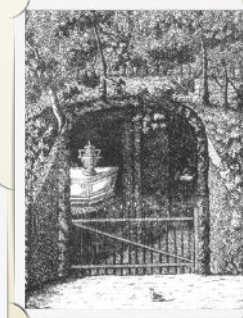


TAGESZEITEN

LASS MICH DIE SÜSSE WOLLUST FÜHLEN
KOMM, HOLDER SCHLAF

EARLY TELEMANN RECEPTION

- As early as 1770 Telemann becomes a misjudged composer, due to the quantity of his oeuvre and the changing musical style.



A SHORT HISTORY OF THE MEANING OF “CREATIVITY”

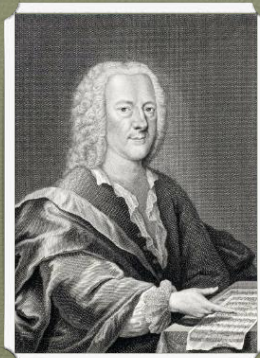


- POIEIN (to make)- POIESIS (Poetry
Art as “mimesis” - Immitation
- CREATITVY = DISCOVERY, DIVINE ORIGIN (“*having a genius*”)
- From Renaissance and Humanism: IMAGINATION “*imagination combines, magnifies or diminishes forms or contents, it does not create anything*” (Diderot)
- Voltaire writes 1740 “the true poet is creative”
- Especially in France the idea of creativity is met with resistance - creation was a mysterious act and the ENLIGHTENMENT / AUFKLÄRUNG did not accept mystery.
- 19th century: now not only was art regarded as creativity, but it alone was so regarded. - “*being a genius*”

Inbetween “Aufklärung” / “Enlightenment” and “Sturm und Drang” with it’s “Geniekult”

... being an artist means “inventing”, “imagining”, playing by the rules of composition/ poetry. Following strict formal patterns. Immitation of nature.

around 1720



Telemann 1744

... being an artist now means being a natural genius. The individual subject is the center of interest. Emotions and Intellect become equal.

around 1770



- Gotthold Ephraim Lessing:
Telemann übertrieb auch nicht selten seine Nachahmung in das Abgeschmackte, indem er Dinge mahlte, welche die Musik gar nicht mahlen sollte.
- Daniel Christoph Ebeling: *Selten hat man von Polygraphen viele Meisterstücke*
- Johann Friedrich Reichardt: *Wenn er aber von den Franzosen lernte, sich zu sehr nach dem Geschmacke der Nation oder der Leute, unter denen man lebte, zu bequemen, so weiß ich auch viel nachtheiliges über die Reise zu sagen. Er bequemte sich wirklich oft nach Leuten vom übelsten Geschmacke, daher man auch unter seinen vortreflichen Werken so viel mittelmäßige Arbeiten findet, und in diesen die ungeheuren und läppischen Schildereyen.*



... the song of the future...



with the antique plot, the orchestration, the belcanto, for me the style aims far into the future of the classical style

INO KANTATA

WO BIN ICH, O HIMMEL?
TÖNT IN SEINEN LOBGESANG (FULL LENGTH)

TELEMANN AND THE FLUTE

- *The nature of his work for flute clearly shows an intensive knowledge of the nature of the instrument.*

Quantz uses Telemann quotes in his "Solfeggi". This shows, how famous his Flute Duets must have been to the flutists of his time.

- Friendship with **Blavet** in Paris. The Parisian Quartets were composed for a master quartet, with the musicians in mind.
- **12 Methodical Sonatas and 12 Fantasies**
- **Sonatas for 2 Flutes**
- **Duos for 2 Flutes**

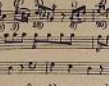
HOW TO PERFORM THE ADAGIO?

[illegible]

Premier Suite.

Handwritten musical score for a piece titled "Premier Suite." The score is written on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in the margins, including "Reprise" and "Fin.".






empfindsam
C-Michael Zuckmayer
BRUNNENMAYR-TUTZ · MORTENSON

Quantz

“Von der Art das Adagio zu spielen”

Linde Brunnmayr-Tutz

Professor für transverso at Trossingen,
Teacher at Innsbruck Barock
(Summer Academy Mozarteum Salzburg, August 2017)



empfindsam
C-Michael Zuckmayer
BRUNNENMAYR-TUTZ · MORTENSON

QUANTZ
SOLFEGGI
DA SEBASTIAN
ANTONIO

Allegretto Duettino I. di Telman

Vicace Duettino

moderato.

Alto

Presto



WHAT CAN THE LIFE OF TELEMANN TEACH US TODAY ABOUT BEING CREATIVE?

- “Creative Living” is not necessarily being an artist. To have a creative life means choosing the path of curiosity over the path of fear. Not once, not twice, but at **all** times. Curiosity is more important than passion.
- Having multiple interests is great. Passion is the voice of god — but it is not always there. But curiosity is there every day. It is a whisper, not a shout. It is a scavenger hunt. If you investigate this, you **will** have a creative life.
- Instead of being afraid of not having any ideas, just look for small areas of interest. Curiosity is like effervescence - it has a tiny spark to it. Can I trust that and follow it, even if it does not make sense.
- “The curiosity driven path”: like Telemann, Elizabeth Gilbert started gardening. What it led to bit by bit was the conception of a bestseller novel about a 19th century woman botanist. From learning about the origins of plants it led her step by step to be guided on to a big discovery journey.

DISTINGUISHING HOBBY, JOB, CAREER, VOCATION

- *A Hobby is something you do purely for pleasure. A nice thing to have, without risks involved.*
- *A Job pays for your bills. Many artists have/had daytime jobs. A job does not have to fulfil you. It just has to pay. A job does not have to be your whole life.*
- *A Career is something you believe in. Like a mission. If you don't like your career, just go get a job. You should love your career, or not have one.*
- *A Vocation is a calling. A divine invitation to participate in creating. Nobody can take your Vocation. Nobody can give it to you, but nobody can take it from you. It comes with commitment.*

- for Telemann, collecting and planting flowers was possibly like a **hobby**. It enlightened his life and made his days nicer.
- teaching at the Johanneum, directing an opera house, organising the musical calendar of his city could be seen as Telemann's **job**.
- Telemann's **career** was developing and growing his personal reputation, enlarging his fame as a composer, printing, promoting and selling his music, organising concerts, networking with composers, writers and the establishment of his time. Pleasing the leaders of Hamburg. *His career might have ended. If the musical taste of his time would have changed earlier it could well be imagined, him losing this career. We can imagine, he would have taken a post as conductor or teacher and would have kept developing his interests regardless.*
- His **vocation** in developing music, developing new artistic forms and concepts would never have ended. His interest in writing Oratoria sparked way later than the general life expectancy at the time. Even when Telemann was in the last decade of his life—with a deteriorating health—he found new interests and new projects to compose and a way to realize them.



Thank you very much!!

*... may Telemann's life be an
inspiration to your creative future...*