

MASTER'S FLUTE RECITAL

by

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B. S., Wayne State College, 2001

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
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Approved by:

Major Professor
Dr. Mary Lee Cochran

ABSTRACT

This Master's report encompasses form, harmonic analysis, and style analysis of the four works performed on February 11th, 2007 for the author's Master's recital. Analysis was based on the author's experience with the pieces. Many sources were utilized to discuss composer biographies, background information of the solos, and historical information of musical terms and periods. The pieces are Georg Philipp Telemann's *Sonata in F minor*, John La Montaine's *Sonata for Flute Solo*, Kelly McCarty's *Cinco Mundos*, and Otar Taktakishvili's *Sonata for Flute and Piano*.

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Graduate Flute Recital

Shana Ryan, *Flute*
William Wingfield, *Piano*

- Sonata in F minor (TWV 41:f1)..... Georg Philipp Telemann
Andante Cantabile (1681-1767)
Allegro
Andante
Vivace
- Sonata, Op. 24..... John La Montaine
Questioning (b. 1920)
Jaunty
Introspective
Rakish
- Cinco Mundos (2006)..... Kelly McCarty
(b. 1984)
- Adrian Angold, *Conductor*
Chris Exum, *Percussion*
Dean Linton, *Percussion*
Kelly McCarty, *Bass*
Jeff Stilley, *Percussion*
- Sonata for Flute and Piano (1966) Otar Taktakishvili
Allegro cantabile (1924-1989)
Aria
Allegro Scherzando

This recital is presented in partial fulfillment of the requirements for the Master of Music degree in flute performance. Miss Ryan is a student of Dr. Mary Lee Cochran.

All Faiths Chapel Auditorium
Sunday, February 11, 2007
3:00 P. M.

Preface

This report has been prepared for flutists interested in theory analysis and historical backgrounds of the works performed on the author's recital. Harmonic and form analysis, historical information and performance practices of the Baroque period were used to study these works. Composer biographies and supporting musical examples are also included in each chapter.

Chapter One

A Brief History of the Baroque Period

The Baroque Period (1600-1750) was an age that brought forth an “enormous and magnificent body of work.”¹ The original definition of the term baroque is “an irregularly shaped pearl.” The term was initially applied to a certain style of art and architecture of the time; however, in the early 20th century a distinct style of music was identified by the same term. The Baroque period in music took shape with changes such as imitative counterpoint and musical ornamentation as well as transformations in musical notation and the way instruments were played.

The Baroque Period encompasses a broad range of musical styles and is divided into three categories: early (1600-1654), middle (1654-1707), and late (1707-1760). Baroque music is associated with such composers as J.S. Bach, G.F. Handel, Antonio Vivaldi, Claudio Monteverdi, Domenico Scarlatti, and Arcangelo Corelli.

Baroque music can be recognized by the decoratively, embellished melodic line, opulent counterpoint, and the use of basso continuo. These characteristics, along with the use of figured bass, delineate the shift from Renaissance to Baroque. The *Doctrine of Affections* came into use toward the end of the Renaissance in an effort to reestablish “the emotional state of being”² as promoted by classical Greek philosophers. “It was believed, for example, that a *lamento bass* was the palpable expression of sadness, while a rapidly rising sequence of thirds was the opposite—euphoria,” says Timothy Smith, in

¹ Thornburgh, Elaine and Jack Logan. Music In Our World [Web site] “Baroque Music – Part One.” © N/A. Site address: http://trumpet.sdsu.edu/M345/Baroque_Music1.html

² Smith, Timothy A. Sojourn [Web site] “The Baroque Ideal.” © 1996. Site address: <http://jan.ucc.nau.edu/~tas3/baroqueideal.html>

The Baroque Ideal.³ If music was composed and performed with this in mind, it was thought that the listener would experience similar emotion.

Composers began to write music for specific instruments or voice parts during this time. Previously, parts were interchangeable and were played or sung by any mixture of instruments or voices. As a result of this compositional change, sonatas and dance suites were written for solo instruments. The concerto and concerto grosso emerged as part of the orchestra's development during the Baroque era. Operas, oratorios, and sacred cantatas saw their peak during the Baroque. And toccatas, canons, and fugues flourished in keyboard writing.

Baroque Ornamentation

“For the baroque musician, it was not a matter of whether or not to ornament, but how and where to *grace* the line.”⁴ According to flutist Trevor Wye, “Baroque music is about the principle of conflict—the creation of *tension* and its *release*.”⁵ This tension and release is created through the use of ornaments and embellishments such as appoggiaturas, vibrato, trills, slides, and mordents. The following is a brief description of the ornaments associated with Telemann's *Sonata in F minor*.

An appoggiatura is an Italian term meaning “to lean.” This type of ornament is stressed and dramatically dissonant, slurring into the resolution. According to Rebecca Schalk Nagel, “The longer the appoggiatura, the greater its effect on the harmony.”⁶

³ Ibid.

⁴ Nagel, Rebecca Schalk. International Double Reed Society [Web site] Baroque Ornamentation: An Introduction.” © 1995-2005. Site address: <http://idrs.colorado.edu/Publications/Journal/JNL16/JNL16.Nagel.Baroque.html>

⁵ Wye, Trevor. Trevor Wye Homepage [Web site] “Performing Baroque Music on a Modern Flute.” © 2006. Site address: <http://www.trevor-wye.com/page11.html>

⁶ Nagel, Rebecca Schalk. International Double Reed Society [Web site] Baroque Ornamentation: An Introduction.” © 1995-2005. Site address: <http://idrs.colorado.edu/Publications/Journal/JNL16/JNL16.Nagel.Baroque.html>

Short and passing appoggiaturas add variety and are simple modifications within this type of ornament (Fig. 1-1, 1-2). The short appoggiatura is as the name implies, and has less effect on the harmony overall. The passing appoggiatura occurs between the beats and may be slurred, emphasized, or unaccented.

Figure 1-1 (short appoggiatura)⁷



Performed
approximately:



Figure 1-2 (passing appoggiatura)⁸



Performed
approximately:



⁷ Ibid.

⁸ Ibid.

During the 18th century, vibrato was used only occasionally and as an ornament. Vibrato was not a topic for serious discussion in the Baroque as it is today with students and performers who analyze and study it. Trills, on the other hand, were studied and codified during the Baroque. Flutist Trevor Wye comments,

“Baroque trills usually, but not always, start from the upper note. This depends on whether the music is influenced by the French or Italian style. In the *Italian* style, trills start on the main note. The *French* trill decorates notes or harmonies and when starting on the upper note creates an appoggiatura, a dissonance which should be stressed before its release. *German* composers combined the two trill styles, though even then, the style can change from one movement to another.”⁹

Ultimately, performers need to consider whether it is the dissonance or the consonance which must be stressed. The manner in which the trill is played is imperative in terms of emotive and expressive qualities. As an expressive device, the “character” of the piece needs to be considered—trills do not necessarily need to be played quickly.

Definitively, a trill consists of rapid alternation of the main note with the one a whole- or half-step above it. “Trills serve two basic functions: melodic decoration and harmonic intensification.”¹⁰ By the middle of the Baroque period, the trend was for trills to begin from the upper note. The speed of the trill can vary, depending on the mood, tempo and character of the piece, along with the composer’s intentions (figures 1-3 and 1-4).

Figure 1-3 (trill)¹¹

⁹ Wye, Trevor. Trevor Wye Homepage [Web site] “Performing Baroque Music on a Modern Flute.” © 2006. Site address: <http://www.trevor-wye.com/page11.html>

¹⁰ Nagel, Rebecca Schalk. International Double Reed Society [Web site] Baroque Ornamentation: An Introduction.” © 1995-2005. Site address: <http://idrs.colorado.edu/Publications/Journal/JNL16/JNL16.Nagel.Baroque.html>

¹¹ Ibid.



Performed
approximately:



Figure 1-4 (trill)



Performed
approximately:



Another ornament, the slide usually encompasses the interval of a third, in a three-note, diatonic pattern. It commonly ascends, slurring to the main note. The slide can be played before the beat or on the beat. When played before the beat, the result is elegant and effortless. When played on the beat, the outcome is more penetrating rhythmically (figure 1-5).

Figure 1-5 (the slide)¹²

¹² Ibid.



Performed
approximately:



or



Finally, the mordent means literally “biting” and is a single alternation of the main note with an auxiliary note a half- or whole-step above (figure 1-6). “The mordent occurs on the beat and does not really affect the harmony but adds a rhythmic incisiveness.”¹³ This could also be considered a short trill; therefore, it begins on the upper note.

Figure 1-6 (mordent)¹⁴



Performed
approximately:

¹³ Ibid.

¹⁴ Ibid.



Ultimately, ornaments are meant to decorate the musical line and, if inadequately performed, the musical result may be unsuccessful. Most Baroque musicians improvised ornaments during the performance. While most 20th century musicians plan ornamentation ahead of time, the same sense of improvisation and playing “on the spot” must be achieved.

A Brief Biography of Georg Philipp Telemann

Georg Philipp Telemann (b. Magdeburg, 14 March 1681; d. Hamburg, 25 June 1767) was a very prolific German composer of the Baroque era. Telemann’s family had long been associated with the Lutheran Church as his father was a clergyman and his mother the daughter of a clergyman. His older brother, Heinrich Matthias, studied theology and became a clergyman, a path that Georg Philipp might also have followed had it not been for his extraordinary musical ability. Telemann showed considerable musical talent as a child, learning the violin, flute, recorder, zither, and keyboard, and composing an opera at the age of twelve. By the time Telemann finished his studies at the Gymnasium Andreanum, he had learned to play many instruments and was also exposed to newer musical styles, including the music of Arcangelo Corelli.

Telemann entered University of Leipzig in 1701 with the intention of studying law, perhaps at the request of his mother. He was unable to hide his musical talents and desires and was soon commissioned to write music for two of the city’s main churches.

He founded the Collegium Musicum, which gave performances of his music. Not long after, Telemann wrote operatic works for the Leipzig Theater and, in turn, became director of the opera house. He was also a cantor and was appointed organist at the Neue Kirche in 1704.

After that, Telemann traveled and held various positions before becoming Kantor of the Hamburg Johanneum in 1721. This post carried with it teaching responsibilities as well as the task of directing services at the five major churches in Hamburg. Telemann held this post for the rest of his life, eventually writing two cantatas for each Sunday service as well as sacred music for special occasions. He taught singing and music theory and directed another collegium musicum, which gave regular weekly performances.

Telemann composed a vast amount of music, both sacred and secular, including 1,043 church sonatas and forty-six settings of the Passion—one for each year he was in Hamburg. Telemann played a fundamental role in the early development of music education and on writing and publishing theoretical treatises on music. His music was an essential link between music of the late Baroque and early Classical styles.

Sonata in F minor

Sonata in F minor was originally written for bassoon and continuo but included a notation “that the solo part could also be played—two octaves higher—on the recorder,”¹⁵ or in this case, the flute. This sonata is in the traditional *sonata da chiesa* format, slow—fast—slow—fast. It opens with a slow introduction, followed by an energetic second

¹⁵ Telemann, Georg Philipp. *Chamber Music with Recorder*. [LP] © 1962. Nonesuch Records H 71065.

movement, an expressive slow movement (which is simply a short transition) and a quick and lively finale.

The first movement, *Adagio cantabile*, is in binary form and contains a slow, mournful melody. Motivic similarities exist between the A and B sections; however, there is no *da capo*. Dynamic contrasts are clearly labeled that indicate a change in mood and character throughout the movement. These dynamic contrasts have even been described as a difference in gender (masculine and feminine), as in mm. 1-2 (figure 1-7). As the harmonies progress, chromaticism is heard in mm. 22-24, which suggests sequencing (figure 1-8).

Figure 1-7 (*Andante cantabile*: mm. 1-2; dynamic contrast)



Figure 1-8 (*Andante cantabile*: mm. 21-24; sequence)



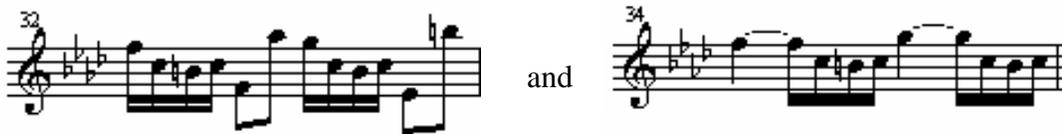
The second movement, *Allegro*, is based on compound ternary form. Within the A and B sections, “a” and “b” sections exist. The “a” section of A begins in f minor. The “b” section is in c minor until m. 29, when f minor is re-established. The “a” section of B is in the relative major key of A-flat and is shorter in length, common to the period. The “b” section continues in A-flat major and is motivically related to A, as in m. 65 (figure 1-9). A-flat major is maintained until the return of the A section.

Figure 1-9 (Allegro: mm. 29-32 and mm. 65-67)



The return of A is often decorated and ornamented as in mm. 32 and 34 (figure 1-10).

Figure 1-10 (Allegro: m. 32 and m. 34)



Embellishment and ornamentation are present within the second movement. Examples of the aforementioned ornaments are an appoggiatura in m. 13 (figure 1-11), a trill in m. 28 (figure 1-12), a slide in m. 21 (figure 1-13), and a mordent in m. 42 (figure 1-14).

Figure 1-11 (Allegro: m. 13, appoggiatura)



Figure 1-12 (Allegro: m. 28, trill)



Figure 1-13 (Allegro: m. 21, slide)



Figure 1-14 (Allegro: mm. 42-43, mordent)



Movement three is short and expressive, and serves as a transition into movement four. The movement is not rounded; however, the opening motive returns at the end of the movement. This movement lends itself to ornamentation and embellishment, as do the other movements of the sonata.

Movement four is in binary form and resembles the French gigue from Baroque instrumental suites. The meter is compound and is quite fast with the tempo marked Vivace. The movement exhibits a typical imitative contrapuntal texture as well as irregular phrases throughout the movement. The A section is in F minor, while the B section is in the relative major of A-flat. This movement, along with the others, lends itself to the possibilities of rich ornamentation. M. 2 (figure 1-15), m. 14 (figure 1-16), and m. 42 (figure 1-17) are prime examples of potential embellishments.

Figure 1-15 (Vivace: m. 2, ornamentation)



Figure 1-16 (Vivace: m. 14, ornamentation)



Figure 1-17 (Vivace: m. 42, ornamentation)



Chapter Two

Brief Biography of John La Montaine

John La Montaine (b. Oak Park, Illinois, 17 March 1920) is an American composer who studied with Stella Robert, Muriel Parker and Margaret Farr Wilson before entering the Eastman School of Music. While at Eastman, La Montaine studied with Howard Hanson and Bernard Rogers. He also studied with Bernard Wagenaar (Julliard School) and with Rudolf Ganz (privately, while serving in the US Navy) and with Nadia Boulanger at the American Conservatory in Fontainebleau. He taught at the Eastman School of Music and the University of Utah as well as holding an appointment as composer-in-residence at the American Academy in Rome.

La Montaine won the Pulitzer in 1959 for his Piano Concerto No. 1, Op. 9, “In Time of War,” which was a commissioned work for the Ford Foundation. He was also awarded two Guggenheim fellowships. His compositions include works for the stage, orchestra, voice, chamber ensembles, and solo instruments. La Montaine’s music is influenced by sounds of nature, folksongs, jazz, serialism, and medieval music. He lives

in Los Angeles, California and his publisher is Fredonia Press—named for the street on which he lives.

Sonata for Flute Solo, Op. 24

The Sonata for Flute Solo can be described as neo-Baroque in regards to form, as the movements are slow-fast-slow-fast. Each movement varies greatly from the others but is unified by an ever-present use of the interval of a major or minor third. Despite this intervallic link, diversity in mood exists among the movements. Each movement's title expresses its distinctive qualities and displays a distinguishing characteristic which could be described as "personality."

In the first movement, "Questioning," La Montaine explores the reciprocity between minor and major thirds. The mood is tentative but searching; there is a definite uncertainty and inquiry of sorts. La Montaine probes for an answer by writing within each range of the instrument and at different tempos. The climax of the movement is reached in m. 38, which is a repetition of the opening, but one octave higher.

Major and minor thirds are also manipulated and employed in the second movement, "Jaunty." The movement centers around G major, with a softer, contrasting section in E-flat major. The movement is a pseudo-rondo form; the opening motive, with slight variations, returns five times throughout the movement (figures 2-1 and 2-2). Abrupt dynamic changes, the use of hemiola, accents, and varying articulations make the movement rhythmically appealing. The movement portrays feelings of glee, cheer and happiness.

Figure 2-1 (Jaunty: mm. 1-4, main motive)



Figure 2-2 (Jaunty: mm. 105-108, variation of main motive)



The mood of the third movement, “Introspective,” is calmer and more serene than the previous movement. The meter is asymmetrical throughout the movement, mostly written in 7/8, but also in 3/8, 4/8, and 6/8. Tension is built by shifting meters and the expansion of the range into the upper register. The tension is heightened by the combination of a high pedal point with falling triads, starting in m. 24 (figure 2-3).

Figure 2-3 (Introspective: mm. 24-28, pedal point)



A repetition of the slow introduction ends the movement, preceded by a final version of the melody that is abundantly embellished with grace notes. Jessica Guinn Dunnivant states in her dissertation, *Compositions for Flute by American Students of Nadia Boulanger*,

“In this movement especially, La Montaine’s carefully layered and architectural harmony is visible—the

infrastructure of triads is embellished by separate triads on each note, forming an accordion-like stream of melody.”¹⁶

The final movement, “Rakish,” is characterized by accented, driving rhythms, syncopation, and hemiola. La Montaine maintains unity with the other movements by intertwining the ever-present major and minor thirds and the wide range of dynamic contrast. Excitement and energy is also generated through constant forward motion. “Rhythmic augmentations and diminutions create variety,” says Dunnivant.¹⁷

La Montaine’s Sonata “effectively exhibits the timbral and expressive capabilities of the flute through varying articulation styles, meter changes, and the utilization of the full range of the instrument,” says Beth Chandler, Assistant Professor of Flute at James Madison University.¹⁸

Chapter Three

A Brief Biography of Kelly McCarty

Kelly McCarty (b. 1984) is a third-generation musician whose parents and brother are music teachers, and whose grandfather is a retired music therapist. Kelly began music early by studying various instruments before finally settling on double bass while in college. He has studied all kinds of music, from classical to jazz to funk, while maintaining a particular interest in ethnic music of all kinds. At age twenty-two, Kelly has released nine albums with various local music groups, most notably his jazz trio's new disc, *Common Anomaly*, which was released on Dr. Wayne Goins' *Little Apple*

¹⁶ Dunnivant, Jessica Guinn. “Compositions for Flute by American Students of Nadia Boulanger.” D.M.A. dissertation. University of Maryland, College Park, 2004. 25 p. [Available <https://drum.umd.edu/dspace/bitstream/1903/1368/1/umi-umd-1365.pdf>]

¹⁷ Ibid.

¹⁸ -----, University of Virginia, McIntire Department of Music. [Web site] “Beth Chandler Recital.” © N/A. Site address: <http://www.virginia.edu/music/pressrelease/bethchandler042704.html>

Records label. McCarty will receive his degree from Kansas State University in May 2007. He is a composition student of Dr. Craig Weston.

Cinco Mundos

According to McCarty,

“*Cinco Mundos* is a composite piece of many peasant rhythms and concepts and is the attempt to synthesize many different styles. *Cinco Mundos* grew into an obvious percussion setting due to some of the complex styles and resulting rhythms, as these styles rely heavily on their percussive structures and elements. The piece is split into four main sections, with each drawing on different ideas and demarcated with blatant shifts in rhythm, tempo, or volume/instrumentation.”¹⁹

At the beginning, two marimbas play rhythms drawn from each other, using an F Indian scale (figure 3-1). This scale is most similar to the seven-note *that* (or scale) of *marva* in the North Indian classical tradition.²⁰ Marimba one plays a five-measure, repeated pattern (figure 3-2), while marimba two plays a six-measure, repeated pattern (figure 3-3). This combination creates a minimalist backdrop.

Figure 3-1 (F Indian scale, *marva*)



Figure 3-2 (*Cinco Mundos*: mm. 1-5, marimba one, repeated pattern)



¹⁹ McCarty, Kelly. “*Cinco Mundos* Analysis.” © 2007.

²⁰ Schmidt-Jones, Catherine. *Indian Classical Music: Tuning and Ragas*. [Web site] © 2005. Site address: <http://cnx.org/content/m12459/latest/>



Figure 3-3 (Cinco Mundos: mm. 3-8, marimba two, repeated pattern)



The third marimba part plays a four-beat pattern, adding tension to the 5/4 feel. The flute enters in m. 33 in octaves, utilizing the unique timbre produced when humming and playing the instrument simultaneously. This juxtaposition of sound adds to the ever-present tension until the mood change at m. 42, accomplished when the instrumentation shifts to just one marimba and the flute still using an F Indian scale. The meter shifts to 4/4 in the flute part while the marimba plays the same 5/4 pattern as the beginning. In m. 54, the bass enters on a C, which signals the shift in scales from F Indian to C Jewish (figure 3-4). This scale is most similar to the seven-note scale of *Ahava Raba* in the Jewish music tradition of klezmer.²¹

Figure 3-4 (C Jewish scale, *Ahava Raba*)



²¹ Armel, Michael Scott. "Klezmer Music Theory and Information Links." [Web site] © N/A. Site address: <http://www.nuc.berkeley.edu/students/scott/musproj/klez.html>

The third marimba part enters in m. 57 in a concurrent 3/4 pattern over the pre-existing 4/4 pattern in the bass and the 5/4 pattern in the first marimba part. McCarty composes simultaneous triplet figures in the flute part to suggest yet another feeling of meter.

Ultimately, the bass part is the foundation and the source of stability.

A transition occurs between mm. 67 and 82 that hints of what is to come. A diatonic Cuban melody with accompaniment is featured in m. 83 with Cuban Tumbao (the basis of much conga music, figure 3-5). At this time, there is a change in mode from C Jewish to C major.

Figure 3-5 (Cuban Tumbao)



In m. 93, McCarty establishes a Cuban Montuno section (the repeated underlying pattern in the marimba) and establishes the key of A minor while shifting to a slower tempo. McCarty says, “This montuno is in a three-bar pattern instead of the normal four-bar pattern. The flute part is a composite of suitable Cuban flute improvisations, utilizing the customary octave jumps to push the tempo back to 160 beats-per-minute at [letter] I.”²²

The section in mm. 119-153 is best described as highly rhythmic with different subdivisions, which creates subtle tension. Marimba two is playing double time, while marimba one is playing a Cuban cascara pattern (figure 3-7).

²² McCarty, Kelly. “Cinco Mundos Analysis.” © 2007.

Chapter Four

Brief Biography of Otar Taktakishvili

Otar Taktakishvili (b. Tbilisi, 27 July 1924; d. 21 February 1989) was a Georgian composer, conductor, and teacher. He attended Tbilisi Conservatory and while there, composed the official anthem of the Georgian Republic. He graduated from the conservatory in 1947, and continued with postgraduate work there, as well.

Taktakishvili's honors include the Stalin Prize (1951), the People's Artist of the USSR (1974), the Lenin Prize (1982), and the USSR State Prize (1951, 1952, 1967). His professional appointments include professor of choral literature, counterpoint, and instrumentation at Tbilisi Conservatory, artistic director of the Georgia State Chorus, deputy to the Supreme Soviet of the USSR, deputy to the Supreme Soviet of the Georgian SSR, chairman of the Georgian Composers' Union, Minister for Culture of the Georgian Republic, secretary and board member of the USSR Composers' Union, and he was a member of the Presidium of the International Music Council of UNESCO.

Taktakishvili's compositions encompass folk qualities of his native land as well as international symphonic traditions. His compositions include, but are not limited to, operas, symphonies, concertos, symphonic poems, oratorios, and sonatas.

Sonata for Flute and Piano

The Sonata for Flute and Piano was written by Otar Taktakishvili in 1966 and is his best known piece in the West. It is one of the great Neo-romantic flute works that utilizes the use of Russian folk melodies, harmonies and rhythms. He displays the ability to be

superbly innovative while at the same time being conservative and protecting the folk tunes of his adored homeland.

The first movement is marked *Allegro cantabile* and has folk melodies throughout the movement. Nevertheless, Taktakishvili has incorporated dissonances that modernize and refresh traditional melodies. Themes one (figure 4-1), two (figure 4-2), and three (figure 4-3) are based on C major, but are not functional.

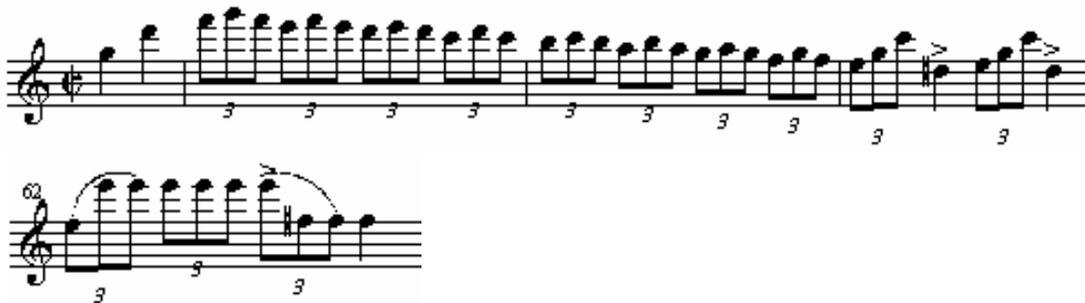
Figure 4-1 (*Allegro cantabile*: mm. 7-10, theme one)



Figure 4-2 (*Allegro cantabile*: mm. 43-46, theme two)



Figure 4-3 (*Allegro cantabile*: mm. 58-62, theme three)



A transition occurs between mm. 67 and 87. In m.88, Taktakishvili writes a minor variation of theme one (figure 4-4).

Figure 4-4 (Allegro cantabile: mm. 88-91, minor variation of theme one)



In mm. 108-137, theme one is passed between the solo flute part and the piano. M. 138 marks a developmental section that continues until the transition begins at m. 174.

Theme two returns a perfect fourth above its original pitch in m. 208, and theme three returns at m. 228 and pushes toward the finale of the movement. Before the coda, theme one makes a concluding entrance. In the coda, a portion of theme two can be identified in the accompaniment (figure 4-5).

Figure 4-5 (Allegro cantabile: mm. 259-266, portion of theme two in coda)

The second movement, “Aria,” begins in non-functional A natural minor. The overall form of this movement could best be labeled ABA¹. The A section starts softly with a simple, almost lamenting, piano accompaniment. At m. 26, a definite shift in tonal

centers occurs, from A-Aeolian at the beginning to E-flat Ionian. A change of mood takes place at m. 42. The piano accompaniment is very dissonant, playing minor seconds and tritones. The serene beginning theme returns at m. 54 before a ten-note ascending climax to A6 in m. 70 (figure 4-6).

Figure 4-6 (Aria: mm. 68-70, climax to A6)



After this high point, there is an immediate drop in dynamics as well as a *molto ritard* to the end.

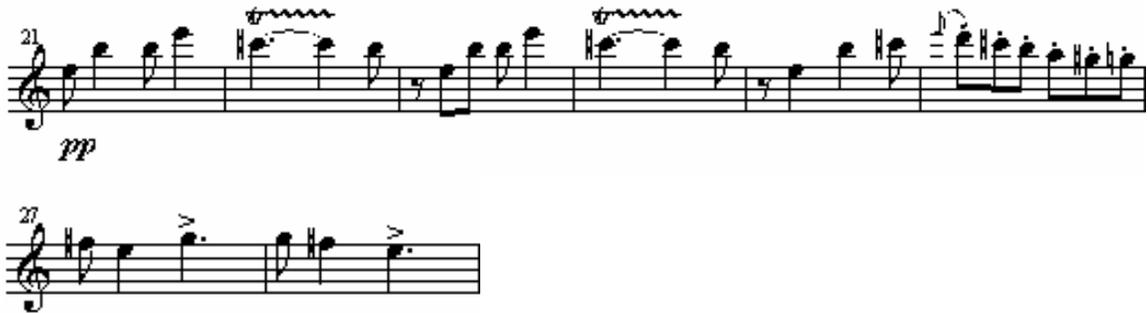
Allegro scherzando, the last movement of Taktakishvili's Sonata, is in a modified rounded binary form. It is in 6/8, moves quickly, and contains some memorable and captivating motives. The movement begins with a very short piano introduction before the solo line enters with theme one in m. 5 of the A-section. This is in non-functioning C major (figure 4-7).

Figure 4-7 (Allegro scherzando: mm. 5-12, theme one)



Theme one is restated in varying octaves before Taktakishvili introduces theme two in m. 21 (figure 4-8).

Figure 4-8 (Allegro scherzando: mm. 21-28, theme two)



Theme two does not return in its entirety during the remainder of the movement, however parts of it do resurface. Theme one returns in m. 45, first in the flute part, then eight measures later, in the piano. Theme three is heard for the first time in m. 61 (figure 4-9) and throughout the movement, with various starting pitches.

Figure 4-9 (Allegro scherzando: mm. 61-64, theme three)



Taktakishvili varies theme three before transitioning back into a section with theme one. The time signature changes from 6/8 to 2/4 in m. 134, which marks the B-section and a drastic change in mood and style. A new motive is introduced at this time as well (figure 4-10).

Figure 4-10 (Allegro scherzando: mm. 134-148, motive one)



The piano plays this same motive while the flute accompanies in eighth notes. M. 186 marks the beginning of a transition. *Sostenuto* is indicated in m. 204 and builds to the climax of the movement (figure 4-11).

Figure 4-11 (*Allegro scherzando*: mm. 206, climax)



Before the return of the A-section, Taktakishvili restates theme one of the B-section in both the flute and piano parts. A move from 2/4 to 6/8 occurs in m. 244, the A-section returns two measures later. The Coda begins with a *poco a poco accelerando* in m. 278 before the grand finale. Taktakishvili indicates *presto in uno* twenty-two measures before the end. The movement concludes with a two-octave ascending chromatic scale in the flute.

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