

**Diversity in Flute Through Pedagogy and Repertoire:
A Summary of Three Dissertation Recitals**

by

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of the requirements for the degree of
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DEDICATION

To my parents who, in spite of all the difficulties of living in Venezuela, are always supporting me in all of my endeavors.

To my husband, Régulo Stabilito, who has walked side by side with me on our quest for a better life. We help and support each other, and these recitals would have not been possible without your help and support.

Finally, a mi Virgencita de Guadalupe.

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It has been such a meaningful journey for me to have come back to my alma mater to pursue a Doctorate in Musical Arts. My profound and eternal gratitude to my mentor, Prof. Amy Porter, for helping me become the flutist I am today and for guiding me to develop as a teacher, artist and as a person. Coming back to study with you was the decision that made me walk the path of success and growth I have been so lucky to have. I will be forever thankful to you!

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I have also been blessed to have the support and guidance of many incredible professors at the School of Music, Theatre and Dance and I would like to thank each one of the teachers that guided me, not only in my studies but in my dream to graduate with a tenure track job in hand. I would like to thank Liz Ames, Chad Burrow, Andrew Bishop, Colleen Conway, Mark Clague, Charles Garret, Dan Gilbert, Michael Haithcock, Kenneth Kiesler, Jonathan Kuuskoski, Timothy McAllister, Eugene Rogers, Ellen Rowe and Louise Stein.

My love and gratitude to my family, who has always been there giving me strength and confidence to keep dreaming and working hard towards my goals. To my parents, Humberto e

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This work would have not been possible without the support, help, guidance and love of my husband, Régulo Stabilito. I deeply admire and love you. I am so thankful for your hard work and patience with me during this intense but rewarding time. Este logro es de los dos.

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ABSTRACT

As part of the requirements for the degree of Doctor of Musical Arts (Music: Flute) in the University of Michigan, I performed three recitals. The program chosen for the recitals represented the areas of study, research and interest that I dedicated myself to develop during my doctorate studies. Each recital focuses on very different repertoire; however, two unifying threads run through them. The first one is the pedagogical approach to all recitals, where I care about the performance of the works and how to present them to my future students. Secondly, the importance of Diversity, Equity and Inclusion, a personal priority in my life, here presented through programming and education. The programs presented works by underrepresented composers, such as Latin American and women composer; a new approach to etude study and finally the performance of different types of flute for a more varied and historically informed performance and pedagogical approach.

The first recital, *Latin American Music Initiative: changing the anonymity of Latin American Composers and the Invisibility of their works* showcased works edited, commissioned and promoted by my organization, the Latin American Music Initiative (LAMI), an organization created and developed with Régulo Stabilito (DMA'22) at the University of Michigan with the support and guidance of SMTD Faculty.

The second recital *Understanding Flute Etudes: The Backbone of a Flutist's Growth* was a lecture recital with a pedagogical approach. This recital presented my research on contextualizing composers of flute etude books and proposing the assignment of flute etudes based on the historical contextualization of the repertoire to be studied. This approach would expand the conversations about stylistic interpretation and performance practices of the repertoire studied and would allow for

a deeper and extended exposure allowing for a comprehensive approach to flute lessons. In this recital, I gave a historical contextualization based on a timeline and the development of the flute. Important composers of etudes and repertoire were performed side by side showcasing similarities of approach among both works. Finally, I offered an detailed table that contextualized flute etudes books and the repertoire it would influence based on the era of composition.

A third area of study, developed during my studies at the University of Michigan is the performance of a new instrument, the one-keyed flute. The study and understanding of this instrument, which was the flute used during the baroque era, has allowed me to learn about the possibilities of the instrument. This process has helped me to contextualize the performance practices of this repertoire and become a better teacher and performer. The four of the five pieces of this repertoire were performed on the one-keyed flute and the fifth piece was performed on the modern flute, making a connection between an appropriate approach to perform baroque works that respects the performance practices and possibilities of the baroque instrument.

Finally, it is important to mention that my selection of the repertoire was deeply affected by the fact that the three recitals were presented during the COVID-19 quarantine months. All works performed were recorded at home in a solo format or with the collaboration of my husband, Régulo Stabilito on the cuatro and baroque guitar. The limitations of these recitals created a challenge that allowed me to grow and present three performances experimenting with technology and a more creative approach.

Dissertation Recital No. 1
Latin American Music Initiative: Changing the Anonymity of Latin American Composers
and the Invisibility of their Works

Maria Fernanda Castillo, Flute & Piccolo

Jillian Kouzel, Oboe
Nick Thompson, Clarinet
Daniel Fendrick, Bassoon
Lorenzo Robb, Horn

Wednesday, April 8, 2020
Virtual Recital due to COVID-19
(original location: Britton Recital Hall)
8:30pm

Quinteto for Woodwind Quintet (1968)

Inocente Carreño
(1919–2016)

LAMI Quintet:
Jillian Kouzel, Oboe
Nick Thompson, Clarinet
Daniel Fendrick, Bassoon
Lorenzo Robb, Horn

Cantos II for solo flute (1995)

Diana Arismendi
(b.1962)

Plumismo for solo piccolo (1986)

Adina Izarra
(b.1959)

Estudio for solo flute (1992)

Inocente Carreño
(1919–2016)

LAMI Critical Edition

De Aquí y de Allá for solo flute (2011)

Maria F. Castillo
(b.1980)

Spiritus for solo flute (2015)

Icli Zitella
(b.1966)

High Five for Woodwind Quintet (2019) (Premiere)

Andrés Eloy Rodríguez
(b.1971)

LAMI Quintet

Dissertation Recital No.1 Program Notes
Latin American Music Initiative: Changing the Anonymity of Latin American Composers and the Invisibility of their Works.

The Latin American Music Initiative (LAMI) is an organization founded by husband, DMA orchestra conducting student Régulo Stabilito, and I in 2018. LAMI has the clear mission to raise the awareness of Latin American composers and the value of their works. As a multidisciplinary organization with three branches of work, we intend to help the diffusion and performance of Latin American repertoire. Our first branch called *Alma*, Spanish for soul, works on creating critical editions of unedited works and commissions by unknown Latin American composers. On our second branch, *Ofrenda*, Spanish for gifts, we give life to the music that is on paper by performing and recording it. Our final branch, *Siembra*, Spanish for plant or saw, is our educational branch where we share the context and qualities of this important and unknown repertoire.

Today's recital is an homage to works for flute by Venezuelan composers, showcasing the connection between three generations of composers represented through the evolution of their flute compositional style. This recital includes works to be included in our first LAMI CD *Venezuela en Flauta: Music for Flute by Venezuelan Composers* and others for solo flute, which were added to accommodate the "Stay home" policy of the University of Michigan.

***Quinteto* for flute, oboe, clarinet, horn
and bassoon (1968)**

**Inocente Carreño
(1919–2016)**

Inocente Carreño is one of the most important and recognized Venezuelan composers of the twentieth century. His success mostly resides on his symphonic compositions which are included in concerts and recordings that showcase Venezuelan music around the world. It is

important to mention that the genesis of the idea of LAMI dates back to 2010, during my research to develop an online catalogue of Venezuelan works as my dissertation project at the Latin American Musicology Department of the Central Venezuela University. The discovery of five chamber works for flute by such an important composer motivated me to dwell in his music to make it known and available to the flute world.

Carreño's catalogue is extensive, including symphonic, vocal works, chamber music compositions and popular songs. As he is mostly known for his symphonic and vocal repertoire, we find extremely valuable our discovery of Carreño's chamber and solo flute works. Thus, we have established a partnership with the Inocente Carreño Foundation to recover, edit, perform and record his flute chamber music compositions in order to give this important flute repertoire visibility and exposure. Among the five works Carreño wrote for flute we have: *Dialogo for flute and chamber orchestra* (1960), *Quinteto* (1968), *Sonatina for flute and piano* (1976), *Fantasia for flute and guitar* (1986) and *Estudio for solo flute* (1992). These flute works were written over a period of 22 years (1960-1982) and represent the post-nationalistic period of Carreño.

Inocente Carreño's early life plays an important role in the establishment of his roots. His contact with traditional musical manifestations on the island of Margarita are deeply ingrained in his identity as a classical composer, as his music presents, in one way or another, elements from folklore. He was born in 1919 in Porlamar a city on the Island of Margarita located in the eastern region of Venezuela.¹ There, he lived a very humble and poor life with his grandmother Mauricia Carreño, also known as Güicha, who was responsible for the strong musical and traditional roots Inocente and his brother Francisco developed. After moving to Caracas, Carreño developed a successful life as a professional popular musician, while starting his composition studies with the

¹ All of the biographical information learned about Carreño was read in his only biography that exists, a 364-page book called *Inocente Carreño. Ser de Tiempo y Creación* by Alejandro Bruzual.

famous maestro Vicente Emilio Sojo, the “most important character of Venezuelan music history”² in 1939. According to Carreño, Sojo was “biased for each of us to work on national melodies of the country.”³ However, Carreño’s popular roots were so strong that some doubted he could “overcome the barrier of the popular thing”⁴ as crossing-over from popular to classical composition was a harder job than imagined for Carreño, especially when it came to receiving the acceptance and validation of his colleagues and professors in the art music world.

After graduating in 1946, Carreño wrote *Margariteña* in 1954, a composition that “would give him a place of reference among the Latin American Nationalistic school.”⁵ *Margariteña* “would become his paradigmatic work, the most interpreted in his catalogue and maybe among the whole national repertoire, becoming one of the models of the Latin American Nationalistic aesthetic.”⁶ After his success with *Margariteña*, Carreño tried to move away from the Nationalistic school which he felt constrained him and limited his possibilities to succeed in more modern compositional approaches. Thus, in the late 1950s Carreño began exploring more modern compositional techniques, such as twelve-tone techniques and serialism. This period is rich in his search for new sounds and modern sonorities, evident in new compositions like *Sinfonietta Satírica* (1964) and *Quinteto* (1968) for woodwind quintet, both of which use experimental harmonies, non-folkloric elements and rhythmic variety.

² Bruzual, 86 “Personaje más importante en la historia de la música en Venezuela.” Our translation

³ Carreño in Bruzual. “...se inclinaba a que uno trabajara con temas nacionales, del país.” (Bruzual, 96) Our translation

⁴ Carreño in Bruzual (p. 83) talking about Juan Bautista Plaza’s opinion about Carreño. “Ojalá que Carreño pueda supercar esa barrera de la cosa popular.” Our translation

⁵ Ibid, 133 “obra que le daría un lugar referencial en la escuela nacionalista Latinoamericana.” Our translation

⁶ Bruzual, “se convertiría en su obra más paradigmática, la más interpretada de su catálogo y quizás de todo el repertorio nacional, tomada como uno de los modelos de la estética nacionalista latinoamericana.” Author’s translation

Carreño's *Quinteto* is divided in three movements, where the common musical language is framed under simple textures and melodic lines. The first movement, "allegro moderato" presents a thematic material of quarter notes with dotted rhythms in a descending line, which is repeated in a variety of ways but within a homophonic texture. These sections are contrasted with others where the moving lines are accompanied by single pitches with a rhythmic ostinato.

The second movement, "Andante" showcases one of the few places in music where Carreño uses a twelve-tone row inspired melody. The slow-moving lines in this movement also show a simple use of textures and contrapuntal material. Finally, in the third movement, "scherzo-allegro," the use of a 6/8 time signature brings this piece back to traditional Venezuelan music where the dance quality of the 6/8 joropo is denied by the use of repeated pedal notes on eight notes. However, at certain places of the movement, dance rhythms in homophonic texture discloses his identity as a composer heavily influence by the Venezuelan folkloric music tradition.

Cantos II for solo flute (1995)

**Diana Arismendi
(b.1962)**

Venezuelan composer Diana Arismendi is president of the Latin American Music Festival, whose long-term advocacy for Latin American composers has inspired us in the creation of LAMI. We have witnessed the performance of an immense catalogue of Latin American compositions thanks to the concerts of the Latin American Music Festival, among them, her own compositions.

Arismendi wrote *Cantos II* in 1995, following the format established by Luciano Berio, who in the 1950s started a series of short compositions called *Sequenzas*. While Berio wrote 14 *Sequenzas*, starting in 1958, with his *Sequenza I for solo flute*, Arismendi has six *Cantos* in her

catalogue up to this date. *Cantos*, Spanish for “songs,” are works with a two-fold compositional approach. First, she establishes a musical connection with herself, allowing her musical imagination to “sing,”⁷ where the song is the unifying thread of the work. Secondly, intellectual and rational thoughts get involved creating resonances or suggestive references of musical ideas.

The development of these compositions happens within an atonal context, which as Arismendi mentions “my ear, naturally, is atonal,”⁸ However, she continues, “there are moments where the atonality needs consonance.” Regarding her compositional language, Arismendi shares, “even though, I use consonances regularly in my music, I do not use concepts of functional harmony. From the time the first *Cantos* were composed, a need for lyrical expression started to complement my atonal language.”⁹ Arismendi studied composition at the École Normale de Musique in Paris, and she remembers how the word ‘melody’ was forbidden. “To think melodically and conceive a work around a melody was prohibited,”¹⁰ she remembers. What matters for Arismendi, is the goal of creating tension and release as a way to move the listener and the performer, no matter its compositional approach. Tonality, atonality and modality are all combined in Arismendi’s language and is evident in this work.

Cantos II for solo flute is a piece where three “songs” are initially presented in their most transparent and purest form. The songs are the representation of the connection between Arismendi and her mother through the memories of songs sung during her childhood. The thematic material is presented with clear delimitations of interpretational approaches. The first song is framed by a “Solemne” (Solemn) indication, with long notes in a lyrical form and a stable common time meter. The four-bar phrase which surrounds the interval of a perfect fifth

⁷ Diana Arismendi, interview with the author, Ann Arbor-Caracas, April 2, 2020

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid

between pitches F# and C# is repeated, with the use of flutter tongue as a way to create instability and the expansion of the theme by a bar, denying the C# but staying in the F# pitch center.

The second song is free and unstable, it is framed under a 7/8 time signature and an indication of “librement” (freely). While Arismendi and I worked together on preparing this performance, the composer’s desire for freedom and lack of meter was persistent, thus the tenuto marks and tempo indications should be exaggerated in order to create freedom and a quasi-improvisatory feel to this theme. Lastly, a 2-bar Db augmented chord presented with a pedal on the A pitch, is repeated with the indication of “senza vibrato” and accelerando, giving an end to the presentation of the songs in their most invariable state.

The fragmentation of the three themes is evident by the presentation of seven variations of each of them. Each statement presents changes on time signature, intervallic material, rhythm and speed. Timbrical changes are introduced with the use of “whistle tones,” harmonics and flutter tongue as extended techniques. As Arismendi points out, the presence of modality perhaps represents an ancestral connection reflected in this piece. The final variation leads to a completely tonal passage that seems to steer us away from the atonality and modality presented previously; however, her intention was clearly “[to establish a] strong reference to elements from the twentieth century Latin American music” repertoire.

Plumismo for solo piccolo (1986)

**Adina Izarra
(b.1959)**

Adina Izarra is an active composer in the production of chamber works and the inclusion of electronic music with solo instruments. Izarra’s compositional style experimented with rhythmic and sonic elements of traditional Venezuelan music and instruments, in combination

with modernist European influences following the tradition of Berio, Hoyland, Nono and Dallapiccola. The use of a free atonal language based on gestures and introducing consonance when necessary, are characteristic in her music. For Izarra “one of the most important things is the memory, in the sense that you memorize, you retain ideas and then you understand over the work what happens to those ideas.”¹¹

Izarra has extensively written for the flute. In her catalogue of works at least nine of them use the flute and its family (piccolo and bass flute) as a solo instrument. The reason for this has to do with the musical partnership she has had with flutist Luis Julio Toro, who initiated me on the flute and taught me for 10 years. As mentioned in previous articles about Izarra and Toro, this is not the first composer-flutist partnership to produce an important repertoire. We can also see the duo Berio-Gazzeloni, which produced the famous *Sequenza I for solo flute* (1958) previously mentioned in Arismendi’s work¹². Additionally, Toro’s impact as a teacher, touring around Latin America and sharing Izarra’s repertoire, inspired future generation of flutists who after some 15 years, kept performing these works and commissioning new ones from Izarra.¹³

Plumismo is a musical creation by Izarra with the guidance of Toro, who was the initial instigator of creation of a piece for solo piccolo inspired on bird songs. In Izarra’s words:

[Toro]... handed me an LP of recordings of Venezuelan birds. We are talking around the end of the [19]80s. Of course, I listened a lot to that record. But as I’m sure you know, birds sing, [with the] syrxinx, which is not like our phonetic system, so they can produce [sounds] like multiphonics. There is a lot of noise, what we acoustically understand as noise in their singing. ... When they sing, they make noises with their wings, with their feathers and I wanted to keep all that. I didn’t want to take only the tunes of the birds. One of the things I did was to study how they introduce the noise within their tunes, which was very interesting [to] me. So, as the piece was for solo piccolo, I had to find noises in the piccolo which would work as they worked in the bird, like polyphony between tunes and noises. So, I started looking for these noises and that is when Luis Julio proposed all the types of extended techniques. I took some of them, others I didn’t take, but always trying to portray this counterpoint between noise and singing.¹⁴

¹¹ Ibid.

¹² Barreto, 2014

¹³ Adina Izarra, interview by the author, Ann Arbor-Guayaquil, April 4, 2020

¹⁴ Ibid.

Plumismo is a piece built on memorable gestures, simulating bird songs and noises. The piccolo expands its sonic possibilities through the use of extended techniques in order to move closer to the original bird noises. Common extended techniques such as flutter tongue, air sound, multiphonics or whistle tones are complemented by other not so common ones, such as kissing the embouchure, flutter tonguing without flute sound or turning around to give your back to the audience while playing. All these techniques are strategically placed within consonance passages of scales and arpeggios or extreme memorable gestures that come back in different places of the work to give an accurate organization and understanding to the piece as a whole. For Izarra, “*Plumismo*...starts banging with that tremolo-multiphonic-frulato. If people don’t remember that when that appears again, there is a problem! That cannot be forgotten,”¹⁵ which is how her music is appreciated by many, as music that cannot be forgotten.

Estudio for solo flute (1992)

**Inocente Carreño
(1919-2016)**

Carreño’s last work for flute was written in 1992 while he lived in Paris as Minister Advisor of Venezuela at the UNESCO. His *Etude* for solo flute, is a two-movement work (slow-fast) with a French-like introduction, in the style of Eugene Bozza’s flourishes on his solo flute work *Image*. This introduction is followed by a lyrical “lento” section with a simple repeated melody as a mantra outlining the interval of a perfect fifth between the pitches of F# and the C#, finally ending on a long F#.

The second movement is a motto perpetuo of constant eight notes in an 11/8 time signature, which is divided in 3+3++2+3. This meter is characteristic of some of his post-

¹⁵ Ibid.

nationalistic compositions such as the *Suite Sinfónica* (1956). The constant eighth note passages are a challenge for the flutist as it is difficult to keep a constant metronomic interpretation of the movement with opportunities to comfortably breathe. Thus, our approach allows for longer times for breaths based on phrase structure. This approach also helps the listener in following the melodic phrasing of the movement, which ends on a c# minor arpeggio.

This work was dedicated to Edison Carranza, a Colombian flutist who has lived in France since 1982. There is a possibility Carreño and Carranza met while both of them lived in France.

***De Aquí y de Allá* for solo flute (2011)**

**Maria Fernanda Castillo
(b.1980)**

As a flutist that has experimented with genres that require improvisation, creating melodies started to be a familiar task at this point in my life. This piece is the result of an extensive improvisation that I took the time to write, as I had enjoyed the melodies I had created at the moment.

De Aquí y de Allá, Spanish for “From here and there” is a piece that shows the musical influences that surrounded me during this time. In 2011, I had returned to Venezuela after living for 10 years in the United States where I pursued degrees in Music: BM from the University of Michigan and MM from the University of Miami; and México, where I taught at the Arts Institute of Mazatlán. For two years back in Venezuela, I had had a hard time finding performance opportunities in classical music, so I started to perform traditional forms of music such as Venezuelan music, flamenco and charanga. The freedom required to follow dancers in flamenco music and the improvisatory qualities of charanga music had inspired long

improvisational sessions. After several sessions liking the music that I was improvising, I decided to have manuscript paper in hand and write down melodies that I liked.

De Aquí y de Allá shows influences from dance music of the Spanish bulería and Venezuelan joropo traditions, evident in the use of triple meter, rhythmic figures, frequent trills and harmonic minor scales. Other musical elements present in this work are the use of chromatic fourths, as at the moment I was practicing Moyses's chromatic fourth sequences. However, the most important aspect of this work is how it follows the structure of the standard French solo flute repertoire, such as Eugene Bozza's *Image* and Jacques Ibert's *Pièce*. An introductory section, where the thematic material is vaguely introduced drives the musical material to a rhythmic section, in this case, a quasi bulería-Joropo. This work ends on a A major section where meter variety decompose the dance like patterns presented earlier.

The personal value of this piece is that, it has allowed me to see and remember my musical life at the time this work was created. Performances vanish in time and we only have our memory of them, but writing music is like creating a musical photograph of my life at a specific point in time. I have not written again after I wrote this work and presenting it for you today has made me see the value on restarting my improvisation sessions to see what will come out of my flute in 2020.

Spiritus for solo flute (2015)

**Icli Zitella
(b.1966)**

With a completely traditional compositional education, Icli Zitella considers himself an eclectic composer. He does not see a determinate style of composition in his works, but rather a mix of all. During his final year of his Master's in music studies at Manhattan School of Music, Zitella worked with the Contemporary Performance Program, where he was able to pair with a

performer to create a new work. The result of this work was *Spiritus* for solo flute, written for flutist Kelley Barnett, who at the time, was studying her Masters in contemporary performance.

For Zitella, there were a couple of elements that inspired this work. First, the concept of air and breathing as referred by the Latin interpretation of the word “Spiritus,” which means breath. Additionally, the close image of zen budhist *Komuso* monks gave the foundation for the whole work. *Komuso* priests had the tradition of meditating through the use of air while playing the Japanese shakuhachi flute. While playing long lyrical, modal melodies, priests would wear a “woven straw hat, which covered their head completely looking like an overturned basket. The concept was that by wearing such a hat they removed their ego.”¹⁶



Figure 1.1 Komuso Monk improvising with a shakuhachi flute

The Japanese shakuhachi flute sound has certainly inspired many composers to write for the modern instrument, and in Zitella’s compositions the shakuhachi flute lies at its core. *Spiritus* is performed as a continuous piece, but it is divided in three sections. These sections, for Zitella, are the musical representation of the states of meditation. The first movement, “allegro e violento,” represents the start of a meditation where uncontrolled thoughts fill one’s mind. At this moment, constant interruptions and unsettledness is represented by repetitive sixteen note ostinati, broken by large leaps and rapid arpeggiated gestures. These virtuosic and technically

¹⁶ Weber, “Komuso: Japanese Zen Priest”

challenging sections, mostly demarcated by “misurato” indications, are contrasted by “senza misura” sections where long note melodies start to appear, simulating the slow success into calming the mind and finding the right meditative state. To conclude this movement, an air gesture of complete exhalation while producing no tone but just air sounds on the flute transitions to the second movement, “Lentissimo, senza misura” where the full shakuhachi flute sound is explored. Long tones, air effects and oscillatory notes are Zitella’s musical representation of a musical meditation. Finally, the third movement, “lo più veloce possibile” starts with the flute acting as a percussion instrument. The use of extended techniques such as “tongue rams,” air sounds, key clicks and tongue pizzicatos are largely used here. Zitella shares that this was the first movement he wrote, as he uses a “method of creativity...[looking] for something completely different.”¹⁷ In this case, Zitella simulates congas or bongos by using these flute extended techniques. This last movement, represents the moment one starts to come back “to elements of reality, of all these portions and rhythmic aspects of normal life.”¹⁸

High Five for Woodwind Quintet (2019)
LAMI Commission

Andrés Eloy Rodríguez
(b.1971)

Flutist-Composer Andrés Eloy Rodríguez has been a close friend and supporter of the Latin American Music Initiative (LAMI). The works I have commissioned from him during the last 3 years have been incredibly successful and add to the value of Latin American contemporary repertoire. These works are: *Credo for flute trio* (2017) and *Elegía Fantástica y Ostinato Giocoso for flute and viola* (2018). Rodríguez’s profile resembles that of the eighteenth century flutist-composer, where “ the nature of a virtuoso’s life required him to be noticed by as

¹⁷ Icli Zitella, Interview by the author. Ann Arbor- New York, April 4, 2020

¹⁸ Ibid.

many people as possible, especially in compositions he wrote himself to display his particular talents,” and I must say that, at this point his compositional career is surpassing his performance one.¹⁹ Rodríguez is Assistant flute and piccolist at the Venezuela Symphony Orchestra and flute professor at the Simón Bolívar University in Venezuela. In a country where more than 3 million citizens have left to find a better future, Rodríguez has admirably stayed to continue making an impact on future generations of flutists.

As a flutist that often performs Rodríguez’s works, I constantly say he is an “extreme composer and performer,” as he challenges himself and the performers of his works to technical abilities close to impossible. Learning Rodríguez’s works have been a challenge I have always looked forward to, as to his musical vocabulary, language and sound are unique and invaluable, and *High Five Woodwind Quintet* is not the exception.

The name *High Five*, comes from a double reference to five musicians of high quality and the camaraderie shared with the gesture encompassed by the same expression “high five.” I knew who some of the members of the LAMI Quintet were when I commissioned the work, so he knew he was going to have an exceptional level of musicianship, from my colleagues from the University of Michigan. Thus, Rodríguez was free to make extreme demands on each part of the quintet.

The work is divided in three movements played continuously following the traditional movement structure of fast-slow-fast commonly used in the later eighteenth century. The constant trade of melody lines among the instruments and intertwined accompaniment lines shared within different instruments add to the timbre variety present throughout the quintet. An

¹⁹ Powell, *The Flute*, 130

eclectic style defines his compositions, where atonality, tonality, and contemporary techniques acts as the foundation of his writing.

The three movements of the quintet: *Meeting and Match up*, *Charming Complicity* and *Perfect storm*, represents the encounter of the five musicians, their friendship and unity in spite of difficult times. Among all the movements the melodic line, built with long notes in lyrical singing-like passages is shared by all the musicians, while the accompaniment lines, usually faster and technically more demanding are divided among a couple of instruments. Rhythmic precision, and a high command of their respective instruments are key for the successful performance of this and all of his works.

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Dissertation Recital No.2
Lecture- Recital
Understanding Flute Etudes: The Backbone of a flutist's growth

Maria Fernanda Castillo, Flute

Régulo Stabilito, Venezuelan Cuatro

Saturday, May 9, 2020
Virtual Recital due to COVID-19
(original location: McIntosh Theater)
5:30pm

XVIII century etude and piece:

Capricio No. 5 (n.d)

Johann Joachim Quantz
(1697-1773)

Sonata in A minor for solo flute, Wq.132 (1747)
I. Poco Adagio

Carl Philipp Emanuel Bach
(1714–1788)

XIX century etude and piece:

Study No.3, Op.15 (n.d.)

Joachim Andersen
(1847-1909)

Brilliant Duo No.2, Op.102 (1829)
I. Adagio- Allegro assai con molto fuoco

Friedrich Kuhlau
(1786–1832)

Maria Fernanda Castillo, Flutes 1 & 2

XIX-XX century etude and piece:

Caprice No.8, Op. 26 (n.d.)

Theobald Boehm
(1794–1881)

Image for solo flute (1939)

Eugene Bozza
(1905–1991)

Extended Techniques etude and piece:

Etude No.9, “Diverse” (2011)

Will Offermans
(b.1957)

Honami for solo flute (1994)

Will Offermans

Traditional/Folk etude and piece:

The Hibiee-Jibiees, Venezuelan Joropo Etude (n.d)

Marco Granados
(b.1961)

Apure en un Viaje (1973)

Genaro Prieto
(1941–)

Régulo Stabilito, Venezuelan cuatro

Dissertation Recital No.2 Program Notes
Lecture- Recital
Understanding Flute Etudes: The Backbone of a flutist's growth

As a flutist and educator, being aware of the composers that have written important works for our repertoire is essential for the growth and development of my students. These composers include those who wrote important works for our repertoire, such as Poulenc, Mozart and Berio, as well as composers of methods and etudes that help as pedagogical tools for their development. While thinking about the contextualization of each of these composers, I have come to realize that we have not paid much attention to understanding the context around flute etude books and the composers who wrote them.

Each of these books were written at different times, where performance styles and flute capabilities greatly influenced the way these etudes were written and its technical possibilities. Thus, in this lecture-recital I offer a contextualization of important figures from the eighteenth century to the present, including flute type and stylistic composition styles of each era.

Additionally, I offer a table to be used as a guideline of how to pair etudes and repertoire studied by each student. With this table I suggest a way to assign etudes to students, not only based on their technical level but on the repertoire each student is learning at the moment. This approach will help expand the conversation and focus of musical interpretation, performance practices and stylistic approach, not only to be covered while working on the pieces but also on the etudes, intensifying the exposure of the student to the context of these works.

OUTLINE FOR LECTURE RECITAL

1. Defining “Study/Etude”:

- a. “An instrumental piece, usually of some difficulty and most often for a stringed keyboard instrument, designed primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest.”²⁰

2. Flute Development Timeline:

a. Before 1690

- i. Characteristics of the flute
 1. Thin, cylindrical bore
 2. One single piece of wood
 3. Small circular finger and embouchure holes
- ii. Quality of sound produced:
 1. Soft, ideal for ensemble and consort playing

b. 1690: One-Keyed Flute

- i. Characteristics of the flute
 1. Conical bore
 2. Flute divided into three or four pieces
 3. Addition of one key for the fifth right hand finger
- ii. Quality of sound produced, ideal for virtuosic/soloistic playing:
 1. Bigger sound
 2. Improved intonation
 3. Adaptability to play in different pitches such as A= 390, 415 or 440.
- iii. Important Figure: Johann Joaquim Quantz (1697–1773)
 1. German composer with expansive portfolio career:
 - a. Writer: Essay “On Playing the Flute”
 - b. Teacher: King Frederick the Great, King of Prussia
 - c. Flute-maker and inventor: 2-keyed flute (additional key to differentiate between D# and Eb)
 - d. Composer: of pedagogical etudes and pieces
 2. 1714: Performer at Dresden Orchestra
 3. 1726: Tour through different countries in Europe: France, Italy and England.
 - a. While in France he made innovations to the flute
 4. 1728: Teacher of Frederick the Great
 5. 1741: appointed Royal Chamber Ensemble Musician
 - a. Collaborator with Carl Philipp Emanuel Bach
 - b. Performed every night with King in Private Chamber Concerts

²⁰ Ferguson, Howard, 2001. Grove

- c. Extensive Catalogue of flute works: 153 sonatas and 296 Concertos
 - 6. Quantz's flute:
 - a. Larger bore
 - b. Bigger taper
 - c. Divided into four sections
 - d. Elliptical embouchure and finger holes
 - e. Two keys: C# and Eb
- iv. Etude Book: Capricen by J. J. Quantz
 - 1. 60 capricios with focus on different technical and stylistic focus
 - 2. Ideal to assign a few caprices to students that are working on baroque repertoire
- v. Performance of Capricen No.5 by Johann Joachim Quantz and Sonata in A minor by Carl Philip Emanuel Bach, first movement: Poco Adagio
 - 1. Areas of focus on etude that would improve interpretation of piece:
 - a. Accented notes as bass lines
 - b. How to highlight two different lines while performing on one instrument
 - c. Performance practices of the baroque era:
 - i. Trills
 - ii. Appoggiaturas
 - iii. Beat hierarchy
 - iv. Approach to straight tone playing or minimal vibrato
- c. **1740–1800: Keved Flute:**
 - i. Characteristics of the flute
 - 1. Conical bore
 - 2. Flute divided into several sections
 - 3. Addition of keys (4, 5, 8 keys)
 - ii. Quality of sound produced, ideal for virtuosic/soloistic playing:
 - 1. Bigger sound
 - 2. Improved intonation
 - 3. Evenness of tone between achieved avoiding fork fingerings
 - iii. Important figure: Joaquim Andersen (1847–1909)
 - 1. Danish flutists, composer and conductor
 - 2. 1882: Principal Flute and founder of the Berlin Philharmonic Orchestra
 - a. Assistant conductor of Berlin Philharmonic
 - 3. 1892: Retired from performance career after suffering tongue paralysis
 - a. Conductor of Court Orchestra in Copenhagen
 - 4. Composer of 63 Opuses

- a. Wrote 8 etudes adding up to 188 etudes
 - i. Etude opus organization do not follow a chronological order
 - 1. Ideal order: Op.41, 37, 33, 21, 30, 15, 63, 60
 - iv. Performance of Etude No.3, Op.15 by Joachim Andersen and Brilliant Duo No.2, Op.102 by Friedrich Kuhlau, first movement: Adagio–Allegro assai con molto fuoco
 - 1. Areas of focus on etude that would improve interpretation of piece:
 - a. Technical development through virtuosic and fast performance
 - b. Extension of range of the flute
 - c. Phrasing through highlighting important melodic notes as opposed to harmonic, accompanying notes.
 - d. Extreme use of dynamics
 - e. Romantic interpretation with extreme expression of emotion
- d. **1832/1847–Present: Boehm System Flute**
 - i. Characteristics of the flute
 - 1. Cylindrical bore
 - 2. Made out of wood (1832) or metal (1847)
 - 3. Ring key system covering larger size holes
 - 4. Rod-axle system
 - ii. Quality of sound produced, ideal for virtuosic/soloistic playing:
 - 1. Bigger sound: complains that “sounded like a trumpet”
 - 2. Complete evenness of tone with limited use of fork fingerings
 - 3. Improved intonation as holes due to correct acoustical placing
 - iii. Important figure: Theobald Boehm (1791–1881)
 - 1. German flutists, composer, flute maker and teacher
 - 2. Flutist of the Royal Bavarian
 - 3. 1832: First Boehm system flute
 - 4. 1847: improved Boehm System flute
 - 5. Composer of virtuosic pieces and etudes, showcasing the extreme and improved possibilities of his instrument
 - iv. Performance of Theobald Boehm Caprice No.8, Op.26 and Image for solo flute (1939) by Eugene Bozza
 - 1. Areas of focus on etude that would improve interpretation of piece:
 - a. Smoothness of slurred arpeggiated passages
 - b. Extension of range of the flute
 - c. Achieving evenness of tone throughout the complete range of the instrument
 - d. Extreme use of dynamics

- e. Modern style interpretation with use of chromaticism and dissonances while highlighting important melodic tones
- e. **Twentieth Century work with extended techniques:**
- i. Boehm System flute allowed for use of extended techniques, defined as an expansion of traditional flute techniques, allowing for “an unlimited variety of beautiful timbres.”²¹ which were commonly used by some composers of the XX century.
 - ii. **Important figure: Will Offermans** (1791–1881)
 - 1. Dutch flutist, composer and teacher
 - 2. Composer of pieces and etudes using extended techniques
 - iii. Performance of Etude No.9, “Diverse” by Wil Offermans and *Honami* for solo flute (1994) by Wil Offermans
 - 1. Areas of focus on etude that would improve interpretation of piece:
 - a. Learning new language and notation
 - b. Use of different fingerings
 - c. Use of different extended techniques such as: harmonics, key clicks, air tones, whistle tones, jet whistle and different angles of lip plate
- f. **Traditional music:**
- i. This approach to flute etudes is so broad that it can allow for the study and development of performance of different genres of music such as traditional folkloric music, jazz or even beat boxing.
 - ii. **Example of traditional music repertoire and etude:** Venezuelan Joropo
 - iii. Performance of *The Hibiee-Jibiees* by Marco Granados and *Apure en un Viaje* (1973) by Genaro Prieto
 - 1. Areas of focus on etude that would improve interpretation of piece:
 - a. Virtuoso playing characteristic of Venezuelan instrumental music
 - b. Approaching dance music (Joropo) and its nuances through both the etude and the piece
 - c. Use of strong/accented articulation present in Venezuelan folk music

²¹ Offermans, Wil, 2011, *Twelve studies for the flute for the contemporary flutist*.

Table of etudes and repertoire: a practical approach to assigning etudes based on the repertoire studies (Table 2.1)

TIME	ETUDES	REPERTOIRE BY
Baroque 1600-1750	Quantz	JS Bach: Partita, Brandenburg, Sonatas Quantz Pergolesi Vivaldi Blavet Handel
Galant 1720s-1770s		CPE Bach
Classical 1750-1820	Antoine Hugot (1761-1803)	Devienne Mozart Mercadante Stamitz
Romantic (early) 1800-1910	Berbiguier (1782-1835) Briccialdi (1818-1881) Drouet (1792-1873) Furstenau (1792-1852)	Beethoven Reicha Briccialdi Godard (1889)
Romantic 1800-1910	Heri Altes (1826-1895) Boehm (1794-1881)* Andersen (1837-1909) Donjon (1839-1912) Gariboldi (1883-1905) Koehler (1849-1907) Reichert (1830-1880)	Tulou/Altes- Concours Borne- Fantasia on a theme of Carmen Boehm Doppler (1870) Reinecke (1882) Widor (1898)
Romantic-Modern 1880-1920)	Taffanel Moyse (1889-1984) De Lorenzo (1875-1962) Paul JeanJean (1874-1928)	Faure (1898) Ganne (1901) Chaminade (1902) Enesco (1904) Debussy (1913) Gaubert(1906, 1920) Taffanel (1907) Cassella (1914) Mouquet (1909) Hue (1913) Reinecke (1908) Bartok (1920) Burton (1948) Casella (1914) Ferroud (1921)
Modern 1890- now tonal, chromatic	Bozza (1905-1991) Damase (1875-2013)	Ibert concerto (1934, 1936) Bozza (1942)

	<p>Bitsch (1921-2011) Hoover (1937-2018) Schocker (1959-) Karg-Elert (1877-1933) Grenzmer, Harald (1909-2007)</p>	<p>Dutilleux (1943) Jolivet (1944) Sancan (1946) Libermann Nielsen Copland (1971) Gubaidulina (1963) Martin (1944) Martinu (1945) Milhaud (1922) Poulenc (1956) Prokofiev (1943) Taktakishvili (1966) Vine (1992) Feld (1964) Francaix (1962) Katherine Hoover Hindemith</p>
<p>Modern 1890-now Atonal</p>	<p>Julien Falk (1902-1987) Guy Lacour (1932-2013)- Dodecaprice Reinhard Luttmann – Dodecaphoniques Aurele Nicolet- Avant-garde studies</p>	<p>Messiaen (La Merle Noir) (1952) Berio (1958) Carter (1991) Ran (1987) Alfredo del Monaco (1988) Varese (1936) Schoenberg</p>
<p>Extended techniques</p>	<p>Offermans (1957-) Robert Dick (19</p>	<p>Daugherty (2010) Fukushima (1962) Offermans Takemitsu (1971, 1995) Robert Dick (1989,1999) Ian Clarke Colquhoun Higdon</p>
<p>other</p>	<p>Mower (1958-) Piazzola (1921-1992) Raimundo Pineda Marco Granados Lili Marulanda</p>	<p>Mower Piazzola Patillo</p>

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Dissertation Recital No.3
Baroque Repertoire on the Flute and the One-keyed Flute

Maria Fernanda Castillo, Flute

Régulo Stabilito, Baroque guitar

Tuesday May 12, 2020
Virtual Recital due to COVID-19
(original location: Britton Recital Hall)
8:00pm

**Fantasia no. 6 in D Minor & Fantasia no. 7 in
D Major (1733)**

D Major: Alla Francese
D Minor: Dolce
D Minor: Allegro
D Minor: Spirituoso
D Major: Presto

George Philipp Telemann
(1681–1767)

Sonata in E Minor, Fk. 54 (ca. 1729)

Allegro
Larghetto
Vivace

Wilhelm Friedemann Bach
(1710–1784)

Maria Fernanda Castillo, Flutes 1 & 2

Echos pour la Flute Traversiere Seule (1708)

Jacques-Martin Hotteterre
(1674–1763)

Sonata Duodecima in D Minor for Violin (1693)

Adagio–Allegro e Presto
Largo–Spirituoso
Aria e Allegro
Veloce

Isabella Leonarda
(1620–1704)

Régulo Stabilito, Baroque guitar

Concerto No.3 for five flute, Op.15 (1727)

Allegro
Adagio
Allegro

Joseph Bodin de Boismortier
(1689–1755)

Maria Fernanda Castillo, Flutes 1,2,3,4 & 5

Dissertation Recital No.3 Program Notes
Baroque Repertoire on the Flute and the One-keyed Flute

**Fantasia No.6 in D Minor
and No.7 in D (1733)**

**George Philipp Telemann
(1681–1767)**

Telemann was an influential musician who developed an impressive portfolio career not only as a composer but as a performer, writer, teacher, theorist and publisher. With his innovative approach to his musical life, Telemann inspired many of his contemporaries and future generations of artists to follow their passions and interests, even when stepping out of the norm.

Telemann was born at the end of the seventeenth century in Magdeburg, Germany to a deeply religious family. He showed special talent for music from an early age, learning several instruments and composing his first opera at the age of twelve.²² After the passing of his father when he was four years old, his mother undertook his education, steering him away from music. However, while studying law at the University of Leipzig his musical talents and interests took over, and he was able to dedicate his life to music.²³

Telemann lived in different German cities looking for the best career opportunities, settling down in Hamburg in 1721, where he developed the “most productive phase of his career, writing cantatas, passions, oratorios, serenatas, teaching, directing and performing opera, and publishing his own music.”²⁴ His instrumental compositions alone are evidence of his diverse output writing orchestra suites, concertos, sonatas, chamber music and solo instrumental works. Furthermore, Telemann’s own publication of instrumental works suggests his interest in “smaller

²² Dzapo, 3

²³ Zohn, 2001

²⁴ Ibid.

scoring appropriate for domestic music-making.”²⁵ His Fantasias for solo flute are only one part of the four collections of solo instrumental works he self-published around the same time. His earlier work for solo instrument was his sonata for unaccompanied viola da gamba written in 1728, followed by the publication of the Flute Fantasias and Keyboard instrument between 1732 and 33, and finally the publication of the Fantasias for solo violin in 1735.

Works for solo flute were not common during this time; however a few pieces predate the Telemann flute fantasias, such as the short piece *Ecos* by Jacques-Martin Hotteterre from 1708 and the Partita for solo flute by Johann Sebastian Bach from 1723.²⁶ The Telemann Fantasias represent an important validation for the development of the flute as a solo instrument. The collection consists of twelve short compositions divided in several movements and centered around different tonalities. There are two conceptions on the organization of the Fantasias. The first one divides the twelve fantasies “into four modally contrasting groups of three: major-minor-minor; major-major-minor; major-minor-major; minor-major-minor.”²⁷ However, another conception sees the Fantasias divided “into two groups of six” mainly “suggested by the placement of a French overture (“Alla Francese”), with its introductory associations, at the beginning of the seventh work.”²⁸

The two Fantasias performed in this recital are joined together to create a larger solo work imitating a suite. This idea follows the tradition shared by Prof. Michel Debost, Professor at the Paris Conservatoire and Oberlin Conservatory and passed along to me by one-keyed flute Prof. Kathie Stewart. This selection encompasses the Fantasia in D major and its parallel minor, which allows for highlighting the contrast between the *Affects* of each key. According to Johann

²⁵ Ibid.

²⁶ Zohn, 2008, 427

²⁷ Ibid.

²⁸ Ibid., 428

Matheson (1681–1764), who wrote about the “character description of all keys.”²⁹ D major is “most suitable for noisy, happy, warlike and cheerful matters,”³⁰ while D minor “has a certain feeling of devotion and peace.”³¹

Our selection will start with the D Major first movement “Alla Francese” which resembles a French overture, as it is divided into two main slow sections with repeat signs and the use of dotted rhythms. The main two slow sections of the French overture are intercalated with a 3/8 dance-like section displaying an important character of these works, which is Telemann’s ability to write for one instrument as if there were two instruments playing. Telemann achieves this effect by using register contrast and the clear use of a bass line and a melodic line. This movement is followed by the complete Fantasia in d minor, starting with its *Dolce* movement and its devotional and peaceful *affect*. Followed by one of the most impressive movements, the d minor *Allegro*, a fugue with its presentation of subjects, counter-subjects and even *stretti*, while being performed with only one voice. The two-measure subject of this fugue, follows the structural format of a polyphonic fugue, challenging the performer to highlight the different voices and the presence of the subject above any other line. The d minor Fantasia ends with a *Spiritoso* movement in 3/2 in rondeau form, which leads back to the final movement of the D Major Fantasia, a rapid *Presto* with its contrasting “happy” and “noisy” *affect*, also in rondeau form.

²⁹ Janssens, 2012, 11

³⁰ Janssens, 21

³¹ *Ibid.*, 68

Many uncertainties still exist about the life and musical production of Wilhelm Friedemann Bach, Johann Sebastian Bach's oldest son. It was not until 1913 that a dissertation by Martin Falk offered the "first comprehensive monograph on the composer's life and work,"³² trying to put together pieces of a musical estate that is mostly unknown. Furthermore, Anita Breckbill's research, trying to date the composer's flute duets based on the four extant sources also reflect on the few sources of information that exist about Bach's work.

Wilhelm Friedemann Bach was known as "the greatest living organ virtuoso and improviser" of his time.³³ He started his musical education under the guidance of his father and held positions in Dresden and Halle as organist at major churches. He tried to develop a composition career by publishing his works but had no luck, based on the poor sales of his first published work, the harpsichord sonata in D major.³⁴ After moving to Halle to work as organist at the Church of Our Lady in 1746, Bach's unhappiness in the job led him to resign without the security of another post; thus being forced to make living out of his private lesson earnings alone. While looking for a better life, Bach moved to Berlin in 1774 where his reputation as an organist and improviser grew while his ambitions as a composer declined. Bach's biographer, Martin Falck, stated that Bach's flute works seem to have been composed during his last years living in Berlin but "it was not known whether the duets belonged to those pieces."³⁵

Breckbill's research, however, proposes that the work performed in this recital, the E minor Sonata, presented by Falck as Fk.54, was probably composed around 1729, or even

³² Wolff, Christoph and Peter Wollny, 2001

³³ Ibid.

³⁴ Ibid.

³⁵ Breckbill, 1992

earlier, probably after traveling with his father to Dresden and listening to the great court flutists Buffardin and Quantz. This is just speculation, however, and other sources place the flute duets during his Berlin years after 1774.

Bach's first flute sonata for flute duet in E minor is divided in three movements, fast-slow-fast, showcasing extreme virtuosic writing on both parts. The first *Allegro*, a rounded binary, uses continuous triplet and sixteenth notes arpeggios as its thematic material, moving from the tonic E minor to its relative major, G major, and moving back to E minor on the last A' section. This movement uses a large range of the flute's register and both parts present the same level of importance, as both play the same material presented in canonical form.

The *Larghetto* movement, in G major, also presents canonic interaction among both parts, displaying simplicity but beauty of contrapuntal writing. Its short AA' form leads into the last *Vivace* movement, giving the starting voice of the canon to the second flute. This movement shows a mix of the long notes presented in the second movement and the fast arpeggiated sections of the first movement.

The quarantine situation caused by COVID-19 has presented challenges in many ways for the realization of this recital. However, its unique format has allowed me to program music for more than one flute to be recorded by myself on separate tracks. Even though this piece was performed on the modern flute for my recital, in order to show stylistic approaches of the baroque performance practices on the modern flute, I am looking forward to learning it on the one-keyed flute and performing such a virtuosic work following its original conception.

During the seventeenth century, the Hotteterre family was known for the construction of wind instruments in France. It was Jean Hotteterre (1605–1690) who designed the one-keyed flute, the instrument performed during the Baroque era. This flute showed several improvements that allowed for this instrument to be considered a solo, virtuoso instrument, and composers started to take interest in writing solo works for it.³⁶ Jean Hotteterre’s grandson, Jacques-Martin did not continue in his family’s instrument making business but rather became “the most celebrated member of the family, [by having] a brilliant career as a player, teacher and composer.”³⁷

Jacques-Martin ‘le Romain,’ published important books and works developed the possibilities of the new instrument. His *Premier Livre de pieces* (Op.2) were written in 1708, the same year he published his *Principes de la flûte traversière*, the first tutor for flute ever written. This method gives specific detail to technical aspects of flute playing such as embouchure, posture, fingerings and ornamentation. Another important publication includes his *Deuxième Livre* (Op.5) from 1715 and *L’art de préluder sur la flûte traversière* from 1719, which shares important documentation on the performance practices of preluding and improvisation.

The piece included in this program is part of his *Premier Livre*. The first edition of his *Premier Livre* was expanded in the 1715 edition, rearranging his three suites for flute and continuo of eleven to twelve movements, into five suites of seven to eight movements.³⁸ The second edition also included detailed ornamentation, serving as a valuable pedagogical tool to understand performance practices of the time. This book also included “the first pieces to be

³⁶ Powell, 2002, 68

³⁷ Giannini, 2001

³⁸ Millán and Peñalver, 2018

published for two unaccompanied flutes.”³⁹ Finally, the book ends with a short piece for solo flute in two movements called *Echos pour la flûte traversière seule*, which is included in this recital to showcase its importance as the first piece written for solo flute. *Echos* is a two-movement work composed of short motifs that are repeated in contrasting dynamics. However, the motifs fit into a larger scheme of phrases that give unity and coherence to each movement.

The edition we have chosen is written in violin treble clef and includes extensive use of ornaments. This work has served as an invaluable tool for understanding ornamentation in this style. The first movement, in duple meter and centered in D major, uses dotted rhythms resembling a French overture with a royal feel. In contrast, the second movement, in triple meter, gives a happy, dance-like closing to the whole publication. As stated in Guillermo Peñalver and Tony Millán’s recording booklet, Hotteterre’s publications “constitute more than simply new pieces, but rather the birth of the French flute school for which Jacques himself became emblematic of a new era of solo flute playing.”⁴⁰

Sonata Duodecima in D Minor for Violin (1693)

**Isabella Leonarda
(1620–1704)**

While listening to baroque works to perform in this recital, I found a beautiful Sonata for violin and continuo written by an Italian nun in 1693. Even though this work is not written for the flute, I decided to program it in this recital, experimenting with the performance of a violin work, a common practice during the early Baroque era. In spite of the limitations between the performance in one-key flute, such as range, articulation and ease of accidental playing, I am offering here my own version of this sonata.

³⁹ Ibid.

⁴⁰ Ibid.

Isabella Leonarda was born in Novara, Italy in 1620 and at the age of sixteen she entered the Novara Ursuline Convent, where she lived until the end of her life. She worked there as music teacher and raised through several ranks such as mother superior, *madre vicarial* and counselor.⁴¹ As shared by Stewart Carter in his Grove article and dissertation about Leonarda, the emergence of Italian women composers during the sixteenth and seventeenth century was not uncommon. “Women composers in seventeenth-century Italy were, generally speaking, either professional singers, well-to-do amateurs, or nuns.”⁴² Leonarda, was unique for two reasons though, she produced an abundant corpus of works, close to 200 works, mostly sacred vocal works. Secondly, she published, in 1693, a collection of instrumental works, which are “apparently the earliest published sonatas by a woman.”⁴³ This collection, Op. 16, includes eleven *sonatas da chiesa* for two violins and continuo. The last sonata of this collection, the *Sonata duodecima*, was written for only one violin and continuo.

Leonarda’s *Sonata Duodecima* is divided into seven short movements contrasting in tempo, *affect* and mode. The first *Adagio* movement, an improvisatory-like prelude in D minor, sets up the sonata with its low D drone before starting to present thematic material which transforms into the first *Allegro* in duple meter. The third *Vivace e Largo* movement, a triple slow dance introduces the virtuosic *Spiritoso*, in F major, with its motivic melodic gesture as response to the bass downbeats. A second improvisatory slow interlude, with no tempo indication, in Bb major in duple meter modulates to G minor to start the fast *Aria-Allegro* movement, which seems to be the end of the piece, but it is followed by the last *Veloce* movement in its tonic key of D minor and compound meter, giving a satisfying and relaxing end

⁴¹ Carter, Stewart, 2001

⁴² Carter, 1981, 6

⁴³ Carter, Stewart, 2001

to this unique work. After listening to several interpretations of this work, questions about the meaning of the movement labels arise as not all seem to be consistent with what the tradition seems to imply. The *Vivace* and *Aria-Allegro* movements are both performed in a slower tempo than what seems to be indicated. Our interpretation is based on what seems to be a performance tradition of this work.

Adagio	Allegro	Vivace e Largo	Spiritoso	(Interlude)	Aria, Allegro	Veloce
C	C	3/4	3/4	C	C	6/8
D minor	D minor	D minor	F Major	Bb Major→	G minor	D minor
i	i	i	iii	VI	iv	i

Table 3.1 table of key and time signature relationships of the seven movements

A last comment needs to be made about the lack of written ornaments on the score, with the exception of some trills on the *Adagio* and interlude sections. However, the performance practice of violin playing makes extensive use of ornaments, freely adding passing notes, trills, mordents and vibrato to give variety, contrast and emotion to the work. My experience translating this sounds to the flute was not as easy as expected as I had to consider the possibilities of the one-keyed flute with its fork fingerings and chromatic limitations. Thus, in order to find an idiomatic performance of this work for the flute, a more simplified version has been my preference. In spite of this, Leonarda's work exudes beauty among its simple and pure lines.

Concerto No.3 for five flutes, Op.15 (1727)

**Joseph Bodin de Boismortier
(1689–1755)**

The *VI Concertos for five flutes* Op.15 are a collection of pieces that are commonly known and performed in the flute chamber music world, as these works are not technically demanding and greatly effective. My interest in including the D major concerto No.3 arose as a

post covid-19 program inclusion, with the challenge of performing all five parts recorded from home while trying to match nuances of articulation, sound, pitch and ornamentation.

Boismortier is a well-known and successful French composer who wrote around 102 works for unique instrumentations. After settling in Paris in 1723, he gained a royal permit to engrave and publish his own music, developing a successful career as a composer. His compositional style is simple, which is ideal for “amateur ensembles that require only average technical skill.”⁴⁴ He wrote for many combinations of instruments but “[the flute] was his favorite instrument, and he considerably extended its repertory.”⁴⁵ One of his most celebrated pieces is his concertos for five flutes Op.15 (1727). The concertos follow an Italian style by adopting the fast-slow-fast movement format and using as base the instrumentation of the trio sonata. Here Boismortier pairs the first two voices and the third with the fourth while the fifth flute plays the bass line,⁴⁶ expanding the trio sonata setting from three to five instruments.

The Concerto No.3 in D major starts with an *Allegro* movement with a canon-like use of the five voices, while the second *Adagio* and last *Allegro* movements do not present a canon form. In all movements the use of solo-tutti alternation commonly seen in concerto grosso is characteristic of his writing, highlighting the contrast between the sweet sound of the solo lines and the power of five flutes playing at the same time.

This work is ideal for ensemble work focusing on intonation, articulation and sound blending; however, it becomes a bigger challenge when performed on the one-keyed flute, as the color and intonation inconsistencies of the instrument add one more layer of work towards

⁴⁴ Lescat, Philippe, 2001

⁴⁵ Ibid.

⁴⁶ Toff, Nancy. 1996

achieving a good ensemble performance. This challenge, thus, serves as an ideal way to conclude this recital.

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