

ABSTRACT

Title of Dissertation: SONATAS FOR FLUTE AND PIANO
COMPOSED IN 1994, 1995, 1996 AND 1997
AND PERFORMED AT THE NATIONAL FLUTE
ASSOCIATION CONVENTIONS IN THOSE
YEARS

Kimberly McCoul Risinger, Doctor of Music, 1999

Dissertation directed by: Professor William Montgomery
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This dissertation project examines recent contributions to the flute sonata genre and provides insights into the compositional techniques of their composers. Because of the abundance of flute sonatas written in the last decade, the scope of this study concentrates on those sonatas composed in 1994, 1995, 1996 and 1997 and performed at the National Flute Association Conventions in those years.

The dissertation involves the performance of three recitals which will help to disseminate this literature to professional and lay audiences. The first recital, September 21, 1998, includes sonatas by Samuel Zyman, Gary Schocker and Matthew Halper. The second recital, November 14, 1998, includes sonatas by Elisenda Fabregas and Mike Mower. The third recital, April 1, 1999, includes sonatas by Martin Hennessy and Jeff Manookian.

Extensive program notes for the recitals include a biography of each composer focusing on recent achievements, awards and professional

positions and an overview and brief analysis of each work. Appendices provide a listing of each composer's works to date (Appendix A), examples of the main themes from each of the sonatas discussed (Appendix B) and copies of the programs performed (Appendix C). A bibliography is also included.

This performance dissertation highlights the effectiveness of the National Flute Association as a vehicle for the creation and performance of new music. By focussing on the sonatas performed at the conventions in the years 1994, 1995, 1996 and 1997, the variety of new flute sonatas being composed is illustrated. Insights into each sonata are presented, derived from discussions, interviews (live, telephone and e-mail) and correspondence with each of the composers involved in this project.

SONATAS FOR FLUTE AND PIANO COMPOSED IN 1994, 1995, 1996 AND
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CONVENTIONS IN THOSE YEARS

by

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TABLE OF CONTENTS

Chapter I:	Introduction and Rationale	1
Chapter II:	Program Notes from Program I	6
	Samuel Zyman	6
	Sonata for Flute and Piano (1997)	
	Gary Schocker	9
	Sonata No. 2 for Flute and Piano, Opus 32 (1995)	
	Matthew Halper	13
	Sonata Fantasy for Flute and Piano (1996)	
Chapter III:	Program Notes from Program II	17
	Elisenda Fabregas	17
	Sonata No. 1 for Flute and Piano (1995)	
	Mike Mower	21
	Sonata Latino for Flute and Piano (1994)	
	Opus di Jazz, Sonata for Flute and Piano (1997)	
Chapter IV:	Program Notes from Program III	28
	Martin Hennessy	28
	Torch Song Sonata for Flute, Piano and Mezzo-soprano (1996)	
	Jeff Manookian	34
	Sonata for Flute and Piano (1996)	
Chapter V:	Conclusion	39
APPENDIX A:	A List of Each Composer's Compositions to Date	40
APPENDIX B:	Main Themes from Each Sonata	50
APPENDIX C:	Copies of the Programs Performed	69
BIBLIOGRAPHY		72

Chapter I: Introduction and Rationale

The goal of this dissertation project is to examine recent contributions to the flute sonata genre and to provide insights into the compositional techniques of their composers. Because of the abundance of flute sonatas written in the last decade, the scope of this study concentrates on those sonatas composed in 1994, 1995, 1996 and 1997 and performed at the National Flute Association Conventions in those years.

The dissertation involves the performance of three recitals which will help to disseminate this literature to professional and lay audiences. The first recital, September 21, 1998, includes sonatas by Samuel Zyman, Gary Schocker and Matthew Halper. The second recital, November 14, 1998, includes sonatas by Elisenda Fabregas and Mike Mower. The third recital, April 1, 1999, includes sonatas by Martin Hennessy and Jeff Manookian.

Extensive program notes for the recitals include a biography of each composer focusing on recent achievements, awards and professional positions and an overview and brief analysis of each work. Appendices provide a listing of each composer's works to date (Appendix A), examples of the main themes from each of the sonatas discussed (Appendix B) and copies of the programs performed (Appendix C). A bibliography is also included.

The study of new works and the exploration of the musical creations of living composers is vital to the continued growth of art music. There are hundreds of new works written for the flute every year, many by prominent twentieth-century composers. Throughout the twentieth century the increased visibility of the flute as a solo instrument has given rise to artists of

international stature such as James Galway, Carol Wincenc, and Paula Robison. The flute's increased prominence in the hands of such virtuosi has led to a concomitant rise in the number of performances and commissions of new works. An indication of the vast number of new sonatas written for flute and piano in the late twentieth century can be found in the list of works submitted each year to the National Flute Association's Newly Published Music Competition, which is published in the Flutist Quarterly and posted at the National Flute Association Web Site (<http://www.nfaonline.org>).

The National Flute Association was founded in 1976 by Mark Thomas, its first president, for the purpose of promoting flutists and flute music. The impetus for using the National Flute Association as a means to focus the scope of this project is the organization's prestige, size and influence on, and support of, flutists, composers and flute music. The National Flute Association is a respected organization, currently comprising over six thousand members worldwide. It is one of the largest and most active national/international societies for any single instrument. Its membership spans a broad spectrum of flutists, including young beginners, adult amateurs, college students, famous and respected flute soloists, orchestral players, conservatory teachers and university professors from around the world.

The composition and performance of new music is strongly supported by the National Flute Association. An important forum for the presentation of these new works has been the National Flute Association's annual convention. The annual conventions, generally four days in length, are hosted by different cities throughout the country. Each convention includes performances by world renowned artists, masterclasses from top pedagogues in the field and a variety of national and international competitions. In

addition, dozens of exhibitors display their wares, which include flute music, flute literature, paraphernalia related to the flute and an assortment of flutes and related instruments from manufacturers from around the world.

Most of the major works composed for flute in the past few years have been performed at these conventions. The few exceptions are usually works that require a large orchestral accompaniment or those with exclusive performance agreements. World premieres are common. Many outstanding flutists perform works that they have commissioned or that were specifically written for them. In addition, there are concerts which feature recently composed music and concerts dedicated to the flute works of a single composer.

The convention performers and compositions are selected by several individuals, in particular the program chair, assistant program chair, various committee chairs and competition coordinators. The more acclaimed flutists are often asked by the program chair to give an entire recital or to play on a particular concert. Some of the performers from recent years include William Bennett, Leone Buyse, Tadeu Coelho, James Galway, Jeffrey Khaner, Walfrid Kujala, William Montgomery, Paula Robison, Gary Schocker, Renee Siebert, Jim Walker and Carol Wincenc. In general, flutists that want to perform or composers that are interested in getting a piece performed can submit a proposal to the convention program chair or enter one of the several competitions sponsored by the National Flute Association.

One of the competitions held each year by the National Flute Association is the Newly Published Music Competition, to which hundreds of works are submitted for adjudication. The winning compositions are performed at the annual conventions. In addition, each year the National

Flute Association commissions new works, selected by a panel of well-known flutists and composers, to be performed by contestants in the Young Artist Competition and the High School Soloist Competition. In recent years the size and scope of the National Flute Association Convention has grown, giving greater distinction to all of the new works selected to be performed.

In 1994, 175 works were performed at the National Flute Association Convention held in Kansas City, Kansas. 23 were sonatas for flute and piano. None of the sonatas performed meet the requirements for this dissertation project. However, the *Sonata Latino* by Mike Mower, a work composed in 1994, is included in this dissertation project. In 1995, 277 works were performed at the National Flute Association Convention held in Orlando, Florida. 26 were sonatas for flute and piano. Only one sonata performed at this convention, *Sonata Latino* by Mike Mower, meets the requirements for this dissertation. In 1996, 210 works were performed at the National Flute Association Convention held in New York City, New York. 20 were sonatas for flute and piano. Two of the 20 sonatas performed, *Torch Song Sonata* by Martin Hennessy and *Sonata for Flute and Piano* by Elisenda Fabregas, meet the requirements for this dissertation project. In 1997, 440 works were performed at the National Flute Association Convention held in Chicago, Illinois. 35 were sonatas for flute and piano. Six of the sonatas performed meet the requirements for this dissertation project; *Opus di Jazz* and *Sonata Latino* by Mike Mower, *Sonata Fantasy* by Matthew Halper, *Sonata for Flute and Piano* by Jeff Manookian, *Sonata for Flute and Piano* by Gary Schocker and *Sonata for Flute and Piano* by Samuel Zyman.

This performance dissertation highlights the effectiveness of the National Flute Association as a vehicle for the creation and performance of

new music. By focusing on the sonatas performed at the conventions in the years 1994, 1995, 1996 and 1997, the variety of new flute sonatas being composed is illustrated. Insights into each sonata are presented, derived from discussions, interviews (live, telephone and e-mail) and correspondence with each of the composers involved in this project.

Chapter II: Program Notes from Recital I

Samuel Zyman

Samuel Zyman was born in 1956 in Mexico City, where he studied piano and conducting at the National Conservatory of Music and composition with Mexican composer Humberto Hernandez Medrano. He received M.M. and D.M.A. degrees in composition from the Juilliard School, studying with the American composers Stanley Wolfe, Roger Sessions and David Diamond. He has been on the Juilliard faculty since 1987 as a member of the Department of Literature and Material (Music Theory). Zyman has received numerous awards and commissions from American and Mexican organizations, including a cello concerto commissioned from Absolut Vodka, written for the world-renowned Mexican cellist Carlos Prieto and premiered by the American Symphony Orchestra at Lincoln Center's Avery Fisher Hall. Dr. Zyman has also written two symphonies, concertos for piano, flute, guitar and harp, as well as other symphonic works, several chamber works, a sonata for solo guitar and vocal music.¹

Zyman recently completed the original symphonic score for the soon-to-be-released film, *The Other Conquest* (1997-1998), directed by Salvador Carrasco and produced by Alvaro Domingo. The score was recorded by the Academy of Saint Martin in the Fields, conducted by David Snell, and it includes the aria *Mater Aeterna*, performed by Placido Domingo. Upcoming compositional projects for Samuel Zyman include a *Suite for Two Cellos* (commissioned by cellists Carlos Prieto and Yo-Yo Ma), an expanded version

¹Samuel Zyman, Sonata for Flute and Piano (Bryn Mawr, Pa.: Theodore Presser Company, 1997).

of his *Concerto for Guitar* (commissioned by the Music in the Mountains Festival of California) and a new *Piano Trio* for the Universidad Iberoamericana of Mexico City.

Zyman's works have been heard in concerts in the United States, Mexico, Argentina, Spain, France, Russia, Peru and Venezuela. Zyman's music is published by Theodore Presser Company and is recorded on Island Records, I. M. P. Masters and Urtext Digital Classics.²

Sonata for Flute and Piano (1997)

Zyman's *Sonata for Flute and Piano* was commissioned by the flutist Marisa Canales and published in 1997 by Merion Music, Inc. (Theodore Presser Company is the sole representative). Canales and pianist Ana Maria Tradatti recorded the work for the Urtext Digital Classics label. Zyman's Sonata was performed by the flutist Marco Granados and the pianist Linda Mark at the 1997 National Flute Association Convention in Chicago.

The *Sonata for Flute and Piano* is in three movements: Allegro assai, Lento e molto espressivo and Presto. It is a work that combines passionate intensity in the virtuosic outer movements with reflective and gentle lyricism in the middle movement. Zyman utilizes traditional concepts of composition in his flute sonata. For example, melody serves as a unifying thematic element. One of the hallmarks of Zyman's style is his emphasis on, and diversity of, rhythmic devices such as syncopation, polyrhythms, motor rhythms and rhythmic motives.

The form of the first movement resembles sonata form with its two main themes (measures 1-54), a clear development section (measures 55-110),

²Samuel Zyman, e-mail correspondence, March 1999.

a partial recapitulation (measures 111-137) and a coda (measures 138-149).

Zyman uses several melodic ideas throughout the movement, each with a distinctly different character. Theme A (measures 1-27) is characterized by a short, agitated sixteenth-note motive complemented by eighth notes that span large intervals. The rhythmic profile of the melody follows the asymmetric grouping 3+3+2 in eighth notes, which creates a metrical tension against the written common-time meter. Theme B1 (measures 28-45) features a sarcastic and slightly sinister head-motive consisting of an initial semitone trill followed by a large-interval leap. In contrast, Theme B2 (measures 46-54) is expressive and songful. Zyman's melodies exploit both diatonic and octatonic scales.

Zyman's harmonies are derived from both diatonic (often used in non-traditional ways) and non-diatonic pitch material, especially octatonic collections. For example, the section beginning in measure 28 appears centered around G minor. However, the repetitive broken-chord sequence in the piano line (A, B, C, D, E-flat, F, F-sharp, [G-sharp]) clearly points to the octatonic collection built around A.

The second movement is in ternary form (ABA) and begins with a meditative flute solo (Theme A). The transition to the B section of the movement is achieved through an allusion to the *meno mosso* theme from the first movement. In contrast to the opening section, the solo piano first states Theme B. This theme features a static, pentatonic head-motive which embellishes a single pitch. The movement closes with an abbreviated return of the A section. The final gesture is a surprise reference to Theme B.

The third movement is similar to a rondo in form and is cast in a perpetual motion style. The similarity to rondo form is achieved through a

refrain (Theme A) which is used as a transitional idea instead of a stable point of return. This movement can be divided into seven large sections, each distinguished by one of four themes. The movement opens with a fiery refrain, Theme A (measures 1-20). An angular Theme B marks the beginning of the first episode (measures 20-63). Contrasting quarter-note duplets are used to soften the edges of this theme. Both Themes A and B have an octatonic character (E, F, G, G-sharp, A-sharp, B, C-sharp, D, E) and melodically outline a diminished-seventh chord (G-sharp, B, D, F) in their head-motives.

Zyman flirts with rondo form by only stating the opening measures of Theme A (measures 60-63) and then suddenly turning to a contrasting section, the second episode. In this section, Theme C (measures 64-83), using a heavy repeated-note motive, gradually builds in intensity and ascends in register to a shrieking climax. Once again a transition is made via Theme A (measures 84-89), in this case in a more tentative guise. The strongly contrasting episode that follows begins with a meditative Theme D (measures 90-106) which is quoted from the second movement. With an accelerating quasi cadenza gesture the movement recovers its perpetual motion, culminating in an episode based on Theme B. A final refrain restates Theme A in its entirety (measures 138-156). The piece ends with an ecstatic coda based on materials from Themes B and C.

Gary Schocker

Gary Schocker (flutist, composer and pianist) has performed with the New York Philharmonic, Philadelphia Orchestra, West German Sinfonia and New Jersey Symphony. He has performed an extended tour with I Solisti

Italiani as well as solo recitals in New York, Cleveland, Detroit, Philadelphia, Boston, San Francisco and Washington. He has been a guest artist on Jessye Norman's Carnegie Hall Recital and has appeared with the Chamber Music Society of Lincoln Center, Concerto Soloists of Wolf Trap, Pinchas Zuckerman, Emmanuel Ax and the Orchestra of St. Luke's. Mr. Schocker was a winner of the Young Concert Artists Auditions in 1985, a first prize winner in the NFA Young Artist Competition, the New York Flute Club and East-West Artist Competitions.

A prolific composer, Schocker has written over twenty pieces for flute and piano. He has recently been commissioned to write a contest piece for the 1999 National Flute Association Convention in Atlanta, Georgia. Among the many works that he has written for wind instruments are the *Clarinet Sonata* and the *Two Clarinet Sonata*. These two pieces won the International Clarinet Association's Composition Contest in two successive years. James Galway gave the world premiere of Mr. Schocker's concerto, *Green Places*, at Ireland's 1992 Adair Festival and the American premiere in 1993 with the New Jersey Symphony. Schocker's other great love is the musical theater, for which he has written five musicals.³

His new recording of Mozart's Flute Quartets with the Chester String Quartet was released on the Chesky label. Also on the Chesky label, Schocker is featured on two Latin CDs with the Orquesta Nova. Recently Schocker recorded an all-Schocker CD of several of his flute works (including *Green Places*, *Airborne* and *Musique Francaise*).⁴

³Gary Schocker, home page, 10 March 1999 <<http://jwentworth.com/schocker>.

⁴Gary Schocker, *Sonata for Flute and Piano, Opus 32 (1995)* (Bryn Mawr, PA.: Theodore Presser Company, 1995).

Sonata No. 2 for Flute and Piano, Op. 32 (1995)

Gary Schocker's *Sonata No. 2 for Flute and Piano, Op. 32 (1995)* is published by the Theodore Presser Company. Schocker's Flute Sonata was performed in a concert devoted exclusively to his works (*Regrets and Resolutions* (1986), *Vocalise* (1997), *Sicilienne* (1996) and *Scherzo* (1975), *Musique Francaise* (1997) and *Three Dances for Two Flutes* (1993)), at the 1997 National Flute Convention in Chicago by flutist Marco Granados and the composer at the piano.

The sonata, approximately twenty-three minutes in length, consists of four movements: *Allegro molto moderato*, *Burlesque*, *Andante espressivo* and *Presto*. Schocker's *Sonata for Flute and Piano* is an extremely effective work that explores a wide variety of moods and covers the gamut of the flute idiom. Schocker's dramatic style can be recognized in the brilliance, excitement and playfulness in the first, second and fourth movements and in the delicacy and solemnity in the third movement. "Many people remark about the accessibility of my music. I think theater and classical music meet in what I write."⁵

The sonata is also distinctly lyrical in style. Schocker states, "I am primarily a melodist and make the structure up as I go along."⁶ One of his principal approaches to form is to use melodic repetition to delineate and unify sections as well as emphasize themes.

The first movement can be divided into three large sections. In the first section (measures 1-26) the flute introduces Theme A1 at the very

⁵Gary Schocker, home page, 10 March 1999 <<http://jwentworth.com/schocker>.

⁶Gary Schocker, e-mail correspondence, March 1999.

beginning of the movement, imitated at the half measure by the piano. After the graceful opening statement, this theme quickly turns into a great technical display by the flutist with rapid scalar flourishes. Theme A2 begins with the initial statement in the piano in measure 10 and the flute quickly following suit in measure 11. These two themes are the source of the movement's melodic motives. This first section is repeated with the final beat of measure 52 suggesting yet another repetition. However, it quickly turns into a developmental section that abruptly, and surprisingly, ends the movement with a brilliant six-measure coda. The coda gradually decreases in tempo and diminishes in dynamic to nothing.

Schocker's compositional style features an adventurous approach to tonal harmony. A key center of G minor is established in Theme A1 that slowly moves to one centered around G-sharp minor by Theme A2. The development section also remains close to those two main key centers. By the last four measures of the movement the key center of E minor is established with an abrupt turn in the final chord to the parallel major. Although the movement's tonal profile moves from G minor to the distant keys of E minor/E major, it still achieves a strong sense of closure.

The second movement is a parody of traditional instrumental dance movements. The formal profile of the movement resembles sonata form. Theme A (measures 1-22) is a grandiose and humorously stilted dance gesture which features bounding leaps and whimsical scale flourishes. Theme Group B (measure 23-40) consists of three smaller ideas (B1—measures 23-31, B2—measures 32-38 and B3—measures 39-40) which feature sixteenth-note triplets, multi-note runs and a quasi-cadenza in the flute.

The development section (measures 41-86) is a series of thwarted

gestures and half statements, including an allusion to Theme A from the first movement. The development also includes a flute cadenza and a series of strident glissandos in the piano which interrupt the dance flow. An ominous and tentative exchange between the flute and piano prepare the recapitulation.

The bithematic third movement is songful and reflective in character. Theme A (A1, measures 1-6 and A2, measures 7-22) features long flowing phrases. The flute's principal theme (A2) is supported by a delicate syncopated accompaniment. Theme B (measures 28-39) is animated by a murmuring sixteenth-note piano accompaniment.

The vocabulary of this movement is overtly diatonic. Schocker often uses large tertian chords (11ths and 13ths). The tonality is progressive with frequent and seamless key changes propelling the movement forward.

The fourth movement is characterized by perpetual motion. The principal theme is a fleeting gesture which often moves to other related ideas. Two other secondary ideas that stem from this theme (both in the flute) include a seemingly slower moving line and a ghoulishly playful motive that incorporates several large-interval leaps. Schocker exploits the range and dynamic possibilities of the flute in a dramatic and often humorous manner (measures 39-43, 56-64 and 105-112).

Matthew Halper

Matthew Halper currently holds the position of Assistant Professor of Music at Kean University in New Jersey and is artistic director of Ars Vitalis: The New Jersey New Music Forum. In March of 1998, Halper was invited as a part of the Guest Artist Series at Illinois State University where an entire

program of his works was performed (*Elegy: In Memoriam Aaron Copland* (1991), *Moment Abide* (1992), *Sonata Fantasy for Flute and Piano* (1996), *String Quartet* (1996), *Sonata for Flute and Guitar* (1997-98)—Movement I and *Dithyramb* (1993)). Halper's *Sonata for Flute and Guitar*—written for Kimberly McCoul Risinger—was premiered in its entirety at Illinois State University in February 1999. The *Sonata Fantasy for Flute and Piano* was a feature work at the "New Sonatas for Flute" concert at the National Flute Association's 25th Anniversary Convention in Chicago (August 1997). This work was also performed at the Society of Composers Conference at the Massachusetts Institute of Technology (October 1997). His *String Quartet* was awarded the Walsum Prize given jointly by the Twentieth Century Consort of Washington D.C. (in residence at the Smithsonian) and the University of Maryland and was premiered by the principal string players of the National Symphony Orchestra (September, 1997). The orchestral tone poem *Stalin's Wake: Homage to Shostakovich* was a recipient of a Whitaker Reading Prize from the American Composers' Orchestra and was performed under the direction of Paul Lustig Dunkel in New York City. Dr. Halper is a recent graduate of the University of Maryland where he received a Doctor of Musical Arts Degree in Composition. In addition, Halper holds a Master of Music Degree in Composition and Music Theory from Montclair State University, a Master of Science Degree in Applied Mathematics from the New Jersey Institute of Technology and a Bachelor of Science Degree in Mathematics and Electrical Engineering from Fairleigh Dickinson University.⁷

⁷Matthew Halper, e-mail correspondence, February 1998.

Sonata Fantasy for Flute and Piano (1996)

The *Sonata Fantasy*, with its lush harmonies and stunning lyricism, captivates its listeners from the very onset. From the dark and foreboding introduction in the piano that leads into the delicate first theme in the flute to the playfulness of the development section and the passionate fury of the final fifty measures of the piece, the Sonata Fantasy succeeds in exquisitely weaving together all the contrasts in mood, character, tempo and style of a multi-movement work into a large single movement.

The *Sonata Fantasy for Flute and Piano* was written and dedicated to Kimberly McCoul Risinger, Assistant Professor of Music at Illinois State University and was premiered by Risinger and pianist Patrice Ewolt at Fairleigh Dickinson University in June, 1997. The work, performed by Risinger and the pianist Julian Dawson (Professor of Music at Illinois State University), was featured that same summer as a part of the "New Sonatas for Flute" concert at the National Flute Association's 25th Anniversary Convention in Chicago.

The *Sonata Fantasy* for flute and piano is an expansive single movement work. I have been exploring a musical style in which melody serves as the motivating "idea" and what might be called "extended" or "generalized" tonal harmony, form and procedures are the language for its expression.

In the *Sonata Fantasy* the continuity with earlier tonal practice is apparent in such features as: the use of a normative harmonic vocabulary; the use of an exposition/development formal paradigm where development involves transforming, recasting, fragmenting, etc., thematic materials from an overt exposition.

The *Sonata Fantasy* is dramatic in conception and takes the "Fantasy" of its title from its engagement with Wagner's *Tristan und Isolde*---in particular the famous "Prelude to Act I" and the "Liebestod". There are many allusions to this work and Wagner's style in the *Sonata Fantasy*. For instance, the frequent use of harmonic progressions which have semi-tonal, contrary-motion voice-leading between two outer voices (mm. 1-4, C-D to B-E flat; m. 114, D-F sharp-A

sharp to C sharp-F sharp- B; mm. 209-214, D sharp-G sharp-B-E to E-G-C-E flat; mm. 215-219, E flat-A-B to D-G-C; the ending mm. 369-72, mm. 373-4). And the first flute and piano theme (marked "soft and gently"—m. 11) is derived from the opening motive of the Liebestod "Mild und Leise" with its characteristic ascending-P4, descending m2 melodic motion.

The overall profile of the *Sonata Fantasy* points to several formal designs. Most overtly, the piece resembles an expansive sonata form with its bithematic exposition (mm. 1-123: theme 1, mm. 11-49; theme 2, mm. 50-83 [or 50-123, depending on how you characterize mm. 108-23]), extended development section (mm. 124-283) and modified recapitulation (mm. 284-end) where theme 1 gradually reemerges as a cadenza at the piece's dramatic nadir.

This modified sonata-form principle is woven into or grafted onto a refrain style form in which the larger sections of the piece are marked by a reiterated and expanding "Slow and Solemn" theme. The opening statement of this solemn refrain (mm. 1-10) is first thwarted by theme 1 of the exposition (the abrupt cadence at mm. 8-10, m. 11—theme 1) and later statements (mm. 124-56) herald the development section (mm. 284-92), initiate the cadenza and recapitulation, and end the piece (mm. 326-end)---with the final statement being an impassioned and fully formed version of the refrain. Thus part of the drama of the work is the tension between the two themes of its sonata form aspect and the emerging refrain, which only attains a complete thematic treatment with the work's final and culminating moments.⁸

⁸Matthew Halper, e-mail correspondence, July 1998.

Chapter III: Program Notes from Recital II

Elisenda Fabregas

Elisenda Fabregas (b. 1955), composer and pianist, was born in Terrasa, Barcelona. She is an Assistant Professor of Music at the University of Texas in San Antonio. Dr. Fabregas is also the Artistic Director of the Mostly Women Composers' Festival and the National Chairperson of the American Women Composers' Programs of the National Federation of Music Clubs. She has been the recipient of three Fulbright Grants and several Meet the Composer Grants.

Fabregas received a Doctor of Musical Arts Degree from the Barcelona Conservatory in 1978. She received both a Bachelor of Music Degree and a Master of Music Degree in Piano Performance from the Juilliard School. She later earned a doctorate in music from Columbia University Teachers College in 1993.

Dr. Fabregas has performed throughout Spain, England, Korea, Japan, China, Taiwan and the United States (Alice Tully Hall, Merkin Hall, the Joyce Theater in New York City, the Kennedy Center for the Performing Arts in Washington, The United Nations Conference in Beijing, The Palace Theater in London, Palau de la Musica Catalana in Barcelona and the Manuel De Falla International Festival in Granada, Spain). In 1983, Fabregas performed her debut in Carnegie Recital Hall. She was praised by Time Page of the New York Times as having "... fluid technique and a poet's command of musical shading". She has also performed live on WQXR-FM—New York Spotlight, WNYC-FM—Around New York and the Voice of America. She recently recorded live for NPR—Performance Today and just completed recording two

compact discs for the ERM label: *Catalan Solo Piano Music* and *All American Contemporary Music for Flute and Piano*.

Dr. Fabregas began composing in 1985, when she worked with several dance companies and choreographers in New York City, including Jerome Robbins and Anna Sokolow. In 1986, The Maria Benitez Spanish Dance Company commissioned her to write *Reflexiones* for solo piano, which was premiered at the Kennedy Center for the Performing Arts. Fabregas' music has been heard throughout the United States, Mexico, Canada, Spain, the Czech Republic, Taiwan and China and has been performed live on WQXR-FM—New York Spotlight, WNYC-FM—Around New York and the Voice of America. Her works have been commissioned and performed by the Orchestra of Santa Fe, the Columbia Symphony Orchestra and by other various chamber groups and soloists. In a concert of her vocal works in New York City, James Oestreich, critic for the New York Times, stated that Dr. Fabregas "writes with an imaginatively colored tonal idiom". Fabregas recently accepted a publication offer from Alphonse Leduc in Paris, who will publish many of her works.

In 1995, Dr. Fabregas performed her *Sonata for Flute and Piano* at the United Nations Conference on Women's Rights in Beijing, China and her Violin Sonatas in a two-week concert tour of Barcelona, Spain. Other recent performances include the International Festival of Women Composers at Indiana University in Pennsylvania (1996, 1998), the Mostly Women Composers Festival in New York City, the National Flute Association Convention in New York City, the Derriere Guard Festival and the National Conference of the Society of Composers at Florida International University in Miami. During the spring of 1997, Fabregas made a concert tour to Taiwan,

Korea and Hong Kong where she performed, among other works, her *Sonata for Flute and Piano*. Fabregas was commissioned by the Andrew Gurwitz Memorial Commission for the 1997 San Antonio International Competition to write *Mirage* for solo piano.⁹

Sonata No. 1 for Flute and Piano (1995)

The *Sonata No. 1 for Flute and Piano* (1995) was commissioned by Tal Perkes, principal flutist in the San Antonio Symphony. The first movement was premiered on September 7, 1995 at the United Nations Conference on Women's Rights in Beijing, China by flutist Barbara Siesel and the composer at the piano. The U. S. premiere of the full score took place at the New Music Festival at the University of Texas in San Antonio on March 10, 1996 and was performed by flutist Tal Perkes and the composer at the piano. Mike Greenberg of the San Antonio Express-News wrote that the piece "was notable in its sturdy and arresting generative themes". The sonata was also performed at the National Flute Convention in New York City on August 18, 1996.

My music is always abstract in nature. There are no programmatic implications or descriptions of events, landscapes or places in my music. I enjoy imbuing the motivic material and melodies with an emotional meaning. By means of structure and design, I always try to express in my music a whole range of emotions. To this endeavor I am always very keen on building tension and climaxes and on keeping my music with a sense of direction. Of course there are moments where the enjoyment of harmonic color and/or tonal uncertainty sometimes detours or delays the gratification of the climax.

In general, my music has been influenced by *Spanish music*. My music, however, does not use Spanish harmonies per se but uses Spanish instrumental figurations such as triplets, grace notes and repeated notes. It is also very Spanish with its energetic rhythm, lyricism and dancing quality.

There is no programmatic thought in the sonata, and I did not intend to portray anything. It is my first work written for flute, and it is probably the most abstract of my works and the least lyrical. The harmonic languages in the *Flute Sonata* is mostly octatonic.

In writing the *Flute Sonata*, I was mostly concerned with writing a virtuosic work for the flute. Other concerns included: 1) motivic

⁹Elisenda Fabregas, biography from the composer, June 1998.

development; 2) relentless rhythmic activity; 3) virtuosic treatment of the flute with sparse piano accompaniment in the first movement; 4) the rhythmic and syncopated dialogue between the flute and the piano in the third movement; 5) the overwhelming energy brought up by the flute intermingled with dance-like passages in the flute with piano accompaniment in the fourth movement.¹⁰

This sonata consists of four contrasting movements. The first movement (Allegro Moderato) is written in a virtuosic manner for the flute. In the exposition two related themes consisting of staccato sixteenths and ornamented repeated notes are first introduced by the flute in a soloistic manner and later joined by the piano. The mood is sometimes playful and other sardonic. A fermata introduces a second theme in the flute part (Recitative-Adagio) characterized by its lyricism. In the development section the three themes heard so far are developed and interact with each other. This conflict is partially delayed at a fermata, where the flute and piano play a short recitative, and later resolved in a short coda that acts as a recapitulation. The second movement (Largo) is in ternary form. The outer sections consist of a long and sustained flute line punctuated with occasional chords in the piano. In the middle section, the flute theme is developed by both the piano and the flute, and the music becomes thicker in texture and rhythmically more active. The dynamic and rhythmic shape of the movement is that of an arch, with a climax in the center of the movement. The characteristic intervals of this movement are the descending minor second and the ascending major second.

The third movement (Scherzo) is light and playful in character but with an air of restlessness given by the unpredictable syncopations, repeated notes, and constant changes of meter. The characteristic interval is the ascending interval of a minor second. The constant rhythmic activity anticipates the last movement to which it leads without pause.

The energy and drive projected by the fourth movement (Allegro molto con brio) comes from the continuous use of a motif in triplets played by both the flute and piano at different times. The other characteristic interval is that of the descending minor second normally used in the melodic lines written in eighth notes.¹¹

¹⁰Elisenda Fabregas, letters from the composer, March 1999.

¹¹Elisenda Fabregas, Sonata No. 1 for Flute and Piano (1995) (San Antonio, Texas: Elisenda Fabregas, 1995).

Mike Mower

Mike Mower studied classical flute at the Royal Academy of Music, London and was later awarded the ARAM (Associate of the Royal Academy of Music). Mower also plays the saxophone and clarinet and leads the world-famous jazz saxophone quartet Itchy Fingers. Itchy Fingers has performed at major festivals and concert halls in over 40 countries since 1985 and has won many international music awards. The ensemble has released 4 CDs on the Virgin and ENJA record labels.

Mower has performed or recorded with jazz and rock bands and with many well-known artists, including Gil Evans, Tina Turner, Flora Purim & Airto Moreira, Paul Weller, Björk and Ryuchi Sakamoto. He has also played in many west-end shows, jazz gigs and with classical ensembles.

As a composer and arranger, Mower has been commissioned to write works for the BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, for Airto Moreira and Flora Purim and for numerous wind ensembles throughout Europe. He also writes commercial music for TV and radio. His orchestral arrangement of the Polish song *To Nie Ja* won the second prize in the 1994 Eurovision Song Contest. Mower has recently produced a CD for James Galway using his compositions and arrangements. The album was released on RCA Victor in the spring of 1999. Mower has also been commissioned to write a suite for James Galway and the percussion duo Safri.

Itchy Fingers Publications now publishes Mower's music, which ranges from his works for flute and saxophone quartet to a series of educational books and backing CDs. His intention is to bridge the psychological gap between jazz and classical music, producing works which are challenging, but

always tuneful and enjoyable to play. Itchy Fingers Publications are distributed worldwide by Boosey & Hawkes and by Theodore Presser in the USA.

Mower has recorded, produced and mastered dozens of CDs for classical and jazz artists from his digital studio in London. He currently performs and lectures at colleges, universities and music conventions worldwide and writes commissioned works for both classical and jazz ensembles.¹²

Sonata Latino (1994) Sonata for Flute and Piano

The *Sonata Latino* was commissioned by Kirsten Spratt and Elizabeth Mucha with funds provided by South East Arts, England and premiered at the Maltings, Farnham on February 11, 1995. "They wanted a sonata which incorporated various Latin American styles, so that's what I did."¹³ Each of the three movements exploits different Latin rhythms associated with various countries or areas. However, this sonata "is not intended to be a purist's representation of the idiom; rather, it suggests the improvisational play of a contemporary Latin/jazz duo."¹⁴

Sonata Latino has recently been recorded by James Galway and was released in March, 1999. Mower arranged the sonata for flute, piano, bass, drums, 3 percussion and a 6-piece horn section specifically for Galway's recording.

¹²Mike Mower, e-mail correspondence, October 1998.

¹³Mike Mower, e-mail correspondence, October 1998.

¹⁴Thomas W. Brown, "A Performance Guide to Mower's *Sonata Latino*," Flute Talk May/June 1996: 12.

The first movement, Salsa Montunate, “contains elements of salsa and eventually samba.”¹⁵ The salsa is a popular music style of Cuban origin that evolved in the 1940s and draws on elements of dance bands made up of voices and trumpets or flutes against a background of conga and bongo drums. The salsa was influenced by jazz through the use of the big-band swing style, with Latin Jazz being the result of the combination of jazz structures and salsa rhythms. Salsa rhythms are based on the Afro-American dances such as the bolero, cha cha cha, *son montuno* and the mambo.

Layered polymeters and hemiolas, such as in measure 79, are common, but the distinctive feature underlying the whole structure is the two-bar *clave*:

4/4

The samba is an Afro-Brazilian couple dance and popular musical form. In the folk samba the melodies are almost always doubled in parallel thirds. The samba is mostly in a simple meter with highly syncopated melodies and accompaniments. The samba features responsorial singing and/or playing between a soloist and chorus (accompaniment) who perform alternating stanzas and refrain.

In the opening of the first movement the flute initiates the *clave* rhythm on beats two and three. The piano left hand starts the same *clave* rhythm on the second half of beat two in measure 9. The *clave* rhythm enters as a duet in measure 13, with the right and left hands of the piano playing in parallel thirds in C major. In measure 24 the piano plays the *clave* rhythm in full four-voice triads, establishing the tonal center of C major. Beginning in measure 157 the *clave* rhythm, played percussively by both the flute and piano, is an evocation of a Latin percussion section.

¹⁵Mike Mower, e-mail correspondence, October 1998.

The two salsa melodies, measures 32 and 60 (the main salsa melody of the movement), are supported by a repetition of the chords built on the progression IV—V—IV—I in C major. After measure 69 the salsa moves away from the C major foundation and explores more complex harmonic and melodic material. For example, measure 77 initiates a chromatically shifting four-note motive played in rhythmic unison between the flute and piano which leads into a whole-tone melodic flourish in measure 80. The key of C major briefly returns in measure 166 with the refrain of the primary salsa theme. The movement ends with the flute and piano playing unison whole-tone flourishes.

The second movement, Rumbango,

combines the rumba and tango dance rhythms¹⁶ from Colombia and Argentina, this movement starts with a flute cadenza that sets a somewhat darker mood; the flute remains aloof and independent from the rhythmic piano riff. The music builds through a lighter rumba-like section to a manic, angst-ridden waltz that is climaxed by the pianist's clenched-fist attack on the keyboard at the end of the movement.¹⁷

The third movement, Bossa Merengova, contains elements of the bossa-nova and merengue (which combines duple and triple meters, sometimes creating a 5/8 effect) styles of music.

Mower treats this movement as if jazz players were improvising solo

¹⁶Rumba—a recreational dance of Afro-Cuban origin. The accompaniment is in a complex duple-meter pattern and uses extensive syncopation and dotted rhythms. The melody is often repetitive and much of the character of the music derives from the ostinato one-bar rhythmic pattern played on the maracas, claves (or sticks), and other Cuban percussion instruments. In the 1930s the rumba began to use elements of jazz. Tango—A Latin American dance clearly related to the Cuban habanera. It became popular with jazz bands and dancers in Europe in the first fifteen years of the 20th century. It is usually in 2/4 time, like the habanera, but faster in pace, and is accompanied with a rhythm of four eighth notes, the first of which is dotted.

—New Grove's Dictionary of Music and Musicians

¹⁷Thomas W. Brown, "A Performance Guide to Mower's Sonata Latino," Flute Talk May/June 1996: 13.

sections in both the flute and piano. The piano writing is looser and harmonically more jazz-oriented, but in places moves into double-octave arpeggios that evoke the merengue style popular in Venezuela and Columbia.¹⁸

The bossa-nova originated in Brazilian popular music about 1958-1959 and stems from the samba. Unlike the samba and other previous styles in which the melody is of primary concern, the bossa-nova integrates melody, harmony and rhythm, deliberately avoiding the predominance of any single element. Typical of a bossa-nova harmony is the shifting of major and minor modes in a tonic-dominant relationship. The modulation pattern is the opposite of jazz, which tends to have greater harmonic tension and follows an ascending sequence in the circle of fifths. The typical rhythmic structure of a bossa-nova includes a compound rhythmic division over a duple pattern.

Opus di Jazz (1997) Sonata for Flute and Piano

Opus di Jazz, a concert work fifteen minutes in length, was written as "a kind of sequel to the *Sonata Latino*"¹⁹ and was premiered on July 26, 1997 at Stratford-Upon-Avon, England by Mike Mower and Zoe Smith. The sonata, performed by Kirsten Spratt and Tim Carey, was featured at the National Flute Association 1997 Convention in Chicago. It has recently been recorded by James Galway and was released in March, 1999. Mower, specifically for Galway's recording, arranged the sonata for flute, piano, bass

¹⁸Brown, p. 14.

¹⁹Mike Mower, e-mail correspondence, October 1998.

and drums.

Opus di Jazz explores various jazz styles. Some of the jazz elements prevalent in the sonata include stride piano, a free use of the dominant seventh chord, syncopation, blue notes (blue third, fifth and seventh), blues pentatonic scales, glissandos, large tertian chords (often 9ths, 11ths, 13ths) and quartal harmony. The first movement is a shuffle which features stride piano and prominent syncopation. This movement freely utilizes the dominant seventh chord, both melodically and harmonically, often with entire measures consisting of various dominant seventh chord sonorities (for example, measure 10). The minor pentatonic scale and the blues pentatonic scale (chromatic notes inserted into a minor pentatonic scale) also serve to create this jazz sound (for example, measure 11). Blue notes (the lowered third, seventh, and sometimes fifth scale degree of an otherwise major scale) are also commonly found in this movement (for example, measures 29-30 use the lowered third in a C major chord). Other jazz gestures include the use of glissandi (for example, measure 88) and quadruplets in the flute line against a compound beat that produce a rhythmic tension often associated with improvisation (for example, measures 81-83).

Movement two "is a ballad in the style of Bill Evans (hence the big piano solo)."²⁰ One example of this style can be recognized in measures 34 and 35 of the piano solo with the highly syncopated left hand playing quartal harmony (stacks of fourths). The movement also includes a virtuosic flute cadenza which leads into the return of the main theme. The harmony is derived from the free use of the seventh chord and larger tertian chords, including ninths, elevenths and thirteenths. The movement ends with a

²⁰Mike Mower, e-mail correspondence, October 1998.

particularly expansive jazz chord—a nine-note elaboration of an E-flat major chord in an open voicing.

The last movement, Bluebop, “is a fast blues in a hard-bop style using lots of substitutions including Coltrane-like²¹ Giant Steps chord changes in places”.²² This experimental jazz style is a precursor to free jazz, which dispenses with repeated harmonic patterns and tonality. The highly chromatic melodic line is another hallmark of Coltrane’s style. This virtuosic movement, cast in perpetual motion, explores other jazz elements, such as pentatonic passage work (for example, piano flourishes in measures 334-335—F-sharp, G-sharp, A-sharp, C-sharp, D-sharp) and quartel harmony (for example, measures 327-328—stacks of parallel fourths). To complete his homage to jazz, Mower invokes a large sustained B-flat dominant-thirteenth chord—a staple of jazz harmony—in the penultimate moment of the piece.

²¹Coltrane—an outstanding figure of the avant-garde jazz scene of the 1960s. Hallmarks of his style include an ultra-rapid delivery and increasing melodic adventurousness.
—New Grove’s Dictionary of Music and Musicians

²²Mike Mower, e-mail correspondence, October 1998.

Chapter IV: Program Notes from Recital III

Martin Hennessy

Martin Hennessy (b. 1953) is an eminent pianist and vocal coach in New York City. He studied at Georgetown University and at the Juilliard School with Samuel Sanders and Marshall Williamson who prepared him for rewarding collaborations with many leading singers. His keen interest in language and poetry, together with his musical accomplishments, continue to make him a much sought after recital partner. He has toured extensively through Europe, the United States and Asia with the Bel Canto Trio and the Ambassadors of Opera. He has also served on the faculties of the Juilliard American Opera Center and Carlo Bergonzi's Bel Canto Seminar.

As a composer, Mr. Hennessy has received awards from ASCAP and Meet the Composer, and his musical *Edgar*, inspired by Edgar Allen Poe's The Tell-Tale Heart, was produced in a staged reading at the New Theater Festival at the Live Arts Theater in Charlottesville, Virginia in February, 1998. His vocalise for soprano and cello, *Silent Night*, was premiered by Tomoko Shibata in Tokyo in December, 1998. A compact disc featuring seven of his songs paired with Ned Rorem's cycle, *Women's Voices*, was released on the Newport label in 1998 and is the fruit of his long-standing collaboration with soprano, Heidi Skok.

When diagnosed with HIV, Martin Hennessy began a major inward psychological journey. After making a series of trips to the London Healing Circle, he was able to plumb the depths of his fear and sufficiently unlock further creative vitality. This further spurred his talents as a composer and

led to a close bond with Positive Music,²³ which has presented much of his work. He continues to work towards a creative-spiritual approach in living with HIV and has been instrumental in founding the American Enlightenment in coalition with the London Healing Circle, which conducts intensive three-day retreats in which participants explore the question, "Who am I?"²⁴

Torch Song Sonata (1996)
for Flute, Mezzo-Soprano, and Piano
Text, *Mother to Son*, by Langston Hughes

The *Torch Song Sonata* is a three-movement work in a style reminiscent of Copland. As opposed to the strictly instrumental first and third movements, the unconventional second movement is a song setting for mezzo-soprano or baritone and piano of Langston Hughes' poem, Mother to Son. This sonata, written and dedicated to flutist Don Hulbert, had essentially two premieres. The first included only the first two movements (Prologue and Torch Song) and was performed by Don Hulbert, both playing the flute and singing, and the composer at the piano on August 15th at the 1996 National Flute Association Convention in New York. The work was premiered (Don Hulbert, flute; Tichina Vaughn, voice; Martin Hennessy, piano) in its entirety on December 8, 1997 at St. Peter's Church in New York

²³Positive Music—a musical organization founded by Charles Tomlinson (also the artistic director) in 1993 to support those struggling with the HIV illness and to aid in the fight against the disease. Positive Music gave its first concert in January 1994. There have since been over 20 different programs performed that include at least four world premieres, three commissions, several New York premieres and a Weil Recital Hall debut.

²⁴Martin Hennessy, biography, Positive Music Program, 8 December 1997.

City.²⁵

Hennessey is primarily a composer of vocal music, and the *Torch Song Sonata* is the first instrumental piece of music that he has written. The sonata developed from Martin Hennessey's relationship with flutist Don Hulbert and their relationship to Positive Music. With the exception of the piano, Hennessey feels that the instrument that he is the most familiar with is the flute—perhaps because of his frequent occasions to accompany flutists at the Juilliard School or perhaps because of his feelings that the flute sound and register is closest to that of a singers. Hennessey said "I think of everything as voice. . . . The register [of the flute] talked to me."²⁶

Hennessey describes himself as a neoromanticist. His music combines various jazz harmonies and the American vernacular, similar to musical theater with a classical sound not unlike Gershwin and Bernstein. It is a synthesis of European music and American jazz. When Hennessey composes he also thinks of dance, color and painting, and he almost always thinks orchestrally, wanting the "sheen of orchestral color to be recognized in the piano."²⁷

One hallmark of Hennessey's style is the juxtaposition of keys. Hennessey states: "One of my favorite things to do is put a soloist on one note while changing harmonies underneath." Another hallmark of Hennessey's style is the use of thick textures and a wide variety of colors. He explains "in my mind I try to go to an extreme with color. . . . I try to put in a lot of complexity and try to make it sound easy." However, he says "I am mostly a

²⁵Martin Hennessey, telephone conversation, October 1998.

²⁶Martin Hennessey, telephone conversation, March 1999.

²⁷Martin Hennessey, telephone conversation, March 1999.

tunesmith!"²⁸

Hennessy states that his sense of compositional craftsmanship is highly intuitive. He believes that coming from a wealth of knowledge of western music "you can't help but have a formula inside of you."²⁹

Regarding formal ideas and key centers in the piece, Hennessy was less concrete about his compositional intentions. He states: "We call this thing a sonata, but is it a suite or something? It is an odd shape in a sense because of the singer." According to Hennessy the first and third movements are derived from the second movement. The entire piece is cyclical in that common themes are present in all three movements. He tends to unify each movement through his use of melodic ideas.

The second movement, Torch Song, was conceived first and "is the core of the piece."³⁰ The text is from the Langston Hughes poem Mother to Son.

Well, son I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I've been a-climbin' on
And reachin' landin's,
And tumin' corners,
And sometimes goin' in the dark
Where here ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps

²⁸Martin Hennessy, telephone conversation, March 1999.

²⁹Martin Hennessy, telephone conversation, March 1999.

³⁰Martin Hennessy, telephone conversation, March 1999.

'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no
crystal stair.
—Langston Hughes (1902-1967)

Hennessy says of the poem, "the message is of hope and survival."³¹

Hennessy talks about the black experience—the battle for freedom and equal rights—as also being an American experience—one that our white forefathers experienced at the beginnings of this nation. Hennessy utilizes elements of jazz, blues and popular music to help portray these ideas of conflict, pain and the confrontation of it all. Hennessy, a homosexual, is interested in the alternative element in society becoming valid and in the essence of freedom upon which America was founded.

Don Hulbert was first introduced to Langston Hughes' poem when he was thirteen years old and has been influenced by it since that time.

Hennessy reveals that this movement was conceived as a reflection of Hulbert's inner hope (Hulbert is also HIV positive). Although Hennessy originally wrote this movement for Don Hulbert's voice and vocal range and associates this movement with him, he had also envisioned a black mezzo-soprano singing the part. After the first premiere at the NFA Convention in New York, Hennessy wrote another version of the second movement for mezzo-soprano and flute obligato. Hennessy also has a version of the second movement for soprano written a whole step higher. However, he prefers the

³¹Martin Hennessy, telephone conversation, March 1999.

lower range: "It has a more popular sound to it."³²

The first movement (Prelude and Lullaby) essentially has two main ideas; an opening theme (measures 1-15) first played by the piano in an anthem-like style in D major and a slow lyrical lullaby that begins in measure 67. In measure 16 (allegro) the first theme, now in B-flat major, takes on a more lively and cheerful character. In measure 97 the first theme (allegro) returns. There is a coda that begins in measure 123 with an abbreviated adagio section that utilizes the main melodic material from the opening adagio. The movement ends somewhat abruptly with a four-measure allegro section. Hennessy says that this is his favorite part of the movement. To him it represents hope and joy— "a sense of joy in pain".³³ Hennessy says that there are two ways that he often ends a piece or a movement: Either with a single beautiful line, often with a questioning quality (not ending on the tonic), as in the second movement or somewhat humorously, coming out of a maze of color, as in the first movement.

Hennessy states that he often writes in more than one key at a time. For example, the opening of the first movement has two key centers, D major and G major. The lullaby moves between several key centers, A major, G major and D major. Hennessy adds that his music is often very chromatic.

In the third movement (Epilogue, Rag and Rollick) Hennessy thought of the crystal stairs from Langston Hughes' poem. He thought of the son in the poem succeeding in life and playing up and down the steps of life. Hennessy felt that he needed to write a rag as part of this movement simply because of the black American influence on the style of music expressed in

³²Martin Hennessy, telephone conversation, March 1999.

³³Martin Hennessy, telephone conversation, March 1999.

this movement.

This movement, more chromatic than the first and second, is essentially in three large parts with two brief adagio sections (Epilogue—measures 1-26, Rag—measures 27-72, Adagio—measures 73-96, Rollick—measures 97-159, return of the material from the Rag—measures 160-193, flute cadenza—measures 194-196, Adagio—measures 197-203 and coda—measures 204-238). Hennessy describes the adagio sections as “almost a resolve to chaos.”³⁴ The coda includes references to the main themes from the movement. As mentioned earlier, themes from the previous two movements can be heard throughout the third movement.

Martin Hennessy states: “There is a sadness and pain in the heart always. It is the soil of humanity. Life has pain that is integrally bound in it. Anyone with AIDs has found this to be true.”³⁵

Jeff Manookian

Jeff Manookian, pianist, composer and conductor, received a BA in Piano Performance at the University of Utah and a MA in Composition from Brigham Young University. Manookian studied composition with Dr. David Sargent at Brigham Young University and also with Ramiro Cortes and Henry Wolking. He has written for virtually all mediums—many piano compositions, two symphonies and other orchestral works and concertos, music for voice and choir and music for chamber ensembles. Manookian has taken ten first prizes and one Grand Prize in the Composers Guild International Competition. He also won first place awards in the Utah State

³⁴Martin Hennessy, telephone conversation, March 1999.

³⁵Martin Hennessy, telephone conversation, March 1999.

Fair Composition Competition, the Salt Lake Vocal Ensemble Competition and the Treble Clef Women's Chorus Composition Competition.

Manookian's *Fantasy and Toccata for Violin and Piano* and *Sonata for Flute and Piano* were Grand Prize winning compositions in the Frederick Delius Composition Competition in Jacksonville, Florida in 1996. He was the 1993 Commission Composer of the Utah Music Teachers Association.

Manookian's orchestral piece, *Endless Are the Clouds*, and *Piano Sonata No. 3* were both commissions from Westminster College for the grand opening of the Jewett Center for the Performing Arts. His six-volume *Gradus* (pedagogical piano works) and *Quintet for Piano and Strings* were commissions from the Utah Arts Council and the National Endowment for the Arts. The Utah Flute Association commissioned Manookian to write his *Sonata for Flute and Piano* which was performed at the National Flute Association 1997 Convention in Chicago. His music is published by Warner Brothers Publications, Feature Films for Families Publications and Windsor Editions.

Manookian made his conducting debut at the age of sixteen. He has since served as music director of the Utah Youth Symphony, assistant conductor of the University of Utah Youth Symphony, music director and conductor of the Westminster Chamber Orchestra and the founder, conductor and music director of the Intermountain Classical Orchestra. He has guest conducted the University Music Society Orchestra of Las Vegas, the Murray Symphony, the American West Symphony and the Utah Oratorio Society.

As a pianist, his career has taken him throughout the world. He has been a soloist with the Philippines Philharmonic, Orquesta Sinfonica de Bolivia, South Coast Symphony (California), Peninsula Symphony

(California), Oakland Youth Symphony (California), Northridge Academy Orchestra (California), Butte Symphony (Montana), Utah Symphony, Salt Lake Philharmonic, Murry Symphony, Mormon Youth Symphony, Utah Youth Symphony, American West Symphony and the Westminster Chamber Orchestra.

Manookian was the pianist with the Intermountain Classical Orchestra in Abravanel Hall performing the complete works for piano and orchestra by George Gershwin. This concert was broadcast on National Public Radio.

Manookian has appeared and performed on national television in the Philippines, Argentina, Brazil, Peru and Bolivia. In the United States his credits include guest appearances on the Mike Douglas Show, Liberace Show, Joe Franklin Show and the Ted Mack Amateur Hour.

Manookian has won several awards for piano performance. He was a winner of the Aram Khachaturian International Piano Competition and the Mariska Aldich Memorial Foundation Young Artist Grant. Manookian was a first prize winner in the University of Utah Scholarship Competition, the Sterling Scholar Award, and in several Utah State Fair Piano Competitions. He was also the recipient of a Special Citation for the Lions Club of Argentina and a partner of the Americas Artist in Residency. Manookian has presented world premieres of piano works by Jaime Mendoza-Nava and Richard Yardumian.

Manookian's primary teachers include Gladys Gladstone, Paul Pollei, Lowell Farr, John Browning, Jerome Lowenthal and Erma Zimmerman. He has performed at master classes given by Leon Fleisher and Karl Schnabel and has given his own master classes in the Philippines, South America and the United States. Manookian is currently the music critic for The Salt Lake

Sonata for Flute and Piano (1996)

Jeff Manookian's *Sonata for Flute and Piano* was commissioned by the Utah Flute Association for the centennial celebration of Utah's statehood. The work was the Grand Prize winning entry in both the Frederick Delius Composition Competition (1996) and the Composers Guild International Competition (1998). This sonata has received numerous performances nationwide and has recently been recorded for release on the 4-Tay label.³⁷

The premiere of Manookian's *Sonata for Flute and Piano* was given in Salt Lake City in April 1996, by flutist Kristen Gygi and the composer at the piano. The piece is dedicated to Kristen Gygi, who was then president of the Utah Flute Society and commissioned the work.

The *Sonata for Flute and Piano* is a virtuoso piece cast in a standard three-movement design. The first movement was actually the last movement to be conceived.

It begins rather simplistically, but quickly undergoes a complex development leading up to a grand gesture of sweeping arpeggios in the piano juxtaposed against whirlwind scales for the flute. The movement ends as innocently as it commenced.³⁸

The first movement is based on a two-measure sketch that Manookian had

³⁶Jeff Manookian, biography from the composer, March 1999.

³⁷Jeff Manookian, letters from the composer, March 1999.

³⁸Jeff Manookian, letters from the composer, March 1999.

written several years earlier. "It seemed appropriate to commence this complex opus with simplicity."³⁹

Manookian wrote the second movement first. "I wanted to write a work that was replete with lush melodies and that was immediately accessible upon the first hearing." Manookian feels that melody is extremely important. "This [melodic orientation] has been my strength as a composer, both in public performance and in competition."⁴⁰ Manookian states that "movement two is the epitome of romanticism. The harmonies are thickly chromatic."⁴¹ Manookian describes his harmonic style as "freely chromatic with a firm grasp of tonality—while never eschewing contemporary compositional techniques."⁴²

Manookian wrote the third movement as a homage to the Russian composer, Rodion Shchedrin, who he has always admired. Manookian said that he utilized several of Shchedrin's compositional techniques in the third movement.

The finale is built on a basso ostinato supporting angular and jazzy melodies. There is a central section recalling the second movement's mood and motives and the opening movement's principal theme finds its way in the action before the whole sonata speeds its way to a frenzied conclusion."⁴³

³⁹Jeff Manookian, e-mail correspondence, March 1999.

⁴⁰Jeff Manookian, e-mail correspondence, March 1999.

⁴¹Jeff Manookian, letters from the composer, March 1999.

⁴²Jeff Manookian, e-mail correspondence, March 1999.

⁴³Jeff Manookian, letters from the composer, March 1999.

Chapter V: Conclusion

This dissertation project examined recent contributions to the flute sonata genre and provided insights into the compositional techniques of their composers. Because of the abundance of flute sonatas written in the last decade, the scope of this study concentrated on those sonatas composed in 1994, 1995, 1996 and 1997 and performed at the National Flute Association Conventions in those years. This performance dissertation pointed out the effectiveness of the National Flute Association as a vehicle for the creation and performance of new music. The variety of new flute sonatas being composed was illustrated, and insights into each sonata were presented.

It is noteworthy that all of the sonatas that met the criteria for this dissertation fall within the tonal sphere of influence. Perhaps this is due to the fact that the sonata genre is inherently tradition-bound. The modern sonata is inevitably influenced by several centuries of sonata tradition. The tonal influence manifests itself in such features as the use of established forms (for example, sonata and rondo form), the prevalence of melody as the basic thematic material and the exploration of diatonic pitch materials in a modern guise.

There has been much discussion about the reemergence of tonality in recent compositional practice. Whether or not this is a reemergence or merely a change in vantage point cannot be determined from such a small sample, but it is clear through the examination of these recent flute sonatas that the sonata genre provides a link to the tonal past.

APPENDIX A

A LIST OF EACH COMPOSER'S COMPOSITIONS TO DATE

Program I

Samuel Zyman

- Flute and Piano
 - Sonata for Flute and Piano
- Piano
 - Dance for Piano (1989)
 - Three Movements for piano (1981)
 - Two Motions in One Movement for Solo Piano (1996) [published by Theodore Presser Co.]
- Violin and Piano
 - Sonata Concertante for Violin and Piano (1986) (arranged for violin and string orchestra)
- Cello and Piano
 - Fantasia for Cello and Piano (1994)
 - Sonata for Cello and Piano (1992)
- Guitar
 - Sonata for Guitar (1988) [published by AIG Music]
- Voice
 - Solamente Sola on poems by Salvador Carrasco for soprano and piano (1987)
 - Two Songs on poems by Miguel Guardia for soprano and piano (1984) (also orchestrated)
- Mixed Ensembles
 - Bashe—Trio for Violin, Cello and Piano (1983)
 - “Fantasia Sobre un Tema Original de Erik Zyman” (1997) (for wind octet)
 - Quintet for Winds, Strings and Piano (1988) (clarinet, bassoon, violin, viola and piano)
 - Quintet for Winds (1989) [published by Theodore Presser Co.] (flute, oboe, clarinet, bassoon, horn)
 - Quintet for Accordion and String Quartet (1996)
 - Trio #2 for Violin, Cello and Piano (1998)

- Orchestral

- Concerto for Cello and Orchestra (1990) [published by Theodore Presser Co.]
- Concerto for Flute and Orchestra (1991) (commissioned by the Conjunto de Camara de la Ciudad de Mexico) [published by Theodore Presser Co.]
- Concerto for Guitar and String Orchestra (1990)
- Concerto for Harp and Orchestra (1994) [published by Theodore Presser Co.]
- Concerto for Piano and Orchestra (1988) [published by Theodore Presser Co.]
- Encuentros (1992) (a symphonic work for a section, Mexico Hoy, of the Mexican Pavilion at the Expo '92 in Seville, Spain)
- Scherzo and Fugue for Orchestra (1987) (extracted from Symphony #1)
- Soliloquio for Orchestra (1982)
- Symphony #1 (1987)
- Symphony #2, "La Recuperacion del Orgullo" (1996)

- Opera

- A Little Trip Through Mexico (1991) (an opera for children performers in one act—Libretto by 6th grade students of the Computer School in Manhattan)

- Film

- “La Otra Conquista” (1997) (original score for a film directed by Salvador Carrasco and produced by Alvaro Domingo)

Gary Schocker

- Flute and Piano

- A Dream
- Airborne for Flute and Piano (also listed under Flute Concertos)
- American Suite
- Conversations
- Figments
- Flute Songs
- Gilded and Bronzed
- Green Places for Flute Piano (1992) (also listed under Flute Concertos)
- In the Air
- Musique Francaise (1997)
- Rag
- Regrets and Resolutions for Flute Piano (1986) (also listed under Flute Concertos)
- Scherzo (1975)
- Sicilienne (1996)
- Sleep Song (flute or alto flute)
- Slow Dance
- Soliloquy

- Sonata for Flute and Piano, Opus 32 (1995)
- Sonata for Flute and Piano
- Sonatine
- Stripes and Stars
- 10 Etudes
- Vocalise for Flute and Piano (1997)

- Flute Alone
- Cadenzas for CPE Bach Concerto in G Major
- Mozart Cadenzas
- Short Stories
- Solosuite

- Flute Concertos (also listed under Flute and Piano)
- Airborne
- Green Places
- Regrets and Resolutions

- Two Flutes
- Bach Partita Ghost
- Dangerous Duets
- Lovebirds
- Three Dances for Two Flutes (1993)

- Flute and Guitar
- Dream Travels
- Introduction and Allegro

- Flute Quartet
- Nymphs

- Flute and Harp
- In Memoriam
- November Song
- Prelude and Dance

- Wind Quintet
- Choro
- Wind Bagatelles

- Horn and Piano
- Sonatine

- Oboe and Piano
- Sonata

- Clarinet and Piano
 - Dear Diary
 - Fantasy
 - Sonata
 - 2 Clarinet Sonata
- Bassoon and Piano
 - Sonata
- Alto Saxophone and Piano
 - Sonata
- Harp
 - Preludes
- Cello and Piano
 - Adagio
 - Sonata
 - Sonatine
- Viola and Piano
 - 3 Romances
- Flute, Tuba, Marimba
 - Trio I
 - Trio II
- Mixed Ensemble
 - 3 Choros (flute, clarinet, string quartet)
 - Serenade (flute violin, cello)
 - Trio (flute, viola, harp)
 - Trio (flute, cello, guitar)
- Piano (Pianos)
 - Arabesque
 - Bagatelles, Opus 33
 - Berceuse #4
 - Envelopes
 - Intermezzi
 - Piano Sonata
 - Piano Sonata #2
 - Piano Sonata #3
 - Schizo Rag
 - September Music
 - Tango

- 2 Nocturnes
- 2 Piano Music
- 4 Preludes

- Voice and Piano

- Cabaret Songs (with John Wallowitch, lyricist)
- Diary of an Urban Maiden (cantata)
- Good Morning Mr. Bluebird (with flute)
- Selections from Oxford Book of Love Poetry

- Musicals

- Far From the Madding Crowd (book and lyrics by Barbara Campbell)
- The Awakening (book and lyrics by Barbara Campbell)

Matthew Halper

- Flute and Piano

- Sonata Fantasy for flute and piano (1996)
- Two Movements for flute and piano (1990-91)

- Flute and Guitar

- Sonata for flute and guitar (1997-98)

- Piano

- Dithyramb for solo piano (1993)
- Moment Abide for solo piano (1992)

- Guitar

- Three Dedications for Guitar

- Voice

- Remember for baritone and piano (1999)

- Ensembles

- Elegy: In Memoriam Aaron Copland for flute and clarinet (1991)
- String Quartet (1996)

- Orchestral

- Stalin's Wake: Homage to Shostakovich

Program II

Elisenda Fabregas

- Flute and Piano
 - Sonata No. 1 for flute and piano (1995)
- Flute Alone
 - Andante Appassionato for flute solo (1996)
- Piano
 - Mirage for solo piano (1997)
 - Reflexiones (1985)
 - Rhapsody for solo piano (1993)
 - Romance for solo piano (1995)
- Violin and Piano
 - Sonata No. 1 for violin and piano (1994)
 - Sonata No. 2 for violin and piano (1995)
- Voice
 - Five Poems of Garcia Lorca for soprano, cello, clarinet and violin (1992)
 - Five Songs for soprano and piano (1986)
 - Pobra Patria! for SATB choir and piano (1996)
- Mixed Ensembles
 - La Noche, el Arroyo y el Pastor for clarinet, violin, cello and piano (1992)
 - Saeta for guitar, piano and percussion (1985)
- Marimba and Piano
 - Impulsos for marimba and piano (1986)
- Orchestral
 - Variaciones para Orquesta

Mike Mower

- Flute and Piano
 - Doodle and Flight—suite for flute and piano
 - Landscapes—collection of 10 easy/medium pieces for flute and piano (also arranged as duets for two flutes, a play along cassette is available)
 - Not the Boring Stuff—book with 10 pieces for flute and piano (also arranged as duets for two flutes, a play along cassette is available)

- Opus di Jazz for flute and piano
- Triligence—jazz suite for flute and piano

- Flute Alone

- Fingerbusters—five virtuoso solo pieces for flute in modern jazz style
- A Night in Greenwich—a solo work for bass flute
- 20 Commandments—volume of 20 graded compositions for solo flute-incorporates various jazz, rock, Latin and modern influences

- Flutes

- Blowing a Storm—book of 17 flute duets
- Not the Boring Stuff—book with 10 pieces for flute and piano arranged as duets for two flutes (a play along cassette is available)
- 12 Bite Size Pieces—a book of 12 easy pieces for different sized flute ensembles

- Saxophone Quartets

- Academicians
- Building
- The Crillon Controller
- The Easter Islander
- Folly
- Ford Fiasco
- Full English Breakfast
- Fuer Dich
- Hiatus
- Its' Lovely Once You're In
- 7.50 (Seven Pounds Fifty)
- Svea Rike
- Teranga
- This Morning
- Wal's
- Woe
- You're Financially Disturbed
- Yuppieville Rodeo
- Kentucky Roastup
- Quark

- Flute Quartets

- Here We Go Again
- The Easter Islander

Program III

Martin Hennessy

- Flute and Piano
- Torch Song Sonata for Flute, Piano and Mezzo-Soprano, text by Langston Hughes
- Soprano and Cello
- Silent Night—Vocalise for Soprano and Cello
- Voice—Songs (settings of 20th-century poetry)
- Daliah's Soup (text by an unknown New York school child)
- Il Girasole, the Sunflower (text by Eugenio Montale)
- I'll Love You (text by W. H. Auden)
- In the Stillness (text by Martin Hennessy)
- i thank You God (text by e. e. cummings)
- Lost Sense (text by Constantin Popa)
- Mentor (text by Rainer Maria Rilke)
- Moon Poem (text by Helen Rickards)
- Sonnet for Michael (text by Edna St. Vincent Millay)
- The Rest (text by Ezra Pound)
- Musicals
- Edgar

Jeff Manookian

- Piano Solos
- Armenian Dance (1970)
- Burlesque (1993)
- Cadenzas to Beethoven's 1st Piano Concerto (1971)
- Gods of the Wind—four piano pieces (1989)
- Gradus—progressive piano repertoire in 6 volumes (1997)
- Heliotropes—South American Improvisations (1989)
- Hot Toccatas (1997)
- Ligetiana (1987)
- Meditation & Homage (1974)
- Night-Piece (1987)
- A Pair of Lizard Pieces (1988)
- Piano Sonata No. 1 (1988)
- Piano Sonata No. 2 for the left Hand (1989)

- Piano Sonata No. 3 (1990)
- Piano Sonata No. 4 (1991)
- Piano Sonata No. 5 (1993-94)
- Seven Sonatinas (1992-93)
- Spider's Web (1991)
- Toccata (1990-91)
- Twelve Etudes—for the intermediate pianist (1991)

- Two Pianos
- Rhapsody (1968)

- Piano Duet
- Chopsticks Tango Fantastico (1993)
- Scenes of the Seasons (1992-1995)

- Orchestral
- A Place of Peace—for s.a.t.b. choir, narrator, and orchestra (1971)
- Ballade for harp and orchestra (1979)
- Endless Are the Clouds for strings, harp, piano, and triangle (1990)
- English Horn Concerto (1991)
- Flute Concerto (1970)—premiered by the University of Utah Youth Symphony
- Symphony in D (1970)
- Symphony in G (1968)
- To Dance is To Live (1971)
- Violin Concerto (1971)

- Instrumental
- Chorale Prelude for organ (1977)
- Encore! for flute and piano (1998)
- Fantasy & Toccata for violin and piano (1990)
- Movements for string quartet and piano (1976)
- Quintet for piano and strings (1994)
- Romance for string quartet (1977)
- Sonata for flute and piano (1997)
- Spheres for flute and piano (1991)—premiered by the Contemporary Music Consortium
- Triptych for cello and piano (1994)

- Choral
- A Place of Peace for s.a.t.b. choir, narrator, and piano (1971)
- Day Song for s.a.t.b. choir and piano (1969)
- El Lagarto Viejo for s.s.a.a.t.t.b.b. choir (1988)
- Gloria! for s.a.t.b. choir and piano (1970)
- Say Not He is Dead for s.a.t.b. choir (1975)

- Threnodies, three songs for s.s.a. choir and piano (1990)
- Under a Cloud, four songs for s.a.t.b. choir (1972)
- Vocal
- Christmas Morn' for voice and piano (1988)
- There is Another Sky, five songs for voice and piano (1990)
- Your Journey From Me, five songs for voice and piano (1986)

APPENDIX B
MAIN THEMES FROM EACH SONATA

Samuel Zyman
Sonata for Flute and Piano

Movement I
Theme A (measures 1-3, flute part)



Movement I
Theme B1 (measure 29, flute part)

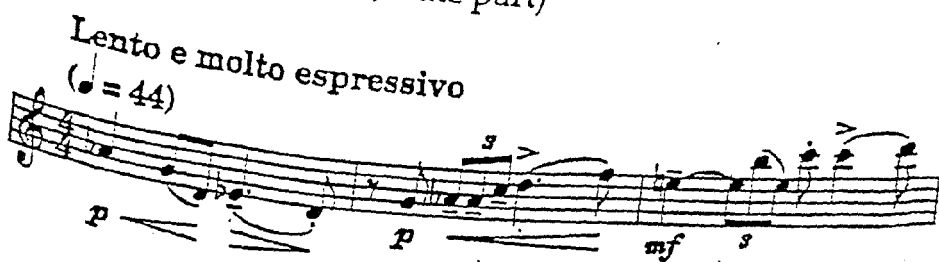


Movement I
Theme B2 (measures 46-50, flute part)



Movement II
Theme A (measures 1-6, flute part)

Lento e molto espressivo
(♩ = 44)



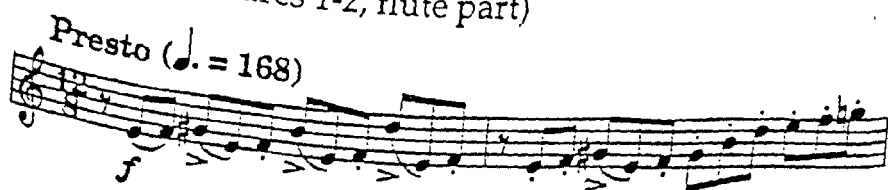
Movement II
Theme B (measures 21-26, flute part)

21 *a tempo*

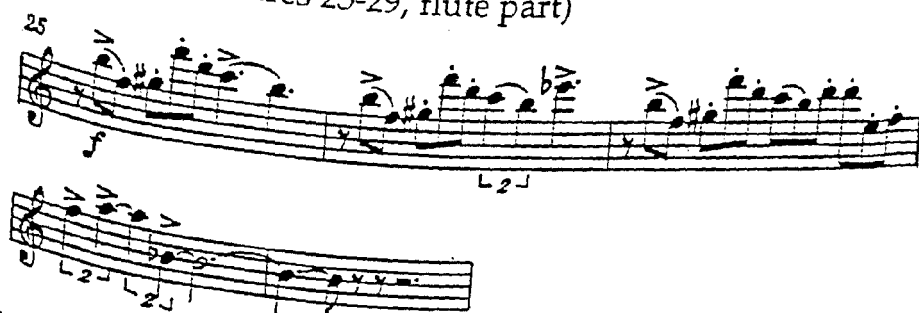
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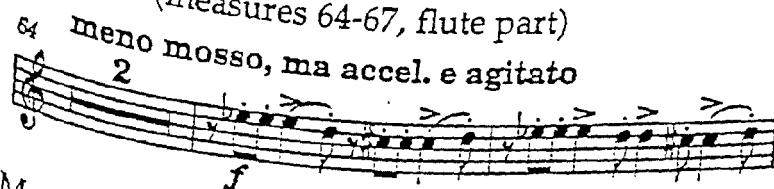
Movement III
Theme A (measures 1-2, flute part)



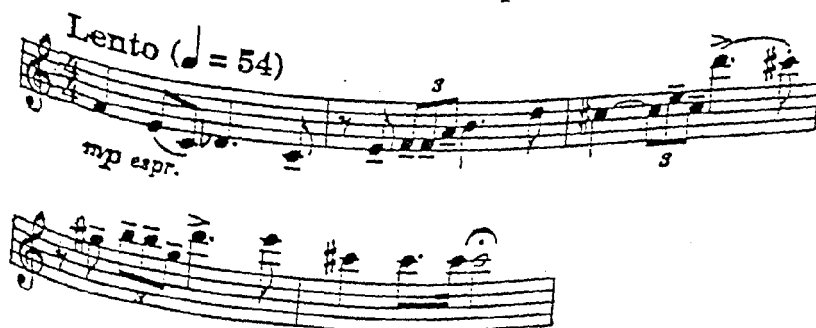
Movement III
Theme B (measures 25-29, flute part)



Movement III
Theme C (measures 64-67, flute part)



Movement III
Theme D (measures 90-94, flute part)



Gary Schocker
Sonata for Flute and Piano, Opus 32

Movement I

Theme A1 (measures 1-3, flute part)

Allegro molto moderato (♩ = 88)



mp espressivo



Movement I

Theme A2 (measures 11-15, flute part)



Movement II
Theme A (measures 1-4, flute part)

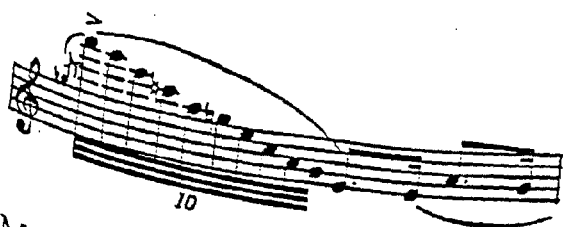


Movement II
Theme B1 (measures 23-25, flute part)

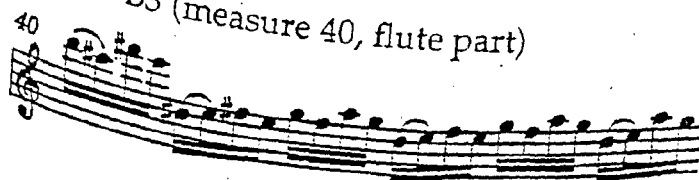


Movement II
Theme B2 (measures 32-35, flute part)

Grandiose — a la polonaise



Movement II
Theme B3 (measure 40, flute part)



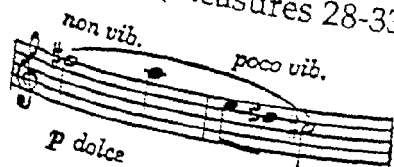
Movement III
Theme A1 (measures 1-6, piano part)

Handwritten musical score for Theme A1 (measures 1-6, piano part). The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). The music is marked *mp* (mezzo-piano) at the beginning and *espr.* (espressivo) towards the end. The notation includes various note values, rests, and dynamic markings.

Movement III
Theme A2 (measures 7-16, flute part)

Handwritten musical score for Theme A2 (measures 7-16, flute part). The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat (B-flat). The third staff begins with a treble clef and a key signature of one flat (B-flat). The music is marked *mp* (mezzo-piano) at the beginning and *poco* (poco) towards the end. The notation includes various note values, rests, and dynamic markings.

Movement III
Theme B (measures 28-33, flute part)



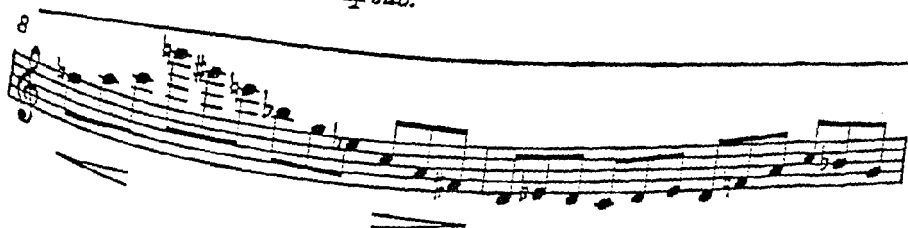
p dolce



Movement IV
Theme A (measures 3-9, flute part)



mp sub.



Matthew Halper
Sonata Fantasy for Flute and Piano

Theme A (measures 11-22, flute part)

⑪ 'Soft and gently...' $\text{♩} = \text{ca. } 50$

p

mp *< mf* *> mp*

Theme B (measures 50-58, flute part)

⑤① Moderately Slow $\text{♩} = \text{ca. } 66$

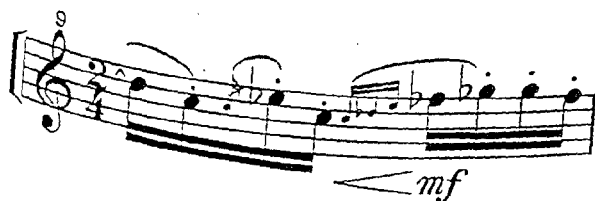
mp

poco

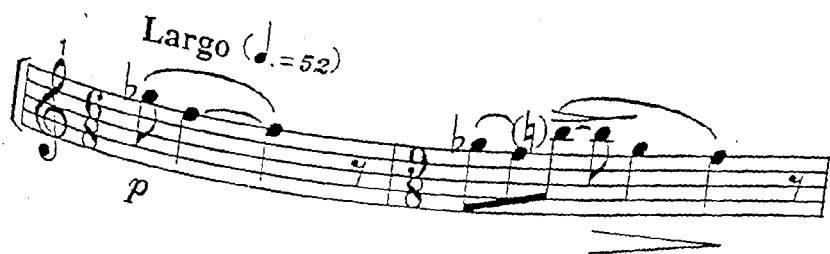
dolce

Elisenda Fabregas
Sonata No. 1 for Flute and Piano

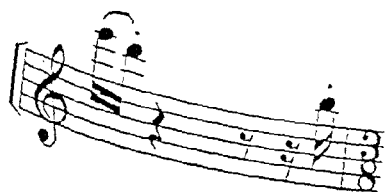
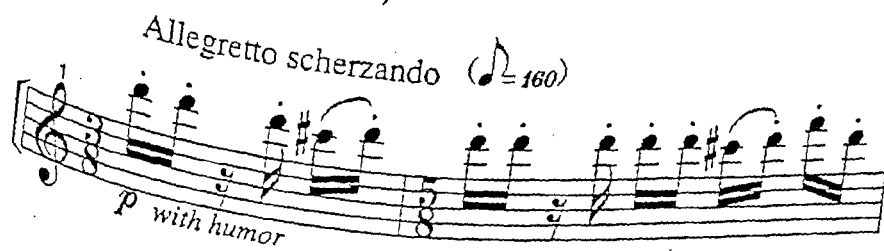
Movement I
(measures 7-11, flute part)



Movement II
(measures 1-4, flute part)



Movement III
(measures 1-3, flute part)



Movement IV
(measures 1-5, flute part)

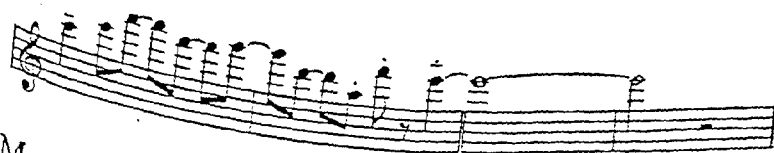
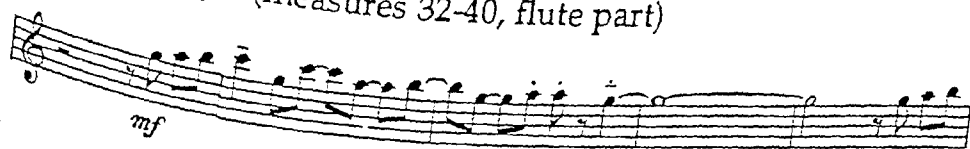
Allegro molto con brio (♩. = 60)

Andante molto con brio (♩ = 60)

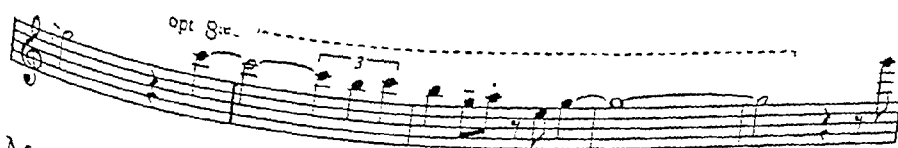


Mike Mower
Sonata Latino for Flute and Piano

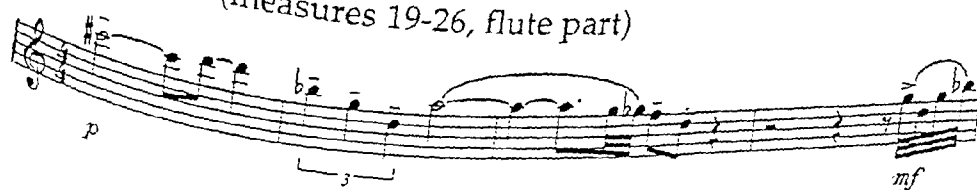
Movement I
Salsa Melody I (measures 32-40, flute part)



Movement I
Salsa Melody II (measures 60-68, flute part)



Movement II
Main Theme (measures 19-26, flute part)



Movement III
Main Theme (measures 1-4, flute part)



Mike Mower
Opus di Jazz Sonata for Flute and Piano
Movement I
Main Theme (measures 6-9, flute part)



Movement II
Main Theme (measures 6-13, flute part)

Tempo ♩ = 72

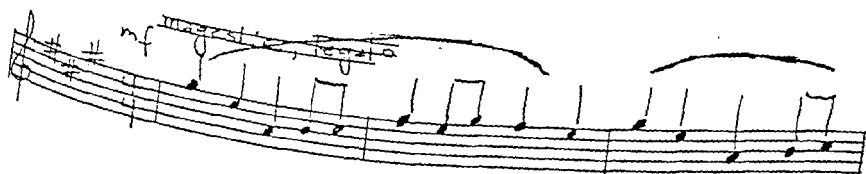
Movement III
Main Theme (measures 1-8, flute part)

Fast and Fluid ♩ = 136

Martin Hennessy
Torch Song Sonata for Flute, Piano and Mezzo-Soprano
text by Langston Hughes

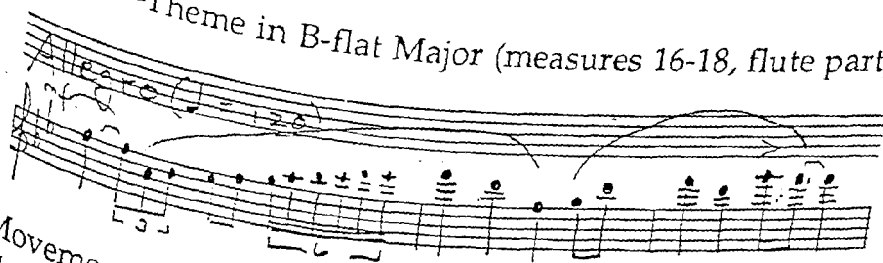
Movement I

Adagio—Theme in G/D Major (measures 9-11, flute part)



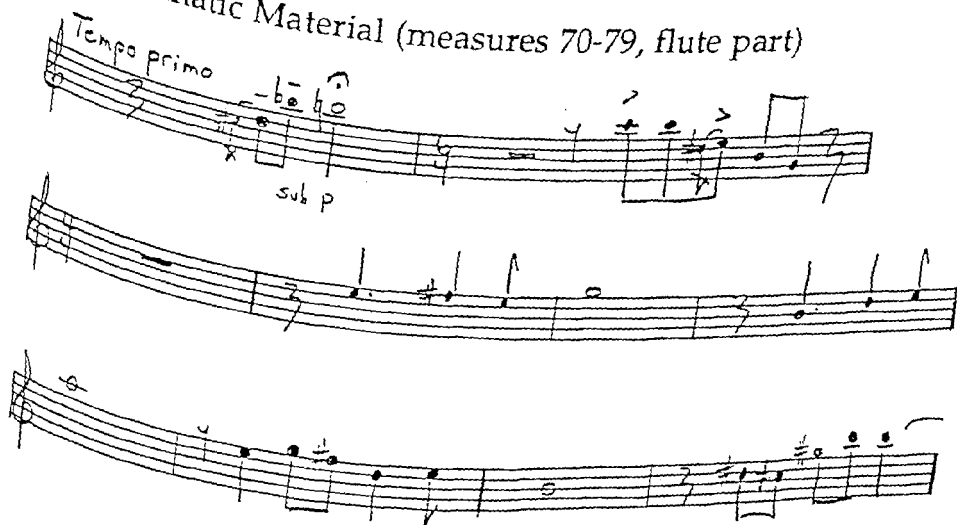
Movement I

Allegro—Theme in B-flat Major (measures 16-18, flute part)

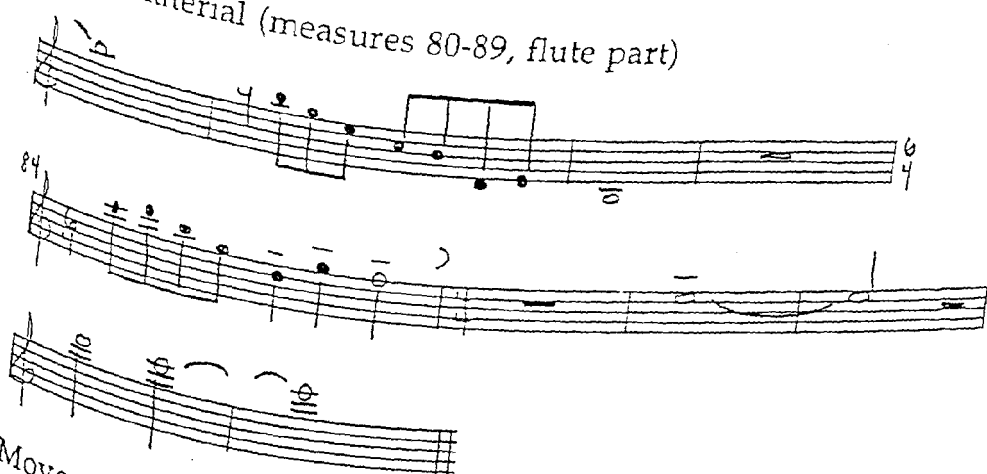


Movement II

Flute Thematic Material (measures 70-79, flute part)



Movement II
Final Material (measures 80-89, flute part)



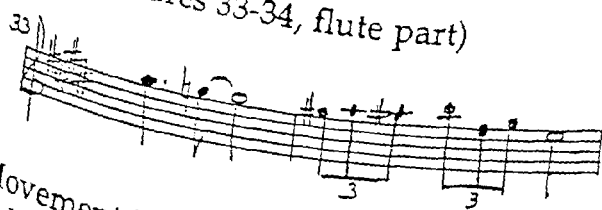
Movement II
Lullaby (measures 70-72, flute part)



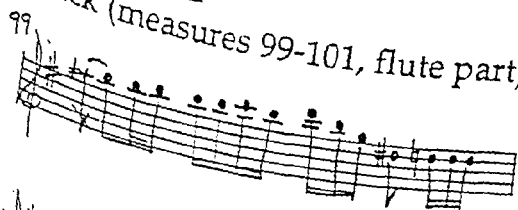
Movement III
Epilogue (measures 4-12, flute part)



Movement III
Rag (measures 33-34, flute part)

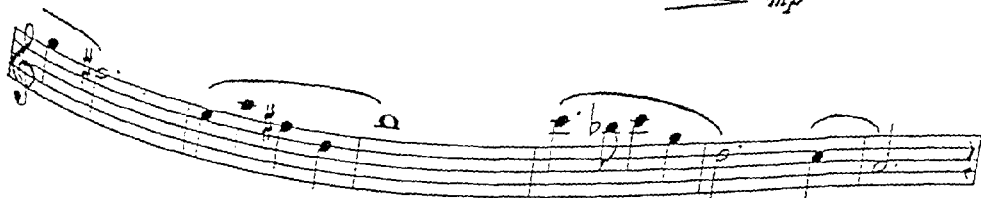
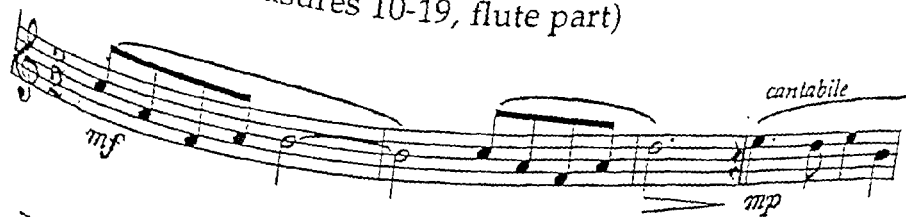


Movement III
Rollick (measures 99-101, flute part)



Jeff Manookian
Sonata for Flute and Piano

Movement I
Main Theme (measures 10-19, flute part)



Movement II

Main Theme (measures 1-7, flute part)

Andante e poco rubato ($\text{♩} = 60$)

1

p

3

3

9

Movement III

Opening Theme (measures 4-10, flute part)

stacc.

mp

7

mp

f

APPENDIX C
COPIES OF THE PROGRAMS PERFORMED

Program I
September 21, 1998, 8:00 PM
Ulrich Recital Hall, Tawes Fine Arts Building
University of Maryland
College Park, Maryland

Kimberly McCoul Risinger, Flute
David Chapman, Piano

Monday, September 21, 1998
8:00 pm
Ulrich Recital Hall

Dissertation Recital

PROGRAM

Sonata for Flute and Piano Op. 32 (1995) Gary Schocker
(b. 1959)
I. Allegro molto moderato
II. Burlesque
III. Andante espressivo
IV. Presto

Sonata Fantasy for Flute and Piano (1996) Matthew Halper
(b. 1966)

Sonata for Flute and Piano (1997) Samuel Zyman
(b. 1956)
I.. Allegro assai
II. Lento e molto espressivo
III. Presto

*This recital is being presented in partial fulfillment
of the requirements for the Doctor of Musical Arts Degree.
Kimberly McCoul Risinger is a student of
William Montgomery.*

Program II
November 14, 1998, 8:00 PM
Ulrich Recital Hall, Tawes Fine Arts Building
University of Maryland
College Park, Maryland

Kimberly McCoul Risinger, flute
with

David Chapman, piano
Elisenda Fabregas, piano

Saturday, November 14, 1998
8:00 pm
Ulrich Recital Hall

Dissertation Recital

~ PROGRAM ~

Sonata Latino for Flute and Piano (1994)

Mike Mower
(b. 1958)

Salsa Montunata
Rumbango
Bossa Merengova

Opus di Jazz, Sonata for Flute and Piano

Mike Mower

Shuffle
Ballad
Bluebop

Sonata

Elisenda Fabregas
(b. 1955)

Allegro
Largo
Scherzo
Allegro molto con brio

*This recital is presented in partial fulfillment
of the requirements for the Doctor of Musical Arts Degree.
Kimberly McCoul Risinger is a student of William Montgomery.*

Program III
April 1, 1999, 6:00 PM
Ulrich Recital Hall, Tawes Fine Arts Building
University of Maryland
College Park, Maryland

Kimberly McCoul Risinger, flute
with
David Chapman, piano

Thursday, April 1, 1999
6:00 pm
University Methodist Church

Dissertation Recital

~ PROGRAM ~

Torch Song Sonata
(text by Langston Hughes)

Martin Hennessy
(b. 1953)

Prelude and Lullaby
Torch Song
Epilogue, Rag and Rollick

Rose Bello, mezzo soprano

Sonata for Flute and Piano

Jeff Manookian
(b. 1953)

Semplice con espressione
Andante e poco rubato
Allegro assai e ritmico

*This recital is presented in partial fulfillment
of the requirements for the Doctor of Musical Arts Degree.
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