

# Egészségédre! A Musical Tasting of Works by István Matuz

A Presentation by Kayla Hanvey

## István Matuz (b. 1947)

- Hungarian flutist-composer, champion of non-traditional flute techniques (extended and prepared)
- Studied at IRCAM (Institut de recherche et coordination acoustique/musique) in Paris, France - an institute that specializes in the research of music and sound, with special focus on the avant garde and electro-acoustics
  - o collaborates with mathematicians and physicists to learn more about flute acoustics and sound capabilities
- realization of Hungarian acoustical fingering system for the flute
- early developer of the Pronomos flute (later realized by his student Julian Elvira & flute maker Stephen Wessel) - uses key on key mechanism to allow for more tonal possibilities (over 4 million)<sup>1</sup>.
- one of the first flutists to use circular breathing in performance - 144 minute work "Voce" by László Sárý



Figure 1: Matuz István, *The New Flute*. Hungaroton, compact disc. 1978.

## 6 Studii per flauto solo

- Matuz's only published work for flute, (1990)
- Collection of etudes that highlight a number of extended and prepared techniques, many of which are presented in a satirical or humorous fashion

### Studium no. 3, "Sakura, Sakura"

- Based on a traditional Japanese folk tune by the same name, signals the blooming of cherry blossoms in spring
- Written for and premiered at the 1989 Congress of Japan Flutists' Association convention
- Alternate fingerings, vocalization, head joint-less flute, key clicks (E mechanism only), and multiphonics are among the techniques used
- Flute techniques pay homage to the sounds and playing style of traditional Japanese flutes, such as shakuhachi

**Studium 3**  
„SAKURA, SAKURA”

István MATUZ

The image shows a musical score for 'Studium 3, "Sakura, Sakura" by István Matuz. The score is written for flute in G major, 7/8 time, with a tempo of quarter note = 54. It consists of three staves of music. The first staff starts with a dynamic marking 'p' and includes fingering instructions 'AB' and 'A (sim.)'. The second staff includes 'A' and 'AB (sim.)'. The third staff includes '7 sim.'. The score is marked with various performance techniques like 'sim.' (simulazione) and '7 sim.'. The score is marked with various performance techniques like 'sim.' (simulazione) and '7 sim.'.

<sup>1</sup> Wessel, Stephen, "The Pronomos Flute: A development of the Boehm system for extended techniques," Woodwind Music Web, accessed February 13, 2023, <https://www.woodwind.dk/Wessel%20-%20Pronomos.pdf>

### Studium no. 4, "Fújjátok, Fújjátok"

- Sarcastic and humorous play on the fall of communism in Hungary, published in 1986
- Based on a traditional Hungarian folk tune that was misappropriated by the government as communist propaganda pre-1989
- As communism began to weaken in 1980s Hungary, government censorship was also weakened → resulted in this work being well received by all audiences
- Composition style influenced by Steve Reich
- Piece symbolically ends with the bursting of a red balloon

*Rejoice! Our banners  
Stream in bright winds;  
Hurray! Their words say,  
Long live freedom!*

*Blow, winds, bright winds,  
Keep right on blowing;  
By tomorrow we'll change  
The entire world!*



Figure 3: Lippay Ágnes, 1990. In *6 Studii per flauto solo* (Budapest, Hungary, 1990), p. 19.

♩ = 70 *rall.* → 40 *rall.*

Begin blowing up:  
*Aufblasen zu beginnen:*  
*Felfúvást kezdeni:*

Singing into the flute: „Fúj - já - tok, fu - új - já - tok, Fúj - já - tok, fu - új - já - tok!”  
*In die Flöte zu singen:*  
*Fuvólába beleénekelni:*

Keep blowing balloon up until explosion.  
*Luftballon bis zum Explosion aufblasen.*  
*Léggombot szétrobbanásig felfújni.*

Figure 4: Matuz István. *Studium 4*, "Fújjátok, Fújjátok", Ed. Hollós Máté. Budapest, Hungary: 1990.