

## ABSTRACT

Title of Dissertation: THE MUSIC OF FLUTIST/COMPOSERS:  
PERFORMANCES OF SELECTED WORKS FOR  
FLUTE COMPOSED BETWEEN 1852 AND 2005

Sarah Eckman McIver, Doctor of Musical Arts, 2010

Directed by: Dr. William L. Montgomery  
School of Music

This dissertation explores selections from the flute repertoire composed by flutists from 1852 through 2005. The selected works represent the wide variety of flute music written by composers who played the flute in some capacity; most of the flutist/composers were also major performers, some were accomplished teachers, and some were widely-known composers who play the flute well enough to understand its capabilities but would not qualify as a performer/composer. After researching a large selection of works written by flutist/composers and using my subjective judgment when appropriate, twenty-three works were chosen for the dissertation on the basis of their popularity, familiarity with the composer, importance in the development of flute literature, relevance to the history of the flute, and the composer's overall importance to music.

Over twenty years of personal experience with the flute literature and my familiarity with certain composers served as a starting point for the research. Previous

areas of research in this field encompass either broad surveys of the entire flute literature, or various dissertations and biographies written about individual flutist/composers. A variety of other sources consulted include composer websites, commercial recordings, e-mail discussion groups, and recital programs.

The selected works performed and discussed are the following: Robert Aitken, *Icicle*; Joachim Andersen, *Deuxième Morceau de Concert, Op. 61*; Georges Barrère, *Nocturne*; Theobald Boehm, *Fantaisie sur des Airs Ecossais, Op. 25*; Elizabeth Brown, *Arcana*; Ian Clarke, *T R K s*; Robert Dick, *Afterlight*; Franz Doppler, *Airs Valaques, Op. 10*; Brian Ferneyhough, *Cassandra's Dream Song*; John Fonville, *Venus Noodles*; Philippe Gaubert, *Sonate*; Philip Glass, *Arabesque in Memoriam*; John Heiss, *Etudes for Solo Flute, Op. 20*; Jennifer Higdon, *Autumn Reflection*; Katherine Hoover, *Medieval Suite*; Anne La Berge, *Indeed*; Otto Luening, *Third Short Sonata*; Quinto Maganini, *Caprice Terpsichore, Op. 12, No. 2*; Mike Mower, *Sonata No. 3*; Jane Rigler, *Two Seaming*; Harvey Sollberger, *Riding the Wind II*; Lamar Stringfield, *Pastoral Scene*; and Paul Taffanel, *Andante Pastoral et Scherzettino*.

These flutist/composers have contributed greatly to the development of the instrument and the flutists' standard repertoire, and they have also had a wide-ranging influence on the greater musical community.

THE MUSIC OF FLUTIST/COMPOSERS:  
PERFORMANCES OF SELECTED WORKS FOR FLUTE  
COMPOSED BETWEEN 1852 AND 2005

by

Sarah Eckman McIver

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Advisory Committee:

Professor William L. Montgomery, Chair  
Professor Chris Gekker  
Professor Mark Hill  
Professor Kenneth Holum  
Professor Lawrence Moss

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## Introduction

This dissertation explores selections from the flute repertoire composed by flutists and written between 1852 and 2005. Three recital programs presented a variety of flute music written by composers who played the flute in some capacity; most of them were also major performers. This unique group of individuals has contributed greatly to the flute literature and to the continued development of the flute as a solo instrument.

Previous areas of research in this field are varied, encompassing either broad surveys of the entire flute literature, or various dissertations and biographies written about individual flutist/composers. As of yet, I have not found any resources that specifically catalogue flutist/composers, therefore the list of composers that I began to draw repertoire from came from my previous study of the flute and its history. My knowledge of various recitals and National Flute Association convention programs gave insights into the popularity of certain composers and musical trends in the current repertoire.

From within the broad scope of flutist/composers, it was necessary to find some benchmark with which to judge the vast amounts of repertoire. I primarily focused on composers whom I believe have played an important role in the development of the entire flute repertoire and who would also be of interest to non-flutists as well. My emphasis remained on works that were groundbreaking, revolutionary, quite popular, or influential on other flutists and composers. Once the works were selected and prepared for performance, program notes with biographical information on the composer, his or her relevance as a flutist, and a discussion of the compositions were prepared. Obviously,

my subjective judgment of the musical value and popularity of a work was part of the selection process.

Throughout the history of instrumental music there has been a tradition of performer/composers. Over time these pieces have served various purposes, ranging from basic pedagogical studies with limited performance value to showpieces for successful virtuosos. The scope of the dissertation begins in the 1850s, the decade that Theobald Boehm's modern keyed flute was gaining acceptance at the Paris Conservatory and was having a profound affect on 19<sup>th</sup>-century virtuoso performers and their compositions. As the flute rose in prominence as a solo instrument, many flute professors took an interest in cultivating new and substantial repertoire for the flute. My first recital program explores the influence of the Boehm flute, the Paris Conservatory, and the Conservatory examination pieces. From a list of esteemed flutist/composers of the 19<sup>th</sup> century, Boehm was selected, based on his lasting contributions to the development of the instrument. Professor Paul Taffanel also recognized Boehm's importance and selected one of his works as the Paris Conservatory examination piece in 1865. Taffanel was responsible for incorporating major repertoire changes to the flute class, recital practices, and the infamous Conservatory examinations, often performing and commissioning the works of flutist/composers. We then follow the influence of Paul Taffanel and the Paris Conservatory into America, particularly with the work of Georges Barrère and his contemporaries at the New York Flute Club. As a founding member of the New York Flute Club, Barrère continued to influence the development of flute music by supporting and performing works by flutist/composers such as Quinto Maganini and Lamar Stringfield. The importance of such flute clubs and organizations like the

National Flute Association cannot be under-estimated, as the majority of the works selected for the final two recital programs of this dissertation were championed and promoted by these institutions.

The final two recital programs move quickly away from the late-romantic style of flute composition and into the modern era, which, for the purposes of this dissertation begins with flutist/composer works from the 1950s. Because of the varied compositional styles from this era the pieces were presented in an order that maximizes the programmatic interest in contrasting styles, rather than chronologically. The revolutionary innovations of the 1950s, particularly the introduction of electronic sounds, inspired further changes in the use of the flute in contemporary music. Active New York flutists were at the leading edge of the electronic music scene in the 1950s, and their compositions lead us into the variety of styles found in contemporary works written in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries. One of the pioneers in the field of electronics was also a flutist, Otto Luening. His experimental works for the flute and electronic sounds influenced a generation of flutist/composers, pushing them to expand the boundaries of the instrument. Some flutist/composers such as Robert Dick, John Fonville, and Harvey Sollberger were interested in expanding the sound capabilities of the flute without electronic modulation. Their use of extended techniques created a whole new vocabulary, which is explored in many of the works presented in this dissertation.

In addition to the cutting-edge contemporary works chosen, a selection of more popular, crowd-pleaser works were presented. These works not only provide a wide musical contrast, they also highlight the influence musical organizations and associations have had in promoting the causes of their members. As mentioned previously, the final

two recital programs contain works that have been commissioned, recognized, or promoted by the National Flute Association. Through its commissions, its Newly Published Music Competition, its Young Artist Competition, and its High School Soloist Competition, numerous works by flutist/composers have made their way into the standard recital repertoire.

Chapter 1: Dissertation Recital; April 13, 2009

Sarah Eckman McIver, flute  
David Ballena, piano

April 13, 2009  
8:00 p.m.  
Gildenhorn Recital Hall, University of Maryland

The Music of Flutist/Composers:  
Performances of Selected Works for Flute Composed Between 1852 and 2005

Deuxième Morceau de Concert, Op. 61 (1895)	Joachim Andersen (1847-1909)
Sonate (1918)	Philippe Gaubert (1879-1941)
Fantaisie sur des Airs Ecosais, Op. 25 (1852)	Theobald Boehm (1794-1881)
-intermission-	
Andante Pastoral et Scherzettino (1907)	Paul Taffanel (1844-1908)
A Trio of NY Flutists Pastoral Scene (1937)	Lamar Stringfield (1897-1959)
Nocturne (1912)	Georges Barrère (1876-1944)
Caprice Terpsichore (1924/1938)	Quinto Maganini (1897-1974)
Airs Valaques, Op. 10 (1865)	Franz Doppler (1821-1883)

Program Notes; April 13, 2009

*Deuxième Morceau de Concert, Op. 61 (1895)*

**Joachim Andersen  
(1847-1909)**

Danish flutist Joachim Andersen was born in 1847 in Copenhagen. His father taught Joachim the flute at a very early age, and Joachim began his performing career when he was only 13 years old. Recognized as one of the most celebrated flute virtuosos of his time, Joachim Andersen held principal flute positions with the Royal Danish Orchestra and the St. Petersburg Philharmonic, and he was a founding member of the Berlin Philharmonic. He resigned from playing in 1893 due to a tongue injury and returned to Copenhagen to continue his work as a conductor and composer. His compositions are almost entirely written for the flute, however they do include piano solos (mostly works based around Danish nationalistic themes) and orchestral arrangements.<sup>1</sup> Andersen's eight volumes of virtuosic etudes have been used as standard pedagogical tools in the 20<sup>th</sup> century and were enthusiastically used at the Paris Conservatory in Paul Taffanel's flute class.<sup>2</sup> Taffanel was a friend of Andersen and a champion of his flute works, often including them on recitals and in classes at the Paris Conservatory. Andersen composed over 30 works for flute, most of which are unpublished or out of print. However, the Royal Library in Copenhagen, Denmark holds

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<sup>1</sup> Kyle Jean Dzapo, "Carl Joachim Andersen: A Biography and Study of his Compositions for Flute and Piano" (Diss., Northwestern University, 1996), 113.

<sup>2</sup> Rhea Beth Jacobus, "The Literature of the French Flute School, 1800-1880: Style Characteristics, Sociological Influences, and Pedagogical Applications" (Diss., Ball State University, 1990), 50.

an extensive digitized collection of his works, all of which are available as free downloads from their website.<sup>3</sup>

French flutist Louis Moyse compared Andersen's etudes to those of Chopin, in their beauty, fluidity, and expressive qualities, yet despite Andersen's use of progressive harmonies his works for flute fall into the typical late-romantic virtuosic style.<sup>4</sup>

Andersen's flute compositions can be separated into two categories; works intended for himself or another virtuoso performer, and easier salon works in a melodic or character style that might have been performed by his students or other amateurs. He wrote many fantasies and theme and variations in the true romantic style, which often included an introduction in a grand, bravura style and one or more elaborate cadenzas showcasing the technical flexibility of the instrument and performer. The *Deuxieme Morceau de Concert, Op. 61* falls into the category of a virtuosic showpiece written in 19<sup>th</sup>-century sonata form.

The *Deuxieme Morceau de Concert, Op. 61* was written in 1895 for the Paris Conservatory examination at the request of Taffanel, whose students were busy working through Andersen's virtuosic *Etudes, Op. 60*. In his commission request to Andersen, Taffanel specified the length should be no more than 5 or 6 minutes, however, *Op. 61* is over 10 minutes in its entirety. Taffanel decided to substitute another of Andersen's works, the *Morceau de Concert, Op. 3*, for the 1895 exam. Georges Barrère won his first prize at the Conservatory performing this work in 1895.<sup>5</sup> The *Deuxieme Morceau de*

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<sup>3</sup> "Joachim Andersen (1847-1909)," *The Royal Library, Denmark*, [http://www.kb.dk/en/nb/samling/ma/digmus/jo\\_and.html](http://www.kb.dk/en/nb/samling/ma/digmus/jo_and.html).

<sup>4</sup> Jacobus, "The Literature of the French Flute School," 51.

<sup>5</sup> Dzapò, "Carl Joachim Andersen," 124-125.

*Concert, Op. 61* was used for the 1897 examination, presumably with a cut made by Taffanel.<sup>6</sup>

Andersen's music has had a profound influence on flutists throughout the 20<sup>th</sup> century. His etudes were immediately used at all of the major European conservatories and their inclusion at the Paris Conservatory sealed their lasting influence on the French Flute School. By 1977, the Paris Conservatory contest requirements had changed and in that year, one of Andersen's most famous etudes, *Etude de Concert, op.15, #3*, was one of the required pieces.<sup>7</sup> Flutist Marcel Moyse writes: "The etudes of Joachim Andersen are given a place of honor. My first teacher, Adolphe Hennebains, successor to Paul Taffanel at the Paris Conservatory, always spoke of Andersen with enthusiasm and admiration. He liked to repeat ... 'certainly the pianists are blessed by the etudes of Chopin, but we, the flutists, have the unique privilege to possess the etudes of Joachim Andersen.'"<sup>8</sup>

### ***Sonate* (1918)**

**Philippe Gaubert  
(1879-1941)**

Philippe Gaubert was perhaps the most celebrated student of Paul Taffanel, achieving his premier prix from the Paris Conservatory in 1894 at the young age of 15. He studied composition and harmony, earning a premier prix in 1903, and was also awarded a second prize in the Prix de Rome in 1905. As a flutist he was renowned as a soloist and was active with the orchestras of the Paris Opéra and Société des Concerts du

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<sup>6</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: Oxford University Press, 2005), 204.

<sup>7</sup> Larry Krantz, "Paris Conservatory Contest Pieces from 1824 to 2002," *Larry Krantz Flute Page*, <http://www.larrykrantz.com/concours.htm>.

<sup>8</sup> Joachim Andersen, *24 Etudes, Op. 15*, Edited by Louis Moyse, Preface by Marcel Moyse (New York: G. Schirmer), preface.

Conservatory.<sup>9</sup> Gaubert followed in Taffanel's footsteps as a performer and conductor, and he took over much of Taffanel's work when he retired. Taffanel once wrote, when declining the offer of a performance, "I would definitely be unable to make a sound; therefore, would you like me to ask my student, Gaubert, soloist at the Opéra Concerts, who plays the flute ten times better than me, if he is free on that date? This kid of 16 will amaze you."<sup>10</sup>

In 1904 Gaubert launched his professional conducting career as an assistant at the *Société des Concerts*, a position that Taffanel helped arrange. By 1919, he was the principal conductor of the *Société des Concerts* and professor of flute at the Paris Conservatory. The following year he also became principal conductor at the Paris Opera, and in 1931, its artistic director. Throughout his career Gaubert gave Taffanel praise as often as possible; when accepting the *Legion d'honneur* in 1938 he said, "I invoked the name of my venerated Maître, Paul Taffanel ... with such a mentor and such a guide, such a spiritual father, my life was made, and what I am today I owe, solely, to him."<sup>11</sup>

Gaubert's first published composition in 1903, a *Tarantelle* for flute, oboe and piano, was dedicated to Taffanel, as were his *Nocturne and Allegro Scherzando* (1906) and the *Sonate* (1918). In addition to his flute compositions, Gaubert composed operas, ballets, orchestral works, and songs. Three of his shorter flute works were used as Paris Conservatory examination pieces; the *Nocturne and Allegro Scherzando* in 1906 and 1923, the *Ballade* in 1928, and the *Fantaisie* in 1920, 1932, and 1941.<sup>12</sup>

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<sup>9</sup> Edward Blakeman, "Gaubert, Philippe," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44129> (accessed April 30, 2010).

<sup>10</sup> Blakeman, *Taffanel: Genius of the Flute*, 216-217.

<sup>11</sup> *Ibid.*, 142.

<sup>12</sup> Krantz, "Paris Conservatory," <http://www.larrykrantz.com/concours.htm>.

The *Sonate* from 1918 was the first of three sonatas that Gaubert wrote for flute and piano. Gaubert's compositional style was certainly influenced by his French contemporaries and has been described as somewhere between Faure and Dukas – colorful harmonic language, with elegant melodic lines and brilliant, rhapsodic passagework. His flute compositions bear no resemblance to the late 19<sup>th</sup>-century virtuosic solos of Andersen and Boehm and are instead intended to showcase the supple flexibility of tone colors and the musical approach that Taffanel and the French Flute School were known for. Gaubert's lasting contributions to the flute were his approach to tone colors, flexible technique, and musicality – these were showcased by his flute compositions and carried on to the next generation of flutists through the teachings of his student, Marcel Moyse.

***Fantaisie sur des Airs Ecossais, Op. 25 (1852)***

**Theobald Boehm  
(1794-1881)**

Theobald Boehm exemplified the true renaissance man of the romantic era. In addition to his success as a traveling flute virtuoso, he was trained as a goldsmith and jeweler, he was an active inventor, and he was even responsible for redesigning the Bavarian steel industry. Between 1821 and 1831 Boehm undertook extended concert tours throughout Europe, and he was principal flute of the royal court orchestra in Munich from 1830 to 1848. While travelling around Europe, Boehm came in contact with other flute virtuosos of the time and was influenced by English flutist Charles

Nicholson, in particular. Boehm admired Nicholson's powerful tone, and Boehm believed that it was a result of the larger tone holes Nicholson had built on his flute.<sup>13</sup>

Boehm opened a flute factory in Munich in 1828 and began to improve upon the 8-keyed wooden flutes prevalent at that time. In 1832, he introduced his new 'ring key' mechanism for simplifying the fingering system; the tone holes were newly placed to improve the tuning, and a system of interlinking keys with ring touch pieces was employed to enable the player to open or close the fourteen tone holes. By 1847, Boehm had thoroughly experimented with tone hole placement and the acoustics of the flute, and he devised a geometric plan outlining proper tone hole placement, which could then be translated to a flute of any size.<sup>14</sup> Boehm's flute design allowed flutists to play in all chromatic keys with a much better intonation across the instrument, and the key placement and fingering changes allowed for much more fluid, virtuosic technique. Although many of Boehm's contemporaries were skeptical of the new design and refused to change, by the 1860s the flute had become accepted by many performers and professors (including Louis Dorus and Paul Taffanel at the Paris Conservatory) as the flute of choice.<sup>15</sup> Except for the addition of a few keys, the Boehm flute design remains essentially unchanged to this day.

Boehm enjoyed considerable success as a virtuoso performer, and he frequently performed his own compositions. Certainly in his era other performer/composers were so well known that Boehm often felt overshadowed by their greatness. Charles Nicholson in Great Britain; Tulou, Drouet, and Demersseman in Paris; and Andersen, Popp, Doppler,

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<sup>13</sup> Philip Bate and Ludwig Böhm, "Boehm, Theobald," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03374> (accessed April 30, 2010).

<sup>14</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: Oxford Press, 1985), 55.

<sup>15</sup> Jacobus, "The Literature of the French Flute School," 41.

and Briccialdi throughout Europe all brought great excitement and fame to the role of a flutist/composer. The repertoire they performed was in the fashionable style of the day, that is, fantasias, potpourris, variations, and other flashy showpieces that the public adored. The lasting musical value of these works is questionable, however, they clearly promoted the flute as a solo instrument and kept it in the attention of more serious, non-flutist composers.

All of Boehm's compositions were written for the flute, and they include a concerto, numerous fantasies, variations, potpourris, and transcriptions of vocal works. Many of his song arrangements were intended for the alto flute in G, which he had also redesigned in 1855. Boehm wrote twenty-three arrangements for alto flute, providing what may be the only romantic repertoire for the instrument.<sup>16</sup> His flute music was popular and well regarded in his own time but then forgotten, overshadowed by the lasting contributions that Boehm made in flute manufacturing. His works have more recently come back into the spotlight through the research of Marcel Moyse and his students, and a complete edition of his works is currently underway.<sup>17</sup>

The *Fantaisie sur des Airs Ecosais, Op. 25* was used in 1865 as the Paris Conservatory examination piece, selected by Professor Dorus, who had also introduced Boehm's flute to the Conservatory. Scottish Airs were very popular during the romantic era as a subject for theme and variations. The *Fantaisie* is a classic example of 19<sup>th</sup>-century virtuosic writing for the flute. It begins with a dramatic piano introduction, containing a succession of diminished chords and no melodic material. An opening flute

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<sup>16</sup> Andrea Redcay, "Theobald Boehm and The History of the Alto Flute," (Diss., Univ. of North Texas, 1997), 3.

<sup>17</sup> Bate and Böhm, "Boehm, Theobald," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03374>.

cadenza also gives no indication of melody, merely providing a flourishing series of arpeggiated dominant and diminished chords. Once presented, the simple, folk-like melody is quickly altered through virtuosic arpeggiations and registral shifts. New melodic material is introduced after a lengthy piano interlude, and the variation closes with another flashy flute cadenza. The final Vivace section showcases the technical skill of the performer, and does contain several virtuosic passages made easier by the use of the Boehm flute.<sup>18</sup> Boehm's motivation for composition was twofold; he created virtuosic showpieces to perform and publish, and he promoted his new instrumental advancements by demonstrating the ease of certain technical and melodic passages.

***Andante Pastoral et Scherzettino (1907)***

**Paul Taffanel  
(1844-1908)**

Paul Taffanel is known as the founder of the modern French Flute School, a style of flute playing which has since been widely adopted throughout the world. He was a successful performer, composer, conductor, and professor with a wide reaching influence on the musical public in France. As conductor of the Paris Opera, Taffanel was responsible for conducting the first French productions of operas by Verdi and Wagner. He studied flute at the Paris Conservatory with Louis Dorus (who introduced the new Boehm flute there), winning his *premier prix* in 1860. For the next 30 years, Taffanel pursued a brilliant career as a soloist and as an orchestral player at the *Société des Concerts du Conservatory* and the Paris Opera. He pioneered a new expressiveness of

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<sup>18</sup> Jacobus, "The Literature of the French Flute School," 77.

tone and sensitivity of musicianship, which proved the flute to be capable of great musical and emotional depth.

In 1879, Taffanel formed the *Société de Musique de Chambre pour Instruments à Vent* (Chamber Music Society for Wind Instruments), which was dedicated to performing chamber works for winds, mostly by contemporary French composers. Taffanel's Society successfully brought wind chamber music back into the salon and concert halls of Paris, ending what Louis Fleury termed "the exclusive tyranny of the string quartet."<sup>19</sup> For fifteen seasons Taffanel's group promoted the works of young, new composers, while also reviving classical repertoire for winds that had not yet been heard in Paris. The Society was responsible for many premieres and commissions, most notably Gounod's *Petite Symphony*. Taffanel's flute students Philippe Gaubert and Georges Barrère both actively emulated the wind society with their own successful chamber groups.

In 1893, Taffanel became flute professor at the Paris Conservatory, where he taught until his death in 1908. Under the directorship of Theodore Dubois the Conservatory began commissioning works from contemporary composers for the annual examinations, which again allowed Taffanel to influence the repertoire through his choice of composers.<sup>20</sup> Taffanel's most notable students at the Conservatory were Philippe Gaubert, Georges Barrère, Louis Fleury, Georges Laurent, and Marcel Moyse. Gaubert took over most of Taffanel's performing and conducting positions, and he flourished in Paris. America was introduced to the French Flute School by Georges Barrère in New York at the Juilliard School and by Georges Laurent in Boston at the New England Conservatory. Marcel Moyse began his performing and teaching career in Paris, taking

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<sup>19</sup> Mary Catherine Byrne, "TOOTERS AND TUTORS: Flute Performance Practice Derived from Pedagogical Treatises of the Paris Conservatory, 1838-1927," (Diss., Univ. of Victoria, 1993), 92-93.

<sup>20</sup> Byrne, "TOOTERS AND TUTORS," 34.

over Gaubert's performing positions as he retired to conducting. Moyse eventually taught at the Conservatory and quite successfully incorporated Taffanel's concept of sound and teaching methods into his own pedagogical practices.<sup>21</sup>

As a composer Taffanel produced a prize-winning *Wind Quintet* in 1876 and various transcriptions and original works for flute and piano. Taffanel composed *Andante pastoral et Scherzettino* in 1907 specifically for the Paris Conservatory examination, in order to demonstrate the new lyricism of the French school. The work is in two sections and follows a form similar to many of the Conservatory commissions. The opening section features a lyrical melody, demonstrating the expressiveness of the flute, and segues into the faster Scherzettino, where the performer demonstrates their technical ability with rapid double-tonguing passages, technical passagework, and soaring melodic lines.

#### A Trio of NY Flutists

The following three works were composed by prominent flutist/composers who were all members of the New York Flute Club (NYFC). Georges Barrère founded the Club in 1920 to “provide a common meeting ground for professional, student, and amateur; a place where less experienced players could hear new and unusual music for the flute as well as the classic repertory played by fine artists; a place where all might find performance opportunities helpful to the development of their own talents.”<sup>22</sup>

The NYFC historian, flutist Nancy Toff, writes the following about the Club: “From the very beginning, the Club's programs have drawn attention to the works of flutist-

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<sup>21</sup> Blakeman, *Taffanel: Genius of the Flute*, 184.

<sup>22</sup> *New York Flute Club*, “Home Page,” <http://www.nyfluteclub.org/index.html>.

composers: Lamar Stringfield, Quinto Maganini, Walter Benedict, Harvey Sollberger, Katherine Hoover, Elizabeth Brown, and Gary Schocker, to name just a few.”<sup>23</sup>

***Pastoral Scene (1937)***

**Lamar Stringfield  
(1897-1959)**

Lamar Stringfield was an accomplished flutist, conductor, and composer whose works reflected his love of the people and folklore of his home state of North Carolina. He organized the Institute of Folk Music at the University of North Carolina, and, in 1928, he received a Pulitzer Prize for his orchestral suite *From the Southern Mountains*. Stringfield founded the North Carolina Symphony in 1932 while he was teaching at University of North Carolina at Chapel Hill. He assembled a volunteer orchestra of musicians from sixteen communities and conducted an experimental concert on May 14, 1932, in Hill Hall Auditorium. By 1935, the Symphony had performed more than 140 concerts in 50 towns and cities around North Carolina. In 1935, Stringfield left the North Carolina Symphony to become Assistant Conductor at Radio City Music Hall in New York City. He also worked with the Knoxville Symphony and the Charlotte Symphony from 1945-1949.<sup>24</sup>

As a flutist, Stringfield studied with Georges Barrère at the Institute of Musical Art in New York (the precursor to the Juilliard School), receiving an Artist Diploma in 1924. At the founding meeting of the NYFC in 1920, Stringfield was elected treasurer.<sup>25</sup> He was already composing at this time, and on the second concert of the NYFC in April

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<sup>23</sup> *New York Flute Club*, “History,” <http://www.nyfluteclub.org/html/historyandarchives.html>.

<sup>24</sup> “Lamar Stringfield,” biographical information taken from *The Historical Marker Database*, <http://www.hmdb.org/marker.asp?marker=7536>.

<sup>25</sup> Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (Oxford: Oxford University Press, 2005), 189.

of 1920 he performed one of his own works, *Mountain Echoes* for flute and piano. *Pastoral Scene* is a short solo work, and, as the title suggests, contains a pleasant pastoral melody embellished and varied by flowing arpeggios. The work is quite simplistic with repetitive folk-like motives and rhythms, yet it makes a pleasant impression on the listener. An arrangement of *Pastoral Scene* for flute and harp has been recorded on Albany Records by flutist Debra Wendells Cross.<sup>26</sup>

***Nocturne (1912)***

**Georges Barrère  
(1876-1944)**

Barrère studied flute at the Paris Conservatory with Paul Taffanel from 1893-1895, winning his *premier prix* with Joachim Andersen's *Morceau de Concert*. As an active freelancer in Paris, he performed with many ensembles including the Paris Opera and Colonne orchestras. His orchestral highlights included the premiere of Debussy's *L'Après midi d'un Faun* in 1894 with Gustave Doret conducting the *Société Nationale de Musique*. Doret recalls, "An impressive silence reigned when our marvelous flutist Barrère unrolled his initial theme. Suddenly, I sensed behind my back ... the public was completely captivated!"<sup>27</sup> In 1905, Barrère moved to the United States to join the New York Symphony Orchestra, where he served as principal flute until his retirement in 1928. As an exponent of Taffanel's teaching and the French style of flute playing, Barrère's influence on the American flute school was profound. He taught at the Institute of Musical Arts and later at the Juilliard School for thirty-nine years, where his students

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<sup>26</sup> Lamar Stringfield, "Pastoral Scene," in *An American Mosaic*, Debra Wendells Cross, flute (Albany Records, Troy 419, 2000).

<sup>27</sup> Toff, *Monarch of the Flute*, 19.

included William Kincaid, Meredith Willson, Frances Blaisdell, Arthur Lora, Samuel Baron, Bernard Goldberg, Quinto Maganini and Lamar Stringfield.<sup>28</sup>

Throughout his career he followed Taffanel's example, forming various small chamber ensembles that were responsible for hundreds of commissions and premieres. His *Société Moderne* in Paris, formed in 1896, was responsible for over 130 premieres. Once in New York, he quickly formed the Barrère Ensemble of Wind Instruments; it was modeled after the *Société Moderne*, with the exception that now the programs aimed to include an American composer on each program, rather than a French composer. In 1914, the Barrère Little Symphony was founded, perhaps his most successful and influential group. Over the course of 28 seasons, the Symphony often collaborated with singers from the Metropolitan Opera and dancers from the Ballets Russes. This collaboration opened America's eyes to many art forms not seen before and would inspire composers such as Charles Tomlinson Griffes to write his ballet *The White Peacock*. Barrère's Little Symphony and Bolm's Ballet Intime toured together for eight weeks in 1920 with an international program of pantomime dramas, ethnic dances, and more abstract pieces designed to introduce the American public to "delicately beautiful ballets exquisitely presented."<sup>29</sup>

The wide scope of Georges Barrère's influence on flutists and on chamber music can be found across America; in small towns that sponsor visiting musical artists, through a whole generation of American flutists and flute playing, and in ensembles that still actively commission American composers and premiere new works. Barrère vastly increased the solo flute repertoire through his work with composers, his encouragement

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<sup>28</sup> "Georges Barrère and the Flute in America," *New York Flute Club*, <http://www.nyfluteclub.org/html/georgesbarrere.html>.

<sup>29</sup> Toff, *Monarch of the Flute*, 183.

and performance of new works, and also through his ‘rediscovery’ of many baroque works. The woodwind quintet and mixed chamber music literature was forever changed through the work of Georges Barrère and his numerous chamber ensembles.

Although Barrère was a skillful arranger of works for his chamber ensembles, the *Nocturne* is his only published solo composition for the flute, written in the summer of 1912. An orchestral version of the *Nocturne* that Barrère performed with his Little Symphony in 1924 has since been lost. Barrère’s busy performing and conducting schedule left little time to compose; he was his own biggest critic, noting in a letter to Walter Damrosch, “As likely as not I shall keep them [his compositions] locked in my desk.”<sup>30</sup>

#### ***Caprice Terpsichore (1924/1938)***

**Quinto Maganini  
(1897-1974)**

Quinto Maganini was a flutist, composer, conductor, and arranger. He began his musical training in California, where he played in the San Francisco Symphony Orchestra from 1917-1919. In 1919, he moved to New York to study with Georges Barrère. Maganini joined Barrère at the New York Symphony Orchestra as third flute and piccolo from 1919 until 1928. He performed frequently on New York Flute Club recitals and had many of his compositions performed by Barrère and his many chamber music groups. Maganini won a Pulitzer Prize for composition in 1927; one of the works recognized by the award was *La Rumba (Impressions from Cuba)* that was premiered by Barrère’s Little Symphony in 1926.<sup>31</sup>

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<sup>30</sup> Toff, *Monarch of the Flute*, 119.

<sup>31</sup> *Ibid.*, 227.

Maganini conducted the New York Sinfonietta from 1930-1932 and the Norwalk, Connecticut Symphony Orchestra from 1939-1970. In 1932, he founded his own orchestra, the Maganini Chamber Symphony Orchestra, which toured extensively. This was, perhaps not coincidentally, the same year that another Barrère student, Lamar Stringfield, founded the North Carolina Symphony Orchestra.

Maganini studied composition with Nadia Boulanger from 1926-7 in Paris and Fontainebleau, and he eventually became the president of the American School of Music and Fine Arts in France. His opera *The Argonauts*, on the subject of the California gold rush of 1849, received both the Pulitzer Prize and the Bispham Medal. He served as an editor for both Carl Fischer and Edition Musicus publishers, eventually becoming president of Carl Fischer. Maganini also lectured occasionally at Columbia University.<sup>32</sup> Widely respected in his day for his well-constructed, idiomatic, and accessible music, his reputation today rests mainly on works for flute and his many arrangements for chamber orchestra.<sup>33</sup>

*Caprice Terpsichore* is a short, character work for solo flute in three sections. In Greek mythology Terpsichore, one of the nine muses, is often depicted seated with a lyre as she rules over dancing and music. The opening and closing sections of the work are playful and spritely, while the lyrical middle section explores the expressive lower register of the flute with a chromatic motive that is reminiscent of Debussy's *Afternoon of a Faun*.

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<sup>32</sup> Liner notes to *An American Mosaic* (Albany Records, Troy419, 2000).

<sup>33</sup> Michael Meckna, "Maganini, Quinto," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17431> (accessed May 1, 2010).

Flutist, composer, and conductor Franz Doppler made his professional debut in Vienna at the age of 13, having been taught music from an early age by his father, the composer and oboist Joseph Doppler. After several concert tours with his flutist/brother Karl, he settled in Pest, where he was principal flute in the German Town Theatre from 1838 and in the Hungarian National Theatre from 1841. Franz and Karl continued to make successful joint concert tours throughout Europe, including a visit to the Weimar court in 1854 where they met Liszt, and a tour to London in 1856. Franz moved in 1858 to Vienna where he worked for the Hofoper as first flutist and assistant conductor of the ballet. He taught flute at the Vienna Conservatory from 1865. As a composer, Franz had great success with his Hungarian operas and his ballet music. He was a skillful orchestrator, and his transcriptions of Liszt's *Hungarian Rhapsodies* became well known. Doppler's flute music exemplifies the romantic era performer/composer works written specifically to showcase the traveling virtuoso.<sup>34</sup>

Doppler's *Airs Valaques, Op. 10* takes its inspiration from the old folk tunes of Eastern Europe. Valaques (or Valachian) refers to the principality of Wallachia or "Hungarian-Wallachia", which merged with the Principality of Moldavia to form Romania in 1859. In his literature handbook, James Pellerite lists the work as *Fantasy in f minor, Op. 10*, and notes that "originally in e minor titled *Wallachian Fantasy*; elements correspond to his *Op. 26*; those interested in the late 19<sup>th</sup>-century pyrotechnics can enjoy

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<sup>34</sup> Zoltán Gárdonyi, "Doppler, Franz," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08024pg1> (accessed May 1, 2010).

the challenges of this composition.”<sup>35</sup> The *Airs Valaques, Op. 10* was used at the Paris Conservatory in 1996 for the annual flute examination, and it has regained popularity in the repertoire due to frequent performances by Sir James Galway.

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<sup>35</sup> James Pellerite, *A Handbook of Literature for the Flute* (Bloomington, Ind.: Zālo Publications, 1978), 166-167.

Chapter 2: Dissertation Recital; December 3, 2009

Sarah Eckman McIver, flute  
Scott Crowne, piano

December 3, 2009  
5:30 p.m.  
Gildenhorn Recital Hall, University of Maryland

The Music of Flutist/Composers:  
Performances of Selected Works for Flute Composed Between 1852 and 2005

Arcana (2004) for flute and recorded sound	Elizabeth Brown (b. 1953)
Afterlight (1975)	Robert Dick (b. 1950)
Arabesque in Memoriam (1988)	Philip Glass (b. 1937)
Etudes for Solo Flute, Op. 20 (1986) Chorale – Shadows – Timbre – Multiples – Birthday Greetings – Aria	John Heiss (b. 1938)
-intermission-	
Autumn Reflection (1994) Scott Crowne, piano	Jennifer Higdon (b. 1962)
Venus Noodles (1996)	John Fonville (b. 1950)
Medieval Suite (1986) 1. Virelai 2. The Black Knight 3. The Drunken Friar 4. On the Betrothal of Princess Isabelle of France, Aged Six Years 5. Demon's Dance Scott Crowne, piano	Katherine Hoover (b. 1937)

Program Notes; December 3, 2009

*Arcana* (2004)

**Elizabeth Brown**  
**(b. 1953)**

Elizabeth Brown, a 2007 Guggenheim Fellowship recipient, combines a successful composing career with an extremely diverse performing life playing flute, shakuhachi (a traditional Japanese bamboo flute), Theremin, and dan bau (a Vietnamese monochord). She completed a master's degree in flute performance at the Juilliard School in 1977, where she studied the flute with Robert Cavally, Harold Bennett, and Samuel Baron. She began composing shortly afterwards, and the wide variety of musical styles in which she performs is reflected in her compositions. In addition to her successful flute compositions, notable works include *Lost Waltz*, a chamber opera for Theremin, voice and recorded sound written for the Orpheus ensemble; and *Delirium*, a work that features Harry Partch's microtonal instruments and premiered at the Bang on a Can Marathon in 2001. A solo CD of chamber works entitled '*Blue Minor*' was released in 2003. Her works for shakuhachi and strings have been premiered at the World Shakuhachi Festival 2008 in Australia and recorded on the premiere label of 20<sup>th</sup>-century new American music, CRI, Composer Recordings Inc. Several of her works have been paired with video and presented at visual art museums, and she has also written music for Eddo Stern's video game *Darkgame*.<sup>36</sup>

As a flutist, Elizabeth Brown performs with a number of New York-based ensembles, including Orpheus, American Symphony, American Composers Orchestra,

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<sup>36</sup> Biographical information from "Elizabeth Brown," Composer website, <http://home.earthlink.net/~elibrooklyn/index.html>.

Brooklyn Philharmonic, and the New York City Ballet Orchestra. Her flute quartet, Flute Force, premiered Brown's *The Baths of Caracalla*, for four alto flutes and recorded sound, in their 25<sup>th</sup> anniversary concert in January 2008 at Weill Hall. In 1986, she was commissioned by the New York Flute Club to compose a work for flute choir entitled *Alabama Panorama*, which was performed at the National Flute Association's convention in New York City.<sup>37</sup> In 2000, she was commissioned by the National Flute Association to write a solo flute work, *Trillium*, for the National Flute Association's High School Soloist Competition.<sup>38</sup>

*Arcana* was commissioned in 2004 by Itzhak and Toby Perlman for the 21<sup>st</sup> birthday of their daughter Ariella, who premiered the work in 2006. The title page includes the following definition: “*arcanum*: 1. A deep secret; a mystery. 2. Often *arcana*. Specialized knowledge that is mysterious to the average person. 3. A secret essence or remedy; an elixir.”<sup>39</sup> Brown's compositions often create an imaginary, dream-like sound world. In *Arcana*, the recorded electronic sounds include drones, singing bowls, percussion instruments, and a Theremin. These instruments give an ethereal quality, alluding to the definition of *arcanum* as mysterious and secret. The work includes a few atmospheric extended techniques for the performer, which may cause the non-flutist listener to wonder how the performer is creating the sounds. Certainly the ability to use extended techniques qualifies as the specialized knowledge alluded to in the definition of *arcana*. The score for *Arcana* includes microtonal sequences, alternate fingerings, timbral trills, overblown tremolos, finger slides, pitch bends, and various

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<sup>37</sup> *New York Flute Club*, “Commissions,” <http://www.nyfluteclub.org/html/commissions.html>.

<sup>38</sup> Ronda Benson Ford, “A Door to Extended Techniques: Five Analyses and Composer Interviews from the National Flute Association's High School Soloist Competition,” (Diss., Univ. of Southern Mississippi, 2005), 67.

<sup>39</sup> Elizabeth Brown, *Arcana*, (New York City: Quetzal Music, 2004), title page.

harmonics. Brown chooses extended techniques that are not too technically demanding and incorporates them seamlessly into the compositional texture. It is clear that Brown's intention is not to showcase the various tricks capable on the flute, but rather to extend the color and sound palette available to her as a flutist and composer.

***Afterlight (1975)***

**Robert Dick  
(b. 1950)**

Robert Dick lives in New York City and is on the faculty of New York University. He holds a B.A. from Yale University and an M.M. in composition from the Yale School of Music. Robert Dick describes himself as "a musician with 21<sup>st</sup>-century skills and 18<sup>th</sup>-century attitudes, being totally at home as a performer, composer and improviser."<sup>40</sup> With equally deep roots in classical music, free improvisation, and new jazz, he has followed in the footsteps of virtuosic performers like Liszt, Paganini and Jimi Hendrix. As a classical composer, Robert Dick has been awarded two Composers' Fellowships and a Solo Recitalist Grant from the National Endowment for the Arts. In 1993 he received a Guggenheim Fellowship for composition. Robert Dick performs extensively as a flutist around the world, performing his own works either in solo recital, in collaboration with pianist Ursel Schlicht, or with the ambient rock group King Chubby. More recently, while in a constant search for new sounds on the flute, Dick invented and patented the Glissando Headjoint, "which does for the flute what the whammy bar does for the electric guitar".<sup>41</sup>

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<sup>40</sup> Biographical information from "Robert Dick," Composer website, [http://www.robertdick.net/pages/about\\_robert\\_dick.html](http://www.robertdick.net/pages/about_robert_dick.html).

<sup>41</sup> Ibid.

*Afterlight* was published in 1975 in conjunction with Robert Dick's book 'The Other Flute: A Performance Manual of Contemporary Techniques'. This book has become the definitive source for both performers and composers researching multiphonics and other extended techniques on the flute. Prior to this publication, the available resources documenting multiphonics were full of notational errors and approximations of pitches, leading to much confusion between composers and performers when preparing a work. In 'The Other Flute', Dick presents all of the possible sonorities, and then he instructs composers on the ease of production and approximate dynamics they could realistically expect from a flutist on any given pitch combination. A recording of *Afterlight* was included with the book to use for further instruction, which helped make this composition so immediately influential on the musical community. Most of Robert Dick's recent compositions are also available with a teaching DVD in order to help explain and promote the use of the flute's extended techniques.

*Afterlight* is a short solo flute work dedicated to James Pappoutsakis, a successful Boston flutist with whom Robert Dick studied at the Tanglewood Music Center. The revised 1984 version of *Afterlight* is a winner of the National Flute Association's Newly Published Music Competition. Robert Dick says about the work, "*Afterlight* is, to my knowledge, the first piece composed for flute using multiphonics as a language and not just as 'special effects.' It is a dramatic work, meant to be performed with a sense of power, expansiveness, and control."<sup>42</sup> The piece begins with a middle register D, and gradually the flutist is instructed to spread the tone in such a manner that the upper octave appears simultaneously. This leads into the introduction of the most frequently used

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<sup>42</sup> Liner notes to *Conspirare: Chamber Music for Solo Flute*, Patti Monson, flute (CRI: NWCR867, 2000), Compact disc.

multiphonic in the piece, a major 9<sup>th</sup> C-D. This sonority, and various neighboring multiphonic 9ths are explored through the opening section in various dynamic ranges and rhythmic bursts. The opening section closes with two low Ds, with the instruction to “force”, reaching such intensity that beating appears in the sound.

The middle section of the work explores various multiphonic tremolos. On a single flute pitch the flutist can overblow to achieve most notes in the harmonic series; by altering the fingering slightly or alternating between fingerings, Dick presents multiphonic harmonics. The pitch center of the middle section is built on the lowest note on the flute, low B, however a small series of glissandi briefly reference the opening D. This section culminates with a very explosive air sound called a jet whistle.

The closing section introduces microtones, quartertones, and vocalization. This requires the flutist to sing while playing, resulting in a spectacular array of resultant sounds. Another brief microtonal ‘chromatic’ segment leads to the final phrases, again starting on a low B. The final multiphonic could be called a minor 9<sup>th</sup> plus 1/4, a ghostly low F# with a G quarter-tone sharp appearing over it.

***Arabesque in Memoriam (1988)***

**Philip Glass  
(b. 1937)**

Philip Glass was born in Baltimore in 1937 and began his musical studies as a flutist at the Peabody Conservatory in Baltimore in 1945 with Britton Johnson, then principal flutist of the Baltimore Symphony. As a performer/composer, Glass is now known worldwide as a pianist and composer with the Philip Glass Ensemble, but he did begin his musical instruction on the flute. Glass later studied at the University of

Chicago, the Juilliard School, and privately in Europe with Nadia Boulanger and Ravi Shankar. His experience in Europe had such a profound effect on Glass that he withdrew some twenty conventional works published to that point. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer. Glass began to produce compositions that reduced music to its simplest basics of rhythm, repetitious melodic patterns, slowly shifting colorations, and subtle harmonic changes.<sup>43</sup> Although often referred to as a minimalist, Glass prefers to think of himself as a composer of “music with repetitive structures.”<sup>44</sup>

This minimalist style of composition began in the late 1950s, in part as a reaction against abstract expressionist composers, and in part due to an underground experimental music scene. La Monte Young, Terry Riley, Steve Reich, and Philip Glass were its pioneers. Both Steve Reich and Philip Glass began to take over leadership in the minimalism movement as their involvement with, and development of, the music became deeper, richer, more innovative and mature. Though their works were sometimes viewed as controversial, over time the movement gained acceptance and popularity. His 1976 opera, *Einstein on the Beach*, made Glass famous on the international stage and insured his lasting success as a composer. Glass is certainly the first minimalist composer to win a wide, multi-generational audience in the opera house, concert hall, dance world, film scores, and popular music.

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<sup>43</sup> Edward Strickland, "Glass, Philip," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11262> (accessed May 2, 2010).

<sup>44</sup> Tim Page, "Philip Glass biography," *Philip Glass*, Composer website, <http://www.philipglass.com/bio.php>.

*Arabesque in Memoriam* was written in 1988 and is dedicated to the memory of Britton Johnson, Glass' flute teacher from childhood at the Peabody Conservatory.<sup>45</sup> *Arabesque in Memoriam* is divided into eleven sections, each containing repetitive rhythmic structures with limited harmonic changes. Sections 1, 6 and 11 contain octave As and Ds in eighth-note patterns hinting at a dominant-tonic relationship. Sections 2, 3, 7 and 8 contain triads and arpeggios in triplet and sixteenth-note patterns in various inversions that center around a D major tonality. Section 4, 5, 9 and 10 follow the same rhythmic patterns, but center around a C minor tonality. The only registral shift happens in section 9 with the same material from sections 4 and 5 presented in the lowest register of the flute. The repetitiveness and use of arpeggios in *Arabesque in Memoriam* is very reminiscent of the many teaching etudes by Joachim Andersen that flutists are familiar with – they are a seemingly never-ending test of endurance and finger technique, but with hints of tonal beauty.

***Etudes for Solo Flute, Op. 20 (1986)***

**John Heiss  
(b. 1938)**

Flutist and composer John Heiss, born in 1938, began studying the flute at age nine with James Hosmer, second flute in the Metropolitan Orchestra. He wrote his first piece at the age of ten, for solo piano and optional voice. While in high school, Heiss made it a personal goal to learn all of the orchestral instruments, which certainly would help him greatly as a composer later in life. After completing a mathematics degree at Lehigh University, Heiss began his musical studies at Columbia University. He studied

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<sup>45</sup> Liner notes from *minimal flute*, Hans Balmer, flute (Fontastix, 2010), Compact disc.

composition with Otto Luening at Columbia from 1962-1965, and considers him the most influential contributor to his development as a composer. His other composition teachers include Milton Babbitt, Earl Kim, Darius Milhaud, and Peter Westergaard.

While attending Columbia for composition, Heiss continued to study the flute privately with Arthur Lora in New York and Albert Tipton at the Aspen Festival. Heiss had a chance to study *Density 21.5* with Edgard Varèse, an experience that he found most influential as a performer. Since 1967 he has taught flute and composition at the New England Conservatory.<sup>46</sup> He has received awards from the National Institute of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the Martha Baird Rockefeller Fund, the Guggenheim Foundation, and the Massachusetts Council on the Arts and Humanities. Several of Heiss' flute works have been featured at the National Flute Association conventions, including the commissioned work *Fantasia Appassionata, Episode IV*, written for the 1994 High School Soloist Competition.<sup>47</sup>

The *Etudes, Op. 20* were written between 1979 and 1985 and published in 1986. Heiss writes; "My *Etudes for Solo Flute* are a concerted group of six interrelated pieces, each concerned with a specific musical or technical aspect of contemporary flute playing. My intention is to make music (not merely studies) of strong character, in the manner of Bartok's *Mikrokosmos*. The overall progression is quiet-to-bold, then back to quiet contemplation."<sup>48</sup>

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<sup>46</sup> "John Heiss," *New England Conservatory Faculty pages*, <http://www.necmusic.edu/faculty/john-heiss?lid=2&sid=3>.

<sup>47</sup> Biographical information from Rita Linard, "An Analysis of Three Solo Flute Works that Bridge the Gap between Traditional and Twentieth-Century Techniques," (Diss., Univ. of Texas at Austin, 1997).

<sup>48</sup> Liner notes from *A Tribute to Otto Luening: Members of the New York Flute Club* (CRI: CR561, 1988), Compact disc.

*Chorale* explores harmonics. Five phrases each begin with a standard harmonic, which is then gradually altered by adding or lifting fingers, or by opening the hole on the key but not the key itself. The alternate fingerings give the resulting notes an eerie color.

*Shadows* begins with key clicks and then calls for a very soft shadow tone. The same motive is then imitated in key clicks again. After a brief improvisatory-like passage, the key clicks return with a quote of “On the Trail” from Grofe’s *Grand Canyon Suite*. The etude ends with an airy tone modulating to air only.

In *Timbre*, the first four phrases each begin fortissimo and then gradually diminuendo while going through a series of color changes. Some of the changes are made with alternate fingerings, and some are made through more traditional methods with the embouchure. The fifth and final phrase quotes the opening phrase of Debussy’s *Afternoon of a Faun*, although the descending passage is marked as a glissando and achieved with alternate fingerings.

The fourth etude, *Multiples*, introduces multiphonics in a lighthearted manner as indicated in the score - ‘Impetuous and rather freely.’ Here Heiss quotes from Edgard Varèse’s *Density 21.5*, at first indirectly with similar motion in the upper voice of the multiphonic line (D-E-Eb), and then directly in the ninth measure. Here, the upper voice of the multiphonic line contains exactly the same pitches as in *Density 21.5* (F-E-F#), and both phrases are identical in the sense that they resolve to a G, although Heiss adds a lower octave C with a multiphonic.

*Birthday Greeting* (for Gunther Schuller’s 60<sup>th</sup> birthday), does actually contain the entire melody to “Happy Birthday to You.” Heiss has created a quasi-canonic version of Happy Birthday at the major seventh. The upper voice contains the complete melody but

the lower voice remains partially incomplete and obscured by the many series of quick notes. This etude introduces vocalization, with the flutist singing the final note in the melody of the upper line.

*Aria* represents the quiet contemplation that Heiss referred to in his program notes. It does not contain any extended techniques and was meant to create a stark contrast to the previous etudes. Written using twentieth-century compositional idioms, the challenge here is to play a beautifully lyrical and musical phrase. The melody is atonal, and the rhythms are written across the bar lines in a manner that blurs any semblance of pulse.

***Autumn Reflection (1994)***

**Jennifer Higdon  
(b. 1962)**

Jennifer Higdon taught herself to play flute at the age of 15 and continued her studies with Judith Bentley at Bowling Green State University. After much encouragement from Robert Spano, conductor of the Atlanta Symphony Orchestra, Higdon began composition studies at the Curtis Institute. She completed a Masters and a Doctoral degree from University of Pennsylvania where she studied with George Crumb. Higdon's compositional approach is characterized by its linear direction, programmatic elements, and a focus on single-line melodies. Her music is known for its wide audience appeal; in fact, the League of American Orchestras reports that she is one of America's most frequently performed composers. Her orchestral work *blue cathedral* is one of the

most performed contemporary orchestral works in the United States, having been performed by more than 200 orchestras since its premiere in 2000.<sup>49</sup>

She has received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. Most recently, Higdon was awarded the 2010 Pulitzer Prize in Music for her *Violin Concerto*, which received its premiere performance by Hilary Hahn and the Indianapolis Symphony on February 6, 2009, in Indianapolis, Indiana.<sup>50</sup> In 1995, Jennifer Higdon was commissioned by the National Flute Association to write a solo work, *Song*, for the High School Soloist Competition.<sup>51</sup> Her works have been recorded on over two-dozen CDs, including three Grammy-winning albums. Higdon has also recorded an album of her flute works entitled '*rapid.fire*'.

*Autumn Reflection*, for flute and piano, was commissioned by the Minerva World Premiere Series with funds from Meet-the-Composer. It was dedicated to, and premiered by, Carol Wincenc in 1994. Higdon's flute works are popular recital choices because they continue to emphasize the lyrical qualities of the instrument. The opening solo in the flute part presents both wide, passionate intervallic leaps and a motive referred to as the "clock motive" by Dr. Brenda Phillips in her analysis of the work.<sup>52</sup> This clock motive, a sense of chiming followed by a rising 32<sup>nd</sup>-note pattern, returns throughout the piece in the flute and piano lines with minor variations in rhythm. Because Higdon frequently composes by ear, there are slight irregularities in rhythm or pitch each time the

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<sup>49</sup> Biographical information from "Jennifer Higdon," Composer website, <http://www.jenniferhigdon.com/>.

<sup>50</sup> "Jennifer Higdon Awarded 2010 Pulitzer Prize in Music," *New Music Box, American Music Center* (April 12, 2010), <http://www.newmusicbox.org/article.nmbx?id=6335>.

<sup>51</sup> Ford, "A Door to Extended Techniques," 6.

<sup>52</sup> Brenda Rossow Phillips, "Jennifer Higdon: A Stylistic Analysis of Selected Flute and Orchestral Works," (Diss., Arizona State University, 2005), 26.

motive returns, yet the piece continues to maintain its linear direction.<sup>53</sup> The duality of the melody explains her love-hate relationship with autumn. Higdon recalls as a child being very sad that summer was ending, yet excited for the autumn colors and atmosphere. The clock perhaps represents the passing of time; Higdon has throughout her life been very frustrated by the sound of clocks and she has never owned a watch with a second-hand or a clock that ticks.<sup>54</sup>

Higdon includes the following notes for *Autumn Reflection*: “Reflections rarely give an exact image; instead they produce an image that is somehow reminiscent of the original. “Autumn Reflection” is the capturing of two different and distinct photographs of the season; one, the melancholy from the passing of the year; the other, the wonder of the explosions of color in a vibrancy seen only at this time of year.”<sup>55</sup>

***Venus Noodles (1996)***

**John Fonville  
(b. 1950)**

Flutist/composer John Fonville currently teaches at University of California, San Diego and is dedicated to extending the language and technique of the flute. In addition to performing his own works, he premieres works by student composers at UCSD, and he has performed and recorded works by Brian Ferneyhough, Ben Johnston, Sal Martirano, Joji Yuasa, Roger Reynolds, Hiroyuki Itoh, and Paul Koonce. Fonville believes in modern, avant-garde works that push the performer, and says, “As a performer I am drawn to difficult and complex music not for the technical challenges but for the changes in my physical and emotional (sic) that the music causes. Music at its best is

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<sup>53</sup> Phillips, “Jennifer Higdon,” 26.

<sup>54</sup> Phillips, “Jennifer Higdon,” 24.

<sup>55</sup> Jennifer Higdon, *Autumn Reflection* (New York: Lawdon Press, 1994), notes page.

transformational. We are altered in some meaningful way because of its presence."<sup>56</sup> He performs on a complete set of quartertone flutes from bass flute to piccolo, and has been instrumental in their development and integration by composers into the repertoire.

Fonville is a member of the Tone Road Ramblers, the Eolus Quintet, and the UCSD Department of Music's Performance Lab. Widely recorded, he can be heard on CRI, New World, Neuma, OO Discs, Advance, TR2, Orion, Opus One, and Einstein Recordings.<sup>57</sup>

Fonville chaired the National Flute Association's New Music Advisory Committee from 1990-1991, was commissioned by the National Flute Association to write *Venus Noodles*, and he also performed at the 2005 National Flute Association convention in San Diego. *Venus Noodles* was written in 1996 for the National Flute Association's High School Soloist Competition.<sup>58</sup> It contains a wide variety of extended techniques including quarter tone fragments, close multiphonics, microtonal segments, microtonal trills, complex multiphonics, multiphonic trills, double trills, articulation changes, pizzicato, key clicks, flutter tonguing, tongue rams, and air sounds. In the instructions to the performer, Fonville points out that these techniques "are juxtaposed in such a way that the music may seem disjointed. It is, so please do not try to shape the material to make traditional musical sense. Just let each gesture exist in its own time."<sup>59</sup>

Fonville includes the following notes in the score for *Venus Noodles*:

In 1990 the Magellan space craft mapped the surface of Venus. Magellan transmitted image strips that were 16-mile swaths and 10,000 miles long. The scientists playfully referred to these image strips as noodles, hence the title of this piece. There were many discoveries that Magellan provided including plate tectonics and

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<sup>56</sup> John Fonville interview, *Roulette: 30 Years of Experimental Music*, <http://www.roulette.org/noisy/cds/ein014.html> (accessed May 3, 2010).

<sup>57</sup> "John Fonville," *Department of Music: UC, San Diego*, <http://music.ucsd.edu/bio.php?fn=John+Fonville>.

<sup>58</sup> Kimberlee Goodman, "The Commissioned Works of the National Flute Association for the Young Artist and High School Soloist Competitions," (Diss., Ohio State University, 2007), 16.

<sup>59</sup> John Fonville, *Venus Noodles* (Encinitas, Ca.: JonFon Publications, 1996), notes.

morphological forms very different from Earth's. Additionally, the crater distribution on Venus is unrecognizable from a totally random 'Monte Carlo' pattern. These facts, as well as the strips themselves, are important metaphors in this work. The extended techniques are very loosely based on certain geological features.<sup>60</sup>

***Medieval Suite (1986)***

**Katherine Hoover  
(b. 1937)**

Katherine Hoover was born in West Virginia and resides in New York where she maintains an active career as composer, conductor, and flutist. Hoover began playing the flute when she was ten years old. While in high school she studied piano, theory, and arranged musical works for others. She was encouraged to pursue an academic degree, but eventually transferred to the Eastman School of Music where she studied with Joseph Mariano. She continued flute studies in Philadelphia with William Kincaid, and then received a Masters in Music Theory from the Manhattan School, where she also taught from 1969-1984. As a flutist, she has given concerto performances at Lincoln Center and performed with ballet and opera companies in New York's major halls, as well as recording solo and chamber music repertoire.<sup>61</sup>

As a composer, Hoover is the recipient of a National Endowment Composer's Fellowship and many other awards, including an Academy of Arts and Letters Academy Award in Composition. In addition to her flute works, she has written works for orchestra, choral and solo voices, string quartet, and chamber music for various winds. Five of her flute pieces have won the National Flute Association's Newly Published Music Competition, including her solo work *Kokopeli*, which has sold over 6,000 copies. Katherine Hoover has been commissioned and supported by the flute community, in 1986

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<sup>60</sup> John Fonville, *Venus Noodles*, notes.

<sup>61</sup> Biographical information from *Papagena Press*, <http://www.papagenapress.com/>.

the New York Flute Club commissioned a work to be performed at the National Flute Association convention, resulting in *Three For Eight, op. 50*, for eight flutes.<sup>62</sup>

As a conductor, Hoover has attended the Conductors Institute and has led performances in Wisconsin, West Virginia, New York, and Pennsylvania. The commissioning, rehearsing, and premiere of her *Dances and Variations* at The Kennedy Center are the subject of an Emmy-winning documentary, “New Music”, by Deborah Novak.<sup>63</sup>

Much of Hoover’s music is programmatic in nature and takes its inspiration from literary or artistic sources, usually myths, legends, paintings, or literature. She composes in an accessible language using traditional forms, phrase structures, and rhythms. This accessibility to a wide level of performers and listeners has kept her music popular in the flute repertoire. *Medieval Suite* is a five-movement work, originally scored for flute and piano and later orchestrated by the composer for flute and orchestra.<sup>64</sup> It was also a winner in the National Flute Association’s Newly Published Music Competition. Each movement stylistically represents the subjects, which are taken from an epic history of fourteenth-century France written by Barbara Tuchman.

Hoover includes the following notes for her work:

*Medieval Suite* was inspired by characters and events described in Barbara Tuchman’s “A Distant Mirror”, a history of fourteenth-century France. It was a violent, bitter century of extensive wars, and Ms. Tuchman sees it as something of a reflection of our own. The first movement, “Virelai,” uses parts of a work in that form by Guillaume de Machaut, a French composer of that era. The “Black Knight” was a valiant, violent British prince, barred from his beloved fighting by a wasting disease. The fourteenth century was a low point for the Catholic Church with warring Popes in Rome and Avignon, and “The Drunken Friar” was apparently a common sight. In the movement I

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<sup>62</sup> *New York Flute Club*, “Commissions,” <http://www.nyfluteclub.org/html/commissions.html>.

<sup>63</sup> Biographical information taken from Eileen Yarrison, “The Medieval Suite for Flute and Piano by Katherine Hoover: An Examination, Analysis, and Performance Guide,” (Diss., Univ. of Nebraska, 1996).

<sup>64</sup> Program notes from *Papagena Press*, <http://www.papagenapress.com/progNotes.htm>.

have freely adapted and embroidered a Gregorian chant and quoted a well-known round of the time, "Sumer is acumin in." "Princess Isabelle" describes a daughter of the King of France who was engaged at the age of six, sent to England to live permanently, and wed at twelve - a common fate for royal children. The "Demon's Dance" was a desperate marathon dance done by some in hopes of avoiding the Black Plague.<sup>65</sup>

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<sup>65</sup> Katherine Hoover, *Medieval Suite* (Bryn Mawr, Pa.: Theodore Presser, 1986), notes.

Chapter 3: Dissertation Recital; March 6, 2010

Sarah Eckman McIver, flute  
Scott Crowne, piano

March 6, 2010  
5:30 p.m.  
Gildenhorn Recital Hall, University of Maryland

The Music of Flutist/Composers:  
Performances of Selected Works for Flute Composed Between 1852 and 2005

Indeed (1984)	Anne La Berge (b. 1955)
Iceicle (1977)	Robert Aitken (b. 1938)
T R K s (2005)	Ian Clarke (b. 1964)
Riding the Wind II (1974)	Harvey Sollberger (b. 1938)
Third Short Sonata (1976) Scott Crowne, piano	Otto Luening (1900-1996)
-intermission-	
Two Seaming (1998/2001) <i>with Jane Rigler, CD</i>	Jane Rigler (b. 1966)
Cassandra's Dream Song (1970)	Brian Ferneyhough (b. 1943)
Sonata No. 3 (2004) 1. Moraine 2. Escarpment 3. Plateau 4. Scree Scott Crowne, piano	Mike Mower (b. 1958)

Program Notes; March 6, 2010

***Indeed* (1984)**

**Anne La Berge  
(b. 1955)**

The flutist, composer, and improviser Anne La Berge was born in the United States and moved to Amsterdam in 1989. She grew up as part of a musically talented family in Minneapolis, where she was encouraged to choose an instrument for school that she could carry down the half-mile driveway in the winter - hence, the flute!<sup>66</sup> After a year at the orchestrally intensive Northwestern University, La Berge decided her path lay elsewhere and went to the University of New Mexico to study with Frank Bowen. Bowen, a Marcel Moyse student, was known to be slightly eccentric, and encouraged all of Anne La Berge's interests - everything from performing on medieval and renaissance instruments, to reading and indexing the entire collection of *Perspectives of New Music* (through 1976) for an independent study project.

She continued her studies at the University of Illinois with Alex Murray whom she refers to as "eccentric" and an "experimentalist".<sup>67</sup> Murray was a trained teacher in the Alexander Technique, in which La Berge was greatly interested. She had already begun to explore new techniques on the flute and was interested in teaching her body how to produce whatever sounds and techniques she could imagine. After holding a faculty position teaching new music for two years, La Berge moved to California to follow the contemporary music scene out West. She studied with John Fonville at the University of California, San Diego and during this time she began to publish some of her early works through Frog Peak Press.

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<sup>66</sup> Bob Gilmore, "Interview with Anne La Berge," in *ParisTransAtlantic* (Summer 2005), <http://www.paristransatlantic.com/magazine/interviews/laberge.html>.

<sup>67</sup> Ibid.

Her early compositions (collected on her first solo CD, *'blow'*) pioneered a new approach to the flute - percussive, noise-filled, microtonal, and sometimes aggressively physical. In a recent interview with Paris Transatlantic, La Berge downplays the importance of her role as a composer. She says, "I knew my pieces weren't great music because I was playing the music of the supposedly great composers. My pieces were composer/performer pieces, more like written improv. I was going to schools where there are young ambitious composers and I was developing techniques they would be able to use in the music of the future."<sup>68</sup> As La Berge has become more immersed in the world of improvisation her interest in notating and publishing her works has diminished. She said, "I'd experienced enough to know that just getting them to blow the flute in a way that would work for my music was a process that they'd have to really want - I wasn't going to go out and make them do that, because that was wasting their time too."<sup>69</sup> Her solo flute work *Revamper*, one of her most frequently performed and, not-coincidentally, most accessible works, was composed in 1992 for the High School Soloist Competition of the National Flute Association.<sup>70</sup>

*Indeed* was written in 1984 and is dedicated to John Fare, a legendary or mythical performance artist of the late 1960s. Legend has it that Fare's performances involved the amputation of parts of his body and their replacement with metal or plastic decorations. Between 1964 and 1968, performing across Europe and Canada, he was supposedly lobotomized and lost a thumb, two fingers, eight toes, one eye, his right hand, several

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<sup>68</sup> Bob Gilmore, "Interview with Anne La Berge," <http://www.paristransatlantic.com/magazine/interviews/laberge.html>.

<sup>69</sup> *Ibid.*

<sup>70</sup> Goodman, "The Commissioned Works of the National Flute Association," 30.

patches of skin, and he eventually ended his career by having his head amputated.<sup>71</sup> The new music scene in California in which Anne La Berge was immersed would have surely been aware of and inspired by this legendary figure. *Indeed* contains a wide variety of extended techniques for the performer including ultra-high notes, vocalization, whistle tones, multiphonics and tongue slaps. The piece is sectionalized, and many of the transitions occur through a slight ritardando with the instructions to repeat a few measures ad libitum. These give the vague sense of improvisation, although the performer is not creating any of his or her own motivic material, simply controlling the tempo and the pacing of the transitions.

***Icicle* (1977)**

**Robert Aitken  
(b. 1938)**

Canadian Robert Aitken is a flutist, conductor, and composer with an active career spanning over fifty years. He serves as the Artistic Director and conductor of the New Music Concerts Ensemble, which he co-founded with Norma Beecroft in Toronto in 1971, and he has also guest-conducted orchestras in Canada and Japan. His orchestral and chamber works have been performed throughout the world and include commissions for a number of prestigious organizations: the National Arts Centre Orchestra, the Canadian Broadcasting Corporation, IRCAM, the Elmer Iseler Singers, the *Société de Musique Contemporaine du Québec*, and New Music Concerts. In addition to his busy

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<sup>71</sup> Wikipedia contributors, "John Fare," *Wikipedia, The Free Encyclopedia*, [http://en.wikipedia.org/w/index.php?title=John\\_Fare&oldid=333423309](http://en.wikipedia.org/w/index.php?title=John_Fare&oldid=333423309) (accessed May 3, 2010).

career as a performer, he taught at the University of Toronto from 1960-1975 and was professor of flute at the Hochschule für Musik in Freiburg, Germany from 1988-2004.<sup>72</sup>

Aitken studied flute privately in Toronto from 1955-1959 with Nicolas Fiore and also began studying counterpoint in 1958. From 1959-1964 he studied flute, composition, and electronic music at the University of Toronto. He continued his private flute studies in Europe with Marcel Moyse, Jean-Pierre Rampal, and new music specialist Severino Gazzelloni (to whom Berio dedicated his *Sequenza*). His early success as a flutist included prizes at the 1971 *Concours International de Flute de Paris* and the 1972 *Concours International de Flute pour la Musique Contemporaine* in Royan, France. In 1977 he was invited by Pierre Boulez to be one of twelve instrumentalists to perform a solo recital at IRCAM. Robert Aitken has established himself as a performer of all genres, with more than 40 recordings in his discography and over 50 compositions written for him, including works by Elliott Carter, George Crumb, Bruce Mather, Roger Reynolds, R. Murray Schafer, Toru Takemitsu, and Gilles Tremblay.<sup>73</sup> Robert Aitken received the National Flute Association's 2003 Lifetime Achievement Award.

*Icicle* is a calm, whimsical piece that uses microtonal fingerings to create an atmospheric work depicting the various subtleties and nuances found in icicles. Aitken writes about the work, "Icicle was composed in 1977, for inclusion in a series of works, edited by Pierre-Yves Artaud, for young and intermediate flutists... the piece is based on the shimmering, glistening effects which can be produced on the flute through quick

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<sup>72</sup> Biographical information from "Robert Aitken," Composer website, <http://www.bobaitken.ca/biography/bio.html>.

<sup>73</sup> Bruce Mather, "Aitken, Robert," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00368> (accessed May 2, 2010).

changes of multiple fingerings and various articulations.”<sup>74</sup> Most of the notes in the work are microtonal, that is, they cannot be found on the piano keyboard. Aitken uses a split staff notation system to simplify the instructions for the performer. The bottom staff indicates the fingerings and pitches to be used, and the upper staff indicates the resulting sounds. Many of the hollow sounding microtones are produced by leaving the left hand thumb key open. The piece also features the use of tremolo multiphonics, which is executed by using both trill keys to alternate between two multiphonic clusters. Some notes that are not altered by fingerings or trills have the instructions to alter the sound by rolling the tongue around inside the mouth, producing an unusual type of fluttering in the pitch. Because this work by Aitken was intended for flutists who had been playing for only a few years, the techniques are clearly described and fairly easy to execute.

***TRKs* (2005)**

**Ian Clarke  
(b. 1964)**

Ian Clarke is a British flutist, composer, and occasional rock performer. His compositions have been performed across five continents on stages ranging from London’s South Bank to the rock festival at Glastonbury. His published works are emerging as some of the most often performed flute repertoire of today and are being embraced by internationally acclaimed performers, students, and teachers as exciting new additions to the literature. His music has frequently been performed at the British Flute Society and at the National Flute Association conventions. Clarke was a featured clinician and performer at the 2005 NFA convention in San Diego. This coincided with

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<sup>74</sup> Carol Gertrud Isaac, “The Solo Flute Music of Three Contemporary Flutist/Composers: Robert Aitken, Robert Dick, and Harvey Sollberger,” (Diss., Univ. of California, San Diego, 1991), 45.

the release of his CD '*Within...*', which has been critically acclaimed and continues to be a best seller among flutists.<sup>75</sup>

A mathematician by training, Clarke spent his late teens immersed in academia and performing in various bands and orchestras. As a flutist, he studied with Simon Hunt, Averil Williams, and Kate Lukas of the Guildhall School of Music in London. He concurrently studied mathematics at the Imperial College in London, graduating with Honors. Since 2000, Ian Clarke has been a professor of flute at the Guildhall School of Music & Drama in London. In addition to his performing career, Clarke works extensively with musician/composer Simon Painter writing, producing, and performing music for film and television under the name of Diva Music. When asked about his inspiration for composing, Clarke credits the work of previous flutist/composers as a major factor: "Hearing Robert Dick for the first time many years ago at the Royal College of Music was unforgettable and opened up a world of possibilities."<sup>76</sup> The appeal of Clarke's music seems to lie in its accessibility for younger performers and its similarity to more popular music genres.

Clarke describes *TRKs* as:

An individual and dramatic piece....sort of, but not, Pink Floyd for flute. Unlike many of my other works this title doesn't illuminate and carries no significant meaning beyond leaving a space to which the listener/performer can bring their own thoughts. The markings in the music itself carry more significance. Other than that, there isn't a conscious programmatic, literary or other external element. The title was selected by Simon & I in the studio to label the file. This was early on in the composition process when I was fiddling around with flicks using trill keys hence *TRKs* was a vague reference to trill keys and not tracks!<sup>77</sup>

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<sup>75</sup> Biographical information from "Ian Clarke," Composer website, <http://www.ianclarke.net/biography.html>.

<sup>76</sup> "Interview," *Miyazawa Flutes, Artist Profiles, Ian Clarke*, [http://www.miyazawa.com/index.php?option=com\\_content&task=view&id=1524&Itemid=3100](http://www.miyazawa.com/index.php?option=com_content&task=view&id=1524&Itemid=3100).

<sup>77</sup> "Program notes for *TRKs*," Composer website, <http://www.ianclarke.net/trks.html>.

It includes a CD accompaniment track that features processed flutes, guitars, drums, and electronic sound samples. *TRKs* uses some very accessible extended techniques, including glissandos, color trills, and vocalizations.

***Riding the Wind II* (1974)**

**Harvey Sollberger  
(b. 1938)**

Harvey Sollberger is an American composer, virtuosic flutist, conductor, and teacher. He studied composition with Philip Bezanson at the University of Iowa, completing a Bachelor of Arts in 1960, and continued his studies with Jack Beeson and Otto Luening at Columbia University, completing a Masters of Arts in 1964. In addition to two Guggenheim fellowships, he has received commissions from the Fromm Music Foundation, the National Endowment for the Arts, the Koussevitzky Foundation at the Library of Congress, and the Naumburg Foundation in conjunction with the New York State Council on the Arts. Many notable ensembles, including the San Francisco Symphony Orchestra, the New York Philharmonic, and Speculum Musicae, have performed his works.<sup>78</sup>

While in New York he co-founded with Charles Wuorinen the first university-based new music ensemble, the Group for Contemporary Music. In 1961, both Sollberger and Wuorinen were graduate students at Columbia University enrolled in Otto Luening's seminar for composers. Luening encouraged his students to perform their own music. As Luening put it, being a composer/performer was a hands-on method, developed out of the old notion that the composer was also the performer, just as Bach,

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<sup>78</sup> Richard Swift and Mark Menzies, "Sollberger, Harvey," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26149> (accessed May 2, 2010).

Mozart, and Beethoven had been in their time.<sup>79</sup> The first season of the Group for Contemporary Music took place in 1962 at Columbia University, and Sollberger co-directed and played flute for the ensemble for 27 years. The Group for Contemporary Music remains one of the most influential contemporary ensembles in New York. It has provided a forum for two generations of performers and composers to be heard, and the Group has premiered works by Babbitt, Carter, Davidovsky, Martino, Sollberger, Wolpe, and Wuorinen.<sup>80</sup>

In New York, Sollberger taught at Columbia University from 1965-1983 and at the Manhattan School from 1972-1983. In 1983 he moved to Indiana, where he taught at Indiana University until 1992. While in Indiana, his conducting career began to assume a greater importance. He studied conducting with James Dixon, and in 1998 he was appointed music director of the La Jolla Symphony in San Diego. Sollberger began teaching at the University of California, San Diego in 1992 and is now a Professor Emeritus. While at UCSD he also served as the conductor for SONOR, the faculty new music ensemble, and SIRIUS, the graduate student new music ensemble.<sup>81</sup>

Sollberger studied flute with Betty Bang Mather in Iowa and with Samuel Baron in New York City. He has performed and recorded a large repertory of new music, including several of his own works. Sollberger's music grows principally out of his background as a performer. Much of his output uses the flute, and solo works such as the *Riding the Wind* series have incorporated his own innovative extended flute techniques.

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<sup>79</sup> Susan Deaver, "The Group for Contemporary Music: 1962-1992," (Diss., Manhattan School of Music, 1993), Chapter 1, accessed at <http://www.stokar.com/GCM/Deaver.htm>.

<sup>80</sup> Ibid., Introduction.

<sup>81</sup> Biographical information from Isaac, "The Solo Flute Music of Three Contemporary Flutist/Composers," 36-43.

Commissioned by the Naumberg Foundation, *Riding the Wind* was composed in 1973-74 and written in four parts, each of which can function as a separate work. In *Riding the Wind I*, the amplified solo flute is part of a chamber ensemble consisting of clarinet, violin, cello, and piano. Large portions of the solo part are identical with *Riding the Wind II* and *IV*; therefore all four parts are rarely performed together. *Riding the Wind II*, *III*, and *IV* can either be performed in succession, or they may stand alone as individual pieces. Sollberger includes two pages of instructions for deciphering the twenty-seven non-standard notations that are used in the work. The rhythm of the work is spatially notated, much like Berio's *Sequenza*. Each line equals approximately 8 seconds of music, and the musical events happen in relation to their spacing on the line. Sollberger explains, "It is hoped that, lacking a steady, recurrent (and to some degree constraining) pulse as the basis for locating events in time, the player will be able to draw upon his own sense of phrase and continuity based upon the information spread before him on the page. The effect in performance should be that of an inspired improvisation."<sup>82</sup>

Sollberger includes the following quote to explain the inspiration for the title:

After nine years' study I can set my mind completely free, let my words come forth completely unbound as I speak. I do not know whether right and wrong, gain and loss, are mine or others. I am not aware that the old Master Shang Szu is my teacher and that Pai-Kao is my friend. My self, both within and without, has been transformed. Everything about me is identified. My eye becomes my ear, my ear becomes my nose, my nose my mouth. My mind is highly integrated and my body dissolves. My bone and my flesh melt away. I cannot tell by what my body is supported or what my feet walk upon. I am blowing away, east and west, as a dry leaf torn from a tree. I cannot even make out whether the wind is riding on me or I am riding on the wind.<sup>83</sup>

- Lieh Tzu

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<sup>82</sup> Harvey Sollberger, *Riding the Wind II-IV* (New York: American Composers Alliance, 1976), musical score.

<sup>83</sup> Ibid.

***Third Short Sonata (1976)***

**Otto Luening  
(1900-1996)**

American composer, teacher, conductor, and flutist Otto Luening began composing as a child at age six. He came from a musical family, and his father was a music professor at the University of Wisconsin. When Luening was 12, his family moved to Munich, where he continued his musical studies at the *Staatliche Hochschule für Musik* and made his debut as a flutist in 1916. When the United States entered World War I, Luening and his family moved to the relative safety of Zürich, Switzerland. While in Zürich, he studied composition with Busoni, who deeply influenced Luening's conception of music and his teaching methods. Luening played the flute in Zürich's Tonhalle Orchestra and at the Municipal Opera, and he made his debut as conductor in 1917. In 1920, Luening came to Chicago where his career as an opera director began to flourish. He conducted the American Grand Opera Company, and, from 1925 to 1928, he was at the Eastman School of Music as executive director of the opera department and conductor of the Rochester Opera Company. While working in Rochester, Luening was awarded two Guggenheim fellowships, which allowed him to write the text and music for his opera *Evangeline*. In 1944, Luening was appointed director of opera productions at Columbia University, where he also developed the graduate seminar in composition. During his tenure at Columbia he conducted the world premieres of Menotti's opera *The Medium*, Thomson's *The Mother of Us All*, and his own opera *Evangeline*.<sup>84</sup>

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<sup>84</sup> Biographical information from Lester Trimble and Severine Neff, "Luening, Otto," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17140> (accessed May 2, 2010).

In the 1950s, Luening and fellow composer Vladimir Ussachevsky established the Columbia-Princeton Electronic Music Center. This was a groundbreaking project that began with two composers experimenting with a simple tape recorder, manipulating tape loops and pre-recorded sounds. Luening's experience as a flutist became useful in the studio; his early tape works, including *Fantasy in Space* (1952), all contain pre-recorded sounds of the composer on the flute. During the next decade the Electronic Music Center supported many new works by Milton Babbitt, Charles Wuorinen, and Mario Davidovsky.<sup>85</sup> It is possible to speculate that Davidovsky's use of the flute in *Synchronism No. 1, for flute and tape* (1962) was inspired by hearing Luening's work as a flutist at the Electronic Music Center.

Although Luening is most famous for his legacy in the field of electronic music, he composed over 300 traditional works, much of it chamber music, which can be characterized by its accessibility and its stylistic variety. Given his European training in the early part of the 20<sup>th</sup> century, it is no surprise that Luening's early works are highly contrapuntal, combine tonal and atonal languages, and use polytonal and serial techniques. Luening has been described as an eclectic composer, willing to embrace many different styles, sometimes within the same piece of music.<sup>86</sup> Highlights of his extensive output include a flute concertino, four symphonic fantasias, a short symphony for chamber orchestra, three string quartets, three sonatas for violin and piano, three solo violin sonatas, and a substantial body of chamber music with flute, an instrument he played professionally throughout his life. Flutist John Solum writes, "The flute has played an indispensable role in Luening's life. In addition to his activities as a

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<sup>85</sup> "Computer Music Center: History," *Columbia University*, <http://music.columbia.edu/cmc/history/>.

<sup>86</sup> Yilien Hsu, "A Study of Selected Flute Works of Otto Luening," (Diss., City University of New York, 2005), 14.

performing flutist, Luening has written an extensive corpus of works for flute, from solo and orchestral works through his pioneering electronic pieces.”<sup>87</sup>

Otto Luening’s *Third Short Sonata* for flute and piano was written in 1975 and is dedicated to Harvey Sollberger. Luening and Sollberger were colleagues in New York, and much of Luening’s music was programmed on Sollberger’s concerts with the Group for Contemporary Music. The *Third Short Sonata* was performed on a concert given by Sollberger’s Group for Contemporary Music in 1977.<sup>88</sup> This work highlights the wide variety of compositional styles and techniques that were prevalent in the 1970s. Luening would have been well aware of Sollberger’s virtuosic techniques for the flute used in *Riding the Wind* (1973/74). However, Luening’s *Third Short Sonata* does not use any non-standard extended techniques. There is one passage that calls for the use of harmonics, which has been a common technique in the flute repertoire since the late 19<sup>th</sup> century. The middle section, titled “Interlude”, explores the tone colors present in pitches commonly used to tune the flute to the piano. There is an indication at the end of this passage to “Tune ad. Lib.”, where the performer continues a brief improvisation on the common tuning pitches. This leads directly into a fantasia-like solo opening to the final short movement.

***Two Seaming... (1998/2001)***

**Jane Rigler  
(b. 1966)**

Flutist/composer Jane Rigler is known for her innovations in new flute performance techniques, improvisations, and her unique musical vocabulary. She

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<sup>87</sup> Liner notes from *A Tribute to Otto Luening: Members of the New York Flute Club* (CRI: CR561, 1988).

<sup>88</sup> Susan Deaver, “The Group for Contemporary Music,” in the section [The Sixteenth Season](http://www.stokar.com/GCM/Deaver.htm), <http://www.stokar.com/GCM/Deaver.htm>.

completed her advanced flute studies at the University of California, San Diego with John Fonville, and she also cites three other flutist/composers as primary influences on her studies; Pierre-Yves Artaud, Harvey Sollberger, and Robert Aitken.<sup>89</sup> Her dissertation, *The Vocalization of the Flute*, demonstrates new and ancient methods of singing while playing the flute. The benefits of this technique include a more resonant sound, a keen sense of intonation (individual and ensemble), smoother intervals, a more sensitive embouchure, and more control over the breath. The exercises laid out in her dissertation are not only intended for contemporary works that involve singing - benefits can be seen in all aspects of the flutist's ability if the exercises are practiced.<sup>90</sup>

As a flutist, Rigler has been featured at contemporary music festivals throughout the United States and Europe. Her expertise has led to performances in contemporary operas, experimental theater, and dance events, as well as other interactive electronic festivals. Her compositions are sought after by other flutists and have been performed in South Korea, Australia, France, Spain, and in concert halls and universities throughout the United States. She is the 2009 winner of the Japan-US Friendship Commission National Endowment for the Arts Fellowship and is currently studying traditional Japanese dance, music, and movement.<sup>91</sup>

Rigler includes the following notes for *Two Seaming*:

The ambiguity of the piece begins with the title. I wrote this piece with the Inuit women's vocal games in mind, where two women face each other so closely that the mouth cavity of one is the resonator for the other. While using a frying pan or other such device to help resonate their vocalizations, each begin to breathe, sing, and vocalize gestures into the other's face. This spectacular game ends when the first person begins to laugh, she then becoming the loser of the game.

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<sup>89</sup> Email from Jane Rigler to the author, May 3, 2010.

<sup>90</sup> Jane Rigler, *Vocalizing with the flute: the art of singing while playing* (Self-published: janerigler.com, 1996).

<sup>91</sup> Biographical information from "Jane Rigler," Composer website, <http://www.janerigler.com/>.

This flute piece was written for two female flutists. When performed in public, the intention of this piece is the neither the audience, and perhaps neither the interpreters, really know who is playing or singing what, being that the timbres and tones match so well between the voices and flutes. The improvised sections evoke the game: who will play next? Who will have the last word? Although, in this game, there are no losers.<sup>92</sup>

When a duet partner is not available for the live performance, a recorded track is used. Ideally, the performer would have their own recording in order to best match timbre and vocal sounds, and multiple versions to choose from to keep the improvised sections spontaneous. However, the composer does encourage and allow performances with her own recording in order to inspire and challenge the performer.<sup>93</sup>

***Cassandra's Dream Song (1970)***

**Brian Ferneyhough  
(b. 1943)**

Composer Brian Ferneyhough was born in England and received his early formal musical training at the Birmingham School of Music and the Royal Academy of Music in London, studying composition with Lennox Berkeley. In 1968, the Mendelssohn Scholarship enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year he obtained a scholarship to study with Klaus Huber at the Basel Conservatory. Despite his formal training, he describes himself as a self-taught composer, drawing influence from personal study of works by Webern, Boulez, and Stockhausen.<sup>94</sup> Ferneyhough has never been considered a performer/composer, but for

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<sup>92</sup> Program notes by Jane Rigler, sent via e-mail, December 8, 2009.

<sup>93</sup> E-mail from Jane Rigler to the author, Dec. 8, 2009, "As for the two parts. What I do, when I perform the piece is that I have a few recordings of myself playing the 1st part. Because there's a little improvising in the score, I like to keep the idea of spontaneity alive in the performance so I pick, last minute before the performance, which track I'll play with. It's not necessarily better to record yourself but I do encourage it. Otherwise, you're more than welcome to play with my recorded version."

<sup>94</sup> Biographical information taken from Richard Toop, "Ferneyhough, Brian," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09503> (accessed May 3, 2010).

the purpose of this dissertation he is considered a flutist/composer. He learned the flute while composing *Cassandra's Dream Song* to better understand the inherent difficulties and limitations of the instrument, and to fully understand the complexity of what he was demanding in the score.<sup>95</sup>

During the mid-1970s, Ferneyhough became recognized as one of the most significant European composers of his generation. This reputation was influenced by the performance of two of his earlier works at the prestigious Royan Festival of 1974: *Cassandra's Dream Song* (premiered and performed by flutist/composer Pierre-Yves Artaud) and the *Missa brevis*. In subsequent years he was awarded the Koussevitsky Prize, three awards from the Gaudeamus Composers' Competition in Holland, and a special award from the ISCM for the best work submitted in all categories for *Time and Motion Study III*.

Ferneyhough has taught composition at the *Musikhochschule* in Freiburg, Milan's *Civica Scuola di Musica*, the Royal Conservatory of The Hague, and the University of California, San Diego. From 1976 to 1996 he was a regular lecturer at the Darmstadt summer courses, and in 2000 he joined the faculty at Stanford University.

*Cassandra's Dream Song* is the first of several solo pieces Ferneyhough wrote for the flute. When writing *Cassandra*, he was responding to a deluge of flute literature emphasizing all the trivial aspects of the flute. He focused “on the instrument’s ability to offer a high density of information on a certain number of levels simultaneously,”<sup>96</sup> thereby presenting a different kind of virtuosity. *Cassandra's Dream Song* has a

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<sup>95</sup> According to flutist Dr. Lisa Cella, Ferneyhough told Dr. Franklin Cox, composer and former student of Ferneyhough, that he learned some flute, fingerings and effects, so that he knew what he was writing. E-mail to author, April 16, 2010.

<sup>96</sup> James Boros and Richard Toop, eds., *Brian Ferneyhough: Collected Writings* (The Netherlands: Harwood Academic Publishers, 1995), 99.

reputation among flutists as an intimidating monster that has made its way through the competition and recording circuit to earn a somewhat standard place in the flute repertoire. As Richard Toop writes, “just about every flautist with an interest in new music has taken up one or more of his flute pieces.”<sup>97</sup> Visually, the work is very difficult to approach; Ferneyhough has always been interested in complexity in music, and his early works demonstrate this to an extreme. At certain points in the music, various notes or gestures have four or five different layers of instructions notated in the score.

*Cassandra's Dream Song* contains certain aspects of indeterminacy, that is, the performer has a choice on the structural order of performance in certain sections. The piece has six units of music (numbered 1-6) that are linear, structured, and limited in scope. These units are to be performed in progression. In between these numbered units will be interjected five sections (A-E) that are more flamboyant and gestural. They fit between the numbered units in an order decided by the performer. To determine the most musically effective performance order, it may help to have some idea about the legend of Cassandra.<sup>98</sup> Once the notational aspects are managed, this piece does become an energetic representation of the qualities described here by Christa Wolf:

Cassandra: the most unfortunate of the daughters of Priam and Hecuba. Apollo loved her and promised that if she would give him her love in return, he would teach her to see the future. Cassandra consented but did not keep her word once the god had granted her the gift. In return, he took away people's belief in her utterances and made her a laughingstock. Now Cassandra was regarded as mad, and because she prophesied nothing but misfortune, people soon grew fed up with her disruption of all their enjoyments and confined her in a dungeon.<sup>99</sup>

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<sup>97</sup> Richard Toop, “Ferneyhough's Dungeons of Invention,” *The Musical Times*, Vol. 128, No. 1737, Gluck Bicentenary Issue (Nov., 1987): 624.

<sup>98</sup> Lisa Cella, “A Resource Manual for the Solo Flute Repertoire of the Twentieth Century,” (Diss., Univ. of California, San Diego, 2001), 66.

<sup>99</sup> Ellen Waterman, “Cassandra's Dream Song: A Literary Feminist Perspective,” *Perspectives of New Music*, Vol. 32, No. 2 (Summer, 1994): 158.

In the score Ferneyhough also includes these remarks to the performer:

This work owes its conception to certain considerations arising out of the problems and possibilities inherent in the notation – realization relationship. The choice of notation in this instance was principally dictated by a desire to define the quality of the final sound by relating it consciously to the degree of complexity present in the score. The piece as it stands is, therefore, not intended to be the plan of an “ideal” performance. The notation does not represent the result required: it is the attempt to realize the written specifications in practice which is designed to produce the desired (but un-notatable) sound-quality.

A beautiful, cultivated performance is not to be aimed at: some of the combinations of actions specified are in any case either not literally realizable (certain dynamic groupings) or else lead to complex, partly unpredictable results. Nevertheless, a valid realization will only result from a rigorous attempt to reproduce as many of the textural details as possible: such divergencies and “impurities” as then follow from the natural limitations of the instrument itself may be taken to be the intentions of the composer. No attempt should be made to conceal the difficulty of the music by resorting to compromises and inexactitudes (i.e. of rhythm) designed to achieve a superficially more “polished” result. On the contrary, the audible and visual degree of difficulty is to be drawn as an integral structural element into the fabric of the composition itself.<sup>100</sup>

***Sonata No. 3 (2004)***

**Mike Mower  
(b. 1958)**

British composer, performer, and flutist Mike Mower originally studied classical flute at the Royal Academy of Music, London and was later awarded the ARAM (Associate of the Royal Academy of Music). He also plays the saxophone and clarinet, and he has led numerous jazz ensembles, from quartets to big bands, in the playing of his own compositions. In 1985 he founded and began performing with Itchy Fingers, the internationally renowned jazz saxophone quartet that toured the world until disbanding in 1997. Mower works as an arranger for commercial music in a wide range of styles and

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<sup>100</sup> Brian Ferneyhough, *Cassandra's Dream Song* (New York: Edition Peters, 1970), notes.

combinations, and his jazz and classical music is published by Itchy Fingers Publications.<sup>101</sup>

As a freelance musician Mower has played and recorded with jazz, rock, and classical artists as diverse as Gil Evans, Tina Turner, Paul Weller, Björk, James Galway, and Ryuchi Sakamoto. As a composer and arranger, he has written for numerous big bands including the BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, The University of Kentucky Wind Ensemble, and the Texas Tech Wind Orchestra. Individual artists such as James Galway, Aírto Moreira, Flora Purim, Clare Southworth, and the Safri Duo have commissioned works from Mower, as well as numerous ensembles from saxophone quartets to string quartets. He has arranged orchestral pop scores for styles as diverse as for "Pop Boy Bands", MOR covers, and for the Eurovision Song Contest.

Mower has edited and mastered dozens of CDs for artists from his studio, as well as producing records for both classical and jazz ensembles. He has produced two CDs for internationally renowned flutist James Galway, "Tango Del Fuego" and "Unbreak My Heart," both of which contain many of his compositions and arrangements.

Much like his British contemporary Ian Clarke, Mower's flute compositions have been widely performed and embraced by the flute community, due in part to their accessibility and the championing of his works by the very popular James Galway. The National Flute Association has promoted his works by selecting them as first round pieces for various competitions, and in 2007 the *Sonata No. 3* was performed in the final

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<sup>101</sup> Biographical information from "About Mike," *Itchy Fingers Publications*, <http://www.itchyfingers.com/about-mike-19/>.

round of the National Flute Association's Young Artist Competition.<sup>102</sup> It had been awarded the first prize in the National Flute Association's Newly Published Music Competition in 2004.<sup>103</sup> Mower's compositions are certainly more complex than Ian Clarke's, and in this author's opinion, more worthy of the praise and popularity that they receive. His writing for the pianist and the flutist is very demanding. Although he frequently uses rhythmic patterns of a jazz idiom that may seem unfamiliar to classically trained performers, he manages to compose in such a way that his works all feel very comfortable and natural when combined in ensemble.

*Sonata No. 3* was commissioned by British flutist Clare Southworth (also a National Flute Association prize-winner) and was premiered by her with pianist Tim Carey at St John's Smith Square in London on February 28, 2003. Mower includes a brief performance note, instructing the performer to use a softer tonguing for the 16<sup>th</sup>-note passages with slurs on the weak beats in order to "move the phrase forward with more of a natural Jazz feel."<sup>104</sup> In addition to the fast passagework written in a jazz idiom, Mower uses a few extended techniques; lip slurs and pitch bends in the second movement, and harmonics in the fourth movement cadenza. In the exciting buildup to the fourth movement cadenza, the pianist is also asked to make a very loud percussive cluster, by using their entire forearm on the keyboard. Following a traditional sonata form of four movements, each of the movements is named after geological formations. "Moraine starkly evokes the freezing melt (sic) waters of a glacial lake. Escarpment embodies the gradual ascent of the slope of a mountainside, while Plateau maintains the

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<sup>102</sup> The author was in attendance for the final round of the 2007 competition, held in Albuquerque, NM.

<sup>103</sup> "2004 Winners: Newly Published Music Competition," *National Flute Association*, <http://www.nfaonline.org/competitions/2004npm>.

<sup>104</sup> Mike Mower, *Sonata No. 3* (London: Itchy Fingers Publications, 2003), musical score.

ice (sic) coldness of the opening movement, whose frosty, frigid character is showcased in soloistic diversions reminiscent of a midnight bar scene in a Scandinavian ice hotel. Finally Scree mimics the avalanche-like downward cascade of rocks and shale on a steep mountain slope, exuberantly bringing the sonata to a crashing conclusion.”<sup>105</sup>

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<sup>105</sup> Liner notes from *Scree*, Elena Yarritu, flute (MSR Classics: MS1277, 2008), Compact disc.

## Conclusions

Throughout the history of instrumental music there has been a tradition of performer/composers. Bach, Mozart, and Beethoven are well-known examples of composers having first-hand involvement in the performances of their works. By the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the most widely recognized composers such as Wagner, Mahler, and Richard Strauss had begun to specialize in larger musical forms and did not produce many solo or chamber works. When writing symphonies, tone poems, and operas, it was simply not possible to be a performer/composer. The performer/composer of the 19<sup>th</sup> century still existed, but the repertoire they were composing was not taken as seriously by the musical public. Paganini comes to mind as a non-flutist example. Certainly he was a wildly popular and successful performer/composer, but the lasting musical value of his compositions does not compare to those of his contemporaries, Rossini and Berlioz. I believe this is due in part to the fact that history has placed more importance on the larger works, and has not given sufficient recognition to the role of the individual performer and their solo compositions.

Upon closer examination, I have found that the importance of the flutist/composer should not be underestimated. Over time works written by flutists have served various purposes, ranging from basic pedagogical studies with limited performance value to showpieces for successful virtuosos. As the modern Boehm flute was taking hold in the 1850s, compositions by Boehm and Andersen were intended to serve as virtuosic showpieces in the romantic tradition, yet were also forward looking in their demonstration of newer technical abilities of the flute and flutists. By the 1890s, when the modern French Flute School was taking shape at the Paris Conservatory, the

compositions written by flutists were designed to inform the entire musical world of the new expressive qualities of the instrument. Professor Paul Taffanel helped shape a whole generation of flutists and composers through the works he selected for the Conservatory examinations and his successful students. As composers became acquainted with the more expressive qualities of the instrument, in stark contrast to its flashy technical ability that had already been demonstrated, they began giving the flute more prominence in substantial orchestral and chamber works. Certainly Debussy would have not considered the flute a proper opening for *Afternoon of a Faun* if the only flute playing he had been acquainted with was the late romantic virtuosic fantasies, variations, and airs of Boehm, Andersen, and Doppler. This change in attitude can be attributed to the work of Paul Taffanel and continued by his students Philippe Gaubert and Georges Barrère.

The development of flute clubs and organizations like the National Flute Association has given flutist/composers a platform for success. Barrère and his fellow flutist/composers at the New York Flute Club, Lamar Stringfield, Otto Luening and Quinto Maganini, continued to exert their influence on the use of the flute in modern repertoire. Flutists and composers in the second half of the twentieth century became increasingly interested in extended techniques and new sound possibilities for the flute; Robert Dick, Harvey Sollberger, Robert Aitken, and John Fonville wrote pieces that showcase the musical possibilities of the new sounds they discovered. In addition to compositions featuring extended techniques, flutist/composers Elizabeth Brown, Ian Clarke, Jane Rigler, and Anne La Berge followed the work begun by Otto Luening and have incorporated electronic sounds and technology into their compositions.

This dissertation has also highlighted the wide variety of techniques and directions that composers have chosen to follow in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Pieces composed within a few years of one another may be extremely different in style and compositional approach. Katherine Hoover's *Medieval Suite*, an extremely traditional programmatic work, and John Heiss' *Etudes, Op. 20*, an avant-garde work demonstrating various extended techniques, were both composed in 1986. Only two years later, minimalist Philip Glass wrote *Arabesque in Memoriam*, highlighting his entirely different (and also successful) approach to composition. Flutist/composers like Robert Dick, Ian Clarke, and Mike Mower have also been influenced by the jazz, rock, and techno-pop styles, creating works for flute that are now difficult to describe simply as "classical music."

The influence of flutist/composers on the flute repertoire, changes in the construction of the instrument, its rise in prominence as a solo instrument, and on the vast amount of music in the flutists' repertoire should not be ignored. This unique group of individuals has contributed greatly to the continuing history of the flute. Hopefully this study will inspire others to recognize the importance of flutist/composers.

## Appendix A:

### Database of Works and Composers Considered for Performance

<b>Composer</b>	<b>Dates</b>	<b>Title</b>
<b>Aitken, Robert</b>	b. 1939	Icicle Music for Flute and Electronic Tape Plainsong
<b>Anderson, Joachim</b>	1847-1909	2nd Solo de Concert, Op. 61 Concertstuck, op. 3 in E Major
<b>Barrere, Georges</b>	1876-1944	Nocturne
<b>Boehm, Thoebald</b>	1794-1881	Fantaisie on Airs Ecosais, Op. 25 Fantaisie on themes of Schubert Grand Polonaise, Op. 16 (1822-1838) Nel Cor Piu Theme and Variations
<b>Briccialdi, Giulio</b>	1818-1881	Carnival of Venice (Carnival Var.) Concertino No. 2, in G Major, Op. 48
<b>Brown, Elizabeth</b>	b. 1953	Antarctica Arcana Botanical Obsessions Trillium
<b>Clarke, Ian</b>	b. 1964	T R Ks The Great Train Race Touching Ether
<b>Demersseman, Jules</b>	1833-1866	1 <sup>st</sup> Solo de Concert 2 <sup>nd</sup> Solo de Concert Sixth Solo en Concert in F Major, Op. 82
<b>Dick, Robert</b>	b. 1950	Afterlight everyone@universe.existence Fish are Jumping Flying Lessons, Vol 1 Flying Lessons, Vol. 2 Lookout Techno Yaman
<b>Doppler, Franz</b>	1821-1883	Airs Valaques, Opus 10 Fantasie Pastoral Hongroise, Op.26 Rigoletto Fantaisie, Op. 38
<b>Ferneyhough, Brian</b>	b. 1943	Carceri d'Invenzione Iic Carceri d'Invenzione Iib

		Cassandra's Dream Song
		Superscripto – Carceri d'Invenzione I
<b>Fonville, John</b>	b. 1950	Mong Songs
		Music for Sarah
		Venus Noodles
<b>Gaubert, Philippe</b>	1879-1941	Ballade
		Fantaisie
		Nocturne et Allegro Scherzando
		Sonata
		Sonata No. 3 in G Major
		Sonatine
<b>Glass, Philip</b>	b. 1937	Arabesque in Memoriam
		Fantasy for Solo Flute
		Love Divided By
		Taoist Sacred Dance for piano and flute
<b>Heiss, John</b>	b. 1938	4 Lyric Pieces for Flute Alone
		6 Etudes, Opus 20
		Fantasia Appassionata
<b>Higdon, Jennifer</b>	b. 1962	Autumn Reflection
		Ghost Memories
		Rapidfire
		Song
<b>Hoover, Katherine</b>	b. 1937	Kokopeli
		Masks
		Medieval Suite
		Two For Two
		Winter Spirits
<b>La Berge, Anne</b>	b. 1955	[sic] sauce
		Indeed
		Revamper
		Rollin'
<b>Luening, Otto</b>	1900-1996	Fantasy in Space
<b>Maganini, Quinto</b>	1897-1974	Caprice Terpsichore
<b>Mower, Mike</b>	b. 1958	Fingerbusters
		Sonata for piccolo and piano
		Sonata Latino
		Sonata No. 3
<b>Rigler, Jane</b>	b. 1966	Two Seaming
<b>Schocker, Gary</b>	b. 1959	10 Etudes, Nos. 1 & 10

		8 Etudes
		Gilded and Bronzed
<b>Sollberger, Harvey</b>	b. 1938	Angel and Stone
		Quodlibetudes
		Riding the Wind II-IV
<b>Stringfield, Lamar</b>	1897-1959	Pastoral Scene
<b>Taffanel, Paul</b>	1844-1908	Andante Pastorale et Scherzettino
		Fantasia on Themes from "Der Freischutz"
		Francoise de Rimini
		Grand Fantasia on Mignon
		Jean de Nivelles Fantasia
<b>Tulou, Jean-Louis</b>	1786-1865	2nd Grand Solo, Op. 70
		3rd Grand Solo, Op. 74
		5th Grand Solo, Op. 79
		Fantaisie, Op. 99
		Plaisir d'Amour, Op. 107

## Appendix B: Chronological Listing of Composers Performed

<b>Composer</b>	<b>Work</b>	<b>Composition Date</b>
Theobald Boehm (1794-1881)	Fantaisie sur des Airs Ecosais, Op. 25	1852
Franz Doppler (1821-1883)	Airs Valaques, Op. 10	1865
Paul Taffanel (1844-1908)	Andante Pastoral et Scherzettino	1907
Joachim Andersen (1847-1909)	Deuxième Morceau de Concert, Op. 61	1895
Georges Barrère (1876-1944)	Nocturne	1912
Philippe Gaubert (1879-1941)	Sonate	1918
Quinto Maganini (1897-1974)	Caprice Terpsichore, Op. 12, No. 2	1924/1938
Lamar Stringfield (1897-1959)	Pastoral Scene	1937
Otto Luening (1900-1996)	Third Short Sonata	1976
Philip Glass (b. 1937)	Arabesque in Memoriam	1988
Katherine Hoover (b. 1937)	Medieval Suite	1986
Robert Aitken (b. 1938)	Icicle	1977
John Heiss (b. 1938)	Etudes for Solo Flute, Op. 20	1986
Harvey Sollberger (b. 1938)	Riding the Wind II	1974
Brian Ferneyhough (b. 1943)	Cassandra's Dream Song	1970
Robert Dick (b. 1950)	Afterlight	1975
John Fonville (b. 1950)	Venus Noodles	1996
Elizabeth Brown (b. 1953)	Arcana	2004
Anne La Berge (b. 1955)	Indeed	1984
Mike Mower (b. 1958)	Sonata No. 3	2004
Jennifer Higdon (b. 1962)	Autumn Reflection	1994
Ian Clarke (b. 1964)	T R K s	2005
Jane Rigler (b. 1966)	Two Seaming	1998/2001

## Appendix C: Recital CD Track Listings

April 13, 2009 – Recital #1

### Tracks

1.	Deuxième Morceau de Concert, Op. 61 Joachim Andersen	10:51
2-4.	Sonate Philippe Gaubert	
	2. Modere	5:15
	3. Lent	4:05
	4. Allegro moderato	6:37
5.	Fantaisie sur des Airs Ecosais, Op. 25 Theobald Boehm	13:29
6-7.	Andante pastoral et Scherzettino Paul Taffanel	
	6. Andante pastoral	4:00
	7. Scherzettino	2:11
8.	Pastoral Scene Lamar Stringfield	3:49
9.	Nocturne Georges Barrère	5:14
10.	Caprice Terpsichore Quinto Maganini	3:56
11.	Airs Valaques, Op. 10	13:18

Recorded April 13, 2009 in Gildenhorn Recital Hall, University of Maryland.  
Recorded and mastered by Opusrite™ Audio Productions, opusrite@aol.com.

December 3, 2009 – Recital #2

Tracks

1.	Arcana Elizabeth Brown	9:48
2.	Afterlight Robert Dick	6:20
3.	Arabesque in Memoriam Philip Glass	4:37
4-9.	Etudes for Solo Flute, Op. 20 John Heiss	
	4. Chorale	2:00
	5. Shadows	1:11
	6. Timbre	1:12
	7. Multiples	1:19
	8. Birthday Greetings	1:15
	9. Aria	1:51
10.	Autumn Reflection Jennifer Higdon	6:05
11.	Venus Noodles John Fonville	5:36
12-16.	Medieval Suite Katherine Hoover	
	12. Virelai	5:11
	13. The Black Knight	4:32
	14. The Drunken Friar	2:33
	15. On the Betrothal of Princess Isabelle of France	3:52
	16. Demon's Dance	4:35

Recorded December 3, 2009 in Gildenhorn Recital Hall, University of Maryland.  
Recorded and mastered by Opusrite™ Audio Productions, opusrite@aol.com.

March 6, 2010 – Recital #3

Tracks

1.	Indeed Anne La Berge	5:06
2.	Icicle Robert Aitken	4:12
3.	T R K s Ian Clarke	5:23
4.	Riding the Wind II Harvey Sollberger	9:32
5.	Third Short Sonata Otto Luening	4:24
6.	Two Seaming Jane Rigler	4:36
7.	Cassandra's Dream Song Brian Ferneyhough	9:02
8-10.	Sonata No. 3 Mike Mower	
	8. Moraine - Escarpment	5:54
	9. Plateau	5:20
	10. Scree	7:14

Recorded March 6, 2010 in Gildenhorn Recital Hall, University of Maryland.  
Recorded and mastered by Opusrite™ Audio Productions, opusrite@aol.com.

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