

A MASTER'S RECITAL IN FLUTE

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

Tara Lynn Meade
University of Northern Iowa
May 2014

This Study by: Tara Lynn Meade

Entitled: A MASTER'S 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. Amanda McCandless, Thesis Committee Member

Date

Dr. Jonathan Schwabe, Thesis Committee Member

Date

Dr. Michael J. Licari, Dean, Graduate College

This Recital Performance by: Tara Lynn Meade

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Date of Recital: March 7, 2014

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ABSTRACT

Tara Lynn Meade performed a graduate flute recital at eight o'clock in the evening on Friday, March 7, 2014 in Davis Hall at the Gallagher Bluedorn Performing Arts Center. Collaborating with Ms. Meade on selected works were pianists Polina Khatsko and Brittany Lensing and flutists Mara Miller and Natalie Neshyba. The recital was presented in partial fulfillment of a Master of Music in flute performance. The program opened with a set of contrasting fantasies — Telemann's Fantasia No. 3 in B Minor, a baroque work for solo flute, followed by François Borne's virtuosic *Fantasia brillante* on themes from Bizet's *Carmen*. The first portion of the program concluded with a trio of flutists who presented the ethereal sounds of the first movement of Ian Clarke's *Curves*. Following intermission, the audience was treated to two twentieth-century works, Robert Dick's *Fish are Jumping* and Jindřich Feld's energetic Sonata for Flute and Piano. Ms. Meade's graduate recital presented works spanning four centuries, from Telemann's fantasia published in 1733 to Clarke's composition released in 2012, illustrating the variety and virtuosity of the flute repertoire.

Fantasia No. 3 in B Minor, Georg Philipp Telemann

Georg Philipp Telemann (1681–1767) was the most prolific composer of the Baroque period with an estimated output of over 3,000 compositions. Almost all of his instrumental works, including 80 works without bass, were composed before 1740. According to Grove contributor Steve Zohn, the fantasias “demonstrate Telemann's

mastery of compound melodic lines and idiomatic writing.”¹ The memorable motivic content combines with a rich harmonic language and improvisatory character to highlight the flute’s expressive capability.

Surprisingly, the title page to Telemann’s engraved edition of the flute fantasias reads *Fantasia per il Violino, senza Basso*.² However, the set is clearly distinguished from Telemann’s true violin fantasias that employ frequent double-stops and utilize the full range of the violin. Double-stops are not idiomatic to the flute and are absent from the flute fantasias. In addition, the lowest note in the fantasias, D, is the lowest note on the baroque flute, suggesting that the fantasias were not intended for violin. Editor Barthold Kuijken points out that while much baroque flute music was actually written for the recorder, Telemann wrote his fantasias specifically for the one-keyed transverse flute. One idiomatic difference between the two instruments is the relative strength of their ranges. The clarity of the recorder’s high register contrasts with the deep, dark tone of the transverse flute’s low register.³ This distinction is evident in Telemann’s writing, which emphasizes the stressed low notes that formulate a bass line.

The location of tone holes on this early one-keyed flute was determined by the natural placement of the fingers. The resulting scale was not chromatically equal and yielded distinctive colors between keys. Baroque musicians associated different keys with respective moods. For example, while D major was characterized as “ebullient” or

¹ Steve Zohn, “Telemann, Georg Philipp,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635> (accessed December 26, 2013).

² Georg Philipp Telemann, *12 Fantasias for Flute*, ed. Barthold Kuijken (Wiesbaden: Breitkopf and Hartel, 2000).

³ *Ibid.*

“animated,” B minor is “lonely and melancholic.”⁴ Telemann wrote the twelve fantasias in keys well-suited to the baroque flute — primarily sharp keys — whose tonic and dominant pitches are strong and resonant. Although Telemann’s compositions for flute are generally less complex or technically difficult than those of J.S. and C.P.E. Bach, these fantasias allow for greater freedom of expression and represent a shift to the “gallant” style.⁵

Fantasia no. 3 in B Minor is comprised of two movements. The first movement follows an ABAB form, alternating between a brief plaintive *Largo* and a developed *Presto*. The *Largo*, a two-bar phrase that outlines three arpeggiated chords in an improvisatory manner, functions as an introduction to the *Presto*. At the second and final appearance of the *Largo*, the statement is expanded to two two-bar phrases, the first tonicizing D major and the second E minor. The original phrase remains essentially intact, except the resolution is prolonged by ornamentation of the final cadence. Performance practice invites additional ornamentation at the return of the *Largo*.

The main theme of the *Presto* opens with a lively rhythmic gesture of thirty-second and sixteenth notes following a rest on the downbeat. Telemann uses the processes of imitation and sequences to develop the themes. A bass line provides the foundation for the harmonic rhythm that generally changes every half note but speeds up to the eighth note as it drives to the cadence. The bass line is decorated with large leaps, most commonly an octave and a third above the bass. The prominence of the bass line

⁴ Rachel Brown, “Telemann Fantasias: A Feat of Ingenuity and Inspiration,” www.rachelbrownflute.com/articles.htm (accessed December 26, 2013).

⁵ Telemann, *12 Fantasias for Flute*.

utilizes the strength of the lowest notes on the transverse flute. The second and final *Presto* section is only eleven measures long, beginning with an exact statement of the main theme and quickly returning to tonic. The thematic interest in the *Presto* sections comes from the colorful progression of the harmonic line through sequential figures and the textural distinction between the bass line and the upper voice.

The second movement *Allegro* is a dance-like gigue in 6/8 compound meter. The characteristic gigue rhythm (quarter–eighth) follows the trochaic long–short rhythmic pattern, giving weight to the downbeat. Furthermore, the contour of the phrases suggests slurring the first two eighth notes in each group of three. This articulation pattern emphasizes the strong beats of the gigue rhythm. The *Allegro* is in simple binary form (AA'). The two sections present the same character and melodic content, their primary difference being their tonal centers. The A section moves from B minor to D major (the relative major), where the A' section begins before returning to tonic. Both A and A' contain five discernable phrases that are generally four measures long. The two sections begin with the same material, shift tonal centers in the second phrase, and have corresponding fourth phrases. Each section is repeated, and performance practice dictates that ornamentation be added on the repetition.

Fantasia brillante on themes from Bizet's *Carmen*, François Borne

During the romantic period, a new genre of flute music emerged. With the invention of the Boehm flute, composers took advantage of the fully chromatic instrument with superior intonation and evenness of tone. While the century's major composers focused their efforts on large-scale musical mediums such as operas and

symphonies, the door was opened for flutist-composers to write technical showpieces on popular tunes that showcased the advancements of the modern flute. One of these flutist-composers was François Borne (ca. 1840–1920), a flutist, flute maker, and professor at the Toulouse Conservatory. Very little is known about Borne’s life, not even his exact birth and death dates. Many sources erroneously list his dates as 1862–1929, which are actually those of Fernand Le Borne, a composer to whom the *Fantasia brillante* has been falsely attributed.⁶ François Borne is best remembered for his rendition of Bizet’s *Carmen*, which has enhanced the virtuosic flute repertoire of the nineteenth century.⁷

Composer Georges Bizet died a mere three months after the premiere of his final opera, *Carmen*, which became his most popular opera and one of the most beloved opéra-comiques of all time. Bizet wrote Spanish-sounding themes despite the fact that he had never visited Spain.⁸ Numerous composers capitalized on *Carmen*’s popularity by composing instrumental variations based on its memorable themes. Borne’s *Fantasia* differs from the usual theme and variations form by developing several notable themes from the opera.

Fantasia brillante presents variations on three principal themes: the “fate motive,” the “Habanera,” and the “Chanson de Bohème.” The work opens with the piano introducing material from the first act chorus “La Voila!” The flute enters with an

⁶ Frank Greene, *Composers on Record: An Index to Biographical Information on 14,000 Composers Whose Music Has Been Recorded* (Lanham, MD: Scarecrow Press, 1985) <http://books.google.com/books?id=w84ndmy9hhkC> (accessed February 18, 2014).

⁷ “François Borne,” Naxos Music Library, http://www.naxos.com/person/Francois_Borne/17292.htm (accessed December 27, 2013).

⁸ Hugh Macdonald, “Bizet, Georges (Alexandre-César-Léopold),” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51829> (accessed December 31, 2013).

original lyrical melody followed by winding arpeggios and large leaps, displaying the flutist's virtuosic capabilities. The three central sections of the piece each begin with the flute stating, then embellishing an operatic theme. The first section is in triple meter and is the flute's utterance of Carmen's ominous fate motive, which portends Carmen's death. Following the statement of the theme, Bizet uses a minor key and descending sequences to maintain the ominous mood of the theme.

The middle section follows the expectations for a theme and variations movement. It is based on the famous Habanera theme from the aria "L'amour est un oiseau rebelle," a descending chromatic love song. The first variation contains virtuosic arpeggiation with a triplet feel through the thirty-two-measure theme, comprised of four phrases in G minor and four subsequent phrases in G major. The second variation begins with a flirtatious *dolce* that decorates the melody with sixteenth-note chord tones in an alberti figuration. The intensity increases in the last two G minor phrases by means of rapid scales and arpeggios. The G major phrases in the second variation are characterized by octave slurs and articulated repeated notes that create a sparkly mood.

The last section, the lively "Chanson de Bohème" (Gypsy Song), contains grace notes and oscillating sixteenth notes. An unexpected appearance of the "Toreador" song at the *Allegro moderato* is highly embellished with arpeggios. Like in the introduction, the absence of themes in the coda allows Borne to build to a flashy finale. Though it would not have been attempted in Borne's time, modern performers often opt to ascend to the fourth octave E in the final phrase before settling on a resounding low E.

Curves for Three Flutes and Piano, "Magical & Woven," Ian Clarke

British flutist Ian Clarke (b. 1964) is an innovative composer and performer whose works *Zoom Tube* and *The Great Train Race* have made their way into the standard repertoire of flutists worldwide. Clarke studied flute with Simon Hunt, Averil Williams and Kate Lukas while earning a degree in Mathematics at the Guildhall School of Music and Drama in London, where he is currently professor of flute.⁹ His compositions feature extended techniques and have been popularized through his numerous performances at the National Flute Convention and flute festivals around the world. Clarke cites a strong influence of popular music and blues in his compositions.

Curves was published in 2012 and was a winner of the National Flute Association Competition for Newly Published Music in 2013. Written for three flutes and piano, the first movement depicts the title through fluid lines and quarter tones in descending chromatic gestures. Executing these quarter tones requires an open-hole flute. The flutist produces the effects by depressing a key ring but leaving the hole vented, then sliding the finger to close the tone hole, creating a downward pitch bend.

The first movement of *Curves* is in AABA' form. Clarke's treatment of the ensemble enhances the curvilinear effect of the smooth sighing melodies. In the first A section, the pitch bends and quarter tones are always descending, creating parallel motion between the flute parts. The primarily homophonic scoring yields a homogenous texture where the flute lines rise and fall together. Clarke essentially repeats the A section, but redistributes the solo lines to different players. An extreme shift in character occurs at the

⁹ "Biography," Ian Clarke flautist/composer, <http://www.ianclarke.net/index.html> (accessed December 26, 2013).

B section, where the first flute introduces a trill motive that is highly diatonic. The three flutes interact in a canonic style. The repetition and subtle harmonic motion give a sense of minimalism to this section. The intensity increases as all three flutes gradually ascend to a higher tessitura. In the closing section, A', the top two flute parts retain the flowing sixteenth notes while the third flute plays a soaring descant. The piano provides a stable rhythmic foundation that supports the third flute part. The lyricism between the third flute and piano is more characteristic of Clarke's other works for flute and piano such as *Maya* (for two flutes and piano), whereas the extensive use of extended techniques in the first and second flutes are reminiscent of the imagery evident in unaccompanied works such as *The Great Train Race*. The flutes play alone at the coda in a slower tempo and reflective mood, ending on a unison low D.

Fish are Jumping, Robert Dick

Often dubbed the “Hendrix of the Flute,” Robert Dick (b. 1950) has been selected as the recipient of the National Flute Association's 2014 Lifetime Achievement Award for his numerous contributions to the flute community as a performer, composer, and innovator. Dick is a classically-trained flutist who studied with Henry Zlotnik, James Pappoutsakis, Julius Baker, and Thomas Nyfenger. As a performer, Dick combines his virtuosity, likened to that of the violinist Paganini, with an affection for jazz and world music. He has advanced the flute idiom with groundbreaking use of extended techniques, specifically through his treatises *The Other Flute, Tone Development Through Extended*

Techniques, and *Circular Breathing for the Flutist*.¹⁰ These method books support his belief that the study of extended techniques reinforces embouchure strength and flexibility, thereby enhancing tone color and control. In addition to these resources, Dick has composed over seventy works for flute. While most of these are for flute alone, he also writes for unusual ensemble combinations such as flute with vibraharp, electric guitar, or electronics.¹¹

The title for Dick's 1999 composition, *Fish are Jumping* for solo flute, was inspired by lyrics from "Summertime" in Gershwin's opera *Porgy and Bess*.¹² Dick's piece is based on the F blues scale and organized into twelve-bar sections. The twelve-bar blues outlines the dominant seventh chord progression F–F–F–F–Bb–Bb– F–F–C–Bb–F–F. The F⁷ chords are reinforced by frequent glissandi from Ab to A, decorating the major third with the flat third or "blue note." Furthermore, the dominant chord (C⁷) is decorated with finger slides from Eb (the blue note) to E. Each subsequent twelve-bar section is marked by rehearsal letters A through E.

In addition to incorporating the blues scale and glissandi emphasizing "blue notes," *Fish are Jumping* uses a variety of extended techniques. Dick frequently employs multiphonics, which involve producing two pitches simultaneously. Some multiphonics use standard fingerings, but most require special fingerings. All multiphonics are challenging because the flutist must make precise adjustments to the airstream, lips, and

¹⁰ "Woodwind Faculty: Robert Dick," NYU Steinhardt, <http://steinhardt.nyu.edu/music/woodwind/people/faculty/dick> (accessed December 30, 2013).

¹¹ Ardal Powell, "Dick, Robert," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42647> (accessed December 24, 2013).

¹² *Fish are Jumping Instructional Video*, VHS, perf. Robert Dick (Saint Louis: Multiple Breath Music Company, 1999).

mouth cavity. In his instructional video, Robert Dick teaches that each multiphonic has a weaker pitch, generally the lower one, which must be aided by voicing (shaping the mouth cavity as if you were singing this pitch) and setting the lower lip for this note. The top lip then adjusts for the higher note without increasing the air speed.

A one-measure glissando, executed by gradually sliding the fingers to uncover the open holes of the key rings of a fingered Eb, serves as the introduction to the piece. The main theme or “head” is presented in the first twelve-bar section. The twelve-bar blues starts over at A, where the notes from the beginning of the head appear in augmentation. Harmonically, section B follows the twelve-bar blues, however, a tempo change in the fifth measure interrupts the groove of the section. While the suggested tempo is significantly slower, the easy swing is replaced by driving thirty-second notes, setting the stage for an extreme contrast at C.

In addition to being only eight measures long, section C displays contrasts in rhythm and tone color. Dick uses the rhythmic device “stop-time,” a jazz technique characterized by rests on the downbeat and accented punctuations at the end of the measure. The section at C is rhythmically unique and marked *sotto voce*, *subito piano*. This produces a sudden dynamic and tone color change, essentially a whisper or literally “under the voice.” The first four measures outline the harmonies F–F–Bb–F. The second four-bar phrase features repeated pitches in percussive rhythms that outline the harmonic retrogression (V–IV). Dick calls for singing and playing in the last measure of C where the flutist ascends the harmonic series while sustaining a low C with the voice. The

contrasting section C, beginning at measure thirty-eight, marks the golden section exactly two-thirds of the way through the fifty-eight-measure piece ($38 \div 58 = 0.66$).

The influence of electric guitar is most apparent in section D. Harmonics at the octave mimic the sound of a guitar “chorus” effect, which makes a single instrument sound like multiple players. Finger slides on the open-hole keys produce glissandi in the manner of a guitar’s whammy bar, a lever on the guitar that permits vibrato and expressive pitch change. This section follows the twelve-bar blues but remains in the slow tempo initiated at C. The last measure accelerates to the original tempo with an ascending glissando into the head.

The head returns intact at E to provide thematic continuity. The ending, marked “Improvised cadenza; go wild!” poses an opportunity and challenge for the flutist to improvise a solo that links the end of the head to a prescribed descending pentatonic gesture. Recognizing the hesitance of classically-trained flutists to improvise, Dick offers suggestions in an e-mail posted publicly entitled “Learning the *Fish are Jumping* cadenza.” First, Dick emphasizes that this should not be approached like a classical cadenza that is carefully crafted and subsequently memorized, but instead, the goal of this cadenza is “spontaneity.”¹³ Dick suggests developing thematic motives from the beginning of each twelve-bar section. These motives can be developed in the standard ways, through sequences or inversions. Adherence to the style of the piece suggests using extended techniques as well. The tonal variety through extended techniques and the expressive freedom of the improvised cadenza showcase the flutist’s wild and fun spirit.

¹³ Robert Dick, “Learning the *Fish Are Jumping* cadenza,” John Ranck, http://johnranck.net/studio/clinic/practice_corner/jumpin.html (accessed December 26, 2013).

Sonata for Flute and Piano, Jindřich Feld

Czech composer Jindřich Feld (1925–2007) was a violinist and violist raised in a musical family. He studied composition at the Prague Conservatory, where his father was also a professor. In 1952 he earned a PhD in musicology, aesthetics, and philosophy at Prague University. Feld's compositional style reflects a combination of his Czech heritage with twentieth-century harmonies and avant-garde techniques. As is the case with many composers, Feld's output can be divided into three stylistic categories. His early work is characterized by a similarity to Martinů, Stravinsky, and Bartók. In the 1960s, Feld experiments with serialism and aleatorism. His late works combine elements of the two earlier periods.¹⁴

The Sonata for Flute and Piano, published in 1957, falls into Feld's early compositional period, as does his Concerto for Flute.¹⁵ The sonata was commissioned by French flutist Jean-Pierre Rampal, who was touring extensively during this time and also premiered the work.¹⁶ While the entire work lacks a key signature, the first and third movements suggest C major as the tonal center.

The first movement, *Allegro giocoso*, is in 2/4 time and follows a large form of ABA'. The A sections are lively in character and prominently feature the rhythmic motive of an eighth note followed by two sixteenth notes in both the first and second themes. The A section's two themes are very similar in character and motivic material, however,

¹⁴ Karel Mlejnek, "Feld, Jindřich," in *Grove Music Online, Oxford Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09430> (accessed December 26, 2013).

¹⁵ Mlejnek, "Feld, Jindřich."

¹⁶ Niall O'Loughlin and Dennis Verroust, "Rampal, Jean-Pierre (Louis)," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22850> (accessed December 31, 2013).

the first theme remains essentially in C major while the second theme is modulatory. Interestingly, when the A section returns at the end of the first movement, the themes are presented in reverse order. The *tempo primo* commences with the second theme, and the slightly altered first theme closes the movement. Within the B section there is a secondary *aba* structure. The *a* theme is characterized by lyrical, legato quarter notes. The *b* theme is driven by sets of alternating semitone sixteenth notes. Fragments of motives from the A section also appear here, demonstrating the traditional use of cohesive thematic material throughout the movement.

The second movement of the sonata fulfills expectations for a contrasting middle movement in its grave tempo, triple meter, and uneasy mood. Also in ABA' form, the first theme foreshadows Feld's use of serialism in later years with a repetition of a four-note pitch set, G–Bb–B–D. The A section begins with dramatic accented chords in the piano while the flute sustains pitches from the chords at pianissimo. The eeriness of the unusual texture is heightened by irregular rhythms that disguise the 3/4 meter. The B section is faster and more tonally stable. Prominent features of the B section include C# diminished arpeggios, chromatic runs, pentatonic fragments, and octave slurs. When the A section returns, the pitch set is presented in the original rhythm an octave higher. The last eight measures serve as a coda containing only three pitches, G–Bb–B (part of the original set). The final two measures, marked *allargando*, anticipate the introductory motive of the third movement and supply a smooth transition.

The exciting finale, *Allegro vivace*, follows the form ABA'CAB'A', modeled on a typical third-movement rondo. Following the brief introduction based on the second

movement pitch set, Feld presents the A section that is propelled by 6/8 meter and features fragmented melodies that begin on weak inner beats. This lively rhythmic component gives the melody a buoyant motion toward the downbeat. In a contrasting lyrical style, the B theme's simple quarter-note melody is offset by an eighth rest at the beginning of the phrase, yielding a highly syncopated feel. The next section, A', is not melodically identical to the first, yet the material retains the same rhythms and contour from the beginning of the movement. The C section is unique in character and meter from the rest of the movement. Transitions in and out of this middle section are indicated by the tempo marking of dotted-quarter note equals the half note in 2/4 time. The simple flowing C section ends with motives from the A section, notated as triplets in simple meter. Following an unaltered return of A, the lyrical and syncopated B theme passes between the piano and the flute. A final statement of A' leads to a coda that offers a final rendition of the main rhythmic motive and brings the work to a charming yet subtle ending.

Tara Meade's graduate flute recital included works from each of the past four centuries and demanded a thorough knowledge of the performance practice and style appropriate to each period and genre. The varied and challenging program showcased technical virtuosity and high-level artistry through the use of baroque ornamentation, extended techniques, and jazz improvisation. Presenting the distinctive unaccompanied works by Telemann and Dick, a colorful flute ensemble by Clarke, and virtuosic works for flute and piano by Borne and Feld, Ms. Meade engaged listeners in a wide range of styles and emotions appropriate to a graduate level recital.

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TARA MEADE, flute

UNI SCHOOL OF MUSIC

with

Graduate Recital

Polina Khatsko, piano

Mara Miller, flute

Natalie Neshyba, flute

Brittany Lensing, piano

Friday, March 7, 2014, 8 p.m.

Davis Hall

PROGRAM

Fantasia No. 3 in B Minor (1733)

Georg Philipp Telemann

I. *Largo – Presto – Largo – Presto*

(1681–1767)

II. *Allegro*

Fantasia brillante on themes from Bizet's Carmen (ca. 1900)

François Borne
(ca. 1840–1920)

Polina Khatsko, piano

Curves for Three Flutes and Piano (2011)

Ian Clarke

I. *Magical & Woven*

(b. 1964)

Mara Miller and Natalie Neshyba, flutes

Brittany Lensing, piano

INTERMISSION

Fish are Jumping (1999)

Robert Dick
(b. 1950)

Sonata for Flute and Piano (1957)

Jindřich Feld
(1925–2007)

I. *Allegro giocoso*

II. *Grave*

III. *Allegro vivace*

Polina Khatsko, piano

Presented in partial fulfillment of the requirements for the degree Master of Music.

Tara Meade is a student of Dr. Angeleita Floyd.

While much baroque flute music was actually written for the recorder, Georg Philipp Telemann wrote his fantasias specifically for the one-keyed transverse flute. The location of tone holes on this early flute was determined by the natural placement of the fingers, resulting in distinctive moods of each key. Flutist Rachel Brown describes B minor, the primary key of Fantasia no. 3, as “lonely and melancholic,” while its relative major is “ebullient and animated.” Although Telemann’s fantasias are generally less complex or technically difficult than the flute works of J.S. and C.P.E. Bach, their improvisatory character allows for greater freedom of expression.

The bulk of romantic flute repertoire comes from flutist-composers who wrote technical showpieces that highlighted the advancements of the new Boehm flute. Numerous composers capitalized on the popularity of Georges Bizet’s *Carmen* by composing instrumental variations on its memorable themes. Flutist-composer François Borne’s *Fantasie brillante* presents variations on three principal themes from *Carmen*: the “fate motive,” the “Habanera,” and the “Chanson de Bohème.” The “Toreador” song also makes a brief appearance leading up to a flashy finale.

Ian Clarke is an innovative composer and performer whose compositions feature extended techniques and reflect a strong influence of popular music and blues. The first movement of *Curves* for Three Flutes and Piano depicts the title using fluid lines and quarter tones in descending chromatic gestures. The flutist produces the effects by depressing a key ring but leaving the open hole vented, then sliding the finger to close the tone hole, creating a downward pitch bend.

Often dubbed the “Hendrix of the Flute,” Robert Dick has advanced the flute idiom with groundbreaking use of extended techniques. The title for Dick’s 1999 composition, *Fish are Jumping* for solo flute, was inspired by lyrics from “Summertime” in Gershwin’s opera *Porgy and Bess*. *Fish are Jumping* is based on the 12-bar F blues and incorporates numerous extended techniques including glissandi, multiphonics, and singing and playing. The ending, marked “Improvised cadenza; go wild!” poses an opportunity and challenge for the flutist to improvise.

Czech composer Jindřich Feld was a violinist and violist raised in a musical family. Feld’s compositional style reflects both his Czech heritage and twentieth-century harmonies and avant-garde techniques. The Sonata for Flute and Piano falls into Feld’s early compositional period, characterized by a similarity to Martinů, Stravinsky, and Bartók. The sonata was commissioned by French flutist Jean-Pierre Rampal, who was touring extensively during this time and also premiered the work.