

ABSTRACT

Title of Dissertation: AN EXPLORATION OF WORKS INSPIRED
BY SPIRITUAL TRADITIONS IN
CONTEMPORARY FLUTE REPERTOIRE
(1981 – 2010)

Meghan Anne Shanley, Doctor of Musical Arts,
2015

Dissertation directed by: Professor of Oboe, Mark D. Hill, School of
Music

Composers are currently utilizing a vast number of technologies and extended flute techniques as expressive tools in spiritually inspired compositions. With the use of pitch bends, breath and wind tones, multiphonics, flutter tongue, and timbral trills, traditional flutes of different cultures are mimicked on the modern instrument more vividly than ever before. These extended techniques allow composers to combine their styles with religious traditions in an innovative manner and connect with audiences in fresh and original ways.

This dissertation explores the different avenues of spiritual musical expression in contemporary flute repertoire through three thematic recital programs. The first program creates a soundscape of the musical traditions of five different faiths: Hinduism, Divination, Judaism, Buddhism, and Christianity; the second program consists of chamber works inspired by traditional Western belief systems; and the

final program is made up of works written as social commentary on religious or spiritual conflicts, specifically on the Israeli-Palestinian Conflict, the Yom Kippur War, and the Trail of Tears.

The following works are performed and discussed in this dissertation: Robert Dick – *Techno Yaman*; Michael Daugherty – *Crystal* and *Trail of Tears*; Howard J. Buss – *Scenes from the Holy Land*; Tōru Takemitsu – *Air*; Daniel Kellogg – *Into Utter Forever* and *Divinum Mysterium*; Christopher Rouse – *Compline*; Richard Toensing – *Children of Light*; Ruth Schönthal – *A Bird Over Jerusalem*; Leonard Bernstein – *Halil*; and Katherine Hoover – *Winter Spirits*.

AN EXPLORATION OF WORKS INSPIRED BY SPIRITUAL TRADITIONS IN
CONTEMPORARY FLUTE REPERTOIRE (1981 – 2010)

by

Meghan Anne Shanley

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Introduction

Ludwig van Beethoven states, "Music is the mediator between the spiritual and the sensual life." His belief is well represented in Movement III of his String Quartet No. 15 in A minor, Op. 132 titled "*Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.*" The title means "*Holy song of thanksgiving of a convalescent to the Deity, in the Lydian Mode.*" He wrote the movement as a declaration of thanks and reflection on his recovery from a long and nearly fatal illness in 1824-5.¹

This faith inspired piece is an example of a spiritually based composition written within traditional tonal bounds, using the lydian mode as an expressive tool. Although still touching today, many examples now exist of contemporary compositions that also act as "mediator between the spiritual and the sensual life."² Composers like Christopher Rouse and Michael Daugherty are using new compositional techniques and technologies that were unavailable to their predecessors. They are now able to command the attention of the believer and connect with audiences in fresh and original ways by combining their styles with religious traditions in an innovative manner. This dissertation explores the different avenues of spiritual expression in contemporary flute music, specifically solo and chamber music in the areas of Christianity, Buddhism, Judaism, Islam, Divination, Hinduism, and Native American spirituality.

¹ Joseph Kermen, et al, "Beethoven, Ludwig van," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/40026> [accessed October 10, 2015].

² Ibid.

The first program, “Multiple Paths,” consists of five works, each inspired by different spiritual belief systems. This programming serves as an overview for the listener, creating a soundscape using modal harmonies, traditional rhythmic elements, and historically appropriate percussion equipment. It displays a diverse use of technology and extended techniques, including an electronic keyboard in Robert Dick’s *Techno Yaman*, expressive pitch bends in Daniel Kellogg’s *Into Utter Forever*, and use of wind tone in Michael Daugherty’s *Crystal*.

The second program, “Christian Traditions,” features chamber works inspired by different denominations of Christianity. Although based on similar belief systems, these composers approach Christianity with their own unique styles and create vastly different works. Rouse’s *Compline* is titled after the seventh Canonical hour in the Catholic Church. He based this minimalist piece on the church bells he heard in Rome while traveling in 1989.³ *Divinum Mysterium*, by Daniel Kellogg, is written for flute, clarinet, violin, cello, piano, and percussion. It is based on a medieval hymn and depicts the creation of the world. Kellogg weaves the hymn throughout the movements using contemporary compositional techniques like polyrhythms and tone clusters. Richard Toensing’s *Children of Light* is a beautifully transparent, tonal work depicting different images from his Lutheran faith.

Native American and Jewish works are highlighted in the final recital, “Religious Injustice.” This program is dark and reflective – the works are social or spiritual commentary on religious war or violence. Ruth Schönthal’s *A Bird Over Jerusalem*, for flute, prepared piano, and tape was written in response to the religious

³ Christopher Rouse, “Press and Program Notes: Compline,” Christopher Rouse: Composer, <http://www.christopherrouse.com/complinepress.html> [accessed February 8, 2015].

unrest in the Middle East. In this moving piece, the flute represents a bird flying over Jerusalem, witnessing the violence for the first time. Different sounds on tape and percussion are used to depict a warlike setting – imitations of machine guns are heard on a marching band snare, and a recorded tape plays a loop of an Arabic woman wailing a traditional mourning chant. Leonard Bernstein’s flute concerto *Halil* was written in honor of Israeli flutist and soldier Yadin Tanenbaum who was killed during the Yom Kippur War of 1973. Written for flute, percussion, and piano, this piece mournfully treads the divide between tonality and atonality.⁴ Katherine Hoover’s *Winter Spirits* for solo flute is a break from the darkness – it introduces the beautiful sound world of Native American flute playing, invoking kachina spirits through its notes. Spanish colonizers banned Pueblo Indians from worshipping these beneficial spirits in the late seventeenth century. Michael Daugherty’s flute concerto, *Trail of Tears*, depicts the human spirit carrying on through President Andrew Jackson’s Indian Removal Act of 1830, a time of unimaginable suffering and distress. The third movement, “sun dance,” depicts the religious dance ceremony of the Plains Indians banned by the U.S. government for nearly a century. Flutist Amy Porter edited the solo flute part, helping to instruct the flutist as to how to attempt the plethora of extended techniques utilized in this piece.⁵

⁴ Leonard Bernstein, *Halil: Nocturne for Flute, Percussion, and Piano* (United States: Jaina Publications, 1987).

⁵ Michael Daugherty, *Trail of Tears for Flute and Chamber Orchestra* (New York: Hendon Music, Inc., 2010).

Chapter 1: Dissertation Recital #1 – Multiple Paths

Meghan Shanley, Flute and Alto Flute
Yong Clark, Flute
Robert Schroyer, Percussion
Bora Lee, Piano

February 7th, 2015
2:00 p.m.
Gildenhorn Recital Hall

An Exploration of Works Inspired by Spiritual Traditions in Contemporary Flute
Repertoire (1981 – 2010)

Multiple Paths

Techno Yaman (2001)

Robert Dick (b. 1950)

Crystal (2004)

Michael Daugherty (b. 1954)

Scenes from the Holy Land (2001)

Howard J. Buss (b. 1951)

- I. Masada
- II. Storm on Mount Sinai
- III. The Flock by the Sea of Galilee
- IV. Jordan Valley Enchantment
- V. The Road to Jerusalem

INTERMISSION

Air (1995)

Tōru Takemitsu (b. 1930 – d. 1996)

Into Utter Forever (2008)

Daniel Kellogg (b. 1976)

- I. Prophecy
- II. Agony
- III. Awaken the Dawn

With the new and innovative techniques available in the late 20th and early 21st centuries, composers are able to make spiritual connections with listeners in ways that have never been done before. This program features five pieces, each highlighting a different spiritual belief system – Hinduism, Divination, Judaism, Buddhism, and Christianity. Each of these beliefs is deeply rooted in history, and many of these pieces use extended techniques to help the modern flute mimic the aural landscape of a spiritual culture’s traditional instruments and music.

Techno Yaman (2001) - Robert Dick (b. 1950)

In *Techno Yaman*, written for flute and electric keyboard, Robert Dick takes the classical Hindustani North Indian flute-playing tradition and applies it to the modern flute by blending it “with rock and electronica.”⁶ He uses multiple extended techniques for different purposes – some mimic the timbre of the wooden bānsurī flute while others imitate virtuosic rock and roll guitar riffs.⁷

The Raga Yaman inspires the North Indian aspect of this piece. Ragas are typically performed during specific seasons or times of day – the Raga Yaman is traditionally played or sung at night to bring about blessings from nature. Ragas, or musical themes or scales, are comparable to modes in Western music. In order to evoke greater emotion, they are used in more detail. Different notes in raga scales are only to be used in certain places in the melodic line - for example, there are "home notes" (griha swara), "landing/resting notes" (nyaasa), and "dissonant notes"

⁶ Robert Dick, *Techno Yaman* (New York: Multiple Breath Music, 2001).

⁷ Ibid.

(vivaadi). The Raga Yaman spans an octave and has a raised fourth scale degree, similar to our Lydian mode.⁸

The driving rhythmic force in ragas is the taal, a rhythmic pattern typically played on two types of kettledrums called the tabla. Although there are hundreds of taals, some different rhythmic patterns heard in this piece are the Jhaptaal and Rupak. Traditional ornamentations are also used in ragas, for instance glissando (meend), or a smooth glide from one note to the other, grace notes (kan-swar), and percussive voice-production (gamak).⁹

Robert Dick begins with a quote from the first phrase of a famous bānsurī flutist's raga, Pannalal Ghosh. The first section of the piece mimics a traditional raga yaman played on bānsurī flute. With a sitar drone playing on an electric keyboard, the flutist plays glissandos and multiphonics throughout the melodic line in an expressive manner. The second section makes use of the taal, and the electric keyboard is set to several different traditional rhythms throughout, including Jhaptaal and Rupak. On these settings, the tabla drum can be heard. Robert Dick instructs the modern flutist to use a multitude of extended techniques in this section in order to imitate the sound of an electric guitar, including multiphonics, or playing multiple notes at once, singing while playing, using glissandos, and harmonics.¹⁰

Originally, Dick asked for keyboard settings like "organ drone," "samba," "basic 4/4 rock," and "shuffle," however, he states in the score, "when multiple options are available, the choice of tone and drum patterns is given to the performer

⁸ Ravi Shankar, *My Music, My Life* (New York: Simon and Schuster, 1968), 20-29.

⁹ *Ibid.*, 29-32.

¹⁰ Robert Dick, *Techno Yaman* (New York: Multiple Breath Music, 2001).

as an important aesthetic decision.”¹¹ Because the keyboard used had traditional Indian instrument sounds and rhythms available, I chose to use “sitar drone,” and “Jhaptal” and “Rupak” taals.

Crystal (2004) - Michael Daugherty (b. 1954)

According to the League of American Orchestras, Michael Daugherty is one of the ten most performed living American composers. In 2011, he received three Grammy Awards for the Nashville Symphony’s recording of his *Metropolis Symphony* and *Deus ex Machina*. He has also received a Fulbright Fellowship, the Kennedy Center Friedheim Award, the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, and a fellowship from the National Endowment for the Arts, among other honors.¹²

Crystal, for flute, alto flute, and piano, is a reworking of the second movement of *Tell My Fortune* for chamber orchestra by Michael Daugherty. Daugherty describes this movement as “[a visit to] the dark world of gypsies and their methods of fortune telling by gazing into crystal balls.”¹³

Gypsy witches and sorcerers can be traced back to the Middle Ages when they practiced hedge witchcraft of the old pagan people. Their magical powers were often related to nature due to the elements’ “purer vibrations.” Traditionally, the women in these traveling families were trained to practice fortune telling through crystal gazing

¹¹ Robert Dick, *Techno Yaman* (New York: Multiple Breath Music, 2001).

¹² Michael Daugherty, “Biography,” Michael Daugherty, <http://www.michaeldaugherty.net/index.cfm?pagename=bio> [accessed January 15, 2015].

¹³ Michael Daugherty, “Works: *Crystal* for flute, alto flute, and piano (2004),” Michael Daugherty, <http://www.michaeldaugherty.net/index.cfm?id=96&i=19&pagename=works> [accessed January 15, 2015].

(“dukking”), palm reading, and card reading, and each developed their own distinct practice.¹⁴

Although not strictly religious, “the scope of fortune telling is, in principle, identical to the practice of divination. The difference is that divination is considered part of a religious ritual, while the term fortune telling implies a less serious or formal setting...”¹⁵ Instead, fortune telling may be classified as a spiritual occult practice due to its supernatural and mystical nature. Many belief structures still followed today have been rooted in occultism for hundreds of years, including Paganism, Gnosticism, and the Kabbalah.

In *Crystal*, the flute and alto flute use a multitude of extended techniques, including flutter tongue, wind tone, and pitch bending, adding a haunting quality to the evocative melody. Both flutes play variations on the opening melodic line in several cadenzas throughout the piece. The piece climaxes rhythmically as the alto flute plays an ostinato underneath an energetic flute line that ultimately results in rhythmic chaos. Percussion is added to both flute parts – each flutist alternates playing wind chimes during specific mysterious melodies. Unlike *Techno Yaman*, which would traditionally be performed to bring about blessings, *Crystal* shows a mystical and superstitious side to the spiritual world.

Scenes from the Holy Land (2002) - Howard J. Buss (b. 1951)

Howard J. Buss is an internationally recognized contemporary classical composer whose music has been performed in over 50 countries. A copy of one of his well-known pieces, *Fanfares*, is kept in the Presidential Collection of Ronald Reagan

¹⁴ Bruce D. Heald, *Gypsies of the White Mountains: History of a Nomadic Culture* (Charleston: Arcadia Publishing, 2012), 32-35.

¹⁵ *Ibid*, 34.

due to its patriotic nature. His music has been recorded on many record labels, including IBS Classical, Capstone and DUX (Warsaw). He also founded his own music publishing company, Brixton Publications (ASCAP), which publishes contemporary American concert music.¹⁶

Buss's *Scenes from the Holy Land*, written for flute and percussion, was inspired by several of his visits to the Middle East. Each movement depicts a different biblical location. The first movement, "Masada" is named after an ancient fortification in the Southern District of Israel. This defense sits on top of a rock plateau overlooking both the Judean Desert and the Dead Sea. Movement two represents Mount Sinai. It is located in the present-day Sinai Peninsula, and according to the Book of Exodus, is the mountain where God gave the Ten Commandments to Moses. The third movement is a depiction of the Sea of Galilee. It is the largest fresh water lake in Israel, and according to the gospels, Jesus spent much of his ministry on its shore. Movement four illustrates the Jordan Valley, which runs from the Sea of Galilee to the Dead Sea, The Valley forms the border between Israel and Jordan in the North and the West Bank and Jordan in the South. Lastly, movement five is titled "Jerusalem", and represents the plateau in the Judean mountains between the Mediterranean and the Dead Sea. It is considered holy to three major religions - Judaism, Christianity and Islam.

In his notes on the piece, Buss writes,

The opening section, 'Masada' presents angular solos against percussion accents, with ascending legato passages for the flute. The music turns more florid and Middle-Eastern in style before a peaceful

¹⁶ Howard J. Buss, "Biography," Howard J. Buss, Composer, http://www.brixtonpublications.com/howard_j_buss-2.html [accessed January 10, 2015].

coda. ‘Storm on Mount Sinai’ offers sharply rhythmic music accented with tambourine and a more febrile bazaar-like flute writing. ‘The Flock by the Sea of Galilee’ contains an oddly memorable five-note percussion motif under a lovely bucolic flute theme. ‘The Road to Jerusalem’ makes a haunting finale with elaborate passages against pulsating percussion.¹⁷

The instrumentation in this piece helps to imitate the musical world of Ancient Israel, which was heavily influenced by Egypt, Sumer, Babylonia, and Greece. At the time, there was a limited selection of wind instruments in use, including the flute, cornet, and horn. Percussion instruments typical of the period were bells, cymbals, hand drums, and tambourines, all of which are used throughout. By scoring this piece for flute and various types of the above-mentioned percussion instruments, Buss creates an evocative atmosphere – the sounds of the Middle East are reimagined and historic biblical locations become alive again.¹⁸

Air (1995) - Tōru Takemitsu (b. 1930 - d. 1996)

Tōru Takemitsu was a Japanese composer who was heavily influenced by Western musical traditions and compositional techniques of the 20th century. A prolific writer, he often wrote of the struggle he felt as he composed, trying to free himself of his Japanese roots, eventually realizing they would forever be a part of him.

His emphasis while composing was always on the resultant sound as opposed to the technical aspect of composing itself. He focused heavily on exploring and manipulating the timbres of different instruments and even the spatial organization of

¹⁷ Howard J. Buss, “Flute Duos,” Howard J. Buss, Composer, <http://www.brixtonpublications.com/flute-duos.html> [accessed January 10, 2015].

¹⁸ A.Z. Idelsohn, *Jewish Music in its Historical Development* (New York: Schocken Books, 1967), 3-18.

players on stage. Stemming from his Japanese roots, his view of sound is very closely connected with nature.

In *Air* for solo flute, Takemitsu bridges both his Eastern Japanese roots and Western compositional influences. Written in 1995, this piece is a sketch for a flute concerto and his last composition before his death the following year. He utilizes many traditional Japanese concepts, for example, "ma" or space. Takemitsu wishes "... to search out that single sound which is in itself so strong that it can confront silence."¹⁹

The piece can be broken down into several sections, each focusing on one particular note, or "sound," with technical flourishes and variations. Between these outbursts are the silences Takemitsu speaks of. In this piece, the silences are equally as important as the music itself. Unlike all other composers on this program who use melodies and harmonies to recreate experiences or emotions connected with their spirituality, the sounds and silences in *Air* are the experience. In this composition, Takemitsu finds "more meaning in listening to the innate quality of sound rather than in using sound as a means of expression."²⁰

Takemitsu also attempts to mimic the sounds of the shakuhachi and Noh flutes on the modern flute by using timbral trills, flutter tongue, harmonics, extreme dynamics, and pitch bends. These traditional Japanese instruments are made of bamboo with no keys and have a very distinct timbre. Takemitsu states, "Of shakuhachi music it is often said, "Ichion Jobutsu" - "With one sound one becomes the Buddha" - suggesting that the universe is explored in a single sound...[which is] a

¹⁹ Tōru Takemitsu, *Confronting Silence: Selected Writings*, transl. and ed. by Yoshiko Kakudo and Glenn Glasow (Berkeley: Fallen Leaf Press, 1995), 52.

²⁰ *Ibid*, 56-57.

characteristic Buddhist feeling."²¹ The sounds of *Air* are a spiritual reflection on nature.

Into Utter Forever (2008) - Daniel Kellogg (b. 1976)

As the *Washington Post* wrote, "Daniel Kellogg, barely out of his 20s, is one of the most exciting composers around - technically assured, fascinated by unusual sonic textures, unfailingly easy to listen to, yet far from simplistic." He is Assistant Professor of Composition at the University of Colorado and his pieces have been performed at many of the country's most famous venues, including Carnegie's Weill Recital Hall, Lincoln Center, and The Kennedy Center. The Philadelphia Orchestra, the National Symphony Orchestra, the United States Air Force Academy Band, and the San Diego Symphony, among others, have also premiered his works. The *Washington Post* counted his CD *Beginnings*, recorded with eighthblackbird, as one of the top five classical discs of 2004.²²

On *Into Utter Forever*, Kellogg states, "[this piece] is a meditation for flute and piano on the events of the Resurrection celebrated each year in the Christian Calendar." Andreas Waldburg-Wolfegg commissioned the piece for flutist Catherine Ramirez. She requested a sonata celebrating the Christian Holy Week, including the proclamation of Christ's sacrifice, suffering, and triumph over death.²³

The first movement, *Prophecy*, "is a striking declaration."²⁴ It opens with a lengthy, virtuosic, and modal flute cadenza consisting of numerous pitch bends, use

²¹ Tōru Takemitsu, *Confronting Silence: Selected Writings*, transl. and ed. by Yoshiko Kakudo and Glenn Glasow (Berkeley: Fallen Leaf Press, 1995), 65.

²² Daniel Kellogg, "About: Bio," Daniel Kellogg, <http://www.danielkellogg.com/bio-1/> [accessed January 10, 2015].

²³ Daniel Kellogg, *Into Utter Forever* (Colorado: 2008).

²⁴ *Ibid.*

of flutter tongue, and notes in the extreme high register. When the piano enters, it is often playing dissonant harmonies and conflicting rhythms with the flute part. The pitch bends and technical runs in the flute line imitate the traditional melismatic-style of psalm singing in ancient Hebrew.

Agony, movement two of this piece, “is an introspective movement filled with the pain and suffering of the Crucifixion...[it] is about ultimate despair.” As in *Prophecy*, pitch bends are used throughout; however, in this movement, they are used to mimic sounds of mourning and darkness. Throughout the movement, the Pange Lingua chant is heard in both the piano and flute lines. This chant is derived from a traditional Easter text, celebrating the Resurrection of Christ. Kellogg morphs this chant into his own dark rendition, only writing it in fragments with added technical outbursts and dissonant pitches. The final movement, *Awaken the Dawn*, is based on a Hebrew Psalm that describes celebration. Kellogg states, “The opening ethereal harmonies eventually give way to a joyous and powerful dance, which builds to an ecstatic end.” The movement evokes the celebratory nature of Jesus Christ rising on Christian Easter Sunday.²⁵

²⁵ Daniel Kellogg, *Into Utter Forever* (Colorado: 2008).

Chapter 2: Dissertation Recital #2 – Christian Traditions

Meghan Shanley, Flute

Bonnie Alger, Conductor; Emily Robinson, Clarinet; Robert Schroyer and Maurice Watkins, Percussion; Stephanie Gustafson-Amfahr, Harp; Thomas Hunter and Christopher Koelzer, Piano; Paul Bagley and Kristin Bakkegard, Violin; Shabria Ray, Viola; Jessica Albrecht and Erin Snedecor, Cello

April 26th, 2015

8:00 p.m.

Gildenhorn Recital Hall

An Exploration of Works Inspired by Spiritual Traditions in Contemporary Flute Repertoire (1981 – 2010)

Christian Traditions

Compline (1996)

Christopher Rouse (b. 1949)

Children of Light (2003)

Richard Toensing (b. 1940 – d. 2014)

- I. Dawn Processional
- II. Song of the Morning Stars
- III. The Robe of Light
- IV. Silver Lightning, Golden Rain
- V. Phos Hilarion (Vesper Hymn)

INTERMISSION

Divinum Mysterium (2000)

Daniel Kellogg (b. 1976)

Prelude

- I. Beginnings
- II. The Spirit of God Moved Upon the Face of the Waters
- III. Light
- IV. Rest
- V. Rejoicing

Rouse, Toensing, and Kellogg explore different denominations of Christianity using individual compositional styles. *Compline* is written in a minimalist style, *Children of Light* is programmatic and tonal, creating beautiful imagery throughout, and *Divinum Mysterium* is rhythmically complex, pushing the virtuosic boundaries of what is possible for each musician.

Compline (1996) - Christopher Rouse (1949-)

Christopher Rouse is a Maryland native, born in Baltimore in 1949. He is a Pulitzer Prize and Grammy Award winner, as well as an elected member of the American Academy of Arts and Letters. Famed orchestras and ensembles, including the Berlin Philharmonic, the London Symphony, the Vienna Symphony, the New York Philharmonic, and the National Symphony Orchestra, have performed his works in major concert halls around the world.²⁶

Many of Rouse's earlier works share a common theme - they always include elegiac sections, "emphasizing a dark world view [of] death, and the void it leaves within those who remain..."²⁷ He dedicates these elegies within his larger works to people whose deaths have made a significant impact on him. For instance, the central movement of his *Flute Concerto* is dedicated to James Bulger, a two-year old English boy who was abducted and killed by two ten-year old boys. Portions of his *Trombone Concerto* and *Symphony No. 2* were also written under a similar influence - they were

²⁶ Christopher Rouse, "Biography," Christopher Rouse: Composer, <http://www.christopherrouse.com/biography.html> [accessed February 8, 2015].

²⁷ Laurie Shulman, "Rouse, Christopher," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/42552> [accessed March 18, 2015].

his reaction to the deaths of composers Leonard Bernstein and Stephen Albert, respectively.²⁸

Compline, however, indicates an important transitional point in Rouse's compositional outlook. He states, "Unlike the majority of other works I composed in the half dozen years before it, *Compline* does not concern itself with death but rather with light. In this it perhaps augurs a change in my musical outlook."²⁹ The slow sections in this piece are transparent in nature, rather than heavy with the agony and desperation of minor 2nds and 3rds in his earlier works.

Composed for a septet consisting of flute, clarinet, string quartet, and harp, the work's title refers to the final church service in the Christian canonical hours. Also known as "night prayer," *compline* originated as a type of evening prayer before going to bed.

Although the title of this work refers to religious ceremony and practice, Rouse states, "what religiosity *Compline* may contain is more observational than participatory, reminiscent perhaps of various scores by Respighi in which religious elements are included."³⁰ In one such piece, *Vetrata di chiesa* ('Stained-Glass Windows'), Respighi uses fragments of Gregorian chant throughout. Rouse imitates Respighi's use of religious elements in several other pieces, as well. For example, his *Rotae Passionis* draws on the Crucifixion artwork of Northern Renaissance painters. In *Rapture*, for full orchestra, he "conveys a sense of spiritual bliss, religious or

²⁸ Christopher Rouse, "Biography," Christopher Rouse: Composer, <http://www.christopherrouse.com/biography.html> [accessed February 8, 2015].

²⁹ Christopher Rouse, "Press and Program Notes: *Compline*," Christopher Rouse: Composer, <http://www.christopherrouse.com/complinepress.html> [accessed February 8, 2015].

³⁰ *Ibid.*

otherwise"³¹ through his choice of title, although "the piece is not connected to any specific religious source."³² This piece, like *Compline*, is one of his pieces associated with light – "hence the almost complete lack of sustained dissonance."³³

As opposed to drawing from an already composed religious text like Respighi, Rouse utilizes his own compositional style to create a unique, contemporary interpretation of a compline. In the slow, middle section of this through-composed work, the flute and clarinet play overlapping lyrical melodies over a repeated figure in the harp. This is interrupted several times by suspended chords with extreme dynamics in the string quartet, creating a dreamy and nebulous atmosphere.

The remaining faster sections are inspired by Rouse's trip to Rome in 1989, where "the sound of bells is never far away."³⁴ In order to evoke the cacophonous sound of bells ringing in church towers throughout the city, he writes an accented, repeated eighth note figure that is passed between the septet. After several virtuosic sections, the figure is played out of phase by all instruments simultaneously, until the seven lines eventually come together to play in one unified rhythm.

Compline ends with a soft coda referring back to the slow middle section. The harp is featured here with a beautiful rhythmic pattern alternating between harmonics and regular pitches. Both the flute and clarinet play accented bell tones while the strings sustain chords bringing the piece to a peaceful resolution.

³¹ Christopher Rouse, "Press and Program Notes: Rapture." Christopher Rouse: Composer, <http://www.christopherrouse.com/rapturepress.html> [accessed February 8, 2015].

³² Ibid.

³³ Ibid.

³⁴ Ibid.

Children of Light (2003) - Richard Toensing (1940 - 2014)

Richard Toensing, composer, conductor, and professor, was born in St. Paul, Minnesota. He led a devout life and his Orthodox Christian faith inspired many of his compositions. His detailed studies of the hymns, texts, and teachings of his faith are apparent in his later works, where many movements are based on ancient chants, important parts of the religious ceremony, or specially observed religious days. Also a conductor, Toensing was music director at several Lutheran churches. He composed a handful of pieces for Orthodox Church choirs, including the *Responsoria*, a setting of the Tenebrae services sung during the Roman Catholic Holy Week.³⁵

Written in 2003, *Children of Light* is a wonderful example of Toensing's religiously inspired composing. It was written for the Webster Trio in five programmatic movements for flute, clarinet, and piano. The first movement, "Dawn Processional," portrays Easter Sunday morning as devoted followers process to worship. The clarinet plays 'Thy Resurrection, O Christ our Savior' while the piano plays dark, rich chords. The flute begins with fast, rapid note passages, much like birds chirping in the early morning sun. Eventually, the flute and clarinet join together as they rejoice in unified rhythms.³⁶

The second movement, "Song of the Morning Stars," was written for clarinet and piano duo. The title was taken from the Book of Job; "...when the morning stars sang together and all the sons of God shouted for joy." Marked, "with high jubilation," the delicate high register of the piano juxtaposes fast flourishes played by

³⁵ Richard Toensing, "Biography," Richard Toensing, composer (1940 – 2014), <http://www.richardtoensing.com/wordpress/biography/> [accessed February 1, 2015].

³⁶ Kathy Boline, "Program Notes: *Children of Light*," from e-mail correspondence with publicist Janet Braccio.

the clarinet. Toensing writes this movement in an episodic manner, with the clarinet and piano each playing separately until they finally come together in the last several measures. Although this movement is a duo, it features the clarinet, and Toensing's writing for the instrument is extremely virtuosic.³⁷

The third movement features both the flute and clarinet. Titled "The Robe of Light," it is inspired by the sacrament of baptism, and Toensing bases this movement on the baptismal troparion, "vouchsafe unto me a robe of light." In the Eastern Orthodox faith, the robe of light represents the descent of the Holy Spirit onto newly baptized members of the church. The hymn can be heard in the flute line at the beginning of the movement, altered only by tremolos. Beautiful in its simplicity, the flute and clarinet are often playing in octaves, thirds and fourths, and any dissonances heard are quickly resolved to a perfect interval.³⁸

Although the fourth movement for solo flute is not inspired by Toensing's faith, it was written in "fulfillment of the composer's long desire to write a short virtuoso work for solo flute." The opening sforzando, grace-note gesture accompanied by a striking chord on piano is referred to in the title as "silver lightning." The pitter-patter of raindrops, or "golden rain," can be heard in the fast repeated notes throughout the movement. Toensing adds interest to the repeated figure by frequently changing meters and rhythmic groupings.³⁹

The final movement, "Phos Hilarion", or 'O Gladsome Light,' is based on an ancient Kievan vesper hymn chant. The hymn, played by flute and clarinet throughout

³⁷ Kathy Boline, "Program Notes: *Children of Light*," from e-mail correspondence with publicist Janet Braccio.

³⁸ Ibid.

³⁹ Ibid.

the movement, is supported by rapid, high-note passages in the piano. As it is introduced, the flute and clarinet pass the melody back and forth while sustaining overlapping suspensions against a rhythmic piano line. Later all parts unravel into rhythmic chaos, until the climax occurs when the flute and clarinet finally join together to play the hymn in octaves.⁴⁰

Divinum Mysterium (2000) - Daniel Kellogg (1976-)

Translated as 'Divine Mystery,' this piece is based on a thirteenth-century chant tune that is still sung today around the world. Prudentius's fourth-century prayer titled 'Of the Father's Love Begotten' replaced the text of this chant when Thomas Helmore published it in 1851. The prayer describes the mystery of God's relationship to the Messiah, "who is the Beginning and the End."⁴¹

Kellogg was deeply touched by this prayer and chant. He states,

Every year during the advent season my church would sing this hymn... It is one of the most beautiful and striking experiences in my musical memory and serves as the underlying fabric for this piece.

His own *Divinum Mysterium* begins with a "Prelude" inspired by the hymn he would sing during worship. Here the instrumentalists sing the traditional ancient chant while percussion and piano supply tonic bell tones between phrases. The following movements, titled "Beginnings," "The Spirit of God Moved Above the Face of the Waters," "Light," "Rest," and "Rejoicing," are all based on the creation narrative found in Genesis. The chant tune is woven throughout each movement.⁴²

⁴⁰ Kathy Boline, "Program Notes: *Children of Light*," from e-mail correspondence with publicist Janet Braccio.

⁴¹ Daniel Kellogg, *Divinum Mysterium* (Colorado: 2000).

⁴² Ibid.

In "Beginnings," a constant, driving force continues relentlessly throughout the movement. Marked "soft, fast, but ready to explode," jagged rhythmic and melodic cells are passed between instruments, only coming together for brief seconds at a time. As the movement progresses, each rhythmic line becomes more complex and the texture grows increasingly dense. Finally, in the last several measures, the entire ensemble joins together to play the same forte, eighth-note melody in unison.

"The Spirit of God Moved Above the Face of the Waters" is slow with a cadenza-like feel. The flute, alto flute, bass clarinet, and percussion are featured in this movement. It opens and closes with dark, mysterious alto flute solos interrupted by the bass clarinet's wild outbursts. The climax is reached in the middle of the movement after a virtuosic flute solo grows in volume, register, and intensity. All instruments play in unison as elaborate percussion solos, representing "the Spirit of God," interrupt each screaming phrase.

"Light" is characterized by a transparent sound world including harmonies of fourths, fifths, and octaves. Rhythmically simple compared to other movements, repeated eighth notes are passed between voices in the ensemble. The texture is also much lighter than the other movements - the piano plays in the uppermost register, percussion play vibraphone and glockenspiel, the flutist doubles piccolo, and both strings play harmonics.

"Rest" features the cello and violin in a soothing lullaby. They weave a simple melody between themselves over held chords in the piano brought out by soft hits of the bass drum. The final movement, "Rejoicing," opens with a hymn played by a quartet of flute, clarinet, violin and cello. With the addition of piano and percussion,

the tempo quickens and a fast, mixed meter takes over. Reminiscent of "Beginnings," rhythmic cells are passed between instruments. By the end of the movement, all instruments are playing out, creating an exciting and clamorous finale.

Chapter 3: Dissertation Recital #3 – Religious Injustice

Meghan Shanley, Flute
Maurice Watkins, Percussion
Alexei Ulitin, Piano

October 24th, 2015
2:00 p.m.
Gildenhorn Recital Hall

An Exploration of Works Inspired by Spiritual Traditions in Contemporary Flute
Repertoire (1981 – 2010)

Religious Injustice

A Bird Over Jerusalem (1992)

Ruth Schönthal (b. 1924 – d. 2006)

Halil (1981)

Leonard Bernstein (b. 1918 – d. 1990)

INTERMISSION

Winter Spirits, Op. 51 (1997)

Katherine Hoover (b. 1937)

Trail of Tears (2010)

Michael Daugherty (b. 1954)

- I. where the wind blew free
- II. incantation
- III. sun dance

Artists have always used their mediums to express opinions on religious, political, and social issues across the globe. Ruth Schönthal, Leonard Bernstein, Michael Daugherty, and Katherine Hoover are no different. Each of the pieces on this program represents criticism or reflection on past or current political issues involving religious and spiritual belief systems, specifically the Israeli Palestinian conflict, the Yom Kippur War, and the Trail of Tears. Each composer approaches their commentary in a different way – Schönthal’s avant-garde work is a dark reflection on the suffering of the three main religions in Jerusalem today (Judaism, Christianity, and Islam); Bernstein’s concerto is a “nocturne” combining darkness with a hope for peace and unity; *Winter Spirits* mimics the sounds of traditional Native American flute playing while invoking kachina spirits, banned by Spanish colonizers in the seventeenth century; and Daugherty’s concerto is a reflection on the spiritual journey of the Cherokee as they migrated West across the Mississippi.

A Bird Over Jerusalem (1992) – Ruth Schönthal (b. 1924 - d. 2006)

Ruth Schönthal suffered religious persecution throughout her childhood. Born in Hamburg in 1924 to Jewish parents, she began studying piano and theory at the Berlin Conservatory at age five. She was expelled and labeled a Jewess in 1935 after the rise of the National Socialists. Fearing further persecution with the increasing presence of the Nazi regime, she moved to Stockholm with her family, before ultimately fleeing to Mexico City in 1941. Schönthal was offered scholarship to Paul

Hindemith's composition studio at Yale University, where she earned her degree and continued composing, playing, and teaching.⁴³

Schönthal had a history of writing compositions to comment on contemporary issues. For instance, in 1996, she was commissioned to write a piece about the collapse of the Berlin Wall. In a particular section, she integrated the Horst Wessel song (Nazi party anthem in 1931), creating a "gruesome parody" of it. She commented that she could still hear the verses at the composition's conception, as though she was a young child watching the soldiers march through her home city.⁴⁴

Much like the above-mentioned piece, Schönthal used *A Bird Over Jerusalem* to speak out on the turmoil in Israel. She states:

I'm socially, politically...very involved. I have written a lot of music that...takes a stand upon things that are very much our concerns. And the unrest in Israel...the religious and territorial interests that clash and make everybody unhappy - that's really what the piece about.⁴⁵

In this piece, traditional music from Jewish, Christian, and Muslim faiths are intertwined and overlapped throughout - a Christian chorale, two important Hebrew songs (Hatikva and Hava Nagila), and Arabic wailing - in order to represent Israel and the faithful living there. The Christian chorale and Hava Nagila can be found in the solo flute part, the Hatikva (Israeli National Anthem) is played by the piano, and a

⁴³ Catherine Parsons Smith, "Schönthal, Ruth," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/47049> [accessed May 5, 2015].

⁴⁴ Ibid.

⁴⁵ Neil W. Levin, "Ruth Schönthal on *A Bird Over Jerusalem*," Milken Archive of Jewish Music, <http://www.milkenarchive.org/people/view/all/612/Ruth+Schonthal#/videos/view/136> [accessed May 2, 2015].

recording of an Arabic woman mournfully singing fades in and out throughout the piece.⁴⁶

The flute also represents the bird mentioned in the title. It flies over Jerusalem as a witness to war and unhappiness, but cannot understand "why people who believe in the same god can be so at odds and at war."⁴⁷ There are many rapid, repeated, staccato notes written to evoke chirping. Between these interjections, the flute plays a modal melodic line, with repetitive scalar motion. The instructions given to the flutist are, "Use free intonation for the various melismatic runs, preferably lowering the pitch of the third and the seventh note of any mode. Imitate the free rubato style of Arab chant, highly emotional and wailing."⁴⁸ At the ends of phrases, the flutist bends the pitch flat to convey the emotion heard on the tape. Although Schönthal's markings are quite specific, she also mimics the tape to achieve its rubato style by giving the flutist many liberties with phrasing.

Halil (1981) – Leonard Bernstein (b. 1918 - d. 1990)

Bernstein was born to Jewish Russian immigrants who descended from rabbis. Despite his father's reservations, Bernstein was active on stage in operas, as a jazz pianist, and majored in music at Harvard University. There he studied with several famous composers, including Piston, Mitropoulos, and Copland, with whom he

⁴⁶ Neil W. Levin, "A Bird Over Jerusalem, Ruth Schönthal: Liner Notes," Milken Archive of Jewish Music, <http://www.milkenarchive.org/works/view/410> [accessed May 2, 2015].

⁴⁷ Neil W. Levin, "Ruth Schönthal on *A Bird Over Jerusalem*," Milken Archive of Jewish Music, <http://www.milkenarchive.org/people/view/all/612/Ruth+Schonthal#/videos/view/136> [accessed May 2, 2015].

⁴⁸ Ruth Schönthal, *A Bird Over Jerusalem* for flute, prepared piano, and tape with arab lamentations (Kassel: Furore Verlag, 1998).

stayed connected for the remainder of his life. He was then accepted into Curtis where he studied both conducting and piano.⁴⁹

In 1943, Artur Todzinsky offered Bernstein the assistant conductor position with the New York Philharmonic Orchestra. While in this position, his fame as a conductor and composer grew, and for the next two decades, Bernstein held guest conductor positions with many famous ensembles, including the New York City Symphony and the Israel Philharmonic Orchestra. Bernstein's most famous position was as music director with the New York Philharmonic.⁵⁰

Bernstein's compositions were inspired by America's musical idioms. For example, he often used jazz rhythms and harmonies, blues notes, and simple melodies with triadic harmonies and shifting meters to represent different dialects. Perhaps best known for his dramatic works like *West Side Story* and *Candide*, Bernstein also wrote a film score for *On The Waterfront*, operas *Trouble in Tahiti* and *A Quiet Place*, several symphonies, and chamber music, including *Anniversaries* for piano, *Sonata* for Clarinet and Piano, and *Brass Music*.⁵¹

Bernstein was politically involved, often becoming active in demonstrations and fundraising in his personal life, as well as artistically expressing his political views. His brother, Burton Bernstein states:

Naively, he wanted the whole world to love itself into one big happy family, and he took it as a personal affront when the world refused to comply. He maintained unflinching optimism and religious trust in the

⁴⁹ Paul R. Laird and David Schiff, "Bernstein Leonard," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/A2223796> [accessed May 5, 2015].

⁵⁰ Ibid.

⁵¹ Ibid.

ultimate improbability of man, despite all the hard evidence to the contrary.⁵²

He became so involved with the left-wing, liberal groups, that the FBI created a large file on him over the course of his life. He was even unable to renew his passport in 1953 due to suspicions of communism during the McCarthy years.

Halil, performed tonight in its chamber version for flute, percussion and piano, is a religious and political statement on the Yom Kippur War in 1973, and an elegy for all those Israeli men who were killed in combat. On his inspiration for the piece, Bernstein states:

[It] is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace.⁵³

Dedicated "to the spirit of Yadin and to his fallen brothers," Bernstein's notes on the nocturne specifically name Yadin Tanenbaum, a 19-year old flutist who was killed in his tank in Sinai during the war. Bernstein says, "I never knew Yadin Tanenbaum, but I know his spirit."⁵⁴ This piece is not the only religious inspired work Bernstein has written - *Kaddish*, for example, is a symphonic work referring to a Jewish prayer incorporated into the service for the dead.

Composed on a twelve-tone row, Bernstein achieves a haunting and brooding effect with dark chords and clusters under a emotionally expressive flute line. He

⁵² Burton Bernstein, "My Brother Lenny," Leonard Bernstein: The Person, <http://www.leonardbernstein.com/person.htm> [accessed May 5, 2015].

⁵³ Leonard Bernstein, *Halil: Nocturne for Flute, Percussion, and Piano* (United States: Jaina Publications: 1987).

⁵⁴ *Ibid.*

consistently changes meter throughout the piece, helping to control rubato, as well as adding a nebulous, nightmarish feeling. On this piece, Bernstein wrote:

It is a kind of night-music, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors and sleep itself, *Death's twin brother*.⁵⁵

Winter Spirits, Op. 51 (1997) – Katherine Hoover (b. 1937)

Written for solo flute, *Winter Spirits* is based on the painting of a Native American flute player by realistic artist Maria Buchfink. In the work, a group of totem spirits and kachinas, or southwestern Pueblo spirits, rise out of the flute in a cloud-like form.⁵⁶ These kachina spirits can represent and personify anything in the natural world, including the sun, wind, and crops. Each kachina is powerful and can use its power to bring good to those who show them respect. Traditionally, they are represented by colorfully masked dancers at religious ceremonies and small dolls given to children in the pueblo community.

In mid-1600, Franciscan missionaries and Spanish colonizers flooded into present-day New Mexico and violently persecuted Pueblo Indians. Although able to fight the injustice for several years during the Pueblo Revolt, ultimately New Mexico became occupied by the new settlers. These settlers banned the ceremonial kachina dances, masks, and spirit sticks represented in *Winter Spirits*, and as they continued to steal the Pueblos' land, many members of the Southwestern tribes fled to a life in the Plains.

⁵⁵ Leonard Bernstein, *Halil: Nocturne for Flute, Percussion, and Piano* (United States: Jaina Publications: 1987).

⁵⁶ Katherine Hoover, *Winter Spirits: Solo Flute* (New York: Papagena Press, 1997).

Hoover imagines the man in the painting playing her piece, saying, “This piece has also risen from his notes, and it is indeed influenced by Native American music. The idea of the flute invoking beneficial spirits...is a very natural one.”⁵⁷ The Native American flute imitated in this work was originally played during meditations, spiritual ceremonies, and for healing. It is made of wood and blown from its end. Usually constructed around the minor pentatonic scale, these flutes span about three and a half octaves.

Striking compositional techniques are used to set the haunting and melancholy mood of this piece and imitate the Native American flute - Hoover writes many standard trills, timbral trills, grace notes, and virtuosic scalar passages to achieve this sound. She also allows the performer flexibility with tempo and expressiveness – in fact, the opening tempo marking is “Andante, with freedom.” There is no meter throughout the piece and measures are used only to outline larger structural elements.

Hoover has composed many other pieces for flute based on Native American religions, including *Kokopeli, op. 43* (1990) and *Canyon Echoes* (1991). As a composer, flutist, and conductor, she studied flute with Joseph Mariano and William Kincaid, and taught at Manhattan School of Music for many years. Many famous flutists have premiered her works, including Julius Baker, Eugenia Zukerman, Jeffrey Khaner, Mimi Stillman, Carol Wincenc, and Bonita Boyd.⁵⁸

Trail of Tears (2010) – Michael Daugherty (b. 1954)

The discovery of gold near Georgia in 1829 caused European settlers to break existing treaties and cross established borders onto Cherokee lands. Although Chief

⁵⁷ Katherine Hoover, *Winter Spirits: Solo Flute* (New York: Papagena Press, 1997).

⁵⁸ Katherine Hoover, “Katherine Hoover: Composer,” Papagena Press, <http://www.papagenapress.com> [accessed May 10, 2015].

John Ross protested in Washington, D.C., President Andrew Jackson succeeded in passing the Indian Removal Act. This allowed for negotiations with American Indian tribes in the South for their lands in exchange for federal territory west of the Mississippi River.⁵⁹

Several years later, in May of 1838, U.S. military began forcing 15,000 Cherokee out of their homes. Large groups of men, women, and children were held in stockades and then led in multiple groups over 1,000 miles of land and water. With little clothing and no shoes, between 3,500 and 5,000 Cherokee perished from harsh weather, disease, and starvation during their five month trek to Oklahoma.⁶⁰

Inspired by this tragic event in our country's history, composer Michael Daugherty's flute concerto is a "musical journey into how the human spirit discovers ways to deal with upheaval, adversity, and adapting to a new environment."⁶¹ In 2010, the world premiere was given in Omaha with solo flutist and concerto editor Amy Porter. Throughout the piece, many different extended techniques are used to mimic the sounds of Native American flute playing – some examples include flutter tongue, pitch bends, breath tones, glissandos, and enharmonic trilling. Originally written for flute and chamber orchestra, the version performed was with piano reduction and percussion parts pulled from the orchestral score.

Movement I, "where the wind blew free", "reflects on meaningful memories of things past."⁶² Daugherty was inspired by a quotation by American Indian

⁵⁹ Amy H. Sturgis, *The Trail of Tears and Indian Removal*, Greenwood Guides to Historic Events, 1500 – 1900, ed. by Linda S. Frey and Marsha L. Frey (Westport: Greenwood Press, 2007), xvii-xxii.

⁶⁰ Michael Daugherty, *Trail of Tears for Flute and Chamber Orchestra* (New York: Hendon Music, 2010).

⁶¹ Ibid.

⁶² Ibid.

Geronimo (1829-1909): “I was born on the prairies where the wind blew free and there was nothing to break the light of the sun.”⁶³ It opens with a flute cadenza stating the main theme heard throughout the piece, and passed between soloist and accompaniment. As the excitement in the movement comes to a close, the flute line crescendos into a funeral march marked “Trail of Tears.” Here the flutist plays the theme (marked “soulful”), fragmented by rests, pitch bends, and repeated notes. Following its turbulent climax, the accompaniment plays a coda leading straight into the second movement.

Movement II, “incantation,” is a “reflective...meditat[ion] on the passing of loved ones and the hope for a better life in the world beyond.”⁶⁴ It is played in an improvisatory style with hanging chords and tremolos in the accompaniment. Throughout this movement there are several cadenzas with dramatic pitch bends that are interrupted by fast, technical explosions.

Movement III, “sun dance,” was inspired by the religious dance ceremony of the nineteenth-century Plains Indians in North America. Although it was banned on Indian reservations by our government for 100 years through their “civilization programs,” it is again celebrated today. This ceremony included a sacred fire, praying with a ceremonial pipe, fasting, and dancing. On this movement, Daugherty states, “I have composed my own fiery musical dance to suggest how reconnecting with rituals of the past might create a path to a new and brighter future.”⁶⁵ Percussion is extremely important in this movement. Plains Indians used drums composed of elk,

⁶³ Michael Daugherty, *Trail of Tears for Flute and Chamber Orchestra* (New York: Hendon Music, 2010).

⁶⁴ Ibid.

⁶⁵ Ibid.

buffalo, or deer rawhide, fur and beads in their religious ceremonies, including the sun dance. And, in order to honor these traditions, Daugherty writes an innovative and exciting flute and percussion cadenza, using repeated notes, displaced accents, and pitch bends.

Conclusion

Music is an integral part of religious expression and at the center of many forms of worship - expressing beliefs and ideologies, performing rituals and ceremonies, and mourning the loss of loved ones. Music is able to command the attention of the believer, express the unspoken, and as Beethoven states, connect the physical and spirit worlds as the "mediator between the spiritual and the sensual life."

Through the use of new compositional techniques and technology, contemporary composers integrate their styles with these rich religious and spiritual traditions. Whether connecting with listeners directly through an expression of faith, indirectly through a spiritual experience, or as a means of social commentary, these modern techniques create innovative works of contemporary flute music that expand the boundaries of spiritual expression and inspire audiences in new ways.

Appendix A – Recital CD Track Listings

Recital 1 CD

Tracks

1. Techno Yaman for Flute with Electric Keyboard/Drum Machine.....10:25
Robert Dick
2. Crystal for Flute, Alto Flute, and Piano.....8:31
Michael Daugherty
- 3-7. Scenes from the Holy Land for Flute and Percussion
Howard J. Buss
 3. Masada.....3:21
 4. Storm on Mount Sinai.....3:12
 5. The Flock by the Sea of Galilee.....2:43
 6. Jordan Valley Enchantment.....2:30
 7. The Road to Jerusalem.....4:35
8. Air for Flute Alone.....7:38
Tōru Takemitsu
- 9-11. Into Utter Forever for Flute and Piano
Daniel Kellogg
 9. Prophecy.....5:52
 10. Agony.....3:51
 11. Awaken the Dawn.....6:33

Recorded February 7th, 2015 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Antonino d’Urzo

Recital 2 CD

Tracks

1.	Compline for Flute, Clarinet, Harp, and String Quartet.....	20:57
	Christopher Rouse	
2-6.	Children of Light for Flute, Clarinet, and Piano	
	Richard Toensing	
	2. Dawn Processional.....	5:37
	3. Song of the Morning Stars.....	3:44
	4. The Robe of Light.....	1:49
	5. Silver Lightning, Golden Rain.....	1:00
	5. Phos Hilarion (Vesper Hymn).....	7:21
7-12.	Divinum Mysterium for Flute, Clarinet, Violin, Cello, Piano, and Percussion	
	Daniel Kellogg	
	7. Prelude.....	1:05
	8. Beginnings.....	6:10
	9. The Spirit of God Moved Upon the Face of the Waters.....	7:24
	10. Light.....	4:19
	11. Rest.....	3:23
	12. Rejoicing.....	9:41

Recorded April 26th, 2015 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Antonino d'Urzo

Recital 3 CD

Tracks

1. A Bird Over Jerusalem for Flute, Tape, and Prepared Piano.....12:27
Ruth Schönthal
2. Halil for Flute, Piano, and Percussion.....13:22
Leonard Bernstein
3. Winter Spirits, Op. 51 for Flute Alone.....5:46
Katherine Hoover
- 4-6. Trail of Tears for Flute, with Piano Reduction and Percussion
Michael Daugherty
4. where the wind blew free.....9:09
5. incantation.....6:01
6. sun dance.....7:37

Recorded October 24th, 2015 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Antonino d'Urzo

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