

Researching the Recital

As I chose the works for my recital program, I wanted a challenge; André Jolivet's *Chant de Linos* provided challenges in spades. It is demanding of the performer not only technically, but in ensemble, stamina, and musicality. As a Solo de Concours commission, it was conceived under the pretense that it challenge the performer. Carl Philipp Emanuel Bach's *Sonata in A Minor*, Wq. 132 provided a challenge I did not see coming in the amount of stamina required to maintain musicality and flow. Kuhlau's *Trio No. 2 of 3 Grand Trios concertantes*, op. 13 proved a welcome respite before tackling Mike Mower's *Sonata Latino* with an additional, improvised percussion part.

André Jolivet, *Chant de Linos*

Born in Paris on August 8, 1905, Jolivet grew up in a home with a creative atmosphere. His father, Victor Jolivet, was a painter. His mother, Madeleine Perault, was a pianist; it was she that gave young André his first piano lessons. (Colosimo 4) Jolivet could not recall at what point music consciously became a part of his life. He would later say that by the time he was 12 years old, he “was attracted to all the arts.” (Cadieu 1) At age 14, he began cello lessons with Louis Feuillard. About a year later in 1920, the Abbe Theodas, *maître de chapelle* of Notre Dame de Clignancourt took André as a chorister and taught him voice, harmony, and organ. Although his parents were encouraging and supportive of his musical talent, they were practical-minded and encouraged a more financially stable career path. André consequently pursued and received a teaching certificate. (Colosimo 4)

However, Jolivet was drawn back toward music and in 1928 he began lessons with Paul Le Flem, director of the Chanteurs de St Gervais. Le Flem instructed Jolivet in harmony, counterpoint and classical forms, building the foundation for the budding composer. Le Flem drew heavily from the conservative styles of fifteenth- and sixteenth-century polyphonists, but at the same time encouraged Jolivet's interest in contemporary music trends. Jolivet attended local concerts and in December 1927, he attended three concerts celebrating Schoenberg's arrival in Paris. These concerts provided Jolivet's first experience with atonal music. (Colosimo 4) Two years later in 1929, Jolivet heard Varèse's *Amériques* and the performance impacted the young composer such that his wife Hilda later said, "Amériques opened the doors of his audacity." (5) Le Flem then introduced him to Edgard Varèse, who shortly after accepted Andre Jolivet as his only student in Europe.

His time studying with Varèse was intensive; during it Jolivet produced no new works of his own. (Colosimo 5) This new mentor introduced concepts to Jolivet that would continue to dominate his compositions for the rest of his life. (Cadieu 3) With Varèse Jolivet studied acoustics and the transmutation of sound and density cells. Varèse also introduced his young protégé to the relevance of astronomical laws for musical structures. Jolivet delved into the application of metaphysical thought to music, deepening his fascination with magic. (Colosimo

5)

Jolivet's interest in magic began much earlier in his life. According to his wife Hilda,

"One of his uncles had been an administrator of the French African colonies and, after retirement, had moved to a villa outside of Paris. There he set up a veritable colonial museum displaying the rare objects he had brought back with him: cult and sorcery objects, masks, weapons, as well as a variety of musical instruments. In this enchanting environment, the uncle told stories about tribal rituals and magic-making legends that captivated young André." (Colosimo 6)

When Varèse and Jolivet parted in 1933, Varèse left his pupil a handful of “fetish” objects, which Jolivet then used as his inspiration to write the piano work *Mana* (1935). Each of the piece's six movements musically featured one of the objects. These objects were in fact small sculptures that included an exotic bird, a Balinese princess, a puppet, a goat, a cow, and a winged horse; they remained on Jolivet's piano throughout his life. *Mana* marked the beginning of Jolivet's “magic” period. (Schiffer 14) Jolivet and his wife Hilda enrolled in classes at the Sorbonne in sociology of primitive societies. (Colosimo 7) Jolivet was particularly intrigued by the Far East and himself said,

“Before having been there I understood the East intuitively. I studied its technical principles and particularly that lyricism which is so precious to me; for me, a true work of art must achieve the mythical.” (Cadieu 3)

The composer's attraction to the mystical continued to find expression in his works, as did his interest in Africa and the Far East. *Cinq incantations* for solo flute (1936), *Cosmogonie* for orchestra (1938), *Cinq danses rituelles* for piano or orchestra (1939), and the *Symphonie de danses* (1940) each contain elements reflecting Jolivet's absorption in ritual dance and incantation practices.

It was during this period of his life that Jolivet formed a close alliance with fellow composer Olivier Messiaen. Messiaen recognized Jolivet's gifts at once upon hearing his work *Trois Temps pour Piano* in 1930. The two composers discovered a variety of common interests where music was concerned, including an interest in spiritual and religious matters. Both Jolivet and Messiaen opposed the French neo-classic movement and wished to re-humanize art and music. In 1936 they formed the group *La Jeune France*. At its conception, the group consisted of Jolivet and Messiaen, plus Daniel Lesur and Yves Baudrier. (Schiffer 14) Evidently they were referred to as the “quatre petits frères spiritualistes” due to their abiding interest in spiritual and

human aspects of life and music. (Colosimo 8) Jolivet later expressed his reflections on the driving force behind the creation of *La Jeune France*:

“At the time of *Jeune France*...we wished to create a living music in a spirit of sincerity, generosity and artistic consciousness. We still believe today that music must convey to those who love it, without compromise, its spiritual violence and its infinite reverberations.” (Cadieu 3)

The members of *La Jeune France* campaigned to bring music back to a basic, more instinctual art; one that spoke to the spiritual nature of humankind. Together, the group opposed the “invasion of French music by foreign influence,” (Schiffer 14) producing their own works and performing them in concert.

The invasion of France at the start of World War II meant the end of *La Jeune France*. The members parted ways and Jolivet, now in the French army, saw his country collapse under Nazi invasion and occupation. His military experience led him to compose *Trois complaintes du soldat* for voice and piano or orchestra (1940) which was performed by Pierre Bernac in February of 1943 at the Société des Concerts du Conservatoire and immediately met with critical acclaim. This work opened a new era for Jolivet. He took a deeper interest in acoustics and lyricism, setting aside atonality and some of his preoccupation with mysticism. As a result, he produced works such as the opera buffa *Delorès ou le miracle de la femme laide* (1942) and the ballet *Guignol et Pandore* (1943). (Schiffer 15)

It was at this time, in 1944, when Jolivet composed *Chant de Linos*, a commission for the Solo de Concours of the Paris Conservatory. *Chant de Linos* hints back to Jolivet's fascination with rituals and primitive chants. At the same time it offers a uniquely complicated weave of counterpoint and harmonies, as well as an unprecedented challenge to the technical prowess of the flute. (Colosimo 9)

The commission itself was a challenge; the Solo de Concours was the graduation exam for the Paris Conservatory. Until 1970 a new piece was commissioned each year to test the students' technical and musical abilities. The piece was commissioned in September or October of the academic year and released to the students only one month prior to the Solo de Concours, held in June. (Colosimo 13) Each student competes not only for graduation but also for the honor of winning Premier Prix (First Prize). In 1944, the flutists performed *Chant de Linos* in the Solo de Concours and it was none other than Jean-Pierre Rampal who performed from memory, awing the audience and the judges alike, and who was awarded a Premier Prix. Jolivet himself was impressed by Rampal's interpretation and performance of the piece, which led to the two musicians collaborating on later projects. Rampal would go on to premier four more works by Jolivet. (14)

Like most of its Solo de Concours predecessors, *Chant de Linos* became an integral part of flute repertoire. (Barcellona 12) Winning a Premier Prix for his performance of *Chant de Linos* served as a landmark stepping stone for Jean-Pierre Rampal, who would go on to become the first flutist to establish a career specifically as a solo performer. He would also go on to become Flute Professor of the Paris Conservatory from 1969 to 1981, and for the rest of his life Rampal would coach students in their performance of *Chant de Linos*. (Colosimo 15)

Jolivet wrote notes at the beginning of the piece that translate “the *Chant de Linos* (Song of Linos) was, in ancient Greece, various threnodies (songs for the dead), a funeral lamentation, a complaint interspersed cries and dances.” The most commonly known legend behind Linos and his mourning song involves the Greek hero Heracles. Linos, or the anglicized Linus, was the son of Apollo and a Muse, usually said to be Calliope. The same couple is said to have sired Orpheus as well. Linos taught music to his brother Orpheus and then later to the young

Heracles. The story is that Linos reprimanded Heracles for mistakes in his playing, and a furious Heracles retaliated by hitting Linos over the head with his lyre, killing him. Another story lists Linos as the son of Apollo and the princess Psamathe of Argos. In fear of her father, the king, Psamathe left Linos to be exposed to the elements, after which he was killed by wild sheepdogs. Apollo lamented the death of his infant son and in his rage rained down plagues on the people of Argos. (Colosimo 20)

It could be argued that *Chant de Linos* was Jolivet's first composition that combined his “magic” style with his “lyrical” style. Indeed, the entire piece is a combination of sorts; not only in Jolivet's compositional styles but also in the combination of cries, laments, and dances. Jolivet was once again composing in his favored arena of myth and human nature. It seems appropriate that the composer's fascination with magic, the cosmos, and culture combined with his musical endeavors would naturally lead to ancient Greece. Music and dance were integral components of daily life in ancient Greece and the gods of Mount Olympus still appear in our culture today. In his own notes, Jolivet wrote that *Chant de Linos* had “language entirely based on Greek modes, principally the hyperphrygian in chromatic form and the chromaticized Lydian. The final dance ends on the Phrygian mode, which was formerly condemned by Plato because of its dionysiac vehemence.” (Colosimo 21)

The rich mythology behind the title as well as Jolivet's own description immediately sets the tone as mysterious and mythical. The introduction itself is unbalancing to the listener. The piano enters on the downbeat but continues to build on an upbeat pulse that is suddenly interrupted by a fortissimo-piano attack on the flute, followed by a series of cries in the form of intense and flying downward runs. This sets up a great contrast for the sad lament at letter A. It is this mournful lament melody that serves as a sort of rondo theme for the rest of the piece. The

cries continue to interrupt the lament at letter B, the lament returns at C, only to be interrupted by the cries again at letter D. This time the cries lead into a cadenza. The cadenza ends the cries and builds momentum into the fast-paced rhythmic dance at F. Eventually the dance gives way to another lament at L, which takes on a more intense, aggrieved feel instead of the haunting moods of the previous lament sections. Letter M serves as a transitional section that could fall in the category of the “cries.” The piece picks up again at O with a more dance-like figure, although it is a much more disjointed in feel than the previous dance. The dance morphs into wailing cries at P, which slow on approaching measure 172 and relax into the final lament at letter R. This last lament is the beginning of a recapitulation of all the types of sections; at letter S the cries come back and interrupt the lament. Once again there is a short cadenza at the end of the cries that builds and leads straight into the recapitulation of the dance at T, the last section to reappear.

The first type of section discussed – the lamentation – usually occurs in a $5/4$ time signature, such as at letters A, E, and R. These lamentations are slower and haunting, with a very mournful feel. The quasi-lament section at L occurs in a faster k section but like its fellow lamentations, it slows the rhythm and emphasizes the tension between the triplets and the duple eighth notes. It also employs pivot notes like the other lament sections; this section's primary pivot note being D. In terms of ensemble and performance, these are the most challenging sections. They are written to sound eerie and nebulous; both the flutist and the pianist must be sure of their individual rhythmic role and have a familiar knowledge of the other part.

The cries of *Chant de Linos* – the second type of section – all occur in a k setting. They move much more rapidly through the registers of the flute than do the lamentations, often spanning an octave and a half in one measure. Jolivet employs flutter-tonguing, extreme

dynamic changes, and jagged figures to bring out the severity of the emotion behind the musical gestures.

A pounding rhythmic ostinato in 7/8 meter sets the dance sections apart at F and again at T. The repetitive rhythms in accented groups of twos and threes drive the dance forward in an almost spiraling fashion. While most of the other sections are slurred, the dances are primarily articulated to bring attention to the rhythms and accents. The articulation also adds a feeling of restraint and control to the spiraling energy of the dance. At U, this feeling of restraint falls away with the introduction of long slurred triplet runs in the 7/8, especially as they plunge down the range of the flute and rush back up to higher than they started. The energy continues to mount through Jolivet's use of this technique until the audience begins to feel as if they have been caught in the musical equivalent of a Whirling Dervish ceremony. The dance intensifies and rises upward in a grand finale of surging momentum, ending with a fourth-octave D.

Chant de Linos was indubitably the most complex piece of my program and the biggest challenge to learn. In doing so I felt a great sense of accomplishment; the process forced my abilities to a higher level, technically and musically.

Carl Philipp Emanuel Bach, *Sonata in A Minor, Wq. 132*

Carl Philipp Emanuel Bach cannot be mentioned without reference to his famous musical family. Born in Weimar on the 8th of March, 1714, he was the third son of the famous Johann Sebastian Bach. Emanuel grew up primarily in Leipzig, where he received musical training from his father and was said to have excelled very early at the harpsichord. As has happened with many musicians before, young Bach's parents sent him to school to study law. He studied first at the University of Leipzig and then at Frankfurt an der Oder. (Wigmore 42) However, his law career never took flight. Even while studying in Frankfurt, Emanuel was conducting music both

at the University and elsewhere. (Newman 366) In 1738 he had completed his studies and received an invitation to the palace of Ruppin from Frederick, the crown prince of Prussia. Emanuel set out and joined Frederick's court as a harpsichordist. (Daymond 46) Two years later the crown prince found himself ascending the throne; he later became known as King Frederick the Great for his expansionist military victories. The young harpsichordist/composer became the new king's Court Chamber Harpsichordist in Potsdam and would remain in Frederick's service for 30 years. (Wigmore 42)

When Emanuel Bach arrived at Frederick's court, he found himself on a lower rung of the musical hierarchy ladder. As a flute student of Johann Joachim Quantz, the king showed considerable favor and inclination toward the flutist. Bach found this atmosphere of favoritism insulting and frustrating. He felt there was no room for innovation or creation when the king only preferred certain styles. Bach wrote of his contempt for limiting oneself to one style and refusing to be open to other opinions: "Progress is impossible when only one style is accepted and, as it were, adored..." Many scholars believe this to be a direct response to the king's preferential treatment of Quantz and his inclination toward the few styles he most enjoyed. (Daymond 46)

Despite his less than perfect relationship with his royal employer, Bach did write a number of works for flute. It has been suggested that Bach's initial invitation to Frederick's court was a result of the two sonatas for solo flute/continuo and the number of trio sonatas for flute/violin/continuo that Bach produced between 1731 and 1735. During Emanuel Bach's first two years with King Frederick he wrote six sonatas for solo/continuo. It seems logical that Bach would write a number of works featuring his employer's instrument of choice. However, from 1740 to 1746, Bach produced nothing for flute. Most believe this was due to the unfriendly

feelings between Bach and the king. Then suddenly between 1746 and 1749 he wrote six more sonatas for flute, including the sonata in a minor for flute alone. He also revised his earlier trio sonatas for flute, wrote additional trio sonatas for flute, and composed four concerti for flute. (Miller 211) Some scholars presume that Emmanuel Bach had come into a better favor with the king, perhaps due to his father Johann Sebastian's visit in 1747. (213)

It is not known for certain whether this sudden undertaking in the late 1740s was for the king or if it was for another flutist, perhaps even another flutist in the court. One anecdote concerning the Wq. 132 sonata for flute alone suggests, however, that at least that particular work was intended for the king. Over thirty years after he composed it, a thirteen-year-old blind flutist played one of Bach's solos for the aged composer. The record does not specify which of Bach's solos the flutist performed, but the Wq. 132 unaccompanied sonata was the only work for solo flute published during the composer's lifetime. The young flutist, named Friedrich Ludwig Dülon, recorded in his diary that when he had finished playing Bach stated, "Isn't it strange; the one for whom I wrote this piece could not play it; the one for whom I did not write it, can." (Miller 212)

Regardless of for whom the unaccompanied sonata was intended, it presented new and unique problems for the performer. Bach wrote the piece in the style popular in Germany during the mid eighteenth century. (Abeln 48) Instead of the standard four dance movements so prevalent during the Baroque period, Bach wrote the a minor sonata in a three movement, *poco adagio-allegro-allegro* form. This stands as the immediately prominent difference between Johann Sebastian's *Partita in A Minor*, BWV 1013, and Carl Philipp Emanuel's *Sonata in A Minor*, Wq. 132, which are often compared. The Wq. 132 unaccompanied sonata is not an anomaly in the composer's works. Ten more of Emanuel Bach's flute sonatas written between

1735 and 1747 appear in the slow-fast-fast format. This newer fashionable format was documented by composer Johann Adolph Scheibe in 1745:

“In general, a solo begins with a slow movement. Here a pure and concise melody must dominate...it must, so to speak, sing itself... This movement is followed by a fast one, which may well be something fugal or designed with free imitation... In the most skillful compositions the primary theme will be a singing, new, clear, and pleasant motive... The solo ends with a fast or minuet-type movement.” (Abeln 49)

Bach's influence by newer, popular styles affected both the format and the content of his works. As mentioned in the above quote, singing became an especially important aspect of how one composed. The Potsdam court at which Bach was employed held a great admiration for French styles. At the time, French music was centered around the idea of imitating Nature and music was considered the “language of the emotions.” (Abeln 48) We find in many of Emanuel Bach's work his efforts to use the instrument as a voice, imitating both singing and speaking.

The *Sonata in A Minor*, Wq. 132 begins with its famous *Poco adagio* movement, characterized by long slurs and wide leaps between registers. These trademark features of the *Adagio* are part of what makes this composition unique for its time. Slurs extending over multiple measures and wide leaps were very atypical of the music composed during Emanuel Bach's time. Because he wrote one of the most thorough treatises on performance practice of the time, the *Essay on the True Art of Playing Keyboard Instruments*, we have a greater insight to his musical processes. In his *Essay*, Bach states about the feeling of different movements: “In general the briskness of *Allegros* is expressed by detached notes and the tenderness of *Adagios* by broad, slurred notes.” (Abeln 49)

The opening bars of the *Poco adagio* immediately introduce the main motive of a five-six note up and down scalar passage. This is repeated three times over the first six measures, and

reemerges in measures 30-33, 50-55, 70-73, and 87-90. Bach also repeatedly employs the use of the Baroque affect for lamentation – the downward half-step. The large leaps in register and Bach's notated contrast in dynamics add a heightened intensity to the general emotional affect of the movement. Bach had very specific ideas in how he wanted his compositions to sound; he became a pioneer in writing out articulation, dynamics and ornamentation. Without these elements, his object of producing an imitation of human vocal expression could not be realized.

The second movement, *Allegro*, is presented in a $\frac{2}{4}$ dance-like form, with running passages of sixteenth notes and light, forward-moving arpeggios. This movement also uses moving between the upper and lower register to sound like two voices responding to one another, especially in the opening phrase. Even the very last phrase ends on a high F tenuto, but then the other “voice” sneaks in to get the last word with the final trill that brings us back to the tonic. Movement two also hides motivic elements of the *Poco adagio*. The small, up and down scalar passage appears in rhythmic diminution in measures 3 and 5 and later throughout the movement. The downward, lamenting half-step appears immediately in measure 2 in the C-B gesture. It occurs again in measures 14, 42, 75, 76, etc. In small ways these tie the movement back to the *Poco adagio*, bringing unity into the work.

The last movement, the second *Allegro*, gives us the fast, minuet-type ending previously mentioned by Scheibe. It uses the same motives found in the *Poco adagio* and the $\frac{2}{4}$ *Allegro*, but this time the scalar arch is more difficult to recognize. It appears constantly fragmented and occasionally in a modified, augmented version. A fraction of the motive appears in measures 2 and 4, but do not complete themselves until measures 8 and 6, respectively. The familiar arch is found in measures 25-26 and 69-72 but again modified from its original form. Still, the downward half-step is prevalent throughout the last movement, again appearing as a C-B

gesture.

Not only do the motives and key signature tie the movements together, but Samuel Baron suggested that the tempo indications and the order in which the movements are presented are significant as well. In his edition which is now out of print, Baron focused on the importance of proportion in determining a tempo marking for each movement. He proposed that the eighth note beat in the *Poco adagio* should increase to be three times faster by the third movement. Thus the tempo of the eighth note in the *Poco adagio* would become the pulse for the dotted quarter note of the third measure. Baron suggested that the second movement would then fall in between the tempos of the first and last movements, making the quarter note pulse of the second movement one and a half times faster than the *Poco adagio*. Although not all performers strictly adhere to this tempo philosophy, almost everyone agrees that the tempos of the movements increase in a slow-fast-faster arrangement. (Abeln 50)

This background leaves a performer or researcher no doubt about the importance of placement of the *Poco adagio* and also of its content as creating the melodic backbone of the piece. The *Sonata in A Minor* has been subjected to a wide range of editing. Editors have gone so far as to change the order of movements and delete or change slurs and articulations written by the composer in the original edition. Carl Philipp Emanuel Bach was meticulous in notating articulation, dynamics, and ornamentation – aspects that were expected to be interpreted by the performer during Bach's time. (Abeln 49) It seems a logical conclusion that this piece is best performed by understanding why Bach broke the conventions of this time and how they are significant in making this a piece ahead of its time, rather than attempting to force it back into those conventions Bach intentionally left behind.

Friedrich Kuhlau, *Trio No. 2 of 3 Grand Trios concertantes*, op. 13

On 11 September 1786, Friedrich Daniel Rudolph Kuhlau was born to Dorothea and Johann Karl Kuhlau in the small town of Uelzen between Hannover and Hamburg. He was the youngest of three surviving sons in the Kuhlau family and his father worked as a military musician who also gave lessons on the side to help support his family. (Mehring 3) Johann Karl Kuhlau played both the oboe and the flute; Friedrich's entire childhood was permeated with sounds of the flute. In 1793, Johann Karl's regiment was moved, and Kuhlau's family along with it, to Lüneburg. Three years later an accident occurred which forever altered Kuhlau's life. His biographer Carl Thane relates the story:

“He was about nine and half years old...when one evening he was sent out in the dark with a bottle to fetch something. He stopped in front of the window of a shoemaker, where an especially pretty lamp had drawn his attention. He went up a few steps to take a closer look at the lamp, when he heard someone calling his name. As he hurried down the stairs, he stumbled and hit his head against the bottle, which shattered into splinters of glass that penetrated his right eye.” (Mehring 4)

The accident was severe enough to result in the loss of his right eye and an extended recovery period. In a letter to Friedrich's older sister, his father wrote that “Fritz's eye was protruding out of his head.” (Mehring 4) However, Friedrich would later refer to this incident as “an extraordinary stroke of luck.” (5) He claimed that it was because of this accident that his parents placed a piano near his bed, which led to his first joyful experiences in music, which in turn his parents recognized as talent. Friedrich's parents gave him what opportunities they could afford to develop his talent, in the form of piano lessons with the organist of the local Holy Ghost Church and in flute lessons given by his father. It is generally assumed that Kuhlau eventually gave up playing the flute (and piano) in favor of composition due to comments from his own letters dated some seventeen years after he started flute lessons with his father. (5)

Regardless of when he stopped playing the flute, Kuhlau began composing for the instrument while still in Lüneburg. His biography tells the story of Kuhlau running into a local grocer who happens to be an enthusiastic flutist and asks young Kuhlau if he could get some music from his father and bring it over to the grocer. It isn't known whether Kuhlau could not get the music or just wanted to write some himself, but he delivered some small pieces of his own composition back to the grocer, who reportedly paid him with a bag of raisins and almonds. (Mehring 6)

Kuhlau later attended various boarding schools and while attending the Katherineum high school in Braunschweig, where he earned his tuition and living by singing in the church choir and teaching music lessons. (Mehring 6) It was here that he was first introduced to the opera and to the young violinist Louis Spohr, who would become one of his closest friends. In 1803 Kuhlau left Braunschweig to join his family in Hamburg. (8) Once a hub of musical creativity under Georg Philipp Telemann and then Carl Philipp Emmanuel Bach, Hamburg had fallen in the shadow of Vienna, now the musical hub of Europe. This made it somewhat more difficult for Kuhlau to establish himself as a musician in the town. However, soon Hamburg's music director Christian Friedrich Gottlieb Schwencke took Kuhlau as a student. (10) Schwencke had worked with and succeeded C.P.E. Bach. He was well-respected as a teacher and musician and through his tutelage and connections, Kuhlau soon gave concerts as both a composer and performer, as well as published his first works.

When Napoleon invaded Hamburg in 1810, Friedrich fled to Copenhagen, Denmark, fearing that if he stayed he would be drafted into the military. (Mehring 13) Under the pseudonym "Kasper Meier," he quietly sought refuge in a small attic in the old part of the city. (15) It would be about two months before Kuhlau felt safe enough to appear and perform in

public. Making a living in Copenhagen proved difficult for the composer. He lived mainly by playing concerts and selling compositions to the publisher Härtel. (17) The first pieces he sent to the publisher – his *3 Duos concertantes für 2 Flöten*, op. 10 – were published, but Kuhlau never received payment. His *3 Grand Trios concertantes für 3 Flöten*, op. 13, along with his *Klaviervariationen*, op. 12 and op. 15 were the first publications to return any revenue to the composer. (18) He likely only received his payment because of his own persistence in reminding the publisher that he had not paid.

The second trio of the *3 Grand Trios concertantes*, op. 13 is the only trio of the three to consist of only two movements instead of three. It lacks the usual slower, more lyrical movement and instead exploiting the flute's technical abilities to their full extent. The first movement, *Allegro non tanto*, begins with an introduction of the main theme which features a prominent sixteenth-dotted eighth-sixteenth note figure. The trio is styled in a call-response form between the first flute and the second and third flutes. These first twenty-eight bars of call-response establish the key firmly in G minor before the pause at the end of measure 28. Measure 29 brings a sudden modulation in the relative major – a joyous entrance on B flat with the first forte marking of the piece. Flute one introduces a new theme that uses the same sixteenth-dotted eighth-sixteenth note motive while flutes two and three begin a series of repeated sixteenth note ostinatos and runs that form a harmonic and contrapuntal background to the melody. The first theme returns in flute one in measure 55, once again quiet, but this time in B flat major. Measure 75 begins a development that starts to modulate back into G minor. The first theme begins to return, but in a modified form that by measure 105 has picked up the introduction in exact duplication. Once again Kuhlau writes in a pause, but this time the flutes reenter in the parallel major with a forte G. Once again the technical abilities of the flute are employed in a series of

runs, which eventually begin to modulate back into G minor until at measure 143 the change back to G minor is complete and the opening theme recapitulates. However, instead of ending the movement in G minor, Kuhlau adds a small coda in G major that finishes loudly like a final mirthful joke.

Movement two, *Allegro con moto*, is constructed very similarly to the first movement. Again it starts in G minor while presenting the first theme, which echoes the first movement in a similar short-long-short motive, this time in the form of eighth-quarter-eighth note. This time the first theme is louder, more present sound. The second theme enters at measure 44 in a delicate *piano dolce*. Once again Kuhlau has shifted into the relative major. This movement does not feature the same call-response imitation as the first movement. There is very little imitation until measure 100, when flute three begins a small fugal section using the first theme. As in the first movement, Kuhlau pauses all three parts at the end of this section and changes into G major, bringing back the second theme. This time, however, Kuhlau stays in the major and prolongs the ending in an extended coda featuring the opening phrase of the first theme.

Mike Mower, *Sonata Latino*

Today, Mike Mower is common name among flutists. Largely due to the success of *Sonata Latino*, Mower has gone on to compose a long lists of repertoire for the flute, including works for bass flute, alto flute, piccolo, and flute ensembles. Mower has also written numerous commissions for other instruments and is an active arranger for commercial music. (Rivas 2)

Mike Mower was born in Bath, England in 1958 and began his musical studies when he was six years old, learning recorder. He went on to take piano lessons at age nine and then began to study flute at twelve years old. (Rivas 2) Flute became his primary instrument and in

1976 Mower enrolled in the Royal Academy of Music in London on the “flute performer's course.” At this point in his life, the composer had little to nothing to do with jazz and was playing principal flute in one of the orchestras at the Academy. (Santa 31)

During his first year, Mower saved up enough money to buy himself a tenor saxophone by “virtually living off of bread and water” during his first term. (Santa 32) His flute professor, Gareth Morris forbade Mower from learning or studying saxophone on the grounds that it would ruin his flute embouchure. However, as Mower later told the story:

“My flute professor... was blind in one eye, which meant that if I carried the saxophone on that side, he never actually saw it! So I taught myself the saxophone... and it was something that I became very consumed with.” (Santos 32)

Mower began spending time at the Academy's library, listening to records of performers such as Charlie Parker and John Coltrane, transcribing their solos and trying to understand the harmonic structures behind what he was hearing. Soon Mower found other students interested in jazz and together they formed a 13-piece jazz band. With no sheet music at his disposal, Mower began to write head arrangements for the band. He spent spare time at London's local jazz scene listening to as many different groups and styles as he could find. (Santa 32) Jazz had fast overwhelmed Mower's interest in classical performance.

After he left the Royal Academy, Mower attended a two-week jazz program in Wales, the Barry Summer School, where he met other saxophonists and formed “The Mike Mower Quartet.” Together they won the Greater London Arts Best Jazz Band competition in 1981, which caught the attention of other musicians and more importantly, the BBC. This connection allowed Mower to not only be broadcast in both his quartet and a 13-piece band, but it also led to the BBC asking him to score some arrangements for the BBC Radio Orchestra and the BBC Big Band. (Santa 32)

Meanwhile Mower's newer quartet, Itchy Fingers, entered and won the televised jazz competition, "The BBC TV: Schlitz Jazz Sounds," in 1986. This victory led to a recording contract with Virgin Records. The quartet recorded two albums for Virgin and successfully toured throughout Europe before the British Council sent them on a world tour that took them to 48 countries. Itchy Fingers disbanded in 1997, and Mower decided to keep the name and use it for his own publishing company. (Rivas 4)

The composer started publishing after realizing on tour that he already had a market: fans would come introduce themselves and ask a number of questions about playing and instruments, but they would always ask if his arrangements were available. Mower's friend Andy Thompson ran a flute shop in London. Thompson's wife, flutist Kirsten Spratt, asked Mower if he had ever thought about writing for flute. In response, he wrote *Doodle and Flight* and then *Triligence* for her. She then commissioned *Sonata Latino* from him. (Santa 33) *Sonata Latino* was originally scored for just flute and piano.

A few years later James Galway's record company, BMG, asked Mower to arrange and produce the music for the flutist's album *Tango Del Fuego*; Galway wanted to record *Sonata Latino* and *Opus di Jazz*. The two musicians worked together and decided to use the Latin music theme for the entire album. Mower subsequently scored parts for an entire salsa band besides the piano.

He was also able to work with Galway directly on how he wanted to hear each nuance and detail. (Santa 35)

In the program notes provided by Mower himself, he states specifically that *Sonata Latino* "incorporat[es] various Latin rhythms" and "is not intended to be a purist representation of the idiom, but to sound how a contemporary latin/jazz improvising due might play at a gig." (Mower

1) It is this same familiar yet fresh character that so quickly endeared *Sonata Latino* to flutists

everywhere. Besides being recorded by James Galway and Marco Granados, *Sonata Latino* was chosen as one of the required pieces of repertoire for the preliminary round of the 2004 National Flute Association Young Artist Competition and for the preliminary round of the 2nd International Solo Flute Competition of Australia in 2005. (Santos 1)

The piece itself begins with the movement *Salsa Montunata*. As Kara De Raad Santos points out in her doctoral essay, Mower's program notes are a bit misleading about the genre of Salsa. (Santos 2) Mower writes in his program notes that the first movement “draws from the Cuban/Venezuelan Salsa,” when in fact, salsa developed in 1960s New York from Caribbean and Cuban genres, influenced by the Puerto Rican styles that contained a large amount of rhythmic influence from West Africa, before spreading to Latin America. (Santos 6) In fact the name “Salsa,” which literally translates to “sauce,” is a direct reference to the dance being a mixture of many different styles and genres. (Rivas 8) Unfortunately the specific “Cuban/Venezuelan” mislabel has been perpetuated in performance guides.

Regardless of its origins, the structure of the Salsa can be seen within the first movement of *Sonata Latino*. A Salsa is a musical form, but it is a musical form developed alongside a dance. It is usually supported by an eight-beat ostinato known as the *clave*, usually heard in the piano and the Cuban percussion instruments. The eight-beat rhythm lays a clear ground for dancing, in this case giving pause on beats four and eight, where typically the dancers will shift their weight and direction. The music is structured in two parts: first the verses sung by the leader, and then a refrain section of call-response between the soloists and the chorus, interrupted by the lead singer's improvised lines. (Rivas 9)

This call-response refrain is known as the *montuno*. The syncopated, rhythmic ostinato in the piano is also referred to as the *montuno*. (Santos 23) The call-response aspects of the Salsa are

heard clearly in *Salsa Montunata*, as well as the piano's *montuno*. The opening eight-beat phrase of the movement sets down the *clave*, introduces the soloist and exhibits another notable characteristic of the Salsa: stressing off-beats. Unlike most popular Latin-American genres which stress the downbeat, the bass line of a Salsa emphasizes the upbeat. (Rivas 9) This can be heard throughout the movement in the piano's left hand.

Mower's program notes describe *Rumbango* as a blend of Rumba and Tango "as found in Columbia and Argentina." (Mower 1) Again this provides some confusion, as Rumba originated in Cuba. Santos provides a possible explanation for the misunderstanding, pointing out that "one of the oldest types of rumba is known as *Rumba columbia*, though this terminology does not indicate a connection with the South American country, Colombia." (Santos 3) Rumba actually shares some characteristics and rhythms with Salsa, including the eight-beat count. (Kennedy 1) Of a rural origin, the dance itself incorporates "sensuous" movements of hips and shoulders, which led to multiple attempts to suppress or censor the dance from Cuban society in the past. (Rivas 13) Rumba developed in poorer neighborhoods of Afro-Cuban sugar mill workers in the courtyards of their overcrowded residences, but also further developed in bars and "areas of ill-repute." It can be traced back to the dances of the Kongo cult; the early version of Rumba were mimetic dances, primarily secular but still retaining religious elements. (Santos 41)

The music is performed in a fast duple tempo by an instrumental ensemble with a solo vocalist singing meaningless syllables or phrases. (Rivas 13) According to Santos, the *Rumba columbia*, as the oldest of the rumba forms features a "mixture of Spanish and African words," which might account for the label "meaningless" given in the *Concise Oxford Dictionary of Music*. (Santos 40, Kennedy 1) Traditional Cuban Rumba is performed with only vocals and percussion. The percussion includes a differently pitched drums, the highest of which is called the *quinto* and

carries the melody and improvises. Usually the claves and the *quaqua*, a hollow log beaten with sticks, are also used. (Santos 41)

The first section of a Rumba is called the *diana* and is usually sung by a soloist or by two singers. This is the section where the syllables are employed. The second part provides the main song, called the *canto* or *tema* and it introduces the primary melody. The final section is called the *montuno* and, also like the Salsa, it is a call-response between the soloist and the chorus. The big-band or salsa band style varies in its inclusion of wind instruments and in the exclusive use of the Rumba *guaguancó* clave pattern. (Santos 42)

The Argentine Tango can indeed be traced directly back to Argentina. Its predecessor is the genre known as the *milonga*, which began as a style of rural music in Argentina and Uruguay in the early 19th century. (Santos 43) The accompaniment pattern of the *milonga* – known as *tango* or *habanera* – could be found in similar musical genres which were prevalent throughout Spain, Central and South America, and the Caribbean. This rhythm is most often seen as a dotted eighth note followed by a sixteenth note and then two eighth notes. (Rivas 15) At first the Tango was merely an unconventional new way to dance the *milonga*. Toward the end of the 19th century in Buenos Aires, the tango began to emerge as its own form, separate from the *milonga* or the *habanera*. (Santos 49)

Tango is usually set in a minor tone with a melody embellished by short chromatic runs and hemiolas and often interrupted by emphatic, staccato themes traded back and forth between instruments. (Santos 52) The style still retains much of its early improvisation as well as its very dramatic in character. Indeed, Tango as a dance is divided into American Tango – the choreographed ballroom type we are used to seeing – and Argentine Tango, which is an improvised social dance, relying entirely on cues between the partners.

Rumbango begins as a rubato flute cadenza, slow and dramatic. The piano joins at letter A and the two instruments trade off in a chromatic conversation. At letter B the piano begins a very Tango-like ostinato while the flute enters with a slow, embellished melody, employing an occasional hemiola. However, Tango tends to keep a very strong four-beat pulse and almost in the second phrase of the flute's entrance, offbeats are suddenly accented again, much as would happen in a Rumba. This trade off between flute and piano and also between the two incorporated styles continues and builds into a very dramatic “manic, angst-ridden waltz with the pianist physically attacking the keyboard at one point!” as the composer states in his performance notes. (Mower 1) The apex that really begins at measure 47 with the transition into *k strays* completely away from the Latin-American styles that have so far dominated the movement, making it perhaps even more dramatic.

Letters E and F introduce an entirely new idea with distinct motives that separate the section not only from the rest of the movement, but also from the styles named in its title. The rhythmic outlay is far too syncopated and the mood far too light and careless to be considered part of a Tango. However, the section does not quite fit the profile of Rumba either as the syncopation is not the correct rhythms on which to base the Rumba, even though this is presumably the “lighter Rumba-type section” described in Mower's program notes. (Mower 1) Santos suggests that it actually has more characteristics typical of the Cha-Cha-Chá, including flute solos that emphasize the higher octaves of its range. (Santos 60) Regardless, the dramatic Tango-inspired motives return at letter G to build once again into an “angst-ridden waltz” where the pianist is instructed to hit the low note cluster with, as notated in the score, a “*clenched fist!*”

Like the second movement, the title *Bossa Merengova* incorporates two styles that the composer brought to the music. The program notes indicate that the movement borrows primarily from the

Bossa Nova rhythms of Brazil but also includes “double-octave arpeggio licks evoking the Merengue style popular in Venezuela and Columbia.” (Mower 1) Merengue is seemingly mislabeled here; it began in the 1850s in the Cibao, a northern region of the Dominican Republic. It is a fast-paced dance with various hip and pelvic movements and can be considered very polyrhythmic. (Renta 1) Merengue was declared the national dance of the Dominican Republic and avidly promoted by dictator Rafael Trujillo as a symbol of national identity. (Rivas 20) Bossa Nova, as claimed, can be traced back to Brazil. Bossa Nova evolved from Samba, which was characterized by duple meter, two-measure phrasing, heavy emphasis on percussion, syncopation at the sixteenth note, the tango/habanera rhythm, and the interaction of syncopated percussion and melody. (Santos 74) Percussion instruments continued to be added to the Samba and eventually it was their polyrhythmic layers and cross-rhythms that came to distinguish the Samba “sound.” (75)

In the late 1950s, a Samba variation began to emerge that would come to be known as Bossa Nova. Three musicians came together to create the sound that became Bossa Nova. Antonio Carlos Jobim, a pianist and composer, contributed the harmonic complexity that began to set Bossa Nova apart from Samba. Vinícius de Moraes collaborated with Jobim in compositions for Moraes' play which was later made into a movie. (Santos 76) Just after the premier of the play, João Gilberto joined the group and brought a soft singing style that blended incredibly with his guitar accompaniment. His syncopated, percussive accompaniment also became a distinct feature of the style. (77) In their new style, these musicians took the rhythmic feel of Samba and, without banishing the feel, relaxed it, while taking the solo vocalist and relaxing that as well, bringing them into the ensemble.

One can hear both the duple meter of the third movement and the simpler rhythmic line that link

it to the Bossa Nova style. Although the piece is clearly written to feature the flute and not incorporate the solo voice into the ensemble completely, the main melody of running eighth note passages provides a feel of being the other half of the ensemble to the piano. The melody is also more lyrical with a more consistent rhythmic feel and less leaps. Of all the movements, *Bossa Merengova* has the most contemporary jazz sound in the chords Mower chose, reflecting the more complex harmonies typical of Bossa Nova. At letter I the piano begins the “double-octave arpeggio lick” representing the incorporation of Merengue. (Mower 1) Throughout the movement, both the piano and the flute drift into improvisatory-like sections giving the impression of trading solos and building on each others' improvisation as would happen in a jazz ensemble. At letter Q, the piano suddenly brings in a rhythmic ostinato reminiscent of the Salsa patterns heard in the first movement. Meanwhile, the flute continues to “improvise” on themes from the Bossa Nova. At measure 274 the piano suddenly turns back to the original Bossa Nova accompaniment and finishes with the flute in rhythmic unity, bringing back the feeling of equal ensemble.

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