

A MASTER OF MUSIC RECITAL IN
FLUTE

An Abstract of a Recital
Submitted
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

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University of Northern Iowa

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This Study by: Mara Nicole Miller

Entitled: A MASTER OF MUSIC RECITAL IN FLUTE

has been approved as meeting the thesis requirement for the

Degree of Master of Music

Date Dr. Angeleita Floyd, Chair, Thesis Committee

Date Dr. Julia Bullard, Thesis Committee Member

Date Dr. Ann Bradfield, Thesis Committee Member

Date Dr. April Chatham-Carpenter, Interim Dean, Graduate College

This Recital Performance by: Mara Nicole Miller

Entitled: A MASTER OF MUSIC RECITAL IN FLUTE

Date of Recital: March 13, 2015

has been approved as meeting the thesis requirement for the

Degree of Master of Music

Date Dr. Angeleita Floyd, Chair, Recital Committee

Date Dr. Julia Bullard, Recital Committee Member

Date Dr. Ann Bradfield, Recital Committee Member

Date Dr. April Chatham-Carpenter, Interim Dean, Graduate College

ABSTRACT

On the evening of Friday, March 13th, 2015 at 6:00pm, Mara Miller performed a graduate recital in Davis Hall of the Gallagher-Bluedorn Performing Arts Center at the University of Northern Iowa. This recital was presented in partial fulfillment of a Master of Music degree in flute performance. Collaborating on this presentation with Ms. Miller was faculty pianist, Polina Khatsko. The recital began with the virtuosic *Tango Fantasia* by Jacob Gade, followed by the more somber *Sonata in A Minor for Solo Flute* by C.P.E. Bach, and ended the first half of the recital with *Sonatine pour flûte and piano* by Pierre Sancan. After a brief intermission, the second portion of the program opened with the reverent *Duo for Flute and Piano* by Aaron Copland and climaxed with the vibrant sounds of *Blowout* by Timothy Hagen. With a variety of genres programmed for this recital, Ms. Miller was able to demonstrate the musical and stylistic knowledge gained while a student at this institution.

Tango Fantasia by Jacob Gade (arr. Toke-Lund Christiansen)

Jacob Gade (1879-1963) was a Danish composer and violinist. He composed predominantly film score music, particularly for silent films. *Tango* was written in 1925 and performed at the Palads Theatre (Copenhagen), to accompany the silent film *Don Q, Son of Zorro*.¹ The work came to be known as the *Jealousy Tango* and gained much popularity after being used for several film scores. Originally featuring a violin solo, the work was later orchestrated by Gade and other composers for voice, guitar, and flute.

¹ H. Fogel, "J. GADE Jalousie. Leda and the Swan. Suite d'Amour. Rhapsodietta. Romanesca. Wedding at Himmelpind. Valse Capriccio. Copenhagen Life. Douces Secrets.," *Fanfare – the Magazine for Serious Record Collectors*, 32, no. 5 (May, 2009): 137.

This particular arrangement was written by Toke-Lund Christiansen, a Danish flutist and student of famous flute pedagogue, Marcel Moyse. As a “one-hit-wonder,” Gade survived financially from the royalties he received from this popular composition.²

Following a theme-and-variation form, the work utilizes the tango style, both rhythmically in the piano and melodically in the flute part. The introduction soars with a virtuosic flute cadenza, followed closely by several, recitative-like statements. Moving to the first main theme, the tango melody and rhythm (a double-dotted eighth-note followed by a thirty-second notes) is found in both the flute and piano parts. At measure 17, the variation of the first theme begins. At measure 49, the “B” section of the tune begins with a dramatic change in mood and key (F major). The lyrical B section continues with several variations of the melody and contrasting tonal centers until measure 113, in which the opening cadenza figure returns. The coda, labeled *Vivace*, begins in measure 114 and accelerates to an exciting “Finale,” employing rapid articulation and the expressive marking, *tutta la forza*.

Sonata in A Minor for Solo Flute by C.P.E Bach

The third son of J.S. Bach, Carl Philipp Emanuel Bach (1714-1788), was a prolific composer who wrote in a style that bridged the Baroque and Classical eras. He was trained musically by his father and composed twenty sinfonias, choral and solo vocal works, keyboard works and chamber music.³ Bach worked as a court musician for Frederick the Great, King of Prussia from 1740-1768. As a keyboardist for the court,

² Fogel. “J. Gade Jalousie...,” 137.

³ Melissa Colgin Abeln, “The Solo Flute Sonata of C.P.E. Bach: A Fresh Look at an Old Masterpiece,” *Flutist Quarterly*, (Fall 2004): 48-54.

Bach was allowed access to many talented performers, one of the most notable being Johann Quantz, the famous flutist and composer.⁴

C.P.E. Bach was highly recognized for his treatise *Essay on the True Art of Playing Keyboard Instruments*, written in 1753. In his essay, Bach writes about the correct execution for ornamentation and style when performing his works. It was important to him that those improvisational choices always be in good taste and fitting to the style of the work. Studying this treatise has been a helpful guide in preparation for playing his solo sonata. As found in his treatise, Bach writes:

No one disputes the need for embellishments. They are, in fact, indispensable. They connect and enliven tones and impart stress and accent; they make music more pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful or otherwise and they will lend a fitting assistance. . . In summary: Good embellishments must be distinguished from bad. . . Regard them as spices which may ruin the best dish.⁵

C.P.E. Bach used common forms from the Baroque era, but expanded his harmonic language to feature Baroque and Classical harmonies. Many consider him a bridge between the two eras. All three movements of his sonata (1747) follow a rounded-binary form. The first movement, marked Poco adagio, is very somber. Quantz wrote in his treatise, “to play an Adagio well, you must enter as much as possible into a calm and almost melancholy mood, so that you execute what you have to play in the same state of mind as that in which the composer wrote it.”⁶ The opening incorporates two voices within a single line: a strong downbeat creating a harmonic pedal and a calm, melancholy melody in the upper register. The shift between tonal centers elicits a direct contrast in

⁴ Colgin Abeln. “The Solo Flute Sonata”, 53.

⁵ C.P.E. Bach, “Essay on the True Art of Playing Keyboard Instruments,” (New York: W.W. Norton & Co., 1949).

⁶ Johann Quantz, “On Playing the Flute,” (New York: Schirmer Books, 1966).

mood within the piece. The A minor section takes on a melancholy mood and then shifts to C major, offering a contrasting, joyful mood. Though most of the first movement is in A minor, the harmonic progression passes through C major, D minor and E minor, each taking on a different characteristic.

The second movement, Allegro, is a bit faster in tempo (roughly somewhere between 108 and 120 to the quarter note). Though it is mainly in A minor with brief excursions to C major and E minor, the mood is slightly more lively than the previous movement.⁷ In Quantz's treatise, he writes, "The principal character of the Allegro is one of gaiety. . .".⁸ This mood should be reflected in the second and third movements of the piece.

In the third and final movement, also marked Allegro, the meter is in 3/8 time, contrasting to the duple meter of the second movement. This movement employs a variety of major keys (C major, G major, F major, then returning back to C major) in contrast to the two outer lying "A" section in A minor. The least chromatic of the three, this movement is the most rhythmically dynamic when performed in one beat to the bar, creating momentum. Baroque influences are displayed in some of the sixteenth-note sequences that are similar to the *corrente*, a Baroque dance.⁹

Sonatine pour flûte and piano by Pierre Sancan

Pierre Sancan (1916-2008) was a French composer and pianist. He studied with Yves Nat at the Paris Conservatory after briefly studying in the cities of Morocco and

⁷ Colgin Abeln. "The Solo Flute Sonata", 53.

⁸ Quantz. "On Playing the Flute".

⁹ Colgin Abeln, "On Playing the Flute," 54.

Toulouse. After receiving a *Premier Prix* in 1937, Sancan was awarded the *Prix de Rome* in 1946 and thrived as a performer and composer. He also studied conducting with Charles Munch and Roger Desormiere. In 1956, Sancan began teaching piano and composition at the Paris Conservatory, a position he held for almost thirty years.¹⁰

Sancan's through-composed, multi-sectional work was written in 1946 as a test piece for the annual *Concours* at the Paris Conservatory. The work is divided into three clear sections and displays influences of Debussy, with non-functional harmonies and whole tone scales interspersed throughout the piece.

The first section begins with a dreamy and hypnotic melody in the flute. The lyrical "A" section is complemented by whole tone sonorities and is metrically elusive, as is the Impressionistic style. The "B" section includes a lightly-articulated dialogue between the flute and piano parts and then returns to the "A" material. After a brief piano cadenza, the work transitions to the 2nd section. The *andante espressivo* introduces a new lyrical section along with the keys of A major/F sharp minor. Following, a virtuosic flute cadenza propels the piece into the an exciting and rondo-like *Animé* section which is filled with steady eighth-notes triplets. With a final return to the A section, the piece finishes with a lively incorporation of the *Animé* material.

Duo for Flute and Piano by Aaron Copland

A New York native, Aaron Copland (1900-1990) was born to Russian Jewish parents. First introduced to music (ragtime and opera) by his sister, Laurine, Copland began taking piano lessons at a young age and was composing short pieces by age 12.

¹⁰ Charles Timbrell, "Sancan, Pierre," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41424> (accessed Jan. 15, 2015).

With a desire to expand his education, Copland studied composition with Rubin Goldmark. He continued his musical education with a variety of teachers including Victor Wittgenstien, Clarence Adler, and with his possibly most influential and famous teacher, Nadia Boulanger.¹¹ With the mentorship of these teachers, Copland was able to develop a unique, recognizable composition style that falls into three distinct periods. Copland's first style period was jazz-influenced; the second was his more commercially successful period, *American Pastoral*; and the third contained serialism. *Duo for Flute and Piano* dates from Copland's final compositional period and includes many techniques from his second style period, such as the use of 4th and 5th intervals, folk-like melodies, and a central element of rhythm.

Composed in 1971, Copland wrote the *Duo* as a piece commissioned by several friends and students of the famous flutist, William Kincaid (1895-1967), former principal flute of the Philadelphia Orchestra. After his death, Kincaid's students desired a work to be written in his memory. The piece was premiered by flutist Elaine Shaffer and pianist Hephzibah Menuhin. In addition, the work was also recorded in 1973 with Shaffer as the flutist and Copland as the pianist.¹²

The first movement is in ABA form, opening with a recitative-like melody played by solo flute and followed by a dialogue with the piano appropriately marked *Flowing*. A jazz-influenced "B" section follows that is articulated and rhythmic, offering contrast to a

¹¹ Howard Pollack, "Copland, Aaron" in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06422> (accessed Jan. 21, 2015).

¹² Claudia Anderson, "Clarity and Elusiveness in Copland's Duo," *Flute Talk*, (December, 2008): 16-30.

reverent return of the “A” section. The rhythmic aspect of the “B” section demonstrates an influence of Copland’s first compositional style period.

In the second movement, marked *Poetic, somewhat mournful*, mixed meter and tone color play a particularly important role in establishing the mood of the movement. These compositional techniques could also be a reference to his first compositional style period. In addition, the variety of tempo markings, long phrase markings, and chromatic, atonal harmonies add to the difficulty of the movement.

The third movement, marked *Lively, with bounce*, requires very clear and crisp articulation to convey the exciting mood. There is a bit of influence from Copland’s serialist style period placed in the mid-section (“B”) of the movement (from rehearsal number 5 to 12). The movement, featuring an ABACA-coda form, arrives at a triumphant and exciting conclusion filled with fast sixteenth-note passages and clear double-tongued figures.

This work is revered as a modern staple in the flute repertoire and is often performed and recorded by many flutists and pianists. Interestingly, Copland was noted to have experienced a bit of disappointment in reference to his composition, stating in a letter to composer, Carlos Chavez, “it’s not all that avant-garde in sound.”¹³

Blowout by Timothy Hagen

Blowout by Timothy Hagen (b.1981) was selected as the final work on the program to showcase the dynamic use of extended techniques. Dr. Hagen is a Texas-

¹³ Anderson, “Clarity and Elusiveness...,” 17.

based flutist, teacher, and composer and holds degrees from the North Carolina School of the Arts, University of Texas at Austin, The Colburn Conservatory, and the University of Southern California. Currently, Hagen is the principal flutist of the Missouri Symphony and a prize-winning soloist. In addition, Hagen has also received several awards for his compositions.¹⁴

Hagen wrote *Blowout* in 2008 for the annual “Scholars’ Weekend” of the Jack Kent Cooke Foundation at Johns Hopkins University. The piece was composed over a course of sixty hours, beginning on a flight from Los Angeles to Baltimore, Maryland. Hagen dedicated the work to his mentor, Jim Walker, a prominent flutist.

Mastering Hagen’s varietal use of extended techniques provides a challenge for the performer. These techniques include singing while playing, percussive articulations, glissandi, flutter tonguing, and jet whistles. Hagen is quoted as stating, “*Blowout* explores many (though certainly not all) of the possibilities for making music on the flute simply by blowing out.”¹⁵

The piece is sectional and though it is not written in a traditional form, the opening and closing sections relate to each other, utilizing similar harmonies. *Blowout* is predominately tonal and rhythmically and motivically repetitive. Not only is the piece technically demanding, there is a dramatic moment near the end of the piece in which the performer is required to shout, “One, two, three, four!” The performer must be

¹⁴ “Biography,” Tim Hagen flutist/composer, timothyhagen.com (accessed Jan. 20, 2015).

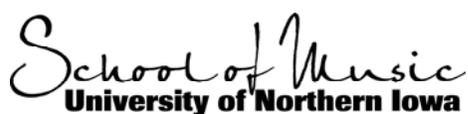
¹⁵ Tim Hagen, “Blowout”, (Dallas: Owl Glass Music, 2008).

technically accurate as well as command an exciting stage presence in order to achieve a successful performance.

Mara Miller's master of music recital featured a broad variety of musical genres, demonstrating the diverse complexities encompassing the flute repertoire. This challenging program demanded highly virtuosic skills, including numerous extended techniques, Baroque ornamentation and collaboration with piano. With much preparation, Ms. Miller was able to express her refined musical style and solid technique by presenting provocative, graduate-level performances of works by Gade, CPE Bach, Sancan, Copland and Hagen.

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presents

Mara Miller, Flute
A Graduate Recital

In collaboration with:
Polina Khatsko, piano

In partial fulfillment of the requirement
 for the degree Master of Music.
 From the Studio of Dr. Angeleita Floyd

Tango Fantasie for Flute and Piano

Jacob Gade
 (1879-1963)
 arr. Toke-Lund Christiansen

Elizabeth Anderson and Jonathan Haverdink, dancers

Sonata in A Minor for Solo Flute

Poco Adagio
 Allegro
 Allegro

C.P.E. Bach
 (1714-1788)

Sonatine pour Flute and Piano

Moderato ~ Andante espressivo ~ Animé

Pierre Sancan
 (1916-2008)

Intermission

Duo for Flute and Piano

I. Flowing
 II. Poetic, somewhat mournful
 III. Lively, with bounce

Aaron Copland
 (1900-1990)

Blowout for Solo Flute

Timothy Hagen
 (b. 1981)

She received her Master degree in flute performance in Texas State University, where she studied with Dr. Adah Toland Jones. Ziqing had attended the Texas State Chamber Orchestra European Tour in 2017 with performances in Prague, Luxembourg and Budapest. In addition, she was one of the performers in the 2016 Musicartissimo Flute Master Class and Recital in Plovdiv, Bulgaria. Emma Lacey. Morgan Monty, a native of Charleston, South Carolina, is pursuing a Bachelor of Music degree in Flute Performance at the University of South Carolina. Morgan holds first prizes in competitions such as the SC MTNA Junior Woodwind competition, the SCMEA Master Recital, the SC Flute Society Collegiate Artist Competition, and more.