

TWENTIETH-CENTURY WORKS FOR FLUTE AND PIANO AND  
UNACCOMPANIED FLUTE MOST FREQUENTLY SELECTED TO BE  
PERFORMED ON THE FINAL ROUND OF THE NATIONAL FLUTE  
ASSOCIATION'S YOUNG ARTIST COMPETITIONS FROM 1985-2004

By

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## ABSTRACT

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1985 THROUGH 2004

Christina L. Bayes, D.M.A., 2010

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Inspired by the desire to learn which works from the twentieth century are most valued by flutists, I completed a study based on twenty years of final-round repertoire from the prestigious Young Artist Competitions held annually by the National Flute Association. Judged by prominent professional flutists, conductors, composers, and educators, the finalists of this competition are of high caliber and usually have gone on to hold positions in orchestras, bands, and universities, and to establish careers as concert and recording artists. Many younger flutists emulate the winners of this competition in an effort to attain higher levels of technical ability and musicality, and the finalists seem to have become role models. Therefore, the repertoire that is selected to be performed in the final round of the competition may be considered the standard literature of flute competitions.

The works chosen to be performed with the greatest frequency in the final round of the competition will be of value to many ambitious flutists as it creates a notable list of twentieth-century masterworks for the flute. This dissertation presents the works for flute and piano, as well as for unaccompanied flute, from this period, that were performed with the greatest frequency over the twenty-year period from 1985 through 2004. In alphabetical order by composer, these works are Samuel Barber: *Canzone*, Luciano Berio: *Sequenza*, Eldin Burton: *Sonatina*, Elliot Carter: *Scrivo in Vento*, Alfredo Casella: *Sicilienne et Burlesque*, Michael Colquhoun: *Charanga*, Henri Dutilleux: *Sonatine*, Lukas Foss: *Three American Pieces*, Kazuo Fukushima: *Mei*, Philippe Gaubert: *Nocturne et Allegro Scherzando*, André Jolivet: *Chant de linos*, André Jolivet: *Cinq Incantations*, Sigfried Karg-Elert: *Sonata Appassionata, Opus 140*, Lowell Liebermann: *Sonata, Opus 23*, Frank Martin: *Ballade*, Olivier Messiaen: *Le Merle Noir*, Mike Mower: *Sonata Latino*, Robert Muczynski: *Sonata, Opus 14*, Francis Poulenc: *Sonata*, Sergei Prokofiev: *Sonata in D Major, Opus 94*, Pierre Sancan: *Sonatine*, Tōru Takemitsu: *Voice*, and Edgard Varèse: *Density 21.5*.

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## Introduction

This dissertation presents the results from a study based on the National Flute Association's annual Young Artist Competitions from 1985 through 2004.<sup>1</sup> Each of the twenty-three pieces for flute and piano and for unaccompanied flute, which I have chosen for this dissertation, were composed in the twentieth century and were selected by the semi-finalists to be performed three or more times in the final rounds of the National Flute Association's Young Artist Competition from 1985 through 2004.

The Young Artist Competition is one of the main events held at the annual conventions, and the first prize is one of the most prestigious awards for flutists in America. Final-round competitors must first be selected in a taped round of required pieces and then selected again in a live semi-final round at the convention. The judges are prominent professional flutists, conductors, composers, and educators.

Many of the finalists of the competition now hold important positions in orchestras, bands, and universities, or they have established careers as concert and recording artists. Some of the positions held by the winners include the London Symphony Orchestra,<sup>2</sup> Boston Symphony,<sup>3</sup> Saint Louis Symphony,<sup>4</sup> Los Angeles Philharmonic,<sup>5</sup> Cleveland Orchestra,<sup>6</sup> United States Army Field Band,<sup>7</sup> University of

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<sup>1</sup> The rules of the National Flute Association's Young Artist Competition are contained in Appendix B.

<sup>2</sup> Marcusson, Göran. *Göran Marcusson*, 2003. [www.fluteconnection.net](http://www.fluteconnection.net) (May 2010)

<sup>3</sup> Saint Louis Symphony Orchestra. *Musicians' Bios*, 2010. [www.slso.org](http://www.slso.org) (May 2010)

<sup>4</sup> Ibid.

<sup>5</sup> L.A. Philharmonic. *About the Musicians*, 2010. [www.laphil.com](http://www.laphil.com) (May 2010)

<sup>6</sup> The Cleveland Orchestra. *The People*, 2010. [www.clevelandorchestra.com](http://www.clevelandorchestra.com) (May 2010)

<sup>7</sup> Saint Louis Symphony Orchestra. *Musicians' Bios*, 2010. [www.slso.org](http://www.slso.org) (May 2010)

Texas,<sup>8</sup> Boston Conservatory,<sup>9</sup> and University of Michigan.<sup>10</sup> Achievements of the winners include a Grammy Award,<sup>11</sup> prizes in the Kobe International Flute Competition,<sup>12</sup> the Vienna Music Competition,<sup>13</sup> the Jean-Pierre Rampal Competition,<sup>14</sup> and the Markneukirchen International Competition.<sup>15</sup>

There were six semi-finalists each year, and each contestant usually selected three or more works of their own choice for their final performance. Therefore, of the 120 semi-finalists, there were over 350 works to be considered in this twenty-year period.<sup>16</sup> In order to reduce this to a workable number for my dissertation recitals, I chose only to consider works composed in the twentieth century. Of all the twentieth-century works selected by the semi-finalists, I found that only twenty-three were selected by three or more performers. This created a practical number of works that could be performed on four recitals. The following chart lists these 23 works. It also lists the number of times these works were selected by the 120 semi-finalists for their final performance and the number of times these works were selected by the first-place winners (the complete final programs of the twenty-two winners are found in Appendix C).

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<sup>8</sup> University of Texas. *Butler School of Music*, 2010. [www.music.utexas.edu](http://www.music.utexas.edu) (May 2010)

<sup>9</sup> Ibid.

<sup>10</sup> Amy Porter, Flutist. *Resume*, 2000-2010. [www.amyporter.com](http://www.amyporter.com) (May 2010)

<sup>11</sup> Rhonda Larson. *Concerts, Profile*, 2010. [www.rhondalarson.com](http://www.rhondalarson.com) (May 2010)

<sup>12</sup> The National Flute Association. *The National Flute Association's Convention Program*. 26<sup>th</sup> ed. Santa Clarita, CA, 1998.

<sup>13</sup> Marcusson, Göran. *Göran Marcusson*, 2003. [www.fluteconnection.net](http://www.fluteconnection.net) (May 2010)

<sup>14</sup> Gaspar Hoyos-Flutist. *Biography*, 2010. [www.gasparhoyos.com](http://www.gasparhoyos.com) (May 2010)

<sup>15</sup> Ibid.

<sup>16</sup> The National Flute Association. *The National Flute Association's Convention Program*. 13<sup>th</sup>-32<sup>nd</sup> ed. Santa Clarita, CA, 1998

<b>Title</b>	<b>Composer</b>	<b>Number of Times Selected by Semi-finalists for the Final Round</b>	<b>Number of Times Selected by First Place Winners for the Final Round</b>
<i>Chant de linos</i>	André Jolivet	19	7
<i>Sonatine</i>	Henri Dutilleux	18	4
<i>Ballade</i>	Frank Martin	16	2
<i>Sonata in D Major, Opus 94</i>	Sergei Prokofiev	12	4
<i>Nocturne et Allegro Scherzando</i>	Philippe Gaubert	11	1
<i>Sonata, Opus 14</i>	Robert Muczynski	11	0
<i>Sequenza</i>	Luciano Berio	8	1
<i>Sicilienne et Burlesque</i>	Alfredo Casella	6	0
<i>Sonata, Opus 23</i>	Lowell Liebermann	6	2
<i>Canzone</i>	Samuel Barber	5	1
<i>Scrivo in Vento</i>	Elliot Carter	4	1
<i>Three American Pieces</i>	Lukas Foss	4	2
<i>Mei</i>	Kazuo Fukushima	4	0
<i>Cinq Incantations</i>	André Jolivet	4	0
<i>Sonata Latino</i>	Mike Mower	4	1
<i>Voice</i>	Tōru Takemitsu	4	1
<i>Sonatina</i>	Eldin Burton	3	1
<i>Charanga</i>	Michael Colquhoun	3	0
<i>Sonata Appassionata, Opus 140</i>	Sigfried Karg-Elert	3	2
<i>Le Merle Noir</i>	Olivier Messiaen	3	1
<i>Sonata</i>	Francis Poulenc	3	0
<i>Sonatine</i>	Pierre Sancan	3	1
<i>Density 21.5</i>	Edgard Varèse	3	0

Of the pieces performed three or more times in this twenty-year period, only three works were performed more than three times by the winners. These three works were Jolivet's *Chant de linos*, Dutilleux's *Sonatine*, and Prokofiev's *Sonata in D Major, Opus 94*. In the twenty-year period, it is interesting to note that first prizes were awarded to two contestants in both 1991 and 1993. Also in 1991, all of the finalists performed the entire Mozart G Major Concerto in the final round to commemorate the bicentennial of Mozart's death.<sup>17</sup>

More and more young flutists emulate the winners of this competition in their efforts to attain higher levels of technical ability and musicality, and the finalists of this competition have become role models. Therefore, the repertoire that the semi-finalists select for performance in the final round of the competition is becoming standard literature of flute competitions. Learning which works are the most frequently selected to be performed in this competition will be of importance to many ambitious young flutists.

The repertoire used in the final rounds of this competition illustrates which twentieth-century works for the flute are performed with the greatest frequency. Each year, six flutists are chosen by taped audition to become semi-finalists in the competition. Although the National Flute Association selects the works in the semi-final round, the six semi-finalists individually choose their own programs for the final round. Although only three flutists are advanced to the final round, the works selected by the six semi-finalists are shown in the convention programs. After compiling a list of all the works for flute and piano and for unaccompanied flute composed in the

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<sup>17</sup> The National Flute Association. *The National Flute Association's Convention Program*. 19<sup>th</sup> ed. Santa Clarita, CA, 1991.

twentieth century and chosen for the final round of the competition, I found that many works were selected repeatedly throughout the twenty years of this study. The works selected to be performed with the greatest frequency in the final round of the competition, which I have defined as three or more program appearances, creates a very usable list of twentieth-century masterworks for the flute.

These works were grouped in four dissertation recitals in such a manner as to provide stylistic contrasts to the listeners. Works for flute and piano were interspersed with works for unaccompanied flute. Likewise, works that are avant-garde were placed near works with more traditional compositional techniques. Although all of the pieces were extremely demanding to perform, they each had unique performance-oriented challenges. To provide further contrast in the programming of the recitals, I have interspersed works that were extremely technical in nature with those that had other challenges, such as expressive interpretation or extended techniques in sound production. Overall, the four recitals present twenty-three outstanding twentieth-century flute works in a contrasting manner.

These twenty-three twentieth-century pieces have been repeatedly selected over a period of twenty years by exceptional flutists at the National Flute Association's Young Artist Competition, clearly showing their importance in the flute repertoire. This study is valuable to students, teachers, and performers since it provides a significant list of twentieth-century masterworks for the flute.

## Chapter 1: Recital Number One

Christina Bayes, flute  
and  
Roy Hakes, piano

February 10, 2006  
Gildenhorn Recital Hall

### PROGRAM

Sonata	Francis Poulenc (1899-1963)
1. Allegro malinconico	
2. Cantilena	
3. Presto giocoso	
Density 21.5	Edgard Varèse (1883-1965)
Canzone	Samuel Barber (1910-1981)
Chant de linos	André Jolivet (1905-1974)

### INTERMISSION

Sonatina	Eldin Burton (1913-1979)
I. Allegretto grazioso	
II. Andantino sognando	
III. Allegro giocoso: quasi fandango	
Sonata Appassionata, Opus 140	Sigfrid Karg-Elert (1877-1933)
Nocturne et Allegro Scherzando	Philippe Gaubert (1879-1941)
Sonata, Opus 23	Lowell Liebermann (b. 1961)

### Francis Poulenc: Sonata

Francis Poulenc,<sup>18</sup> a brilliant French composer and member of Les Six, composed this sonata in 1956 on a commission from the Coolidge Foundation in Washington, D.C. The renowned flutist, Jean-Pierre Rampal, gave the first performance at the Strasburg Festival in 1957.<sup>19</sup> Described by Poulenc as “simple yet subtle”,<sup>20</sup> the sonata reflects the neo-classical style through form and harmony, which demonstrates simplicity through triadic tonalities. The sonata has a first movement in ABA form, a slow middle movement in a contrasting key, and a third movement in rondo form with motivic references to the first movement. Poulenc juxtaposes passages of wit and irony with lavish and sentimental phrases.

### Edgard Varèse: Density 21.5

Edgard Varèse,<sup>21</sup> a remarkable French-born American composer, was associated in the early 1900s with many musicians and artists favoring the *avant-garde* style. In 1915, he moved to New York where he organized a symphony orchestra which specifically performed new and unusual music. In the 1920s, his study of the nature of sound intensified as he worked with an acoustician and an electrical engineer. These studies resulted in Varèse’s concept of organized sound, as well as his tendency to attach titles of works to the fields of math and physics. *Density 21.5* was composed in 1936 at the request of Georges Barrère for the inauguration of his new

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<sup>18</sup> Fugue Masters. *Sierra Chamber Society Program Notes*, 2006.

[www.fuguemasters.com](http://www.fuguemasters.com) (May 2010)

<sup>19</sup> Toff, Nancy. *The Flute Book*. 2<sup>nd</sup> ed. New York: Oxford University Press, 1996 (p.274-275).

<sup>20</sup> Fugue Masters. *Sierra Chamber Society Program Notes*, 2006.

[www.fuguemasters.com](http://www.fuguemasters.com) (May 2010)

<sup>21</sup> Wikipedia. *Edgard Varèse*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (April 2010)

platinum flute which had a specific gravity of 21.5.<sup>22</sup> The work exhibits an emphasis on rhythmic precision, as well as extreme contrasts in both dynamics and range. *Density 21.5* is best known for the twentieth-century technique of key slapping, a subtle percussive effect which requires the flutist to hit the keys at the same time as the note is sounded.<sup>23</sup>

### Samuel Barber: *Canzone*

Samuel Barber,<sup>24</sup> one of the most admired American composers, created music in a markedly personal style with a primary concern for emotional content. His works are composed in classical forms using the language of twentieth-century romanticism and are profoundly lyrical with fundamentally tonal harmonic structures. *Canzone* is an adaptation of the middle movement from his *Piano Concerto*, for which Barber won his second Pulitzer Prize in 1962. The work demonstrates the composer's gift to present a deeply expressive melody supported by lush harmonic possibilities.

### André Jolivet: *Chant de linos*

André Jolivet,<sup>25</sup> a prominent French composer, founded the progressive group, *La Jeune France*, which was dedicated to the promotion of new music in a nationalistic French style. From 1965-1970, he was a professor of composition at the Paris Conservatory. *Chant de linos*, composed in 1944, is a "type of ancient Greek threnody: a funeral lament, a plaint interrupted by cries and dances"<sup>26</sup> as noted by

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<sup>22</sup> Varèse, Edgard (1883-1965), *Density 21.5* (1936). Milan: Ricordi, 1946.

<sup>23</sup> Toff, Nancy. *The Flute Book*. 2<sup>nd</sup> ed. New York: Oxford University Press, 1996 (p274-275).

<sup>24</sup> Paula Robison. *American Masterworks*, Musicmasters, CD 7019-2-C, DDD (Liner notes, p.5).

<sup>25</sup> Wikipedia. *André Jolivet*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (April 2010)

<sup>26</sup> Jolivet, André (1905-1974), *Chant de linos* (1944). Paris: Alphonse Leduc, 1946.

Jolivet. The piece is highly sectionalized with frequent exchanges of mood and texture. Passages with intense rhythms and volume quickly alternate with quiet and static sections. The work is extremely demanding due to its range, complex rhythmic and metrical design, and virtuosic technical passages.

Eldin Burton: Sonatina

Eldin Burton<sup>27</sup> studied piano at the Atlanta Conservatory and composition at the Juilliard School. During his studies at Juilliard, Burton composed a piano piece for his composition class, and his teacher persuaded him to rework the piece for flute and piano. Burton's friend, the flutist Samuel Baron, was also a member of the class and helped Burton with the revisions. Burton revised his work, and it went on to win the Composition Contest of the New York Flute Club in 1948. The *Sonatina* was premiered the following year by Samuel Baron. The work is neo-romantic with strong influences from French impressionism.<sup>28</sup> The first movement is characterized by flowing, lyrical melodic lines with an impressionistic accompaniment. The second movement is notable for its large ABA arch form with a highly contrasting middle section. The third movement is based on the *fandango*, a Spanish dance dating from the eighteenth century that was usually danced to the accompaniment of guitar and castanets.

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<sup>27</sup> Jeffrey Khaner. American Flute Music, AVIE, LC11982, DDD (Liner Notes, p.6-7).

<sup>28</sup> Göran Marcusson. American Sonatas, INTIM, CD 34 (Liner Notes, p.2).

Sigfried Karg-Elert: Sonata Appassionata, Opus 140

German composer Sigfrid Karg-Elert studied music at the Leipzig Conservatory where he was also later employed.<sup>29</sup> He was well known for his choral works, chamber and orchestral music, and especially for his compositions for organ and harmonium.<sup>30</sup> His *Sonata Appassionata, Opus 140*, for unaccompanied flute, was composed in 1917 and is truly remarkable with regard to demands on the performer. With extremes in chromaticism, dynamics, articulation, and tone color, this work is a virtuosic display of composition and performance. With sharp contrasts in speed, dynamics, and range of tone colors, this work takes the listener on an exhaustive technical journey.

Philippe Gaubert: Nocturne et Allegro Scherzando

Philippe Gaubert,<sup>31</sup> French flutist, conductor, and composer, was a pupil of the esteemed flutist Paul Taffanel at the Paris Conservatory. In 1919, Gaubert became a professor of flute at the Conservatory, and in 1920 he became the chief conductor of the Paris Opera. *Nocturne et Allegro Scherzando* was composed in 1906 as an examination piece for flutists at the Conservatory. As the title suggests, the work consists of two parts, a flowing, impressionistic section and a playful virtuoso section. Gaubert's neo-romantic style is mainly lyrical in nature with impressionistic orchestral coloring in the piano accompaniment.

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<sup>29</sup> Bach Cantatas. *Sigfried Karg-Elert*, 2008. [www.bach-cantatas.com](http://www.bach-cantatas.com) (May 2010)

<sup>30</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.487).

<sup>31</sup> James Galway. Music For My Friends, RCAV (Red Seal), CD 68882 (Liner Notes, p.8).

Lowell Liebermann: Sonata, Opus 23

Lowell Liebermann<sup>32</sup> made his public debut at the age of sixteen as a pianist and composer at Carnegie Recital Hall. He studied at the Juilliard School with David Diamond and Vincent Persichetti. *Sonata, Opus 23* was commissioned by the Spoleto Festival for the renowned flutist, Paula Robison, who performed the premiere in 1988.<sup>33</sup> The next year, the *Sonata* won first prize in the National Flute Association's Newly Published Music Competition.<sup>34</sup> The work is composed in two movements. The first movement allows the flutist to present a wide variety of tone colors as the three main themes are developed in various ways. The second movement provides a striking contrast to the first movement. It is characterized by a perpetual motion through a driving triplet rhythm that propels the movement constantly forward, demanding extreme virtuosity of both the flutist and pianist.

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<sup>32</sup> Jeffrey Khaner. American Flute Music, AVIE, LC11982, DDD (Liner Notes, p.8-9).

<sup>33</sup> Liebermann, Lowell (b. 1961), *Sonata, Opus 23* (1987). Bryn Mawr: Theodore Presser Company, 1988.

<sup>34</sup> Göran Marcusson. American Sonatas, INTIM, CD 34 (Liner Notes, p.5).

## Chapter 2: Recital Number Two

Christina Bayes, flute  
and  
Roy Hakes, piano

November 6, 2008  
Gildenhorn Recital Hall

### PROGRAM

Sonata, Opus 14	Robert Muczynski (b. 1929)
I. Allegro deciso	
II. Scherzo	
III. Andante	
IV. Allegro con moto	
Sicilienne et Burlesque	Alfredo Casella (1883-1947)
Le Merle Noir	Olivier Messiaen (1908-1992)

### INTERMISSION

Three American Pieces	Lukas Foss (1922-2009)
1. Early Song	
2. Dedication	
3. Composer's Holiday	
Scrivo in Vento	Elliot Carter (b. 1908)
Ballade	Frank Martin (1890-1974)

### Robert Muczynski: Sonata, Opus 14

Muczynski<sup>35</sup> studied composition at DePaul University in Chicago during the late 1940s. At age 29 he made his New York debut at Carnegie Recital Hall. *Sonata, Opus 14* for flute and piano received the Concours International Prize in Nice, France, in 1961. Regarding this piece, the composer provided the following notes.

Most of the music was composed in Oakland, California, during the spring of 1960 at which time I was on assignment to that area on a Ford Foundation Fellowship Grant. Two movements were composed there, and the remaining movements were written in Chicago.... 'Too difficult. Few will choose to play it,' was the verdict of a flautist-friend following our first reading of the Flute Sonata in Chicago in 1961. In a sense he was right. It is a difficult work for both the flautist and pianist, although this aspect was not foremost in my mind during the writing period. Rather, I wanted to write music for the solo instrument devoid of frills and cascading swirls of notes which have become flute clichés in much of the early twentieth-century literature for the flute. I tried to reveal the instrument as one that is capable of projecting music which is pungent in character rather than just serene and sweetly melodic. The first movement begins with a syncopated four note figure announced by the flute. It has a restless urgency about it. This motive is gradually expanded, developed and varied as the music unfolds. There is frequent reference to it as both flute and piano share the ongoing dialogue. A pulsating energy is maintained throughout. The chattering *Scherzo* (6/8) is both whimsical and headstrong, requiring considerable control and endurance from the flautist. It is concentrated music; it goes by quickly and establishes a need for the contrasting movement which follows. As a respite from the two energetic movements, the *Andante* favors a kind of intimate and sustained music wherein the flute is assigned expressive, soaring lines of high intensity while the piano provides a subdued accompaniment throughout. The final, fourth movement, in rondo form, resumes the impetuous character of the opening music and sweeps along until arriving at a reckless "cadenza" for the flute followed by an outburst from the piano, as both instruments share in a conclusion of staggered rhythms and all-out abandon.<sup>36</sup>

### Alfredo Casella: Sicilienne et Burlesque

Italian composer and pianist, Alfredo Casella<sup>37</sup> began his musical career as a child, taking piano lessons from his mother. In 1901, he was admitted into the composition

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<sup>35</sup> Theodore Presser Company. *Robert Muczynski*, 2010. [www.presser.com](http://www.presser.com) (May 2010)

<sup>36</sup> Naxos Direct. *Muczynski: Works for Flute*, 2010. [www.naxosdirect.com](http://www.naxosdirect.com) (May 2010)

<sup>37</sup> Wikipedia. *Alfredo Casella*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (May 2010)

class of Gabriel Fauré at the Paris Conservatory. He remained in France for nearly nineteen years before returning to Italy. Serving as director of the Venice Festival of Contemporary Music, he was regarded as a leading figure in Italian music. Casella's works include operas, ballets, symphonies, concertos, and orchestral, chamber, and instrumental music. *Sicilienne et Burlesque* was composed in 1914.<sup>38</sup> Lyric in nature, the first movement is in a slow 12/8 tempo which takes full advantage of the flute's range. Long, languid lines are interrupted by contrasting, capricious outbursts in the flute's upper register. Characterized by ever increasing tempos from vivace to vivacissimo to prestissimo, the second movement is jovial and fleeting with long passages of sixteenth notes.

#### Olivier Messiaen: *Le Merle Noir*

Olivier Messiaen,<sup>39</sup> French composer, organist, and ornithologist, studied composition at the Paris Conservatory. His works express a distinctive style through his inventive use of color, conception of time, and the frequent inclusion of birdsong. Demonstrating a marked interest in ornithology in his compositions, Messiaen transcribed birdsong and incorporated it into much of his music. *Le Merle Noir* (The Blackbird)<sup>40</sup> was composed in March 1951 as the final examination piece for the flute class at the Paris Conservatory. It was the earliest of his pieces to be based mainly on birdsong, and it foreshadows Messiaen's later, more extended birdsong-inspired pieces.<sup>41</sup> Highly sectionalized, this work contains cadenza-like passages for flute

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<sup>38</sup> Debost. *Flute Panorama #2*, SKAR, CD 4963-4, DDD (Liner Notes).

<sup>39</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.657-658).

<sup>40</sup> Performed by Emmanuel Pahud. *Paris*, EMIC, CD 56488, DDD (Liner Notes, p.4).

<sup>41</sup> Wikipedia. *Olivier Messiaen*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (May 2010)

alone which lead to lyrical, contrasting sections for flute and piano, frequently in a canonic style. Although the rhythms are measured, the overall concept of time is not metrical. The final section of the work is a complex layering of texture and rhythm between the flute and piano. This stratum of sound pushes the piece to its end with a dramatic final statement from the flute.

### Lukas Foss: *Three American Pieces*

An accomplished pianist, conductor, and composer, Lukas Foss<sup>42</sup> was born in Germany. He studied flute, piano, and orchestration at the Paris Conservatory from 1933-1937. He has lived in the United States since 1937 and has been an American citizen since 1942. Continuing his studies in the United States, Foss studied at both the Curtis Institute of Music and at Yale University. His teachers included Louis Moyse, Fritz Reiner, Paul Hindemith, and Sergei Koussevitzky. Among his many honors are two Guggenheim fellowships, three New York Music Critics' Circle Awards, a residency at the American Academy in Rome, a Fulbright Scholarship, and the Pulitzer Prize. He served as the pianist of the Boston Symphony Orchestra from 1944–50 and has taught at UCLA, Tanglewood, Carnegie-Mellon, Harvard, Manhattan School of Music, Yale, and Boston University. *Three American Pieces* was composed in 1944 for violin and piano and was transcribed for flute in 1986. The work is reflective of the neo-classical American style that flourished in the 1940s and has been compared stylistically to the music of Copland. The first movement provides a lyrical melody which is developed through complex rhythms and textures. The second movement begins and ends with a solemn, yet introspective melody

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<sup>42</sup> The Living Composers Project. *Lukas Foss*, 2010. [www.composers21.com](http://www.composers21.com) (May 2010)

which is colored by glissandos, tones without vibrato, and harmonics. The contrasting middle section is a fast evolution of thematic material through mixed meters. The third movement sounds like a country-western dance. This virtuosic movement features unsettling rhythms between the flute and piano, as well as the flute techniques of flutter tonguing, singing while playing, and an extended upper register.

Elliot Carter: *Scrivo in Vento*

Composed in 1991, *Scrivo in Vento* is a moving musical journey through vivid contrasts of register, dynamics, and time. Carter includes the following notes about this work in the score. “*Scrivo in Vento*, for flute alone, dedicated to the wonderful flautist and friend, Robert Aitken, takes its title from a poem of Petrarch who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem.”<sup>43</sup> This poem is included with the musical score:

Blessed in sleep and satisfied to languish, to embrace shadows, and to pursue the summer breeze, I swim through a sea that has no floor or shore, I plow the waves and found my house on sand and write on the wind; and I gaze yearning at the sun so that he has already put out with his brightness my power of sight: and I pursue a wandering, fleeing doe with a lame, sick, slow ox.  
Blind and weary to everything except my harm, which I trembling seek day and night, I call only Love and my Lady and Death:  
Thus for twenty years—heavy, long labor—I have gained only tears and sighs and sorrow: under such a star I took the bait and the hook!

—Petrarch, *Rime Sparse* 212  
—Translated by Robert M. Durling<sup>44</sup>

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<sup>43</sup> Carter, Elliot (b. 1908), *Scrivo in Vento* (1991). New York: Boosey & Hawkes, 1991.

<sup>44</sup> *Ibid.*

Frank Martin: Ballade

Swiss composer, Frank Martin,<sup>45</sup> studied music in Geneva. In addition to teaching composition in Cologne, Martin enjoyed a career as a performer of various keyboard instruments. *Ballade*,<sup>46</sup> for flute and piano, composed in 1939 as an examination piece for the Geneva International Flute Competition, is one of five *ballades* which Martin composed with the intention of capturing the most prominent characteristics of each particular instrument for which it was written. The work fully utilizes all of the flute's registers. Although there is no traditional format to the work, it is highly sectionalized with extremely contrasting characteristics, either through dynamics, registers, rhythm, or tempo. From the first dream-like section which slowly grows to its peak, to the final intense section of increasing tempos, *Ballade* has become a masterpiece in flute literature.

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<sup>45</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.625).

<sup>46</sup> Classical Archives, Frank Martin, 2008. [www.classicalarchives.com](http://www.classicalarchives.com) (May 2010)

## Chapter 3: Recital Number Three

Christina Bayes, flute  
and  
Renate Rholting, piano

September 27, 2009  
Gildenhorn Recital Hall

### PROGRAM

Sonata Latino	Mike Mower (b. 1958)
1. Salsa Montunata	
2. Rumbango	
3. Bossa Merengova	
Mei	Kazuo Fukushima (b. 1930)
Charanga	Michael Colquhoun (b. 1953)

### INTERMISSION

Sonata in D Major, Opus 94	Sergei Prokofiev (1891-1953)
I. Moderato	
II. Scherzo	
III. Andante	
IV. Allegro con brio	

Mike Mower: Sonata Latino

Composed in 1994, *Sonata Latino* is a unique flute sonata which incorporates various Latin rhythms in the South American style. Concerning this piece, Mike Mower has said,

I hoped to capture something of the personality of each country in the music. *Salsa Montunata* draws from the Cuban/Venezuelan salsa. The piano plays the tumbao, the basic groove for the movement. *Rumbango* is a mixture of rumba and tango type rhythms as found in Columbia and Argentina. The movement starts with a flute cadenza. I wanted to give the feel of the flute being aloof and independent. The movement builds through a rumba type section into a manic, angst-ridden waltz with the pianist physically attacking the keyboard at one point. The third movement borrows from the bossa nova rhythms from Brazil. Both the flute and piano writing is looser and more jazz oriented.<sup>47</sup>

Kazuo Fukushima: Mei

*Mei*<sup>48</sup> was composed in 1962 in memory of the celebrated advocate of avant-garde music, Dr. Wolfgang Steinecke. Fukushima and Steinecke developed their friendship in 1961 after the Japanese composer lectured in Darmstadt, Germany on modern Japanese music. Shortly after Fukushima's visit, Dr. Steinecke died tragically.<sup>49</sup> German flutist, Severino Gazzelloni, commissioned this solo flute work to comfort the soul of Steinecke. According to Japanese belief, the sound of the flute possesses the power to reach the dead. In English translation, *mei* means obscure, pale, and intangible. Fukushima transfers the sounds of the traditional shakuhachi flute to the modern flute by using pitch bending, quarter tones, extreme dynamics, and timbral effects.

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<sup>47</sup> Itchy Fingers Publications. *The Music of Mike Mower*, 2010. [www.itchyfingers.com](http://www.itchyfingers.com) (May 2010)

<sup>48</sup> Fukushima, Kazuo (b. 1930), *Mei* (1962). Milano: Edizioni Suvini Zerboni, 1966.

<sup>49</sup> Fenwick Smith. *Recital 1996-Program Notes*, 2010. [www.fenwicksmith.com](http://www.fenwicksmith.com) (May 2010)

Michael Colquhoun: *Charanga*

Composed in 1993, *Charanga*<sup>50</sup> is an *avant-garde* work which incorporates Latin rhythms while utilizing a wide array of extended techniques on the flute. From the 1920s through the 1970s, the *charanga* was a type of popular Hispanic-American urban dance music with deep African and Cuban roots. It was typically played by an ensemble consisting of percussion instruments, piano, bass, and flute. The *charanga* flutist was free to improvise complex and intricate riffs. These riffs are juxtaposed throughout this piece against a steady rhythmic ostinato. Extended techniques include multiphonics, glissandos, singing while playing, timbral trills, flutter tonguing, harmonics, and a noticeable exchange between classical tone and a non-traditional type of sound production. Colquhoun dedicates this work to all the great Latin *charanga* flutists of the past.

Sergei Prokofiev: *Sonata in D Major, Opus 94*

In the 1920s, Prokofiev developed a special fondness for the flute during his stay in the United States. It was here that he encountered what he called the “heavenly sound”<sup>51</sup> of the virtuoso flutist, Georges Barrère, soloist with the New York Symphony Orchestra and teacher at the Juilliard School. After his permanent return to Russia in 1934, Prokofiev wrote some of his most popular works, including the ballet *Romeo and Juliet*, the film scores to *Alexander Nevsky* and *Ivan the Terrible*,

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<sup>50</sup> Colquhoun, Michael (b. 1953), *Charanga* (1993). New York: Michael Colquhoun, 1993 (Notes are included with the score).

<sup>51</sup> The Chamber Music Society of the Lincoln Center. *Notes on the Program*, 2010. [www.chambermusicsociety.org](http://www.chambermusicsociety.org) (May 2010)

the piano sonatas, his *Fifth Symphony*, and the *Sonata for Violin, Opus 80*.<sup>52</sup> During World War II, Prokofiev, like many Russian artists, was evacuated as a precaution against being captured by the invading German army. In 1942, during his evacuation time in Kazakhstan, the composer received a commission from the USSR's Committee on Artistic Affairs for a flute sonata.<sup>53</sup> In 1943, the *Sonata in D Major, Opus 94* was premiered in Moscow. One year later, Prokofiev arranged the work for violin. Based upon a formal classical model, this piece exemplifies Prokofiev's wit, lyricism, and elegance.

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<sup>52</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.794).

<sup>53</sup> Manuela Wiesler. The Russian Flute, BIS, CD 419, DDD (Liner Notes).

## Chapter 4: Recital Number Four

Christina Bayes, flute  
and  
Renate Rholting, piano

May 9, 2010  
Gildenhorn Recital Hall

### PROGRAM

Sonatine	Henri Dutilleux (b. 1916)
Cinq Incantations	André Jolivet (1905-1974)
	Pour accueillir les négociateurs – et que l’entrevue soit pacifique
	Pour que l’enfant qui va naître soit un fils
	Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace
	Pour une communion sereine de l’être avec le monde
	Aux funérailles du chef – pour obtenir la protection de son âme

### INTERMISSION

Sequenza	Luciano Berio (1925-2003)
Voice	Tōru Takemitsu (1930-1996)
Sonatine	Pierre Sancan (1916-2008)

### Henri Dutilleux: Sonatine

Composed in 1943 as an examination piece for the flute students at the Paris Conservatory, the *Sonatine* was dedicated to Gaston Crunelle, a flute teacher at the Conservatory.<sup>54</sup> With its clarity of texture, attachment to modality, and mastery of instrumental timbre, the *Sonatine* displays the influences of Impressionism. The work is divided into three distinct sections. The first section, *Allegretto*, is a combination of 7/8, 6/8, and 3/8 meters which ends with a cadenza that utilizes the extreme registers of the flute. The second section is a lyrical *Andante* which gradually intensifies through acceleration and crescendo. The final section, *Animé*, includes a lively technical series of perpetual rhythms, a second flute cadenza, and a gradual acceleration to end.<sup>55</sup> Although Dutilleux disowned most of his music composed prior to 1948, the *Sonatine* has become a staple in flute literature.<sup>56</sup>

### André Jolivet: Cinq Incantations

Composed in 1936, three weeks after the death of the Jolivet's mother, *Cinq Incantations*, is representative of the composer's intent to imbue music with its original, ancient meaning as a magical, incantatory expression of the religious beliefs of human groups. Each of the five movements is given a specific title which serves to focus the listeners' mind like a chanted prayer or mantra.<sup>57</sup>

1. *To welcome the negotiators and to wish that the interview is peaceful (Pour accueillir les négociateurs – et que l'entrevue soit pacifique)* 2. *So that the child will be born a son (Pour que l'enfant qui va naître soit un fils)* 3. *That the harvest*

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<sup>54</sup> Dutilleux, Henri (b. 1916), *Sonatine* (1943). Paris: Alphonse Leduc, 1943.

<sup>55</sup> Ibid.

<sup>56</sup> Wikipedia. *Henri Dutilleux*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (May 2010)

<sup>57</sup> Jennifer Carol Parker-Harley. *Magic and Evolution in the Cinq Incantations pour Flûte Seule by Andre Jolivet*, 2005. [www.ohiolink.edu](http://www.ohiolink.edu) (May 2010)

*will be rich and labors will be fruitful (Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace) 4. That there will be a peaceful communion with the Supreme Being (Pour une communion sereine de l'être avec le monde)*  
*5. That the funeral of our leader may gain protection of his soul (Aux funérailles du chef – pour obtenir la protection de son âme)*<sup>58</sup>

In Jolivet's words, this fascinating, expressive, and virtuosic piece was composed "to generate musical feeling in the most sensitive listeners, a feeling similar to the panic impulses of primitive man. I chose the flute because, endowed with life by the breath, man's deepest emanation, the flute charges sounds with what is both visceral and cosmic in us."<sup>59</sup>

### Luciano Berio: Sequenza

Luciano Berio<sup>60</sup> is known as a pioneer of twentieth-century composition, exploring new techniques in both electronic and acoustic music. Composed in 1958, *Sequenza* for flute is the first in a series of fourteen works for solo instruments. Written for the flutist Severino Gazzelloni, *Sequenza* is the first piece to be composed by Berio with proportional (spatial) rhythmic notation and, and it includes the first known use of multiphonics for flute.<sup>61</sup> Built on segments of neighboring tone-clusters transposed to different registers of the flute while including the extended techniques of flutter tonguing, key slaps, multiphonics, and harmonics, *Sequenza* is a virtuosic masterpiece. In the words of Berio, "I considered the piece so difficult for the instrument that I didn't want to impose on the player specific rhythmical patterns. I wanted the player to wear the music as a dress, not as a straitjacket."<sup>62</sup>

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<sup>58</sup> Jolivet, André (1905-1974), *Cinq Incantations* (1936). New York: Boosey & Hawkes, 1939.

<sup>59</sup> Andrew Darlison, Flautist. *Program Note*, 2010. [www.andrew-darlison.com.uk](http://www.andrew-darlison.com.uk) (May 2010)

<sup>60</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.87).

<sup>61</sup> Toff, Nancy. *The Flute Book*. 2<sup>nd</sup> ed. New York: Oxford University Press, 1996 (p276).

<sup>62</sup> Theo Muller. *Music is Not a Solitary Act: Conversations with Luciano Berio*. Tempo, 199, 1997.

### Tōru Takemitsu: Voice

A self taught Japanese composer, Tōru Takemitsu<sup>63</sup>, has achieved international recognition for his works which include over one hundred film scores and many concert pieces. His compositions have a unique style, combining the sounds of Western music and those of Far Eastern cultures. *Voice*<sup>64</sup>, composed in 1971, is an *avant-garde* work which explores the limits of extended techniques for the flute. In addition to flutter tonguing, multiphonics, pitch bending, non-traditional fingerings, and key slapping, the flutist must produce a variety of vocal effects from whispering to screaming into the flute. Included in the text of the piece are the words from the *Handmade Proverbs* by the poet Shuzo Takigushi. The flutist must speak these words in both French and English. “*Qui va la? Qui que tu sois, parle, transparence! Who goes there? Speak, transparence, whoever you are!*”<sup>65</sup>

### Pierre Sancan: Sonatine

Both a pianist and composer, Pierre Sancan<sup>66</sup> was a prominent figure among French musicians in the mid-twentieth century. He taught at the Paris Conservatory for nearly thirty years and won the Prix de Rome in 1943. The *Sonatine* was composed in 1946 as an examination piece for the Conservatory and is dedicated to his

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<sup>63</sup> Wikipedia. *Tōru Takemitsu*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (April 2010)

<sup>64</sup> Takemitsu, Tōru (1930-1996), *Voice* (1971). Paris: Editions Salabert, 1971.

<sup>65</sup> Ibid.

<sup>66</sup> Katherine Kemler. *Sonatina*, Centaur Records, CRC 2459, DDD (Liner Notes, p.2).

colleague, a flute professor at the Conservatory, Gaston Crunelle.<sup>67</sup> The work displays a concise structure in three sections, *moderato*, *andante espressivo*, and *animé* which are separated by a cadenza for the piano and then a cadenza for the flute. Technically, the work is quite demanding for both the flutist and pianist, and it is considered to be a true duo.

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<sup>67</sup> Sancan, Pierre (1916-2008), *Sonatine* (1946). Paris: Durand Editions Musicales, 1946.

## Chapter 5: Conclusions

After my study of twenty years of twentieth-century music selected to be performed on the final round of the National Flute Association's Young Artist Competition, this list of twenty-three outstanding works has emerged. Because these works were selected to be performed three or more times at this prestigious competition by flutists of very high caliber, these works are of proven value to twenty-first century flutists.

Although many twentieth-century works for flute exist, these twenty-three pieces for flute and piano and for unaccompanied flute are works that have been designated with the important function as to best represent ambitious flutists at the highest level of performance. In performing these four dissertation recitals, I have become intimately acquainted with these twenty-three captivating and challenging works. Their challenges include breath control, technical flexibility, dynamic extremes, phrasing, tone color, extended techniques, and interpretation. I find that this list of works may also be valuable to flute teachers. These twenty-three pieces contain long-term performance goals for many advanced students.

From the subtle and flowing melodies of Samuel Barber's *Canzone* to the extended techniques and vocal effects of Tōru Takemitsu's *Voice*, this compilation of twenty-three works for flute and piano and for unaccompanied flute represents the twentieth-century repertoire that challenges flutists to demonstrate their finest efforts of musicality and virtuosity.

## APPENDIX A:

### RECORDING TRACKS

#### Recital Number One:

1. Poulenc, Francis. *Sonata, Allegro malinconico*, 4:26.
2. Poulenc, Francis. *Sonata, Cantilena*, 4:09.
3. Poulenc, Francis. *Sonata, Presto giocoso*, 3:53.
4. Varèse, Edgard. *Density 21.5*, 4:01.
5. Barber, Samuel. *Canzone*, 4:08.
6. Jolivet, André. *Chant de linos*, 11:24.
7. Burton, Eldin. *Sonatina, Allegretto grazioso*, 3:37.
8. Burton, Eldin. *Sonatina, Andantino Sognando*, 3:25.
9. Burton, Eldin. *Sonatina, Allegro giocoso quasi fandango*, 2:40.
10. Karg-Elert, Sigfried. *Sonata Appassionata, Opus 140*, 5:35.
11. Gaubert, Philippe. *Nocturne et Allegro Scherzando*, 6:13.
12. Liebermann, Lowell. *Sonata, Opus 23, Lento con rubato*, 9:48.
13. Liebermann, Lowell. *Sonata, Opus 23, Presto energico*, 4:12.

#### Recital Number Two:

1. Muczynski, Robert. *Sonata, Opus 14, Allegro deciso*, 3:35.
2. Muczynski, Robert. *Sonata, Opus 14, Scherzo*, 1:46.
3. Muczynski, Robert. *Sonata, Opus 14, Andante*, 3:54.
4. Muczynski, Robert. *Sonata, Opus 14, Allegro con moto*, 3:20.
5. Casella, Alfredo. *Sicilienne et Burlesque, Sicilienne*, 5:17.
6. Casella, Alfredo. *Sicilienne et Burlesque, Burlesque*, 3:46.
7. Messiaen, Olivier. *Le Merle Noir*, 6:22.
8. Foss, Lukas. *Three American Pieces, 1. Early Song*, 4:48.
9. Foss, Lukas. *Three American Pieces, 2. Dedication*, 6:09.
10. Foss, Lukas. *Three American Pieces, 3. Composer's Holiday*, 3:01.
11. Carter, Elliot. *Scrivo in Vento*, 5:25.
12. Martin, Frank. *Ballade*, 7:40.

### **Recital Number Three:**

1. Mower, Mike. *Sonata Latino, Salsa Montunate*, 4:45.
2. Mower, Mike. *Sonata Latino, Rumbango*, 6:18.
3. Mower, Mike. *Sonata Latino, Bossa Merengova*, 5:41.
4. Fukushima, Kazuo. *Mei*, 5:08.
5. Colquhoun, Michael. *Charanga*, 4:08.
6. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Moderato*, 7:58.
7. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Scherzo*, 4:56.
8. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Andante*, 3:24.
9. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Allegro con brio*, 7:23.

### **Recital Number Four:**

1. Dutilleux, Henri. *Sonatine*, 10:06.
2. Jolivet, André. *Cinq Incantations*, 1, 2:20.
3. Jolivet, André. *Cinq Incantations*, 2, 3:24.
4. Jolivet, André. *Cinq Incantations*, 3, 3:01.
5. Jolivet, André. *Cinq Incantations*, 4, 3:24.
6. Jolivet, André. *Cinq Incantations*, 5, 4:56.
7. Berio, Luciano. *Sequenza*, 6:41.
8. Takemitsu, Tōru. *Voice*, 6:10.
9. Sancan, Pierre. *Sonatine*, 10:15.

## APPENDIX B:

### RULES OF THE NFA YOUNG ARTIST COMPETITION<sup>68</sup>

**Submission qualifications:** Applicants to any competitions must be members of the NFA.

**Submission deadline and address:** Unless otherwise indicated, all materials must be postmarked by February 14, 2009, and received by February 21, 2009. Send all CDs and entry materials to the correct **individual** competition coordinator. (Coordinator contact information is provided in each competition description.) Materials sent to the wrong address cannot be guaranteed consideration by deadline dates.

**Recordings:** Unless otherwise indicated, applicant must submit **three** copies of recorded materials.

**Biography submission:** Applicants must submit a 400-character hard copy bio as part of the completed application. If selected as a participant or winner, it is the applicant's responsibility to electronically submit an additional, final 400-character bio, along with related bios (accompanists, living composers, etc.), through the NFA Web site: [nfaonline.org](http://nfaonline.org). Final bios not submitted online will not be included in the convention program.

#### YOUNG ARTIST COMPETITION

The 31st annual **Young Artist Competition** is for outstanding flutists; 25 preliminary round competitors will be selected on the basis of their recorded qualifying round. These competitors will perform an unaccompanied live audition at the convention on Wednesday. Six semifinalists will be selected from the live preliminary auditions to compete at the convention. Three finalists will be chosen and presented in a convention recital. A staff accompanist will be provided for the semi-final rounds, although contestants may bring their own accompanists. Cash prizes to the finalists of \$5,000, \$2,500, and \$1,000 will be awarded at the discretion of the judges. First-prize winner to be presented in a performance at the 2010 NFA convention, as well as noted in *The Flutist Quarterly*. All applicants must be age 30 or younger by the final day of the 2009 convention. Previous first prize winners in this competition are ineligible to compete again. The entry fee is \$55.

#### **All applications MUST contain:**

NFA competitions application form

- Entry fee of \$55, plus NFA membership fee if applicant is not a current member
- Three copies of preliminary round recording (see below)
- Final round repertoire (see below)
- Biographies of any living composers included in final round repertoire
- Biography of applicant

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<sup>68</sup> The National Flute Association Online. *Competitions, 2009*.  
<http://www.nfaonline.org/> (May 2010) This information was distributed by the NFA for the 2009 Young Artist Competition, and it was copied directly from their website.

**Qualifying round recorded audition repertoire**, presented in the following order on **TRIPLICATE RECORDINGS**:

1. Johann Sebastian Bach: Sonata in E Minor BWV 1034 (Breitkopf/Kuijken 8554) I. Adagio ma non tanto, II. Allegro
2. Aaron Copland: *Duo* (Boosey & Hawkes) I. Flowing, II. Poetic, somewhat mournful, III. Lively, with bounce
3. Denis Gougeon: *L'oiseau blessé* (Doberman-Yppan)

**Live preliminary round repertoire**, to be performed unaccompanied on Wednesday:

1. Johann Sebastian Bach: Solo in A Minor (Breitkopf/Kuijken 8550) III. Sarabande (no repeats)
2. Sigfrid Karg-Elert Thirty Studies for the flute (any edition) Number 30. Chaconne
3. Michael Colquhoun: *Charanga*

**Semifinal audition repertoire**, to be performed at the convention:

1. Philippe Gaubert: *Nocturne et Allegro Scherzando* (Flute Music by French Composers/Schirmer)
2. Samuel Zyman: Sonata (Theodore Presser) II. Lento e molto espressivo, III. Presto
3. Newly commissioned work for the competition (music will be sent in June)

If your local store cannot locate music for you, please contact one of the commercial members listed in the membership directory, or consult the advertisers in *The Flutist Quarterly*.

**Final audition repertoire**, at the convention: **total maximum time is 25 minutes** (including time between movements, etc.). Please time your program carefully, as all contestants will be stopped after 25 minutes. Each finalist shall create a program demonstrating artistic maturity, technical and tonal qualities, and knowledge of program design and balance, excluding any repetitions of preliminary or semifinal repertoire, or any repertoire that contain keyboard reductions of ensemble accompaniments (e.g. no concerti). Final round repertoire, including titles, movements, exact timings, composer's dates, and publishers, must accompany the application. Contestants shall be bound by their original selections.

## APPENDIX C:

### FIRST PLACE WINNERS' FINAL PROGRAMS, 1985-2004<sup>69</sup>

1985 Rhonda Larson

Jolivet: Chant de linos  
Rachmaninoff: Vocalise  
Paganini: Caprice No. 5

1986 Mary Kay Fink

Hüe: Fantasie  
Dick: Concert Etudes Nos. 1 & 3 (from Flying Lessons)  
Woodall: Serenade  
Martin: Ballade

1987 Göran Marcusson

Sommerfeldt: Divertimento  
Ibert: Pièce  
Borne: Carmen Fantasie

1988 Samuel Coles

Boulez: Explosante-Fixe Transitoire VII  
Dutilleux: Sonatine  
Doppler: Fantaisie Pastorale Hongroise

1989 Philip Dikeman

Bozza: Trois Impressions  
Karg-Elert: Sonata Appassionata, Opus 140  
Glière: Melody, Opus 35, No. 1  
Martin: Ballade

1990 Amy Porter

Prokofiev: Sonata in D Major, Opus 94 (Allegro con brio)  
Sancan: Sonatine  
Ciardi: Le Carnival Russe

1991 Catherine Ransom

Mozart: Concerto in G Major, K. 313

1992 Dominique Etiévant

Jolivet: Chant de linos  
Franck: Sonata in A Major (Recitativo fantasia)  
Sarasate: Gypsy Airs, Opus 20

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<sup>69</sup> The National Flute Association. *The National Flute Association's Convention Program*. 13<sup>th</sup>-32<sup>nd</sup> ed. Santa Clarita, CA, 1998

- 1993 Marianne Gedigian  
 Dutilleux: Sonatine  
 Barber: Canzone  
 Karg-Elert: Sonata Appassionata, Opus 140  
 Boehm: Grand Polonaise
- 1994 Heather Lockwood  
 Bach, C. P. E.: Sonata in A Minor  
 Barrère: Nocturne  
 Jolivet: Chant de linos  
 Foss: Three American Pieces (Composer's Holiday)
- 1995 Gaspar Hoyos  
 Bach, J. S.: Sonata in E Minor, BWV 1034 (Andante, Allegro)  
 Messiaen: Le Merle Noir  
 Gaubert: Nocturne et Allegro Scherzando  
 Prokofiev: Sonata in D Major, Opus 94 (Allegro con brio)
- 1996 Kanae Kikuchi  
 Bach, C. P. E.: Sonata in G Major, Wq. 133 "Hamburger"  
 Carter: Scrivo in Vento  
 Taffanel: Fantasie sur le Freyschütz
- 1997 Susanna Self  
 Bach, J. S.: Sonata in E minor, BWV 1034 (Andante, Allegro)  
 Beaser: Variations (Nocturne)  
 Burton: Sonatina (Allegro Giocoso quasi Fandango)
- 1998 Christina Jennings  
 Boulanger: D'un matin de printemps  
 Telemann: Fantasie No. 2 in A Minor  
 Takemitsu: Voice  
 Dutilleux: Sonatine
- 1999 Wendy Cohen  
 Hotteterre: Ornamented Airs and Brunettes  
 Jeanne: Si c'est un crime que l'aymer, Air: Ou joue cet air par Eco  
 Hoover: Kokopelli  
 Mower: Sonata Latino (Bossa merengova)  
 Jolivet: Chant de linos
- 2000 Elizabeth Rowe  
 Kirnberger: Sonata in G Major (Adagio, Allegro)  
 Berio: Sequenza  
 Dutilleux: Sonatine

- 2001 Jennifer Nitchman  
Schumann: Three Romances, Opus 94 (Nicht schnell, Einfach, innig)  
Bach, J. S.: Sonata in E Minor, BWV 1034 (Andante, Allegro)  
Beaser: Variations (Nocturne)
- 2001 Monica Daniel  
Bach, J. S.: Partita in A Minor, BWV 1013 (Allemande)  
Taktakishvili: Sonata (Allegro cantabile, Aria)  
Jolivet: Chant de linos
- 2002 Erinn Elyse Frechette-Foster  
Hotteterre: Suite in E Minor, Opus 2, No. 4  
Dick: Flying Lessons (I, III)  
Jolivet: Chant de linos
- 2003 Jennifer Regan  
Telemann: Fantasie No. 3 in B Minor  
Enesco: Cantabile et Presto  
Jolivet: Chant de linos  
Foss: Three American Pieces (Composer's Holiday)
- 2003 Yong Ma  
Liebermann: Sonata, Opus 23  
Prokofiev: Sonata in D, Opus 94 (Andante, Allegro con brio)
- 2004 Virginia Broffitt  
Prokofiev: Sonata in D, Opus 94 (Allegro con brio)  
Gaubert: Troisième Sonata (Intermede pastoral, Final)  
Cortese: Introduzione e Allegro, Opus 40

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- Burton, Eldin (1913-1979), *Sonatina* (1948). New York: Carl Fischer, Inc., 1949.
- Carter, Elliot (b. 1908), *Scrivo in Vento* (1991). New York: Boosey & Hawkes, 1991.
- Casella, Alfredo (1883-1947), *Sicilienne et Burlesque* (1914). Paris: Alphonse Leduc, 1953.
- Colquhoun, Michael (b. 1953), *Charanga* (1993). New York: Michael Colquhoun, 1993.
- Dutilleux, Henri (b. 1916), *Sonatine* (1943). Paris: Alphonse Leduc, 1943.
- Foss, Lukas (1922-2009), *Three American Pieces* (1944). New York: Carl Fischer, 1993.
- Fukushima, Kazuo (b. 1930), *Mei* (1962). Milano: Edizioni Suvini Zerboni, 1966.
- Gaubert, Philippe (1879-1941), *Nocturne et Allegro Scherzando* (1906). New York: G. Schirmer, Inc., 1967.
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- Liebermann, Lowell (b. 1961), *Sonata, Opus 23* (1987). Bryn Mawr: Theodore Presser Company, 1988.
- Martin, Frank (1890-1974), *Ballade* (1939). New York: Universal Edition, 1944.
- Messiaen, Olivier (1908-1992), *Le Merle Noir* (1952). Paris: Alphonse Leduc, 1952.

Mower, Mike (b. 1958), *Sonata Latino* (1994). London: Itchy Fingers Publications, 1995 & 2005.

Muczynski, Robert (b. 1929), *Sonata, Opus 23* (1961). New York: G. Schirmer, 1965.

Poulenc, Francis (1899-1963), *Sonata* (1958). London: J & W Chester, 1958.

Prokofiev, Sergei (1891-1953), *Sonata in D Major, Opus 94* (1942). New York: International Music Company, 1958.

Sancan, Pierre (1916-2008), *Sonatine* (1946). Paris: Durand Editions Musicales, 1946.

Takemitsu, Tōru (1930-1996), *Voice* (1971). Paris: Editions Salabert, 1971.

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## DISCOGRAPHY

Flute World is perhaps the largest single source of flute music and recordings in the United States. Therefore, I have chosen Flute World's catalogue as a source for this discography. The recordings shown in this discography are those that are still available for purchase. Composers are listed alphabetically with their respective works, and each recording of a specific work is listed alphabetically by performer.

In order to provide more specific information in this discography, such as the record label, the label number, and the recording format, I chose Schwann Opus: Annual Artist Issue as a source. This is an annual publication that lists currently available classical recordings on compact discs and cassette tapes.

Many compact discs are accompanied by a three-letter code which refers to the recording format. In the three-letter code, the letter "A" stands for "analog" and the letter "D" stands for "digital". The first letter of the audio code represents how the album was recorded. The second letter represents how the album was mixed. The third letter represents how the album was transferred to compact disc. For example, a compact disc with the code, ADD, was recorded by the analog method, digitally mixed, and digitally transferred. This formatting information is not available for some recordings. Almost all early compact discs are "AAD" (analog recording and mixing with a digital transfer to compact disc). Newer compact discs are generally "DDD" (fully digital).

Barber, Samuel: *Canzone*.

Performed by Leone Buyse. The Sky's the Limit, CRY5, CD 317.

Performed by Laurel Ann Maurer. American Flute Works, Alba, CD 167, DDD.

Performed by Paula Robison. American Masterworks, Musicmasters, CD 7019-2-C, DDD.

Performed by Robert Stallman. The American Flute, ASV, CD 869, DDD.

Performed by Alexa Still. Flute, Koch, CD 7144, DDD.

Performed by Jennifer Stinton. An American Recital, Collins, CD 13852, DDD.

Berio, Luciano: *Sequenza*.

Performed by Mario Ancillotti. Luciano Berio, MASO, CD 90075, DDD.

Performed by Zdenek Bruderhans. 20<sup>th</sup> Century Unaccompanied Flute, Arbitrium Records, CD 1110.

Performed by Sophie Cherrier. Duet, CD 457038, DDD.

Performed by Robert Dick. Ladder of Escape 5, ATAC, CD 9158, DDD.

Performed by Anna Garzuly. Flute Visions of the 20<sup>th</sup> Century, HUN, CD 31655, DDD.

Performed by Claire Marchand. Solo Flûte, ATMA Classique, ACD 2 2175.

Performed by Aurèle Nicolet. Berio: Circles, WER, CD 6021, AAD.

Burton, Eldin: *Sonatina*.

Performed by Teresa Beaman. Flute Moments, Laurel, CD LR857, DDD.

Performed by Jeffrey Khaner. American Flute Music, AVIE, LC11982, DDD.

Performed by Göran Marcusson. American Sonatas, INTIM, CD 34.

Performed by Alexa Still. Twentieth-Century Flute, Koch, CD 7144, DDD.

Performed by Jennifer Stinton. COC, CD 2037.

Carter, Elliot: *Scrivo in Vento*.

Performed by Harvey Solberger. Eight Compositions, Brid, CD 9044, DDD.

Performed by Patricia Spencer. Now and Present Flute, Nell, CD 45088.

Casella, Alfredo: *Sicilienne et Burlesque*.

Performed by Michel Debost. Flute Panorama #2, SKAR, CD 4963-4, DDD.

Performed by Aurèle Nicolet. Aurèle & Christiane Nicolet, CAMA, CD 302, AAD/DDD.

Dutilleux, Henri: *Sonatine*.

Performed by Michel Debost. Flute Panorama #1, SKAR, CD 4963, DDD.

Performed by Katherine Kemler. Sonatina, Centaur Records, CRC 2459, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Performed by Paula Robison. Carmen Fantasy, VC, CD 4058.

Foss, Lukas: *Three American Pieces*.

Performed by Laura Barron. Echoes of a Blue Planet, CD Baby, CD-WB2.

Fukushima, Kazuo: *Mei*.

Performed by Robert Dick. Ladder of Escape 5, ATAC, CD 9158, DDD.

Gaubert, Philippe: *Nocturne et Allegro Scherzando*.

Performed by Michel Debost. Flute Panorama #2, SKAR, CD 4963-4, DDD.

Performed by James Galway. Music For My Friends, RCAV (Red Seal), CD 68882.

Performed by Susan Milan. Complete Works of Philippe Gaubert, CHN 2, CD 8981, DDD.

Performed by Susan Milan. Flute Fantasie, CHN, CD 8609, DDD.

Performed by Paula Robison. The Romantic Flute, VC 8089, ADD.

Performed by Gary Schocker. Regrets & Resolutions, JDR, CD 1004, DDD.

Performed by Kenneth Smith. Golden Flute, ASV, CD 2102.

Jolivet, André: *Chant de linos*.

Performed by Robert Aitken. French Flute Music, BIS, CD 184, AAD.

Performed by Sophia Anastasia. Musing, PSS, CD 1, DDD.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4963, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Performed by Manuela Wiesler. Jolivet the Complete Flute Music, BIS, CD 549, DDD.

Performed by Ann Yasinitsky. Distinguished Performers Series, Vol. 1, VMM, CD 2013, DDD.

Jolivet, André: *Cinq Incantations*.

Performed by Robert Aitken. French Flute Music, BIS, CD 184, AAD.

Performed by Robert Stallman. Incantations, VAIA, CD 1112, DDD.

Performed by Manuela Wiesler. Jolivet the Complete Flute Music, BIS, CD 549, DDD.

Karg-Elert, Sigfried: *Sonata Appassionata, Opus 140.*

Performed by Michel Debost. Flute Panorama #2: Paris – Leipzig 1900, SKAR, CD 4963-4, DDD.

Liebermann, Lowell: *Sonata, Opus 23.*

Performed by Teresa Beaman. Flute Moments, Laurel, CD LR857, DDD.

Performed by Katherine Kemler. Virtuoso American Flute Works, CENT, CD 2146, DDD.

Performed by Jeffrey Khaner. American Flute Music, AVIE, CD LC11982, DDD.

Performed by Göran Marcusson. American Sonatas, INTIM, CD 34.

Performed by Laurel Ann Maurer. Angel Shadows, 4TAY, CD 4006, DDD.

Martin, Frank: *Ballade.*

Performed by Samuel Baron. CRSR, CD 8840.

Performed by Jeanne Baxtresser. Principal Flute, New York Philharmonic, Cala, CD 0512, DDD.

Performed by Celia Chambers. Ballades, CHN, CD 9380, DDD.

Performed by Andre-Gilles Duchemin. Andre-Gilles Duchemin-Flute, SNE, CD 2033.

Performed by Susan Milan. La Flute Enchantee, CHN, CD 8840, DDD.

Performed by Johannes Walter. Virtuose Flotenmusik, BER, CD 9161, ADD.

Performed by Manuela Wiesler. Vocal & Chamber Music, BIS, CD 71, DDD.

Messiaen, Olivier: *Le Merle Noir*.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4963, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Mower, Mike: *Sonata Latino*.

Performed by James Galway. Tango del Fuego, RCAV, CD 09026-63422-2, DDD.

Muczynski, Robert: *Sonata, Opus 14*.

Performed by Julius Baker. Julius Baker in Recital, VAIA, CD 1022, ADD.

Performed by Lise Daoust. Rhythm'n Flute, MUVI, CD 1101, DDD.

Performed by Anna Garzuly. Flute Visions of the Twentieth Century, HUN, CD 31655, DDD.

Performed by Alexandra Hawley. Complete Works for Flute, NXIN American Classics, CD 8559001, DDD.

Performed by Katherine Kemler. Virtuoso American Flute Works, CENT, CD 2146, DDD.

Performed by Laurel Ann Maurer. American Flute Works, ALBA, CD 167, DDD.

Performed by Alexa Still. Flute, KOCH, CD 7144, DDD.

Performed by Jennifer Stinton. An American Recital, Collins Classics, CD 13852, DDD.

Poulenc, Francis: *Sonata*.

Performed by Julius Baker. In Recital, VAIA, CD 1022, ADD.

Performed by William Bennett. Poulenc: Flute Sonata, CAMA, CD 390, DDD.

Performed by Keith Bryan. Twentieth-Century Flute, Vol. 2, PREM, CD 1053, DDD.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4693, DDD.

Performed by Andre-Gilles Duchemin. 20<sup>th</sup> Century Sonatas for Flute and Piano, SNE, CD 2037.

Performed by Sefika Kutluer. The Romantic Flute, GALL, CD 810, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Performed by Giampaolo Pretto. Works for Wind Lost, AG, CD 21, DDD.

Performed by Jean Pierre Rampal. Twentieth-Century Masterpieces, ERAT 2, CD 45839, ADD.

Performed by Jiri Valek. Twentieth-Century Flute Sonatas, SUR, CD 96, DDD.

Prokofiev, Sergei: *Sonata in D Major, Opus 94*.

Performed by Marc Beaucoudray. Flute Sans Frontière, SKAR, CD 4971, DDD.

Performed by Keith Bryan. 20<sup>th</sup>-Century Flute, Vol. 2, PREM, CD 1053, DDD.

Performed by Andre-Gilles Duchemin. 20<sup>th</sup>-Century Flute and Piano, Vol. 2, SNE, CD 2037.

Performed by James Galway. Flute Sonatas, RCAV, CD 09026-61615-2, ADD, DDD.

Performed by Emmanuel Pahud. Flotenmusik, MUSS, CD 6107, ADD.

Performed by Jean Pierre Rampal. Twentieth-Century Masterpieces, ERAT 2, CD 45839, ADD.

Performed by Jiri Valek. 20<sup>th</sup>-Century Flute Sonatas, SUR, CD 96, DDD.

Performed by Manuela Wiesler. The Russian Flute, BIS, CD 419, DDD.

Sancan, Pierre: *Sonatine*.

Performed by Julius Baker. In Recital, Vol. 2, VAIA, CD 1033.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4963, DDD.

Performed by Katherine Kemler. Sonatina, Centaur Records, CRC 2459, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Takemitsu, Tōru: *Voice*.

Performed by Claire Marchand. Solo Flûte, ATMA Classique, ACD 2 2175.

Varèse, Edgard: *Density 21.5*.

Performed by Zdenek Bruderhans. 20<sup>th</sup> Century Unaccompanied Flute, Arbitrium Records, CD 1110.

Performed by Robert Dick. The Other Flute, GMR, CD 2013, DDD.

Performed by Claire Marchand. Solo Flûte, ATMA Classique, ACD 2 2175.

Performed by Thomas Nyfenger. The Flutistry of Thomas Nyfenger, VAIA 2, CD TNMR001.

Performed by Philippe Pierlot. The Works of Edgard Varèse, Vol. 2, ERAT, CD 14332.

Performed by Robert Stallman. Incantations, VAIA, CD 1112, DDD.

Performed by Helmut Reissberger. Ionisation, VB2, CD 5142.

Performed by Eugenia Zuckerman. Incantation, DLS, CD 3184, DDD.

## ABSTRACT

Title of Document: TWENTIETH-CENTURY WORKS FOR  
FLUTE AND PIANO AND  
UNACCOMPANIED FLUTE MOST  
FREQUENTLY SELECTED TO BE  
PERFORMED ON THE FINAL ROUND OF  
THE NATIONAL FLUTE ASSOCIATION'S  
YOUNG ARTIST COMPETITIONS FROM  
1985 THROUGH 2004

Christina L. Bayes, D.M.A., 2010

Directed By: Professor William Montgomery, School of  
Music

Inspired by the desire to learn which works from the twentieth century are most valued by flutists, I completed a study based on twenty years of final-round repertoire from the prestigious Young Artist Competitions held annually by the National Flute Association. Judged by prominent professional flutists, conductors, composers, and educators, the finalists of this competition are of high caliber and usually have gone on to hold positions in orchestras, bands, and universities, and to establish careers as concert and recording artists. Many younger flutists emulate the winners of this competition in an effort to attain higher levels of technical ability and musicality, and the finalists seem to have become role models. Therefore, the repertoire that is selected to be performed in the final round of the competition may be considered the standard literature of flute competitions.

The works chosen to be performed with the greatest frequency in the final round of the competition will be of value to many ambitious flutists as it creates a notable list of twentieth-century masterworks for the flute. This dissertation presents the works for flute and piano, as well as for unaccompanied flute, from this period, that were performed with the greatest frequency over the twenty-year period from 1985 through 2004. In alphabetical order by composer, these works are Samuel Barber: *Canzone*, Luciano Berio: *Sequenza*, Eldin Burton: *Sonatina*, Elliot Carter: *Scrivo in Vento*, Alfredo Casella: *Sicilienne et Burlesque*, Michael Colquhoun: *Charanga*, Henri Dutilleux: *Sonatine*, Lukas Foss: *Three American Pieces*, Kazuo Fukushima: *Mei*, Philippe Gaubert: *Nocturne et Allegro Scherzando*, André Jolivet: *Chant de linos*, André Jolivet: *Cinq Incantations*, Sigfried Karg-Elert: *Sonata Appassionata, Opus 140*, Lowell Liebermann: *Sonata, Opus 23*, Frank Martin: *Ballade*, Olivier Messiaen: *Le Merle Noir*, Mike Mower: *Sonata Latino*, Robert Muczynski: *Sonata, Opus 14*, Francis Poulenc: *Sonata*, Sergei Prokofiev: *Sonata in D Major, Opus 94*, Pierre Sancan: *Sonatine*, Tōru Takemitsu: *Voice*, and Edgard Varèse: *Density 21.5*.

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By

Christina L. Bayes

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Doctor of Musical Arts  
2010

Advisory Committee:

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Professor Donald Sutherland  
Professor Chris Vadala

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## Introduction

This dissertation presents the results from a study based on the National Flute Association's annual Young Artist Competitions from 1985 through 2004.<sup>1</sup> Each of the twenty-three pieces for flute and piano and for unaccompanied flute, which I have chosen for this dissertation, were composed in the twentieth century and were selected by the semi-finalists to be performed three or more times in the final rounds of the National Flute Association's Young Artist Competition from 1985 through 2004.

The Young Artist Competition is one of the main events held at the annual conventions, and the first prize is one of the most prestigious awards for flutists in America. Final-round competitors must first be selected in a taped round of required pieces and then selected again in a live semi-final round at the convention. The judges are prominent professional flutists, conductors, composers, and educators.

Many of the finalists of the competition now hold important positions in orchestras, bands, and universities, or they have established careers as concert and recording artists. Some of the positions held by the winners include the London Symphony Orchestra,<sup>2</sup> Boston Symphony,<sup>3</sup> Saint Louis Symphony,<sup>4</sup> Los Angeles Philharmonic,<sup>5</sup> Cleveland Orchestra,<sup>6</sup> United States Army Field Band,<sup>7</sup> University of

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<sup>1</sup> The rules of the National Flute Association's Young Artist Competition are contained in Appendix B.

<sup>2</sup> Marcusson, Göran. *Göran Marcusson*, 2003. [www.fluteconnection.net](http://www.fluteconnection.net) (May 2010)

<sup>3</sup> Saint Louis Symphony Orchestra. *Musicians' Bios*, 2010. [www.slso.org](http://www.slso.org) (May 2010)

<sup>4</sup> Ibid.

<sup>5</sup> L.A. Philharmonic. *About the Musicians*, 2010. [www.laphil.com](http://www.laphil.com) (May 2010)

<sup>6</sup> The Cleveland Orchestra. *The People*, 2010. [www.clevelandorchestra.com](http://www.clevelandorchestra.com) (May 2010)

<sup>7</sup> Saint Louis Symphony Orchestra. *Musicians' Bios*, 2010. [www.slso.org](http://www.slso.org) (May 2010)

Texas,<sup>8</sup> Boston Conservatory,<sup>9</sup> and University of Michigan.<sup>10</sup> Achievements of the winners include a Grammy Award,<sup>11</sup> prizes in the Kobe International Flute Competition,<sup>12</sup> the Vienna Music Competition,<sup>13</sup> the Jean-Pierre Rampal Competition,<sup>14</sup> and the Markneukirchen International Competition.<sup>15</sup>

There were six semi-finalists each year, and each contestant usually selected three or more works of their own choice for their final performance. Therefore, of the 120 semi-finalists, there were over 350 works to be considered in this twenty-year period.<sup>16</sup> In order to reduce this to a workable number for my dissertation recitals, I chose only to consider works composed in the twentieth century. Of all the twentieth-century works selected by the semi-finalists, I found that only twenty-three were selected by three or more performers. This created a practical number of works that could be performed on four recitals. The following chart lists these 23 works. It also lists the number of times these works were selected by the 120 semi-finalists for their final performance and the number of times these works were selected by the first-place winners (the complete final programs of the twenty-two winners are found in Appendix C).

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<sup>8</sup> University of Texas. *Butler School of Music*, 2010. [www.music.utexas.edu](http://www.music.utexas.edu) (May 2010)

<sup>9</sup> Ibid.

<sup>10</sup> Amy Porter, Flutist. *Resume*, 2000-2010. [www.amyporter.com](http://www.amyporter.com) (May 2010)

<sup>11</sup> Rhonda Larson. *Concerts, Profile*, 2010. [www.rhondalarson.com](http://www.rhondalarson.com) (May 2010)

<sup>12</sup> The National Flute Association. *The National Flute Association's Convention Program*. 26<sup>th</sup> ed. Santa Clarita, CA, 1998.

<sup>13</sup> Marcusson, Göran. *Göran Marcusson*, 2003. [www.fluteconnection.net](http://www.fluteconnection.net) (May 2010)

<sup>14</sup> Gaspar Hoyos-Flutist. *Biography*, 2010. [www.gasparhoyos.com](http://www.gasparhoyos.com) (May 2010)

<sup>15</sup> Ibid.

<sup>16</sup> The National Flute Association. *The National Flute Association's Convention Program*. 13<sup>th</sup>-32<sup>nd</sup> ed. Santa Clarita, CA, 1998

<b>Title</b>	<b>Composer</b>	<b>Number of Times Selected by Semi-finalists for the Final Round</b>	<b>Number of Times Selected by First Place Winners for the Final Round</b>
<i>Chant de linos</i>	André Jolivet	19	7
<i>Sonatine</i>	Henri Dutilleux	18	4
<i>Ballade</i>	Frank Martin	16	2
<i>Sonata in D Major, Opus 94</i>	Sergei Prokofiev	12	4
<i>Nocturne et Allegro Scherzando</i>	Philippe Gaubert	11	1
<i>Sonata, Opus 14</i>	Robert Muczynski	11	0
<i>Sequenza</i>	Luciano Berio	8	1
<i>Sicilienne et Burlesque</i>	Alfredo Casella	6	0
<i>Sonata, Opus 23</i>	Lowell Liebermann	6	2
<i>Canzone</i>	Samuel Barber	5	1
<i>Scrivo in Vento</i>	Elliot Carter	4	1
<i>Three American Pieces</i>	Lukas Foss	4	2
<i>Mei</i>	Kazuo Fukushima	4	0
<i>Cinq Incantations</i>	André Jolivet	4	0
<i>Sonata Latino</i>	Mike Mower	4	1
<i>Voice</i>	Tōru Takemitsu	4	1
<i>Sonatina</i>	Eldin Burton	3	1
<i>Charanga</i>	Michael Colquhoun	3	0
<i>Sonata Appassionata, Opus 140</i>	Sigfried Karg-Elert	3	2
<i>Le Merle Noir</i>	Olivier Messiaen	3	1
<i>Sonata</i>	Francis Poulenc	3	0
<i>Sonatine</i>	Pierre Sancan	3	1
<i>Density 21.5</i>	Edgard Varèse	3	0

Of the pieces performed three or more times in this twenty-year period, only three works were performed more than three times by the winners. These three works were Jolivet's *Chant de linos*, Dutilleux's *Sonatine*, and Prokofiev's *Sonata in D Major, Opus 94*. In the twenty-year period, it is interesting to note that first prizes were awarded to two contestants in both 1991 and 1993. Also in 1991, all of the finalists performed the entire Mozart G Major Concerto in the final round to commemorate the bicentennial of Mozart's death.<sup>17</sup>

More and more young flutists emulate the winners of this competition in their efforts to attain higher levels of technical ability and musicality, and the finalists of this competition have become role models. Therefore, the repertoire that the semi-finalists select for performance in the final round of the competition is becoming standard literature of flute competitions. Learning which works are the most frequently selected to be performed in this competition will be of importance to many ambitious young flutists.

The repertoire used in the final rounds of this competition illustrates which twentieth-century works for the flute are performed with the greatest frequency. Each year, six flutists are chosen by taped audition to become semi-finalists in the competition. Although the National Flute Association selects the works in the semi-final round, the six semi-finalists individually choose their own programs for the final round. Although only three flutists are advanced to the final round, the works selected by the six semi-finalists are shown in the convention programs. After compiling a list of all the works for flute and piano and for unaccompanied flute composed in the

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<sup>17</sup> The National Flute Association. *The National Flute Association's Convention Program*. 19<sup>th</sup> ed. Santa Clarita, CA, 1991.

twentieth century and chosen for the final round of the competition, I found that many works were selected repeatedly throughout the twenty years of this study. The works selected to be performed with the greatest frequency in the final round of the competition, which I have defined as three or more program appearances, creates a very usable list of twentieth-century masterworks for the flute.

These works were grouped in four dissertation recitals in such a manner as to provide stylistic contrasts to the listeners. Works for flute and piano were interspersed with works for unaccompanied flute. Likewise, works that are avant-garde were placed near works with more traditional compositional techniques. Although all of the pieces were extremely demanding to perform, they each had unique performance-oriented challenges. To provide further contrast in the programming of the recitals, I have interspersed works that were extremely technical in nature with those that had other challenges, such as expressive interpretation or extended techniques in sound production. Overall, the four recitals present twenty-three outstanding twentieth-century flute works in a contrasting manner.

These twenty-three twentieth-century pieces have been repeatedly selected over a period of twenty years by exceptional flutists at the National Flute Association's Young Artist Competition, clearly showing their importance in the flute repertoire. This study is valuable to students, teachers, and performers since it provides a significant list of twentieth-century masterworks for the flute.

## Chapter 1: Recital Number One

Christina Bayes, flute  
and  
Roy Hakes, piano

February 10, 2006  
Gildenhorn Recital Hall

### PROGRAM

Sonata	Francis Poulenc (1899-1963)
1. Allegro malinconico	
2. Cantilena	
3. Presto giocoso	
Density 21.5	Edgard Varèse (1883-1965)
Canzone	Samuel Barber (1910-1981)
Chant de linos	André Jolivet (1905-1974)

### INTERMISSION

Sonatina	Eldin Burton (1913-1979)
I. Allegretto grazioso	
II. Andantino sognando	
III. Allegro giocoso: quasi fandango	
Sonata Appassionata, Opus 140	Sigfrid Karg-Elert (1877-1933)
Nocturne et Allegro Scherzando	Philippe Gaubert (1879-1941)
Sonata, Opus 23	Lowell Liebermann (b. 1961)

### Francis Poulenc: Sonata

Francis Poulenc,<sup>18</sup> a brilliant French composer and member of Les Six, composed this sonata in 1956 on a commission from the Coolidge Foundation in Washington, D.C. The renowned flutist, Jean-Pierre Rampal, gave the first performance at the Strasburg Festival in 1957.<sup>19</sup> Described by Poulenc as “simple yet subtle”,<sup>20</sup> the sonata reflects the neo-classical style through form and harmony, which demonstrates simplicity through triadic tonalities. The sonata has a first movement in ABA form, a slow middle movement in a contrasting key, and a third movement in rondo form with motivic references to the first movement. Poulenc juxtaposes passages of wit and irony with lavish and sentimental phrases.

### Edgard Varèse: Density 21.5

Edgard Varèse,<sup>21</sup> a remarkable French-born American composer, was associated in the early 1900s with many musicians and artists favoring the *avant-garde* style. In 1915, he moved to New York where he organized a symphony orchestra which specifically performed new and unusual music. In the 1920s, his study of the nature of sound intensified as he worked with an acoustician and an electrical engineer. These studies resulted in Varèse’s concept of organized sound, as well as his tendency to attach titles of works to the fields of math and physics. *Density 21.5* was composed in 1936 at the request of Georges Barrère for the inauguration of his new

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<sup>18</sup> Fugue Masters. *Sierra Chamber Society Program Notes*, 2006.

[www.fuguemasters.com](http://www.fuguemasters.com) (May 2010)

<sup>19</sup> Toff, Nancy. *The Flute Book*. 2<sup>nd</sup> ed. New York: Oxford University Press, 1996 (p.274-275).

<sup>20</sup> Fugue Masters. *Sierra Chamber Society Program Notes*, 2006.

[www.fuguemasters.com](http://www.fuguemasters.com) (May 2010)

<sup>21</sup> Wikipedia. *Edgard Varèse*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (April 2010)

platinum flute which had a specific gravity of 21.5.<sup>22</sup> The work exhibits an emphasis on rhythmic precision, as well as extreme contrasts in both dynamics and range. *Density 21.5* is best known for the twentieth-century technique of key slapping, a subtle percussive effect which requires the flutist to hit the keys at the same time as the note is sounded.<sup>23</sup>

### Samuel Barber: *Canzone*

Samuel Barber,<sup>24</sup> one of the most admired American composers, created music in a markedly personal style with a primary concern for emotional content. His works are composed in classical forms using the language of twentieth-century romanticism and are profoundly lyrical with fundamentally tonal harmonic structures. *Canzone* is an adaptation of the middle movement from his *Piano Concerto*, for which Barber won his second Pulitzer Prize in 1962. The work demonstrates the composer's gift to present a deeply expressive melody supported by lush harmonic possibilities.

### André Jolivet: *Chant de linos*

André Jolivet,<sup>25</sup> a prominent French composer, founded the progressive group, *La Jeune France*, which was dedicated to the promotion of new music in a nationalistic French style. From 1965-1970, he was a professor of composition at the Paris Conservatory. *Chant de linos*, composed in 1944, is a "type of ancient Greek threnody: a funeral lament, a plaint interrupted by cries and dances"<sup>26</sup> as noted by

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<sup>22</sup> Varèse, Edgard (1883-1965), *Density 21.5* (1936). Milan: Ricordi, 1946.

<sup>23</sup> Toff, Nancy. *The Flute Book*. 2<sup>nd</sup> ed. New York: Oxford University Press, 1996 (p274-275).

<sup>24</sup> Paula Robison. *American Masterworks*, Musicmasters, CD 7019-2-C, DDD (Liner notes, p.5).

<sup>25</sup> Wikipedia. *André Jolivet*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (April 2010)

<sup>26</sup> Jolivet, André (1905-1974), *Chant de linos* (1944). Paris: Alphonse Leduc, 1946.

Jolivet. The piece is highly sectionalized with frequent exchanges of mood and texture. Passages with intense rhythms and volume quickly alternate with quiet and static sections. The work is extremely demanding due to its range, complex rhythmic and metrical design, and virtuosic technical passages.

Eldin Burton: Sonatina

Eldin Burton<sup>27</sup> studied piano at the Atlanta Conservatory and composition at the Juilliard School. During his studies at Juilliard, Burton composed a piano piece for his composition class, and his teacher persuaded him to rework the piece for flute and piano. Burton's friend, the flutist Samuel Baron, was also a member of the class and helped Burton with the revisions. Burton revised his work, and it went on to win the Composition Contest of the New York Flute Club in 1948. The *Sonatina* was premiered the following year by Samuel Baron. The work is neo-romantic with strong influences from French impressionism.<sup>28</sup> The first movement is characterized by flowing, lyrical melodic lines with an impressionistic accompaniment. The second movement is notable for its large ABA arch form with a highly contrasting middle section. The third movement is based on the *fandango*, a Spanish dance dating from the eighteenth century that was usually danced to the accompaniment of guitar and castanets.

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<sup>27</sup> Jeffrey Khaner. American Flute Music, AVIE, LC11982, DDD (Liner Notes, p.6-7).

<sup>28</sup> Göran Marcusson. American Sonatas, INTIM, CD 34 (Liner Notes, p.2).

Sigfried Karg-Elert: Sonata Appassionata, Opus 140

German composer Sigfrid Karg-Elert studied music at the Leipzig Conservatory where he was also later employed.<sup>29</sup> He was well known for his choral works, chamber and orchestral music, and especially for his compositions for organ and harmonium.<sup>30</sup> His *Sonata Appassionata, Opus 140*, for unaccompanied flute, was composed in 1917 and is truly remarkable with regard to demands on the performer. With extremes in chromaticism, dynamics, articulation, and tone color, this work is a virtuosic display of composition and performance. With sharp contrasts in speed, dynamics, and range of tone colors, this work takes the listener on an exhaustive technical journey.

Philippe Gaubert: Nocturne et Allegro Scherzando

Philippe Gaubert,<sup>31</sup> French flutist, conductor, and composer, was a pupil of the esteemed flutist Paul Taffanel at the Paris Conservatory. In 1919, Gaubert became a professor of flute at the Conservatory, and in 1920 he became the chief conductor of the Paris Opera. *Nocturne et Allegro Scherzando* was composed in 1906 as an examination piece for flutists at the Conservatory. As the title suggests, the work consists of two parts, a flowing, impressionistic section and a playful virtuoso section. Gaubert's neo-romantic style is mainly lyrical in nature with impressionistic orchestral coloring in the piano accompaniment.

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<sup>29</sup> Bach Cantatas. *Sigfried Karg-Elert*, 2008. [www.bach-cantatas.com](http://www.bach-cantatas.com) (May 2010)

<sup>30</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.487).

<sup>31</sup> James Galway. Music For My Friends, RCAV (Red Seal), CD 68882 (Liner Notes, p.8).

Lowell Liebermann: Sonata, Opus 23

Lowell Liebermann<sup>32</sup> made his public debut at the age of sixteen as a pianist and composer at Carnegie Recital Hall. He studied at the Juilliard School with David Diamond and Vincent Persichetti. *Sonata, Opus 23* was commissioned by the Spoleto Festival for the renowned flutist, Paula Robison, who performed the premiere in 1988.<sup>33</sup> The next year, the *Sonata* won first prize in the National Flute Association's Newly Published Music Competition.<sup>34</sup> The work is composed in two movements. The first movement allows the flutist to present a wide variety of tone colors as the three main themes are developed in various ways. The second movement provides a striking contrast to the first movement. It is characterized by a perpetual motion through a driving triplet rhythm that propels the movement constantly forward, demanding extreme virtuosity of both the flutist and pianist.

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<sup>32</sup> Jeffrey Khaner. American Flute Music, AVIE, LC11982, DDD (Liner Notes, p.8-9).

<sup>33</sup> Liebermann, Lowell (b. 1961), *Sonata, Opus 23* (1987). Bryn Mawr: Theodore Presser Company, 1988.

<sup>34</sup> Göran Marcusson. American Sonatas, INTIM, CD 34 (Liner Notes, p.5).

## Chapter 2: Recital Number Two

Christina Bayes, flute  
and  
Roy Hakes, piano

November 6, 2008  
Gildenhorn Recital Hall

### PROGRAM

Sonata, Opus 14	Robert Muczynski (b. 1929)
I. Allegro deciso	
II. Scherzo	
III. Andante	
IV. Allegro con moto	
Sicilienne et Burlesque	Alfredo Casella (1883-1947)
Le Merle Noir	Olivier Messiaen (1908-1992)

### INTERMISSION

Three American Pieces	Lukas Foss (1922-2009)
1. Early Song	
2. Dedication	
3. Composer's Holiday	
Scrivo in Vento	Elliot Carter (b. 1908)
Ballade	Frank Martin (1890-1974)

Robert Muczynski: Sonata, Opus 14

Muczynski<sup>35</sup> studied composition at DePaul University in Chicago during the late 1940s. At age 29 he made his New York debut at Carnegie Recital Hall. *Sonata, Opus 14* for flute and piano received the Concours International Prize in Nice, France, in 1961. Regarding this piece, the composer provided the following notes.

Most of the music was composed in Oakland, California, during the spring of 1960 at which time I was on assignment to that area on a Ford Foundation Fellowship Grant. Two movements were composed there, and the remaining movements were written in Chicago.... 'Too difficult. Few will choose to play it,' was the verdict of a flautist-friend following our first reading of the Flute Sonata in Chicago in 1961. In a sense he was right. It is a difficult work for both the flautist and pianist, although this aspect was not foremost in my mind during the writing period. Rather, I wanted to write music for the solo instrument devoid of frills and cascading swirls of notes which have become flute clichés in much of the early twentieth-century literature for the flute. I tried to reveal the instrument as one that is capable of projecting music which is pungent in character rather than just serene and sweetly melodic. The first movement begins with a syncopated four note figure announced by the flute. It has a restless urgency about it. This motive is gradually expanded, developed and varied as the music unfolds. There is frequent reference to it as both flute and piano share the ongoing dialogue. A pulsating energy is maintained throughout. The chattering *Scherzo* (6/8) is both whimsical and headstrong, requiring considerable control and endurance from the flautist. It is concentrated music; it goes by quickly and establishes a need for the contrasting movement which follows. As a respite from the two energetic movements, the *Andante* favors a kind of intimate and sustained music wherein the flute is assigned expressive, soaring lines of high intensity while the piano provides a subdued accompaniment throughout. The final, fourth movement, in rondo form, resumes the impetuous character of the opening music and sweeps along until arriving at a reckless "cadenza" for the flute followed by an outburst from the piano, as both instruments share in a conclusion of staggered rhythms and all-out abandon.<sup>36</sup>

Alfredo Casella: Sicilienne et Burlesque

Italian composer and pianist, Alfredo Casella<sup>37</sup> began his musical career as a child, taking piano lessons from his mother. In 1901, he was admitted into the composition

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<sup>35</sup> Theodore Presser Company. *Robert Muczynski*, 2010. [www.presser.com](http://www.presser.com) (May 2010)

<sup>36</sup> Naxos Direct. *Muczynski: Works for Flute*, 2010. [www.naxosdirect.com](http://www.naxosdirect.com) (May 2010)

<sup>37</sup> Wikipedia. *Alfredo Casella*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (May 2010)

class of Gabriel Fauré at the Paris Conservatory. He remained in France for nearly nineteen years before returning to Italy. Serving as director of the Venice Festival of Contemporary Music, he was regarded as a leading figure in Italian music. Casella's works include operas, ballets, symphonies, concertos, and orchestral, chamber, and instrumental music. *Sicilienne et Burlesque* was composed in 1914.<sup>38</sup> Lyric in nature, the first movement is in a slow 12/8 tempo which takes full advantage of the flute's range. Long, languid lines are interrupted by contrasting, capricious outbursts in the flute's upper register. Characterized by ever increasing tempos from vivace to vivacissimo to prestissimo, the second movement is jovial and fleeting with long passages of sixteenth notes.

#### Olivier Messiaen: *Le Merle Noir*

Olivier Messiaen,<sup>39</sup> French composer, organist, and ornithologist, studied composition at the Paris Conservatory. His works express a distinctive style through his inventive use of color, conception of time, and the frequent inclusion of birdsong. Demonstrating a marked interest in ornithology in his compositions, Messiaen transcribed birdsong and incorporated it into much of his music. *Le Merle Noir* (The Blackbird)<sup>40</sup> was composed in March 1951 as the final examination piece for the flute class at the Paris Conservatory. It was the earliest of his pieces to be based mainly on birdsong, and it foreshadows Messiaen's later, more extended birdsong-inspired pieces.<sup>41</sup> Highly sectionalized, this work contains cadenza-like passages for flute

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<sup>38</sup> Debost. *Flute Panorama #2*, SKAR, CD 4963-4, DDD (Liner Notes).

<sup>39</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.657-658).

<sup>40</sup> Performed by Emmanuel Pahud. *Paris*, EMIC, CD 56488, DDD (Liner Notes, p.4).

<sup>41</sup> Wikipedia. *Olivier Messiaen*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (May 2010)

alone which lead to lyrical, contrasting sections for flute and piano, frequently in a canonic style. Although the rhythms are measured, the overall concept of time is not metrical. The final section of the work is a complex layering of texture and rhythm between the flute and piano. This stratum of sound pushes the piece to its end with a dramatic final statement from the flute.

### Lukas Foss: *Three American Pieces*

An accomplished pianist, conductor, and composer, Lukas Foss<sup>42</sup> was born in Germany. He studied flute, piano, and orchestration at the Paris Conservatory from 1933-1937. He has lived in the United States since 1937 and has been an American citizen since 1942. Continuing his studies in the United States, Foss studied at both the Curtis Institute of Music and at Yale University. His teachers included Louis Moyse, Fritz Reiner, Paul Hindemith, and Sergei Koussevitzky. Among his many honors are two Guggenheim fellowships, three New York Music Critics' Circle Awards, a residency at the American Academy in Rome, a Fulbright Scholarship, and the Pulitzer Prize. He served as the pianist of the Boston Symphony Orchestra from 1944–50 and has taught at UCLA, Tanglewood, Carnegie-Mellon, Harvard, Manhattan School of Music, Yale, and Boston University. *Three American Pieces* was composed in 1944 for violin and piano and was transcribed for flute in 1986. The work is reflective of the neo-classical American style that flourished in the 1940s and has been compared stylistically to the music of Copland. The first movement provides a lyrical melody which is developed through complex rhythms and textures. The second movement begins and ends with a solemn, yet introspective melody

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<sup>42</sup> The Living Composers Project. *Lukas Foss*, 2010. [www.composers21.com](http://www.composers21.com) (May 2010)

which is colored by glissandos, tones without vibrato, and harmonics. The contrasting middle section is a fast evolution of thematic material through mixed meters. The third movement sounds like a country-western dance. This virtuosic movement features unsettling rhythms between the flute and piano, as well as the flute techniques of flutter tonguing, singing while playing, and an extended upper register.

Elliot Carter: *Scrivo in Vento*

Composed in 1991, *Scrivo in Vento* is a moving musical journey through vivid contrasts of register, dynamics, and time. Carter includes the following notes about this work in the score. “*Scrivo in Vento*, for flute alone, dedicated to the wonderful flautist and friend, Robert Aitken, takes its title from a poem of Petrarch who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem.”<sup>43</sup> This poem is included with the musical score:

Blessed in sleep and satisfied to languish, to embrace shadows, and to pursue the summer breeze, I swim through a sea that has no floor or shore, I plow the waves and found my house on sand and write on the wind; and I gaze yearning at the sun so that he has already put out with his brightness my power of sight: and I pursue a wandering, fleeing doe with a lame, sick, slow ox.  
Blind and weary to everything except my harm, which I trembling seek day and night, I call only Love and my Lady and Death:  
Thus for twenty years—heavy, long labor—I have gained only tears and sighs and sorrow: under such a star I took the bait and the hook!

—Petrarch, Rime Sparse 212  
—Translated by Robert M. Durling<sup>44</sup>

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<sup>43</sup> Carter, Elliot (b. 1908), *Scrivo in Vento* (1991). New York: Boosey & Hawkes, 1991.

<sup>44</sup> Ibid.

Frank Martin: Ballade

Swiss composer, Frank Martin,<sup>45</sup> studied music in Geneva. In addition to teaching composition in Cologne, Martin enjoyed a career as a performer of various keyboard instruments. *Ballade*,<sup>46</sup> for flute and piano, composed in 1939 as an examination piece for the Geneva International Flute Competition, is one of five *ballades* which Martin composed with the intention of capturing the most prominent characteristics of each particular instrument for which it was written. The work fully utilizes all of the flute's registers. Although there is no traditional format to the work, it is highly sectionalized with extremely contrasting characteristics, either through dynamics, registers, rhythm, or tempo. From the first dream-like section which slowly grows to its peak, to the final intense section of increasing tempos, *Ballade* has become a masterpiece in flute literature.

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<sup>45</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.625).

<sup>46</sup> Classical Archives, Frank Martin, 2008. [www.classicalarchives.com](http://www.classicalarchives.com) (May 2010)

## Chapter 3: Recital Number Three

Christina Bayes, flute  
and  
Renate Rholting, piano

September 27, 2009  
Gildenhorn Recital Hall

### PROGRAM

Sonata Latino	Mike Mower (b. 1958)
1. Salsa Montunata	
2. Rumbango	
3. Bossa Merengova	
Mei	Kazuo Fukushima (b. 1930)
Charanga	Michael Colquhoun (b. 1953)

### INTERMISSION

Sonata in D Major, Opus 94	Sergei Prokofiev (1891-1953)
I. Moderato	
II. Scherzo	
III. Andante	
IV. Allegro con brio	

Mike Mower: Sonata Latino

Composed in 1994, *Sonata Latino* is a unique flute sonata which incorporates various Latin rhythms in the South American style. Concerning this piece, Mike Mower has said,

I hoped to capture something of the personality of each country in the music. *Salsa Montunata* draws from the Cuban/Venezuelan salsa. The piano plays the tumbao, the basic groove for the movement. *Rumbango* is a mixture of rumba and tango type rhythms as found in Columbia and Argentina. The movement starts with a flute cadenza. I wanted to give the feel of the flute being aloof and independent. The movement builds through a rumba type section into a manic, angst-ridden waltz with the pianist physically attacking the keyboard at one point. The third movement borrows from the bossa nova rhythms from Brazil. Both the flute and piano writing is looser and more jazz oriented.<sup>47</sup>

Kazuo Fukushima: Mei

*Mei*<sup>48</sup> was composed in 1962 in memory of the celebrated advocate of avant-garde music, Dr. Wolfgang Steinecke. Fukushima and Steinecke developed their friendship in 1961 after the Japanese composer lectured in Darmstadt, Germany on modern Japanese music. Shortly after Fukushima's visit, Dr. Steinecke died tragically.<sup>49</sup> German flutist, Severino Gazzelloni, commissioned this solo flute work to comfort the soul of Steinecke. According to Japanese belief, the sound of the flute possesses the power to reach the dead. In English translation, *mei* means obscure, pale, and intangible. Fukushima transfers the sounds of the traditional shakuhachi flute to the modern flute by using pitch bending, quarter tones, extreme dynamics, and timbral effects.

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<sup>47</sup> Itchy Fingers Publications. *The Music of Mike Mower*, 2010. [www.itchyfingers.com](http://www.itchyfingers.com) (May 2010)

<sup>48</sup> Fukushima, Kazuo (b. 1930), *Mei* (1962). Milano: Edizioni Suvini Zerboni, 1966.

<sup>49</sup> Fenwick Smith. *Recital 1996-Program Notes*, 2010. [www.fenwicksmith.com](http://www.fenwicksmith.com) (May 2010)

Michael Colquhoun: *Charanga*

Composed in 1993, *Charanga*<sup>50</sup> is an *avant-garde* work which incorporates Latin rhythms while utilizing a wide array of extended techniques on the flute. From the 1920s through the 1970s, the *charanga* was a type of popular Hispanic-American urban dance music with deep African and Cuban roots. It was typically played by an ensemble consisting of percussion instruments, piano, bass, and flute. The *charanga* flutist was free to improvise complex and intricate riffs. These riffs are juxtaposed throughout this piece against a steady rhythmic ostinato. Extended techniques include multiphonics, glissandos, singing while playing, timbral trills, flutter tonguing, harmonics, and a noticeable exchange between classical tone and a non-traditional type of sound production. Colquhoun dedicates this work to all the great Latin *charanga* flutists of the past.

Sergei Prokofiev: *Sonata in D Major, Opus 94*

In the 1920s, Prokofiev developed a special fondness for the flute during his stay in the United States. It was here that he encountered what he called the “heavenly sound”<sup>51</sup> of the virtuoso flutist, Georges Barrère, soloist with the New York Symphony Orchestra and teacher at the Juilliard School. After his permanent return to Russia in 1934, Prokofiev wrote some of his most popular works, including the ballet *Romeo and Juliet*, the film scores to *Alexander Nevsky* and *Ivan the Terrible*,

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<sup>50</sup> Colquhoun, Michael (b. 1953), *Charanga* (1993). New York: Michael Colquhoun, 1993 (Notes are included with the score).

<sup>51</sup> The Chamber Music Society of the Lincoln Center. *Notes on the Program*, 2010. [www.chambermusicsociety.org](http://www.chambermusicsociety.org) (May 2010)

the piano sonatas, his *Fifth Symphony*, and the *Sonata for Violin, Opus 80*.<sup>52</sup> During World War II, Prokofiev, like many Russian artists, was evacuated as a precaution against being captured by the invading German army. In 1942, during his evacuation time in Kazakhstan, the composer received a commission from the USSR's Committee on Artistic Affairs for a flute sonata.<sup>53</sup> In 1943, the *Sonata in D Major, Opus 94* was premiered in Moscow. One year later, Prokofiev arranged the work for violin. Based upon a formal classical model, this piece exemplifies Prokofiev's wit, lyricism, and elegance.

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<sup>52</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.794).

<sup>53</sup> Manuela Wiesler. The Russian Flute, BIS, CD 419, DDD (Liner Notes).

## Chapter 4: Recital Number Four

Christina Bayes, flute  
and  
Renate Rholting, piano

May 9, 2010  
Gildenhorn Recital Hall

### PROGRAM

Sonatine	Henri Dutilleux (b. 1916)
Cinq Incantations	André Jolivet (1905-1974)
	Pour accueillir les négociateurs – et que l’entrevue soit pacifique
	Pour que l’enfant qui va naître soit un fils
	Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace
	Pour une communion sereine de l’être avec le monde
	Aux funérailles du chef – pour obtenir la protection de son âme

### INTERMISSION

Sequenza	Luciano Berio (1925-2003)
Voice	Tōru Takemitsu (1930-1996)
Sonatine	Pierre Sancan (1916-2008)

### Henri Dutilleux: Sonatine

Composed in 1943 as an examination piece for the flute students at the Paris Conservatory, the *Sonatine* was dedicated to Gaston Crunelle, a flute teacher at the Conservatory.<sup>54</sup> With its clarity of texture, attachment to modality, and mastery of instrumental timbre, the *Sonatine* displays the influences of Impressionism. The work is divided into three distinct sections. The first section, *Allegretto*, is a combination of 7/8, 6/8, and 3/8 meters which ends with a cadenza that utilizes the extreme registers of the flute. The second section is a lyrical *Andante* which gradually intensifies through acceleration and crescendo. The final section, *Animé*, includes a lively technical series of perpetual rhythms, a second flute cadenza, and a gradual acceleration to end.<sup>55</sup> Although Dutilleux disowned most of his music composed prior to 1948, the *Sonatine* has become a staple in flute literature.<sup>56</sup>

### André Jolivet: Cinq Incantations

Composed in 1936, three weeks after the death of the Jolivet's mother, *Cinq Incantations*, is representative of the composer's intent to imbue music with its original, ancient meaning as a magical, incantatory expression of the religious beliefs of human groups. Each of the five movements is given a specific title which serves to focus the listeners' mind like a chanted prayer or mantra.<sup>57</sup>

1. *To welcome the negotiators and to wish that the interview is peaceful (Pour accueillir les négociateurs – et que l'entrevue soit pacifique)* 2. *So that the child will be born a son (Pour que l'enfant qui va naître soit un fils)* 3. *That the harvest*

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<sup>54</sup> Dutilleux, Henri (b. 1916), *Sonatine* (1943). Paris: Alphonse Leduc, 1943.

<sup>55</sup> Ibid.

<sup>56</sup> Wikipedia. *Henri Dutilleux*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (May 2010)

<sup>57</sup> Jennifer Carol Parker-Harley. *Magic and Evolution in the Cinq Incantations pour Flûte Seule by Andre Jolivet*, 2005. [www.ohiolink.edu](http://www.ohiolink.edu) (May 2010)

*will be rich and labors will be fruitful (Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace) 4. That there will be a peaceful communion with the Supreme Being (Pour une communion sereine de l'être avec le monde)*  
*5. That the funeral of our leader may gain protection of his soul (Aux funérailles du chef – pour obtenir la protection de son âme)*<sup>58</sup>

In Jolivet's words, this fascinating, expressive, and virtuosic piece was composed "to generate musical feeling in the most sensitive listeners, a feeling similar to the panic impulses of primitive man. I chose the flute because, endowed with life by the breath, man's deepest emanation, the flute charges sounds with what is both visceral and cosmic in us."<sup>59</sup>

### Luciano Berio: Sequenza

Luciano Berio<sup>60</sup> is known as a pioneer of twentieth-century composition, exploring new techniques in both electronic and acoustic music. Composed in 1958, *Sequenza* for flute is the first in a series of fourteen works for solo instruments. Written for the flutist Severino Gazzelloni, *Sequenza* is the first piece to be composed by Berio with proportional (spatial) rhythmic notation and, and it includes the first known use of multiphonics for flute.<sup>61</sup> Built on segments of neighboring tone-clusters transposed to different registers of the flute while including the extended techniques of flutter tonguing, key slaps, multiphonics, and harmonics, *Sequenza* is a virtuosic masterpiece. In the words of Berio, "I considered the piece so difficult for the instrument that I didn't want to impose on the player specific rhythmical patterns. I wanted the player to wear the music as a dress, not as a straitjacket."<sup>62</sup>

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<sup>58</sup> Jolivet, André (1905-1974), *Cinq Incantations* (1936). New York: Boosey & Hawkes, 1939.

<sup>59</sup> Andrew Darlison, Flautist. *Program Note*, 2010. [www.andrew-darlison.com.uk](http://www.andrew-darlison.com.uk) (May 2010)

<sup>60</sup> Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. 8<sup>th</sup> ed. Revised by Nicolas Slonimsky. New York: Schirmer Books, 1984 (p.87).

<sup>61</sup> Toff, Nancy. *The Flute Book*. 2<sup>nd</sup> ed. New York: Oxford University Press, 1996 (p276).

<sup>62</sup> Theo Muller. *Music is Not a Solitary Act: Conversations with Luciano Berio*. Tempo, 199, 1997.

### Tōru Takemitsu: Voice

A self taught Japanese composer, Tōru Takemitsu<sup>63</sup>, has achieved international recognition for his works which include over one hundred film scores and many concert pieces. His compositions have a unique style, combining the sounds of Western music and those of Far Eastern cultures. *Voice*<sup>64</sup>, composed in 1971, is an *avant-garde* work which explores the limits of extended techniques for the flute. In addition to flutter tonguing, multiphonics, pitch bending, non-traditional fingerings, and key slapping, the flutist must produce a variety of vocal effects from whispering to screaming into the flute. Included in the text of the piece are the words from the *Handmade Proverbs* by the poet Shuzo Takigushi. The flutist must speak these words in both French and English. “*Qui va la? Qui que tu sois, parle, transparence! Who goes there? Speak, transparence, whoever you are!*”<sup>65</sup>

### Pierre Sancan: Sonatine

Both a pianist and composer, Pierre Sancan<sup>66</sup> was a prominent figure among French musicians in the mid-twentieth century. He taught at the Paris Conservatory for nearly thirty years and won the Prix de Rome in 1943. The *Sonatine* was composed in 1946 as an examination piece for the Conservatory and is dedicated to his

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<sup>63</sup> Wikipedia. *Tōru Takemitsu*, 2010. [www.wikipedia.org](http://www.wikipedia.org) (April 2010)

<sup>64</sup> Takemitsu, Tōru (1930-1996), *Voice* (1971). Paris: Editions Salabert, 1971.

<sup>65</sup> Ibid.

<sup>66</sup> Katherine Kemler. *Sonatina*, Centaur Records, CRC 2459, DDD (Liner Notes, p.2).

colleague, a flute professor at the Conservatory, Gaston Crunelle.<sup>67</sup> The work displays a concise structure in three sections, *moderato*, *andante espressivo*, and *animé* which are separated by a cadenza for the piano and then a cadenza for the flute. Technically, the work is quite demanding for both the flutist and pianist, and it is considered to be a true duo.

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<sup>67</sup> Sancan, Pierre (1916-2008), *Sonatine* (1946). Paris: Durand Editions Musicales, 1946.

## Chapter 5: Conclusions

After my study of twenty years of twentieth-century music selected to be performed on the final round of the National Flute Association's Young Artist Competition, this list of twenty-three outstanding works has emerged. Because these works were selected to be performed three or more times at this prestigious competition by flutists of very high caliber, these works are of proven value to twenty-first century flutists.

Although many twentieth-century works for flute exist, these twenty-three pieces for flute and piano and for unaccompanied flute are works that have been designated with the important function as to best represent ambitious flutists at the highest level of performance. In performing these four dissertation recitals, I have become intimately acquainted with these twenty-three captivating and challenging works. Their challenges include breath control, technical flexibility, dynamic extremes, phrasing, tone color, extended techniques, and interpretation. I find that this list of works may also be valuable to flute teachers. These twenty-three pieces contain long-term performance goals for many advanced students.

From the subtle and flowing melodies of Samuel Barber's *Canzone* to the extended techniques and vocal effects of Tōru Takemitsu's *Voice*, this compilation of twenty-three works for flute and piano and for unaccompanied flute represents the twentieth-century repertoire that challenges flutists to demonstrate their finest efforts of musicality and virtuosity.

## APPENDIX A:

### RECORDING TRACKS

#### Recital Number One:

1. Poulenc, Francis. *Sonata, Allegro malinconico*, 4:26.
2. Poulenc, Francis. *Sonata, Cantilena*, 4:09.
3. Poulenc, Francis. *Sonata, Presto giocoso*, 3:53.
4. Varèse, Edgard. *Density 21.5*, 4:01.
5. Barber, Samuel. *Canzone*, 4:08.
6. Jolivet, André. *Chant de linos*, 11:24.
7. Burton, Eldin. *Sonatina, Allegretto grazioso*, 3:37.
8. Burton, Eldin. *Sonatina, Andantino Sognando*, 3:25.
9. Burton, Eldin. *Sonatina, Allegro giocoso quasi fandango*, 2:40.
10. Karg-Elert, Sigfried. *Sonata Appassionata, Opus 140*, 5:35.
11. Gaubert, Philippe. *Nocturne et Allegro Scherzando*, 6:13.
12. Liebermann, Lowell. *Sonata, Opus 23, Lento con rubato*, 9:48.
13. Liebermann, Lowell. *Sonata, Opus 23, Presto energico*, 4:12.

#### Recital Number Two:

1. Muczynski, Robert. *Sonata, Opus 14, Allegro deciso*, 3:35.
2. Muczynski, Robert. *Sonata, Opus 14, Scherzo*, 1:46.
3. Muczynski, Robert. *Sonata, Opus 14, Andante*, 3:54.
4. Muczynski, Robert. *Sonata, Opus 14, Allegro con moto*, 3:20.
5. Casella, Alfredo. *Sicilienne et Burlesque, Sicilienne*, 5:17.
6. Casella, Alfredo. *Sicilienne et Burlesque, Burlesque*, 3:46.
7. Messiaen, Olivier. *Le Merle Noir*, 6:22.
8. Foss, Lukas. *Three American Pieces, 1. Early Song*, 4:48.
9. Foss, Lukas. *Three American Pieces, 2. Dedication*, 6:09.
10. Foss, Lukas. *Three American Pieces, 3. Composer's Holiday*, 3:01.
11. Carter, Elliot. *Scrivo in Vento*, 5:25.
12. Martin, Frank. *Ballade*, 7:40.

### **Recital Number Three:**

1. Mower, Mike. *Sonata Latino, Salsa Montunate*, 4:45.
2. Mower, Mike. *Sonata Latino, Rumbango*, 6:18.
3. Mower, Mike. *Sonata Latino, Bossa Merengova*, 5:41.
4. Fukushima, Kazuo. *Mei*, 5:08.
5. Colquhoun, Michael. *Charanga*, 4:08.
6. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Moderato*, 7:58.
7. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Scherzo*, 4:56.
8. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Andante*, 3:24.
9. Prokofiev, Sergei. *Sonata in D Major, Opus 94, Allegro con brio*, 7:23.

### **Recital Number Four:**

1. Dutilleux, Henri. *Sonatine*, 10:06.
2. Jolivet, André. *Cinq Incantations*, 1, 2:20.
3. Jolivet, André. *Cinq Incantations*, 2, 3:24.
4. Jolivet, André. *Cinq Incantations*, 3, 3:01.
5. Jolivet, André. *Cinq Incantations*, 4, 3:24.
6. Jolivet, André. *Cinq Incantations*, 5, 4:56.
7. Berio, Luciano. *Sequenza*, 6:41.
8. Takemitsu, Tōru. *Voice*, 6:10.
9. Sancan, Pierre. *Sonatine*, 10:15.

## APPENDIX B:

### RULES OF THE NFA YOUNG ARTIST COMPETITION<sup>68</sup>

**Submission qualifications:** Applicants to any competitions must be members of the NFA.

**Submission deadline and address:** Unless otherwise indicated, all materials must be postmarked by February 14, 2009, and received by February 21, 2009. Send all CDs and entry materials to the correct **individual** competition coordinator. (Coordinator contact information is provided in each competition description.) Materials sent to the wrong address cannot be guaranteed consideration by deadline dates.

**Recordings:** Unless otherwise indicated, applicant must submit **three** copies of recorded materials.

**Biography submission:** Applicants must submit a 400-character hard copy bio as part of the completed application. If selected as a participant or winner, it is the applicant's responsibility to electronically submit an additional, final 400-character bio, along with related bios (accompanists, living composers, etc.), through the NFA Web site: [nfaonline.org](http://nfaonline.org). Final bios not submitted online will not be included in the convention program.

#### YOUNG ARTIST COMPETITION

The 31st annual **Young Artist Competition** is for outstanding flutists; 25 preliminary round competitors will be selected on the basis of their recorded qualifying round. These competitors will perform an unaccompanied live audition at the convention on Wednesday. Six semifinalists will be selected from the live preliminary auditions to compete at the convention. Three finalists will be chosen and presented in a convention recital. A staff accompanist will be provided for the semi-final rounds, although contestants may bring their own accompanists. Cash prizes to the finalists of \$5,000, \$2,500, and \$1,000 will be awarded at the discretion of the judges. First-prize winner to be presented in a performance at the 2010 NFA convention, as well as noted in *The Flutist Quarterly*. All applicants must be age 30 or younger by the final day of the 2009 convention. Previous first prize winners in this competition are ineligible to compete again. The entry fee is \$55.

#### **All applications MUST contain:**

NFA competitions application form

- Entry fee of \$55, plus NFA membership fee if applicant is not a current member
- Three copies of preliminary round recording (see below)
- Final round repertoire (see below)
- Biographies of any living composers included in final round repertoire
- Biography of applicant

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<sup>68</sup> The National Flute Association Online. *Competitions, 2009*.  
<http://www.nfaonline.org/> (May 2010) This information was distributed by the NFA for the 2009 Young Artist Competition, and it was copied directly from their website.

**Qualifying round recorded audition repertoire**, presented in the following order on **TRIPLICATE RECORDINGS**:

1. Johann Sebastian Bach: Sonata in E Minor BWV 1034 (Breitkopf/Kuijken 8554) I. Adagio ma non tanto, II. Allegro
2. Aaron Copland: *Duo* (Boosey & Hawkes) I. Flowing, II. Poetic, somewhat mournful, III. Lively, with bounce
3. Denis Gougeon: *L'oiseau blessé* (Doberman-Yppan)

**Live preliminary round repertoire**, to be performed unaccompanied on Wednesday:

1. Johann Sebastian Bach: Solo in A Minor (Breitkopf/Kuijken 8550) III. Sarabande (no repeats)
2. Sigfrid Karg-Elert Thirty Studies for the flute (any edition) Number 30. Chaconne
3. Michael Colquhoun: *Charanga*

**Semifinal audition repertoire**, to be performed at the convention:

1. Philippe Gaubert: *Nocturne et Allegro Scherzando* (Flute Music by French Composers/Schirmer)
2. Samuel Zyman: Sonata (Theodore Presser) II. Lento e molto espressivo, III. Presto
3. Newly commissioned work for the competition (music will be sent in June)

If your local store cannot locate music for you, please contact one of the commercial members listed in the membership directory, or consult the advertisers in *The Flutist Quarterly*.

**Final audition repertoire**, at the convention: **total maximum time is 25 minutes** (including time between movements, etc.). Please time your program carefully, as all contestants will be stopped after 25 minutes. Each finalist shall create a program demonstrating artistic maturity, technical and tonal qualities, and knowledge of program design and balance, excluding any repetitions of preliminary or semifinal repertoire, or any repertoire that contain keyboard reductions of ensemble accompaniments (e.g. no concerti). Final round repertoire, including titles, movements, exact timings, composer's dates, and publishers, must accompany the application. Contestants shall be bound by their original selections.

## APPENDIX C:

### FIRST PLACE WINNERS' FINAL PROGRAMS, 1985-2004<sup>69</sup>

1985 Rhonda Larson

Jolivet: Chant de linos  
Rachmaninoff: Vocalise  
Paganini: Caprice No. 5

1986 Mary Kay Fink

Hüe: Fantasie  
Dick: Concert Etudes Nos. 1 & 3 (from Flying Lessons)  
Woodall: Serenade  
Martin: Ballade

1987 Göran Marcusson

Sommerfeldt: Divertimento  
Ibert: Pièce  
Borne: Carmen Fantasie

1988 Samuel Coles

Boulez: Explosante-Fixe Transitoire VII  
Dutilleux: Sonatine  
Doppler: Fantaisie Pastorale Hongroise

1989 Philip Dikeman

Bozza: Trois Impressions  
Karg-Elert: Sonata Appassionata, Opus 140  
Glière: Melody, Opus 35, No. 1  
Martin: Ballade

1990 Amy Porter

Prokofiev: Sonata in D Major, Opus 94 (Allegro con brio)  
Sancan: Sonatine  
Ciardi: Le Carnival Russe

1991 Catherine Ransom

Mozart: Concerto in G Major, K. 313

1992 Dominique Etiévant

Jolivet: Chant de linos  
Franck: Sonata in A Major (Recitativo fantasia)  
Sarasate: Gypsy Airs, Opus 20

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<sup>69</sup> The National Flute Association. *The National Flute Association's Convention Program*. 13<sup>th</sup>-32<sup>nd</sup> ed. Santa Clarita, CA, 1998

- 1993 Marianne Gedigian  
 Dutilleux: Sonatine  
 Barber: Canzone  
 Karg-Elert: Sonata Appassionata, Opus 140  
 Boehm: Grand Polonaise
- 1994 Heather Lockwood  
 Bach, C. P. E.: Sonata in A Minor  
 Barrère: Nocturne  
 Jolivet: Chant de linos  
 Foss: Three American Pieces (Composer's Holiday)
- 1995 Gaspar Hoyos  
 Bach, J. S.: Sonata in E Minor, BWV 1034 (Andante, Allegro)  
 Messiaen: Le Merle Noir  
 Gaubert: Nocturne et Allegro Scherzando  
 Prokofiev: Sonata in D Major, Opus 94 (Allegro con brio)
- 1996 Kanae Kikuchi  
 Bach, C. P. E.: Sonata in G Major, Wq. 133 "Hamburger"  
 Carter: Scrivo in Vento  
 Taffanel: Fantasie sur le Freyschütz
- 1997 Susanna Self  
 Bach, J. S.: Sonata in E minor, BWV 1034 (Andante, Allegro)  
 Beaser: Variations (Nocturne)  
 Burton: Sonatina (Allegro Giocoso quasi Fandango)
- 1998 Christina Jennings  
 Boulanger: D'un matin de printemps  
 Telemann: Fantasie No. 2 in A Minor  
 Takemitsu: Voice  
 Dutilleux: Sonatine
- 1999 Wendy Cohen  
 Hotteterre: Ornamented Airs and Brunettes  
 Jeanne: Si c'est un crime que l'aymer, Air: Ou joue cet air par Eco  
 Hoover: Kokopelli  
 Mower: Sonata Latino (Bossa merengova)  
 Jolivet: Chant de linos
- 2000 Elizabeth Rowe  
 Kirnberger: Sonata in G Major (Adagio, Allegro)  
 Berio: Sequenza  
 Dutilleux: Sonatine

- 2001 Jennifer Nitchman  
Schumann: Three Romances, Opus 94 (Nicht schnell, Einfach, innig)  
Bach, J. S.: Sonata in E Minor, BWV 1034 (Andante, Allegro)  
Beaser: Variations (Nocturne)
- 2001 Monica Daniel  
Bach, J. S.: Partita in A Minor, BWV 1013 (Allemande)  
Taktakishvili: Sonata (Allegro cantabile, Aria)  
Jolivet: Chant de linos
- 2002 Erinn Elyse Frechette-Foster  
Hotteterre: Suite in E Minor, Opus 2, No. 4  
Dick: Flying Lessons (I, III)  
Jolivet: Chant de linos
- 2003 Jennifer Regan  
Telemann: Fantasie No. 3 in B Minor  
Enesco: Cantabile et Presto  
Jolivet: Chant de linos  
Foss: Three American Pieces (Composer's Holiday)
- 2003 Yong Ma  
Liebermann: Sonata, Opus 23  
Prokofiev: Sonata in D, Opus 94 (Andante, Allegro con brio)
- 2004 Virginia Broffitt  
Prokofiev: Sonata in D, Opus 94 (Allegro con brio)  
Gaubert: Troisième Sonata (Intermede pastoral, Final)  
Cortese: Introduzione e Allegro, Opus 40

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- Karg-Elert, Sigfried (1877-1933), *Sonata Appassionata, Opus 140* (1917). San Antonio: Southern, 1984.
- Liebermann, Lowell (b. 1961), *Sonata, Opus 23* (1987). Bryn Mawr: Theodore Presser Company, 1988.
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Mower, Mike (b. 1958), *Sonata Latino* (1994). London: Itchy Fingers Publications, 1995 & 2005.

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Poulenc, Francis (1899-1963), *Sonata* (1958). London: J & W Chester, 1958.

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Takemitsu, Tōru (1930-1996), *Voice* (1971). Paris: Editions Salabert, 1971.

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## DISCOGRAPHY

Flute World is perhaps the largest single source of flute music and recordings in the United States. Therefore, I have chosen Flute World's catalogue as a source for this discography. The recordings shown in this discography are those that are still available for purchase. Composers are listed alphabetically with their respective works, and each recording of a specific work is listed alphabetically by performer.

In order to provide more specific information in this discography, such as the record label, the label number, and the recording format, I chose Schwann Opus: Annual Artist Issue as a source. This is an annual publication that lists currently available classical recordings on compact discs and cassette tapes.

Many compact discs are accompanied by a three-letter code which refers to the recording format. In the three-letter code, the letter "A" stands for "analog" and the letter "D" stands for "digital". The first letter of the audio code represents how the album was recorded. The second letter represents how the album was mixed. The third letter represents how the album was transferred to compact disc. For example, a compact disc with the code, ADD, was recorded by the analog method, digitally mixed, and digitally transferred. This formatting information is not available for some recordings. Almost all early compact discs are "AAD" (analog recording and mixing with a digital transfer to compact disc). Newer compact discs are generally "DDD" (fully digital).

Barber, Samuel: *Canzone*.

Performed by Leone Buyse. The Sky's the Limit, CRY5, CD 317.

Performed by Laurel Ann Maurer. American Flute Works, Alba, CD 167, DDD.

Performed by Paula Robison. American Masterworks, Musicmasters, CD 7019-2-C, DDD.

Performed by Robert Stallman. The American Flute, ASV, CD 869, DDD.

Performed by Alexa Still. Flute, Koch, CD 7144, DDD.

Performed by Jennifer Stinton. An American Recital, Collins, CD 13852, DDD.

Berio, Luciano: *Sequenza*.

Performed by Mario Ancillotti. Luciano Berio, MASO, CD 90075, DDD.

Performed by Zdenek Bruderhans. 20<sup>th</sup> Century Unaccompanied Flute, Arbitrium Records, CD 1110.

Performed by Sophie Cherrier. Duet, CD 457038, DDD.

Performed by Robert Dick. Ladder of Escape 5, ATAC, CD 9158, DDD.

Performed by Anna Garzuly. Flute Visions of the 20<sup>th</sup> Century, HUN, CD 31655, DDD.

Performed by Claire Marchand. Solo Flûte, ATMA Classique, ACD 2 2175.

Performed by Aurèle Nicolet. Berio: Circles, WER, CD 6021, AAD.

Burton, Eldin: *Sonatina*.

Performed by Teresa Beaman. Flute Moments, Laurel, CD LR857, DDD.

Performed by Jeffrey Khaner. American Flute Music, AVIE, LC11982, DDD.

Performed by Göran Marcusson. American Sonatas, INTIM, CD 34.

Performed by Alexa Still. Twentieth-Century Flute, Koch, CD 7144, DDD.

Performed by Jennifer Stinton. COC, CD 2037.

Carter, Elliot: *Scrivo in Vento*.

Performed by Harvey Solberger. Eight Compositions, Brid, CD 9044, DDD.

Performed by Patricia Spencer. Now and Present Flute, Nell, CD 45088.

Casella, Alfredo: *Sicilienne et Burlesque*.

Performed by Michel Debost. Flute Panorama #2, SKAR, CD 4963-4, DDD.

Performed by Aurèle Nicolet. Aurèle & Christiane Nicolet, CAMA, CD 302, AAD/DDD.

Dutilleux, Henri: *Sonatine*.

Performed by Michel Debost. Flute Panorama #1, SKAR, CD 4963, DDD.

Performed by Katherine Kemler. Sonatina, Centaur Records, CRC 2459, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Performed by Paula Robison. Carmen Fantasy, VC, CD 4058.

Foss, Lukas: *Three American Pieces*.

Performed by Laura Barron. Echoes of a Blue Planet, CD Baby, CD-WB2.

Fukushima, Kazuo: *Mei*.

Performed by Robert Dick. Ladder of Escape 5, ATAC, CD 9158, DDD.

Gaubert, Philippe: *Nocturne et Allegro Scherzando*.

Performed by Michel Debost. Flute Panorama #2, SKAR, CD 4963-4, DDD.

Performed by James Galway. Music For My Friends, RCAV (Red Seal), CD 68882.

Performed by Susan Milan. Complete Works of Philippe Gaubert, CHN 2, CD 8981, DDD.

Performed by Susan Milan. Flute Fantasie, CHN, CD 8609, DDD.

Performed by Paula Robison. The Romantic Flute, VC 8089, ADD.

Performed by Gary Schocker. Regrets & Resolutions, JDR, CD 1004, DDD.

Performed by Kenneth Smith. Golden Flute, ASV, CD 2102.

Jolivet, André: *Chant de linos*.

Performed by Robert Aitken. French Flute Music, BIS, CD 184, AAD.

Performed by Sophia Anastasia. Musing, PSS, CD 1, DDD.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4963, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Performed by Manuela Wiesler. Jolivet the Complete Flute Music, BIS, CD 549, DDD.

Performed by Ann Yasinitsky. Distinguished Performers Series, Vol. 1, VMM, CD 2013, DDD.

Jolivet, André: *Cinq Incantations*.

Performed by Robert Aitken. French Flute Music, BIS, CD 184, AAD.

Performed by Robert Stallman. Incantations, VAIA, CD 1112, DDD.

Performed by Manuela Wiesler. Jolivet the Complete Flute Music, BIS, CD 549, DDD.

Karg-Elert, Sigfried: *Sonata Appassionata, Opus 140.*

Performed by Michel Debost. Flute Panorama #2: Paris – Leipzig 1900, SKAR, CD 4963-4, DDD.

Liebermann, Lowell: *Sonata, Opus 23.*

Performed by Teresa Beaman. Flute Moments, Laurel, CD LR857, DDD.

Performed by Katherine Kemler. Virtuoso American Flute Works, CENT, CD 2146, DDD.

Performed by Jeffrey Khaner. American Flute Music, AVIE, CD LC11982, DDD.

Performed by Göran Marcusson. American Sonatas, INTIM, CD 34.

Performed by Laurel Ann Maurer. Angel Shadows, 4TAY, CD 4006, DDD.

Martin, Frank: *Ballade.*

Performed by Samuel Baron. CRSR, CD 8840.

Performed by Jeanne Baxtresser. Principal Flute, New York Philharmonic, Cala, CD 0512, DDD.

Performed by Celia Chambers. Ballades, CHN, CD 9380, DDD.

Performed by Andre-Gilles Duchemin. Andre-Gilles Duchemin-Flute, SNE, CD 2033.

Performed by Susan Milan. La Flute Enchantee, CHN, CD 8840, DDD.

Performed by Johannes Walter. Virtuose Flotenmusik, BER, CD 9161, ADD.

Performed by Manuela Wiesler. Vocal & Chamber Music, BIS, CD 71, DDD.

Messiaen, Olivier: *Le Merle Noir*.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4963, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Mower, Mike: *Sonata Latino*.

Performed by James Galway. Tango del Fuego, RCAV, CD 09026-63422-2, DDD.

Muczynski, Robert: *Sonata, Opus 14*.

Performed by Julius Baker. Julius Baker in Recital, VAIA, CD 1022, ADD.

Performed by Lise Daoust. Rhythm'n Flute, MUVI, CD 1101, DDD.

Performed by Anna Garzuly. Flute Visions of the Twentieth Century, HUN, CD 31655, DDD.

Performed by Alexandra Hawley. Complete Works for Flute, NXIN American Classics, CD 8559001, DDD.

Performed by Katherine Kemler. Virtuoso American Flute Works, CENT, CD 2146, DDD.

Performed by Laurel Ann Maurer. American Flute Works, ALBA, CD 167, DDD.

Performed by Alexa Still. Flute, KOCH, CD 7144, DDD.

Performed by Jennifer Stinton. An American Recital, Collins Classics, CD 13852, DDD.

Poulenc, Francis: *Sonata*.

Performed by Julius Baker. In Recital, VAIA, CD 1022, ADD.

Performed by William Bennett. Poulenc: Flute Sonata, CAMA, CD 390, DDD.

Performed by Keith Bryan. Twentieth-Century Flute, Vol. 2, PREM, CD 1053, DDD.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4693, DDD.

Performed by Andre-Gilles Duchemin. 20<sup>th</sup> Century Sonatas for Flute and Piano, SNE, CD 2037.

Performed by Sefika Kutluer. The Romantic Flute, GALL, CD 810, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Performed by Giampaolo Pretto. Works for Wind Lost, AG, CD 21, DDD.

Performed by Jean Pierre Rampal. Twentieth-Century Masterpieces, ERAT 2, CD 45839, ADD.

Performed by Jiri Valek. Twentieth-Century Flute Sonatas, SUR, CD 96, DDD.

Prokofiev, Sergei: *Sonata in D Major, Opus 94*.

Performed by Marc Beaucoudray. Flute Sans Frontière, SKAR, CD 4971, DDD.

Performed by Keith Bryan. 20<sup>th</sup>-Century Flute, Vol. 2, PREM, CD 1053, DDD.

Performed by Andre-Gilles Duchemin. 20<sup>th</sup>-Century Flute and Piano, Vol. 2, SNE, CD 2037.

Performed by James Galway. Flute Sonatas, RCAV, CD 09026-61615-2, ADD, DDD.

Performed by Emmanuel Pahud. Flotenmusik, MUSS, CD 6107, ADD.

Performed by Jean Pierre Rampal. Twentieth-Century Masterpieces, ERAT 2, CD 45839, ADD.

Performed by Jiri Valek. 20<sup>th</sup>-Century Flute Sonatas, SUR, CD 96, DDD.

Performed by Manuela Wiesler. The Russian Flute, BIS, CD 419, DDD.

Sancan, Pierre: *Sonatine*.

Performed by Julius Baker. In Recital, Vol. 2, VAIA, CD 1033.

Performed by Michel Debost. Flute Panorama #1: Paris 1920-1960, SKAR, CD 4963, DDD.

Performed by Katherine Kemler. Sonatina, Centaur Records, CRC 2459, DDD.

Performed by Emmanuel Pahud. Paris, EMIC, CD 56488, DDD.

Takemitsu, Tōru: *Voice*.

Performed by Claire Marchand. Solo Flûte, ATMA Classique, ACD 2 2175.

Varèse, Edgard: *Density 21.5*.

Performed by Zdenek Bruderhans. 20<sup>th</sup> Century Unaccompanied Flute, Arbitrium Records, CD 1110.

Performed by Robert Dick. The Other Flute, GMR, CD 2013, DDD.

Performed by Claire Marchand. Solo Flûte, ATMA Classique, ACD 2 2175.

Performed by Thomas Nyfenger. The Flutistry of Thomas Nyfenger, VAIA 2, CD TNMR001.

Performed by Philippe Pierlot. The Works of Edgard Varèse, Vol. 2, ERAT, CD 14332.

Performed by Robert Stallman. Incantations, VAIA, CD 1112, DDD.

Performed by Helmut Reissberger. Ionisation, VB2, CD 5142.

Performed by Eugenia Zuckerman. Incantation, DLS, CD 3184, DDD.