

FLUTE MUSIC THROUGHOUT THE YEARS

by

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A Senior Honors Project Presented to the

Honors College

East Carolina University

In Partial Fulfillment of the

Requirements for

Graduation with Honors

by

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Introduction

To fulfill the Senior Honors Project requirements, I have chosen to partake in a senior recital performance of flute works from a range of eras, genres, and styles. As I began my musical journey at the mere age of three, music has played a vital role in shaping my cognitive and emotional status. Not only did piano and ultimately flute studies enhance my overall academic performance through nurturing a hierarchical understanding of notated rhythmic sequences (“Music and Spatial Task Performance” 611), but was a personal means of emotional expression. Thus, for my Senior Honors Project, I have decided to share this passion with an audience through performing a compilation of flute repertoire from a wide range of styles. Not only will this signify a milestone in my 18 years of musical studies, but will provide an enjoyable, emotional experience for the audience members. After all, sharing the soul of a work is the foremost purpose of creating music.

This Senior Capstone performance will require me to access my toolbox of skills accumulated through countless lessons, rehearsals, master classes, auditions, competitions, and performances. Not only will this apply to the actual production of flute music, but also performance practices such as etiquette, stage presence, and wearing proper attire. By including works from multiple eras of music, from Classical to Modern, I will exemplify the progression and application of the flute throughout time. On top of this, I will provide myself and listeners proper understanding of the works performed through conducting prior research to be summarized on program notes. Through this, I will be able to provide a stylistically and historically accurate performance with an informed audience.

Background

According to Reisenweaver's article, *The Development of the Flute as a Solo Instrument from the Medieval to the Baroque Era*, the flute is one of the oldest instruments mankind has known and it has been present in nearly every ethnic group and culture (11). Thus, in order to fully express the importance of this instrument throughout the progression of music, repertoire from a variety of decades and thus a range of styles will be selected to perform. However, this would be in vain if the audience did not have proper knowledge of the works performed and stylistic elements unique to each. Therefore, detailed accounts of the pieces' stylistic elements, historical premises, and cultural backdrops will be provided on the program notes accompanying the recital.

Music making is theorized as a means of sharing emotion or enhancing empathy. When a performer is able to understand the setting in which a composer created a certain work, he or she is able to gain a more thorough understanding of the composer's emotional state at the time. The performer is therefore able to emulate these emotions and enhance the performance. Hence, the prior research of the pieces to be performed at my capstone recite is vital for a meaningful performance. On top of this, recitals allow for a musician to more intimately share their musical passion with an audience. Recitals typically focus on a single performer and occasional collaboration with accompaniment to enhance a specified work through providing additional harmonies and such. A flute recital that appropriately depicts its utilization throughout time should include solo works from the Baroque and modern eras on top of accompanied works from the Classical and Romantic eras. Not only should the selected repertoire provide learning

outcomes for the performer (greater attention to stylistic details, better technique, increased sense of musicality), but should appropriately portray the importance of the solo flute throughout the eras.

Purpose and Explanation of Project

The prepared senior recital will consist of four to five pieces learned throughout my time at the university that accurately demonstrate the progression of the flute throughout the ages. Not only will the recital illustrate my musical growth and personal understanding/interpretation of the works performed, but will display roles of the flute in repertoire ranging from Baroque to Modern eras. For instance, often in Baroque music, the flute line serves the purpose of the bass and melody, whereas in much Romantic era music, the flute is simply the melody with other instruments providing the bass line and other harmonies. To emphasize these discrepancies, written studies of each performed piece, with their context, specified styles, and historical backgrounds, will be included on the programs for the audience members. Thus, not only will I become a more learned performer, but the audience will develop a greater understanding of flute music.

Approach

As a product of countless years of studying music, I have accumulated a vast array of skills that will be utilized during this capstone performance. These skills include technical abilities, stylistic and rhythmic understanding of works, performance etiquette, and more. These skills have been refined over years of practice and aid from many mentors. To ensure effective showcasing of these developed skills, proper preparation with help of a detailed timeline is adherent. In summary, the preparatory steps will include: researching and choosing the pieces to be performed, learning the pieces through individual practice and aid from mentors, working with an accompanist if necessary, advertising the recital, typing explanations of the recital pieces on programs, and ultimately performing the capstone recital. Extensive program notes supplementing the recital are listed in Appendix A. The recital program is listed in Appendix B. The link to a recital recording is listed in Appendix C.

Closure

This senior honors project will not only prepare me for a future in performing, but will increase overall knowledge of the progression of flute music throughout the ages. This greater awareness enhance my abilities to perform flute music from different times more accurately and will enhance the audience's appreciation of the flute in multiple settings. This senior recital will act as a culmination of my skills to that point. However, following this event, I plan on working towards even greater musical ability.

Semester One	Goal(s) for the weeks	Broad Goal
Weeks 1-3	<ul style="list-style-type: none"> • Research staple flute repertoire throughout the four eras: Baroque, Classical, Romantic, and Modern. Select pieces to be performed. 	<ul style="list-style-type: none"> • Become familiar with chosen music
Weeks 4-6	<ul style="list-style-type: none"> • Conduct more thorough research on stylistic discrepancies on pieces to be performed. Utilize Dr. Gustafson, mentor for the project, to ensure each stylistic detail is achieved. 	<ul style="list-style-type: none"> • Will better understanding of technique required for each piece.
Weeks 7-9	Continue more thorough research on the Baroque era piece. Begin learning piece <ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
Weeks 10-12	<ul style="list-style-type: none"> • Assess progress of 2nd piece • Begin to learn 3rd piece 	<ul style="list-style-type: none"> • Continue to practice pieces • Ensure proper attendance to style
Weeks 13-16	<ul style="list-style-type: none"> • Continue practice of learned pieces • Assess progress of 3rd piece • Begin to learn 4th/5th piece(s) 	<ul style="list-style-type: none"> • Review all pieces •

Semester Two	Goal(s) for the weeks	Broad Goal
Weeks 1-3	<ul style="list-style-type: none"> • Contact accompanist(s) • Choose possible dates for recital • Record play-throughs of each piece, listen to recording, and plan to address issues 	<ul style="list-style-type: none"> • Continue music preparation • Begin addressing recital logistics
Weeks 4-6	<ul style="list-style-type: none"> • Receive feedback from mentors on pieces • Schedule recital date • Practice particularly difficult passages from each piece 	<ul style="list-style-type: none"> • Continue music preparation • Address recital logistics
Weeks 7-9	<ul style="list-style-type: none"> • Rehearse with accompanist(s) 	<ul style="list-style-type: none"> • Continue music preparation • Work through pieces with accompaniment • Address recital logistics

	<ul style="list-style-type: none"> • Individual practice in response to rehearsal with accompanist(s) 	
Weeks 10-12	<ul style="list-style-type: none"> • Rehearse with accompanist(s) • Daily play-through of recital repertoire 	<ul style="list-style-type: none"> • Have music fully prepared for performance • Ensure recital logistics are logical
Weeks 13-16	<ul style="list-style-type: none"> • Daily play-through of recital repertoire • Senior recital performance • Submit recording of performance for the completion of the Senior Honors Project 	<ul style="list-style-type: none"> • Complete senior recital

Appendix A

Senior Flute Recital: Program Notes

Katerina Elizabeth Koloustroubis

East Carolina University

Concierto Pastoral for Flute and Orchestra

Joaquin Rodrigo

Joaquin Rodrigo was born in Sagunto, Spain in 1901. Almost entirely losing his sight due to diphtheria at the age of three led Rodrigo to a vocation in music. Rodrigo studied composition from professors at the *Conservatoire de Valencia* and studied musicology at the Paris Conservatory. Before passing away in 1999, Joaquin Rodrigo wrote numerous compositions including eleven concertos, over sixty songs, music for the theatre and cinema, and choral and instrumental works. He held notable positions such as the Professor of the History of Music at the *Complutense* University of Madrid, Head of Music Broadcasts for Spanish Radio, and Head of the Artistic Section of the Spanish National Organization for the Blind. Rodrigo was also awarded many distinctions, including *Gran Cruz de Alfonso X el Sabio*, *Gran Cruz del Mérito Civil*, *Medallas de Oro al Mérito en el Trabajo y en las Bellas Artes*, the National Music Prize (twice), Doctor *honoris causa* of several universities, Director of the *Real Academia de Bellas Artes de San Fernando*, and the *Fundación Guerrero* Prize. Three years before his passing, Rodrigo was honored with Spain's highest distinction, the Prince of Asturias Prize. This was the first time the prize was awarded to a composer (Goodman, 1999).

Concierto Pastoral for Flute and Orchestra was commissioned and premiered by internationally-recognized flutist James Galway in 1978. Clear influences of the French and Spanish schools are apparent in this work's beautiful melodies, though there is still a chromatic and dissonant nature present. Combined, all three movements of this major work, 1. *Allegro*, 2. *Adagio*, and 3. *Rondo*, have a duration of about twenty-five minutes. The pastoral quality of the second movement gives the concerto its name; because of its equally substantive qualities, it is often programmed separately (Calcraft, 2012).

Hypnosis

Ian Clarke

Born in 1964 in Kent, United Kingdom, Ian Clarke is viewed as one of the top flute composers and performers of the modern era. Clarke's compositions have been embraced by world-renowned performers, teachers, and students across the globe. Clarke's album *Deep Blue* reached the UK Classical Artist Chart's top 10, a first for an album of flute music. He is in high demand as a guest soloist and teacher across the world. Ian studied at the Guildhall School of Music, London, where he currently teaches (Clarke, 2015).

Composed in 1994, *Hypnosis* is a flute and piano piece that evolved from the structured and collaborative rock improvisations of Clarke, David Hicks, and Simon Painter. *Hypnosis* encompasses a lyrical and dreamy style with climaxes near the first and second half of the work.

Due to its origins, the flute line portrays a free and organic quality. Though many of Clarke's work have extended techniques, this work does not, though there are optional bends and virtuosic runs. *Hypnosis* has been used globally for auditions, music festivals, and recitals (Clarke, 2015).

Sergei Prokofiev

Sonata in D Major, Op. 94

Sergei Prokofiev, born in Sontskova, Russia, in 1891, was a highly influential composer, pianist, and conductor, completing his first composition at the age of five. At thirteen, Prokofiev studied at the St. Petersburg Conservatory, and soon after making his public debut, became known nationwide. However, after the February Revolution, Prokofiev decided to leave for the United States, where in the 1920s, he developed an extreme fondness for the flute. This was due to an encounter with the "heavenly" sound of virtuoso flutist, Georges Barrère, teacher at the Juilliard School and soloist with the New York Symphony (which would become the New York Philharmonic). Upon Prokofiev's return to Moscow in 1943, he completed his Sonata in D Major, Opus 94. He received a commission for this writing from the USSR's Committee of Artistic Affairs when in refuge during World War II. The first performance was given that December by the flutist Nikolai Charkovsky. When there was little expressed interest in the flute sonata, it was recommended Prokofiev arrange it for violin. One year later, the violin arrangement was premiered by violinist Oistrakh. In describing the piece, Prokofiev used the descriptors flowing, gentle, and classical style (Nestyev, 1946).

Sonata in D Major, Op. 94 has four movements, 1. *Moderato*, 2. *Scherzo: Presto*, 3. *Allegro*, and 4. *Allegro con brio*. Critic Alan Rich states the second *Andante* movement exemplifies "the tenderness of a Mozartian *andante*." The *Finale* goes through multiple mood and tempo changes, and nearing its conclusion, it intensifies to a thrilling close (Nestyev, 1946).

Though Prokofiev spent his last years struggling with health and financial constraints, a few years after his death in 1953, he was regarded as one of the best Russian composers in every genre of music, including concerti, operas, film music, and symphonies (Nestyev, 1946).

Philippe Gaubert

Fantaisie for Flute and Piano

Philippe Gaubert, a renowned French flutist, conductor, and composer, was born in 1879 in Cahors, France. Gaubert's mother worked as a housekeeper for Paul Taffanel, and when Gaubert's talent on the flute came to the attention of Taffanel, he soon mentored Gaubert. When Gaubert was only thirteen, he began studying at the Paris Conservatory. He won the first prize in flute after his first year of studies at the conservatory. In 1903, Gaubert also won the first prize in fugue composition at the conservatory, and later the *Premier Deuxième Grand Prize* at the *Prix de Rome* in 1905. In addition to composing flute repertoire, Gaubert composed ballets, operas, orchestral pieces, and songs. Overall, Gaubert's composition style is described as beautiful and melodic, with flourishing and technical lines (Phillips, 2006).

Fantaisie for Flute and Piano was composed in 1912; it was dedicated to Leopold Lafleurance, a fellow student of Paul Taffanel. This composition has two major sections: *Moderato* and *Vif*. The *Moderato* section is filled with melodic and beautiful lines that are reminiscent of fantasies, as the piece is titled. This leads to a slower *Lent* section before returning to the original tempo of

the *Moderato*. The second section, *Vif*, is in a 3/8 time signature and has sixteenth notes that drive the faster pulse. This section also includes many flourishing runs, which demonstrate the virtuosity of the flutist (Phillips, 2006).

Ludwig van Beethoven (arr. by Cameron Stephenson)

String Trio in C Minor, Allegro con pirit

German composer Ludwig van Beethoven is regarded as one of the most important figures in the history of classical music. Though his exact birthdate is unknown, he was baptized December 17, 1770 in Bonn, Germany. He was the predominant musical figure in the transitional period between the Classical and Romantic eras (Vallentin, 1958).

In 1797, Beethoven composed a set of three trios for strings, the most famous being his *String Trio in C Minor*. Beethoven often utilized the key of C minor to add drama to compositions, and this trio is no exception. Additional dramatic elements of this work include sharp dynamic contrasts and many abrupt accents. The *Allegro con pirit* movement performed on this recital begins with a four-note descending line, recurrent throughout the movement. This motive immediately sets the scene for a sense of dark and stormy turmoil. The powerful movement proceeds in a quasi-symphonic fashion. The coda ultimately transitions into a series of massive concluding chords. Beethoven thought highly of his set of three string trios, denoting them the best of his after publication in 1798 (Vallentin, 1958).

Notes from the arranger, Cameron Stephenson:

“Since I first begin collaborating with Katerina and Alison several semesters ago, I’ve noticed that the literature available to the woodwind trio is extremely limited. A good portion of the literature is actually transcriptions of other works, with relatively few original compositions by major composers. After reviewing what pieces were at our disposal, we decided to try and adapt a composition by a major composer for our ensemble, particularly those of the classic and early romantic eras. We eventually agreed upon Ludwig van Beethoven’s opus 9, no. 3 string trio in C Minor. This piece, originally for violin, viola, and cello, fit well into the ranges of our instruments, with relatively few octave displacements and adjustments being necessary. With the addition of this piece to the repertoire of the woodwind trio, it is my hope that more pieces by great composers will become available to use in the future” (Stephenson, 2018).

Appendix B



Katerina Koloustroubis, flute

in senior recital

with

Alisa Gilliam, piano

Allison Flowers, clarinet

Cameron Stephenson, bassoon

Saturday, April 21, 2018

The Music House

7:00 p.m.

Program

Hypnosis (1994) Ian Clarke (b. 1964)

Fantaisie for Flute and Piano Philippe Gaubert (1879-1941)

Concierto Pastoral Adagio Joaquín Rodrigo (1901-1999)

—brief intermission—

String Trio in C Minor, Op. 9, No. 3 Allegro con Spirito Ludwig van Beethoven (1770-1827)

Flute Sonata in D, Op. 94 Andante Allegro con brio Sergei Prokofiev (1891-1953)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Flute Performance.

Appendix C

Link to recital:

<https://drive.google.com/file/d/1djl9bCGXXFrkWVpH11tB76w8sdKLF8b5/view?usp=sharing>

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