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SCHOLARLY PROGRAM NOTES FOR WORKS BY J. S. BACH, BOHUSLAV MARTINU, ROBERT DICK, FRANZ DOPPLER, AND GEORGES HUE

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by

Brianna Mercier

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TITLE: SCHOLARLY PROGRAM NOTES FOR WORKS BY J. S. BACH, BOHUSLAV MARTINU, ROBERT DICK, FRANZ DOPPLER, AND GEORGES HUE

MAJOR PROFESSOR: Dr. Douglas Worthen

This scholarly program note will discuss works by J. S. Bach, Bohuslav Martinu, Robert Dick, Franz Doppler, and Georges Hue. Bach's Sonata in G Minor for flute and piano has been a topic of debate amongst historians. However, similarities between BWV 1020 and BWV 1031 show that there should be little doubt that both works were in fact composed by J. S. Bach. Bohuslav Martinu lived a complex life full of ups and downs. This paper will discuss his life and his sonata for flute and piano. Robert Dick is another twentieth–twenty-first century composer who has had an influence on the development of modern techniques for flute. His book Flying Lessons No. 1 guides young flutists through the development of multi-phonics, harmonic, key clicks, and more. This paper will also discuss Franz Doppler's *Air Valaques*, highlighting the technically needs that every flute player requires. Finally, this paper will discuss Georges Hue's *Fantasie* for flute and piano and its use of the half-diminished seventh chord.

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SONATA IN G MINOR BWV 1020: J. S. BACH

In 1717, while he was living in Leipzig, Bach met Pierre-Gabriel Buffardin. Buffardin was Johann Jacob Bach's flute teacher. Evidence shows that J. S. Bach wrote some of his most challenging flute parts for Buffardin.[1]

Historians debate the authenticity of this work. In the 1963 edition of *Newe Bach-Ausgabe,* six of J. S. Bach's work for flute and harpsichord were authenticated. These works include the A Minor Partita BWV 1031, E Minor Concerto BWV 1034, Sonata in E Major for flute and continuo BWV 1035, and the obbligato sonata in B Minor BWV 1030 and A Major BWV 1032. Authenticity had not yet been decided for the sonatas in G Minor BWV 1020 and E-flat Major BWV 1031. These two sonatas are usually discussed as a pair due to their similarity. Wilhelm Rust argues that the authenticity of the E-flat Major Sonata cannot be doubted because of its late attribution to J. S. Bach. Therefore, the G Minor should also be authenticated as being by J. S. Bach.[2].

These sonatas were part of the genre *Sonate auf Concertenart*. This genre encompasses a large amount of repertoire by J. S. Bach, Telemann, and Quantz. It evolved from Italian Concerto form. Developed by Antonio Vivaldi, Italian Concerto form became a fascination for Bach. While he was living Weimar, Bach transcribed various Italian concertos including those written by Vivaldi. Most prominently seen in his sonatas, Bach melded Vivaldi's use of Ritornello form

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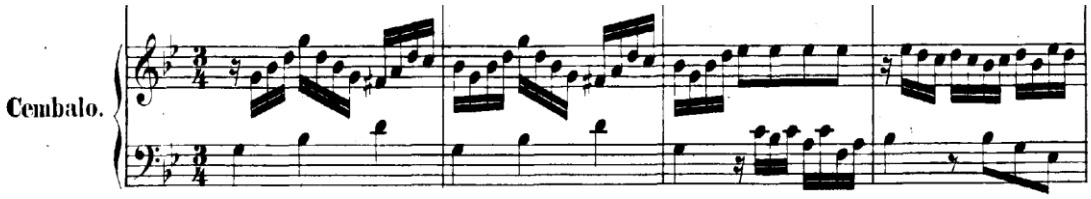
1. Michael Lynn, "A New Voice: The Flute of Pierre Gabriel Buffardin" *Flutist Quarterly,* vol. 45, no. 2 (2020): 27, 30.

2. Jane Ambrose, "The Bach Flute Sonatas: Recent Research and a Performer's Observation," *Bach* vol. 11, No. 3 (1980):32-38. https://www.jstor.org/stable/41640107.

with the textures and part-writing that was already seen in most solo and trio sonatas.[3] Examples of ritornello form can be found in the first movement of BWV 1030, the fourth movement of BWV 1016 and the second movement of BWV 1034.[4] It can also be found in the first and third movements of BWV 1020. During this time, Quantz and Telemann were also composing in concerto form. George Phillipe Telemann composed a work entitled *Six Concerts et Six Suites* in 1734. This collection contained six four-movement concertos for flute and harpsichord. These works were similar in compositional style to Bach's obbligato sonatas. Both composers alternate between solo voice and ritornello form. However, Bach used a more complex process for his compositions than Telemann. Another difference is that assigns the opening ritornello to the flute in his sonatas.[5] In BWV 1020, there is a section of ritornello from mm. 1-12, shown in figure 1.1.

Figure 1.1 Bars 1-4 of Bach's Sonata in G Minor BWV 1020.[6]



3. Federico Garcia, "The Nature of Bach's Italian Concerto BWV 971," *Bach,* vol. 35, no. 1 (2005): 8, https://www.jstor.org/stable/41640532.

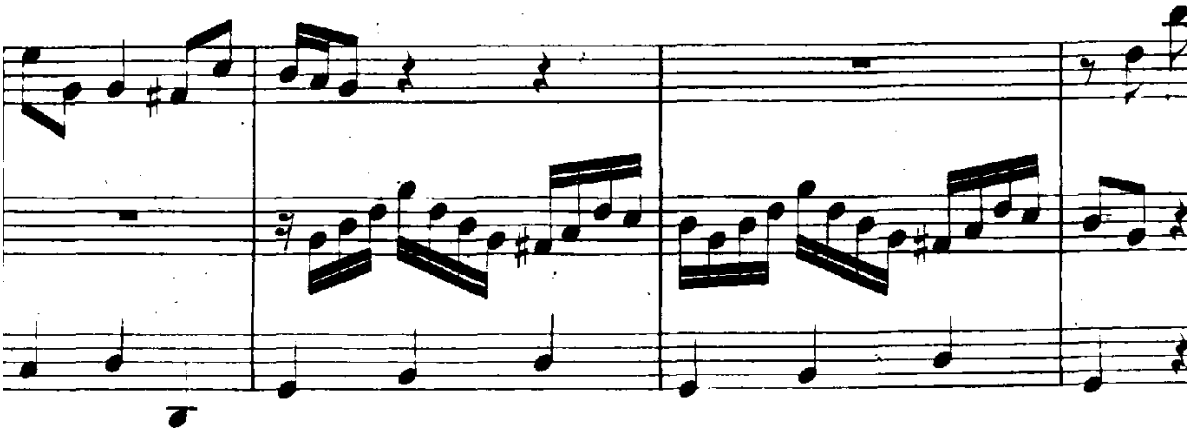
4. Jeanne Swack, "On the Origins of Sonate auf Concertenart," *Journal of the American Musicological Society* vol. 46, no. 3 (1993): 369-372, https://www.jstor.org/stable/831926.

5. —, Sonate auf Concertenart, 382, 387-389.

6. J.S. Bach, *Sonata in G Minor,* (Kassel: Bärenreiter-Verlag, 1975), 25.

Bach fragments the first two measures of the opening ritornello and use that as a short ritornello between the solo flute line. An example of this, shown in figure 1.2, is found in mm. 16 beginning on the "e" of beat one.

Figure 1.2 Bar 16, fragment of the original opening ritornello.[7]



Works that showed features of *Sonate auf Concertenart* would be titled as either a sonata or a concerto. The criteria for works to be *Sonate auf Concertenart* are as follows. The melodies could be complex and the bass part in the first movements may not be succinct with the upper voices. There was also less focus of equality between the upper voices which meant that one part might be more active than others[8]. This was particularly true in the trio sonatas such as BWV 1020. In this work, the middle voice has moments of greater importance from the top voice. An example of middle voice importance is found in mm. 14 of the third movement of BWV 1020, shown in figure 1.3.

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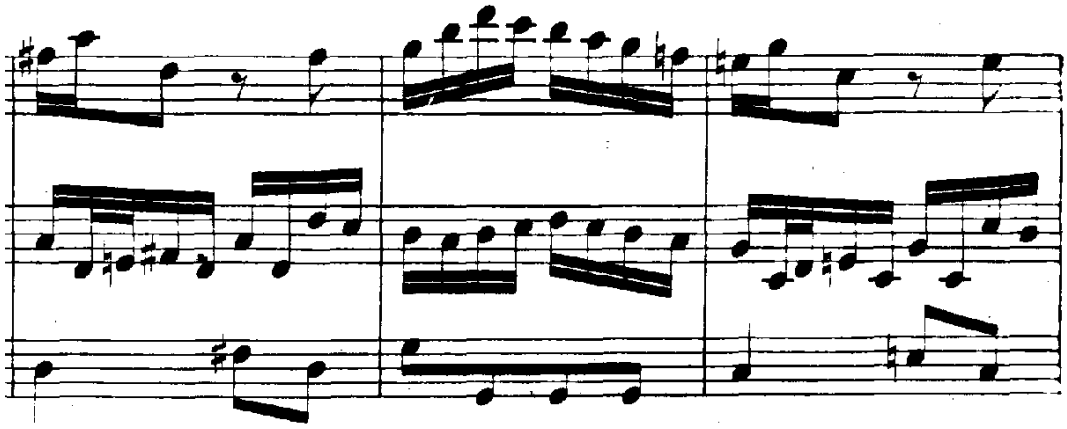
7. Bach, BWV 1020.

8. Jeanne Swack, "On the Origins of Sonate auf Concertenart," *Journal of the American Musicological Society* vol. 46, no. 3 (1993): 376, https://www.jstor.org/stable/831926.

Figure 1.3 mm. 14 from the third movement of BWV 1020.[9]



In figure 1.3, the middle voice is stylistically more important to the listener than the upper voice. The importance of the middle voices stems from Bach's use of trio sonata form. Trio sonatas consisted of three movements, usually fast-slow-fast. They were made up of a three-part texture that was often played by two melodic instruments and continuo.[10]

9. J.S. Bach, *Sonata in G Minor*, 34.

10. Jane Ambrose, "The Bach Flute Sonatas: Recent Research and a Performer's Observation," *Bach* vol. 11, No. 3 (1980): 33. https://www.jstor.org/stable/41640107.

CHAPTER 2

AIR VALAQUES BY FRANZ DOPPLER

Albert Franz Doppler was born in 1821 in Lemburg (L'viv, Ukraine) which at the time was part of the Austro-Hungarian Empire. Doppler was a flutist, conductor, and composer. His father, Joseph Doppler, was an oboist, composer and military band master. Albert Franz Doppler started playing flute at the age of nine and became principal flutist of the Budapest Opera in 1835 at the age of fourteen. Throughout their childhood Franz and his brother Carl toured as a family with their father, later touring together as a duo. Though Franz played his flute the conventional way, his brother Carl played it backwards with the long end pointed to the left.[11] In 1854, while touring Europe, the Dopplers met Franz Lizst. Liszt was known for his virtuosic playing which likely influenced Franz Doppler's compositional style. While he was living in Hungary, Doppler was principal flutist for the Hungarian National Theatre. In 1858, Doppler moved to Vienna to teach flute at the Vienna Conservatory. The Doppler brothers co-founded the Vienna Philharmonic and the Hungarian Philharmonic Society.[12]

Air Valaques, composed in 1858, is a theme and variations fantaisie written for flute and piano. The word "valaques" is French for Wallachian. Wallachia is a region of Romania that was previously its own area. It was located just north of the Danube River which is the second longest river in Europe. The Danube begins in the Black Forest Mountains of Germany and flows through ten countries prior to reaching the Black Sea. In 1859, Wallachia and Moldavia united to form modern day Romania. This work consists of an introduction followed by a theme

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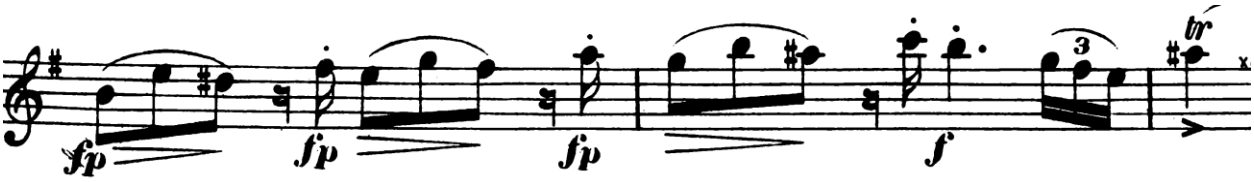
11. "Guide to Records," *American Record Guide* vol. 57, no. 5 (1994): 124.

12. András Adorjan, "Doppler Family: Albert Franz Doppler," in *Lexicon der Flöte,* András Adorján and Lenz Meierott ed., (Germany: Laaber-Verlag, 2009), 231-234.

and three variations. It concludes with a “Hungarian dance” style finale. It opens with a four-bar piano introduction to set up the first flute cadenza. This cadenza is rhythmically difficult to execute because each group of notes is half as fast as the one that proceeds it. It also requires evenness in the fingers to sound effortless. The cadenza also requires control of the embouchure to achieve the pianissimo at the third fermata. Beginning at mm. 11 the melody consists of half steps that act as a dissonance to build tension. In figure 2.1, the half steps on beat two lead the melody to the down beat of the following measure. This continues to build tension up to beat one of mm. 13.

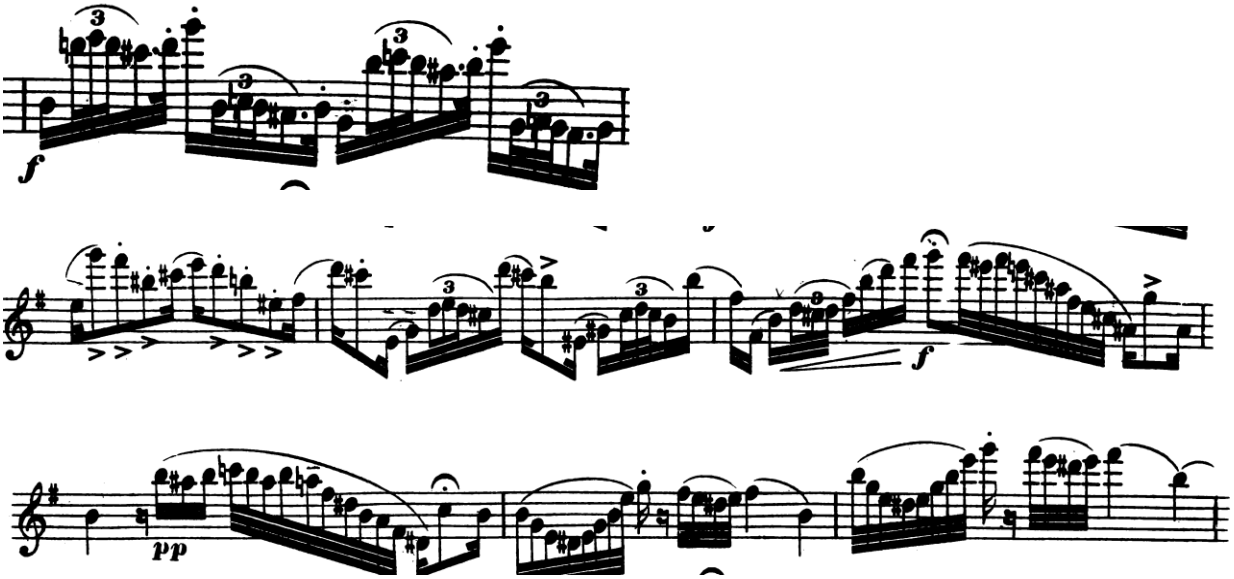
Figure 2.1 *Air Valaques* mm. 11-13.[13]



The first variation is set in E minor and requires the flutist to be adept at the E minor seventh chord. Doppler arpeggiates that chord several times throughout this variation. He offers rhythmically complexity through the syncopation starting in mm.77. The syncopation carries through until the original variation theme returns in mm. 82. Throughout this section, shown in figure 2.2, he continues to arpeggiate various chords.

13. Franz Albert Doppler, *Air Valaques*, (Michigan: Little Piper, N. D.), 2.

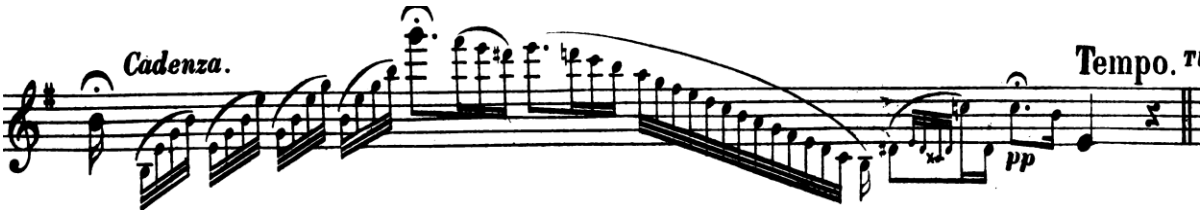
Figure 2.2 Syncopation in Variation 1.[14]



The second variation, as well as the theme, highlights the use of a low b. Having a low b was not common in the eighteen hundreds. Most modern flutists, particularly in the United States, have a flute with the B foot joint. In the second variation he continues the use of arpeggios in the cadenza starting on the low b moving up to a third register g. This cadenza, shown in figure 2.3, highlights the level of virtuosic, expressive playing that Doppler was known for.

14. Franz Albert Doppler, *Air Valaques*, 3.

Figure 2.3 Cadenza from Variation 2.[15]



This work ends with a “Hungarian dance” style melody that transforms into a technical challenge beginning at the *Piu Allegro* in mm. 223. This section combines arpeggios with fast sixteenth notes that require the flutist to double tongue. The double tongue must be light enough to accommodate the tempo while being clear enough to hear each note. The leaps of a fifth and a sixth also pose a challenge to the performer if the original melody is chosen over the ossia.

15. Franz Albert Doppler, *Air Valaques*, 5.

CHAPTER 3

FANTASIE BY GEORGES HÜE

Georges Hüe was born in 1858 in Versailles, France. Though he was born into a celebrated family of architects, Hüe chose to follow his passion for music. At first Hüe's father did not support his son's decision but accepted it through support of Charles Gounod. Hue studied counterpoint and harmony at Paris Conservatory. His early music consisted of vocal works that were written in the salon tradition.[16] Salon music was a major part of French culture in the seventeen and eighteen hundreds. The salon was a place where social etiquette and moral code were established. It was also the place where people could discuss musical, social and philosophical ideas. They were a place where women could freely express their point of view. Women were able to have an influence on music in Paris which was rare in a male dominant world.[17]

In 1879, Hüe won the *Prix de Rome* for his cantata Médée.[18] Hüe's *Fantasie for Flute and Piano* was composed in 1893 and would become the 1913 *solo de concours.* The *solo de concours* were a part of the exit exam for the Conservatory. These works were also known as the *morceaux de concours* which were designed to test the student on specific skills.[19] In the French

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16. Richard Langham Smith, "Georges Hüe," In *Groves Music Online,* Oxford University Press, 2001, https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.13493.

17. Elaine Leung-Wolf, "Women, music and the salon tradition: Its cultural and historical significance in Parisian music society," (DMA diss., University of Cincinnati, 1996), 1-3, ProQuest 9718264.

18. Richard Langham Smith, "Georges Hüe," In *Groves Music Online,* 2001, https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.13493.

19. Lacey Golaszewski, "Solo de Concours," In *Groves Music Online,* Oxford University Press, 2002, https://doi-org.proxy.lib.siu.edu/10.1093/omo/9781561592630.013.90000380305.

school's training system technique does not stop at fast fingers. The students that graduate from Paris Conservatory were expected to be able to play with a beautiful tone, change tone colors effortlessly, have clean front of the mouth articulations, have controlled fingers and an understanding of how to interpret a piece.[20] Jean-Louis Tulou, a former student of Paris Conservatory, said, "The flute requires a beautiful quality of sound, or, to say it in a better way, a beautiful voice, a voice that approaches as much as possible the human voice."[21] Hüe's *Fantasie for Flute and Piano* tests the flutist's ability to double tongue, their level of expression, articulation and rhythmic accuracy.

Hüe's *Fantasie for Flute and Piano* was dedicated to Adolphe Hennebains but initially premiered by Paul Taffanel. Adolphe Hennebains was born in 1862 in Saint Omer, France. He grew up playing in wind bands which were plentiful in Northern France at the time.[22] Hennebains, shown in Figure 3.1, was admitted as a student at Paris Conservatory in 1887.[23]

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20. "The French School- Secrets and Strategies," Dionne Jackson, accessed March 18, 2023, http://www.dionnejacksonflute.com/french-flute.htm.

21. Rebecca M. Valette, "The French School- What is so French About It?," *The Flutist Quarterly* vol. 36, no. 1 (2010): 26.

22. Edward Blakeman, ed., *The French Flute School: 1860-1950* (London: Tony Bingham, 1986), 23-26.

23. Valerie Krupp and Bernard Pierreuse. "Georges Hüe," In *Lexicon der Flöte*, edited by András Adorján and Lenz Meierott, (Germany: Laaber-Verlag, 2009), 407.

Figure 3.1 Adolphe Hennebains as Syrinx.[24]

He won first prize in the 1890 morceaux de concours and began his orchestral career in 1891. He eventually replaced Taffanel as principal flute of the Paris Opera.[25] Hennebains took over as the successor for Paul Taffanel at Paris Conservatoire in 1909 following Taffanel's death.[26] Hennebains was friends with many of the top French composers such as Hüe and often they would dedicate their pieces to him.

This through composed work is comprised of three distinct sections. It opens with an *Assez Lent* section. The term *Assez Lent* translates to pretty slow. This section requires the flutist to be

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24. Valerie Krupp and Bernard Pierreuse, "Georges Hüe," 407.

25. Kathleen Cook, "The Paris Conservatory and the Solos de Concours for Flute 1900-1955." (PhD diss., University of Wisconsin-Madison, 1991), 35, ProQuest 9209214.

26. Jessica Raposo, "The Second Golden Age," *Flutist Quarterly* vol. 36 no. 3 (2011): 28.

expressive while balancing rubato with strict rhythmic pulse. The pianist serves as a rhythmic anchor as well. The ascending line in mm. 15 requires the flutist to be able to articulate clearly in the low register while double tonguing. The second section is the *Modere*. *Modere* is French for moderate. The melodies throughout this section are lush, romantic and in 12/8 time. They require the flutist to allow the sound to sing out while supporting the sound through the long phrases. Since the phrases are longer than the flutist expects they must be mindful of the air and how they are controlling it. Throughout this section there are several half-diminished seventh chord arpeggios. The half-diminished was made popular by Richard Wagner and his opera *Tristan und Isolde. Tristan und Isolde* premiered in 1859 in Bayreuth, Germany. Its opening harmony popularized the use of the half-diminished seventh chord which had previously fallen out of style.[27] Hüe was influenced by Wagner particularly after traveling to Bayreuth for the premiere of *Parisfal* in 1882. In the years that followed, Hüe utilized the extended melodies and harmonies of Wagner combined with French impressionism. This blend of styles created fairy-like moods within his compositions.[28] The final section is the *Tres Vif* which translates to lively. This section is in 3/8 time and tests the flutist's ability to subdivide a dotted eighth-sixteenth rhythm. If not done correctly the rhythm will sound like a triplet rather than a duple rhythm. It also tests their ability to articulate quickly while also being expressive.[29]

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27. Philip Lambert, "Half Diminished Seventh Chords and Their Contexts," *Music Analysis* vol. 39, no. 3 (2020): 277, https://doi:10.1111/musa.12154.

28. Valerie Krupp and Bernard Pierreuse, "Georges Hüe," In *Lexicon der Flöte*, edited by András Adorján and Lenz Meierott, (Germany: Laaber-Verlag, 2009), 407.

29. Kathleen Cook, "The Paris Conservatory and the Solos de Concours for Flute 1900-1955." (PhD diss., University of Wisconsin-Madison, 1991), 71, ProQuest 9209214.

CHAPTER 4

FIRST SONATA FOR FLUTE AND PIANO BY BOHUSLAV MARTINU

The first half of the twentieth century was challenging for many composers including Bohuslav Martinu. Martinu was born on December 8, 1890, in Policka, Czechoslovakia. He grew up in a church tower that overlooked the town. He was a shy and modest man. In her book, "My Life with Bohuslav Martinu", his wife Charlotta states, "He appreciated all the small and large gifts that the Earth and Nature furnished."[30] He played violin as a child having taken lessons at the Prague Conservatory. As a young adult he played second violin for the Czech Philharmonic. In 1923, following World War I, Martinu moved to Paris. While living in Paris, Martinu met his wife Charlotta who would become one of the most important people in his life. In her book she says, "For me Bohuš had become a flower in the winter, a mirage in the desert. He was for me, like an escape from the endless round of work and duties; he was my journey to the world of fairytales."[31] While living in Paris, Martinu found himself mesmerized by the French culture and strived to use their techniques within his own music. He studied with Albert Roussel from 1923 until 1937. Roussel was an independent French composer who was influenced by the impressionist and neoclassical movement.[32] It was in Paris that Martinu started to experiment

30. Charlotta Martinů, *My life with Bohuslav Martinů* (Prague: Orbis Press Agency, 1978), 18.

31. —, *My life with Bohuslav Martinů,* 7.

32. Nicole Labelle, "Roussel, Albert," In *Groves Music Online,* Oxford University Press, 2001, accessed March 15, 2023, https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.23971.

with Neo-classicism, Jazz and Modern Music.[33] In 1940, the Martinu's were forced to flee Europe as the Nazi Regime began their reign of terror over the European Continent. Like many of the European and Jewish composers Martinu immigrated to the United States where he and his wife would remain until 1953. By 1945, Slovakia was liberated, and the Nazis were out of Prague. At this time Martinu had considered returning home but was deterred for multiple reasons. The primary reason being that his mother and his best friend had died. Upon receiving the news Martinu no longer felt the need to return to his homeland as he knew there was no one there to greet him. Another reason for his decision to remain abroad was because his music was unofficially banned in Czechoslovakia. Czechoslovakia was aligned with the Soviet Union which would not allow American citizens to visit. Around the time that Martinu had been considering a return to Czechoslovakia his wife Charlotta had expressed an interest in going back to Paris. It was during this time that Serge Koussevitzky asked Bohuslav to teach at the Berkshire Summer Music School at Tanglewood. While he was teaching there Martinu suffered a major head trauma that left him in a coma for two days. That injury left permanent injuries that affected him for the rest of his life.[34] Due to his time spent abroad Martinu was not considered a Czech composer but rather an international composer. Czech musicologists actually considered him to be a French composer.

33. "Bohuslav Martinu," Abaigh McKee, accessed March 15, 2023, https://holocaustmusic.ort.org/resistance-and-exile/bohuslav-martinu/.

34. Brian Large, *Martinu,* (London: Geralt Duckworth & Co, 1975), 94-95.

Though he is considered an international composer, Martinu was strongly influenced by his Czech background. He would often include Bohemian and Moravian folksongs into his works.[35] He was influenced by Smetana, Dvorak, and Debussy. The quality he most admired from Dvorak was the positive attitude and joy that he showed within his pieces regardless of whether they were happy or sad.[36] Martinu was interested in the harmonic depth and color that Debussy was able to achieve in his compositions. He would also include polyphony and polymelodic textures within his pieces which was an idea that he took from English Madrigals.[37] Almost all his pieces have a piano part alongside the vocal or instrumental parts. Martinu's music is not overly complex and for good reason. He felt that music should be accessible to everyone. "Music is not a question of calculation. The creative impulse is identical with the wish to live, to feel alive."[38]

Martinu's *First Sonata for Flute and Piano* is a three-movement work that was written in 1945. He wrote it for Georges Laurent who at the time was the Principal Flute for the Boston Symphony Orchestra.[39] Laurent was born in France in 1886 and began studying music at the age of eleven. He attended Paris Conservatory per the advisement of Phillipe Gaubert and studied with Paul Taffanel. Laurent later went on to play in the *Société des Concerts du Conservatoire* in

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35. Aleš Březina, "Martinů revisted: The Rediscovery of a Many-sided Czech Composer of the 20th Century," *Czech Music* no.3 (2009): 22.

36. Patrick Lambert, "Martinu in his time: Part 3," Classical *Recordings Quarterly* no. 70 (2012): 46.

37. Lucile Berná, "Music for me is the idea of light: A view of the life of Bohuslav Martinu," *Czech Music Quarterly,* vol 3 (2007): 39.

38. David Ewen, *The New Book of Modern Composers (*New York: Alfred A. Knopf, 1943), 246.

39. Carla Rees, "Twentieth Century Flutes Sonatas: Martinu, Mucynski, Prokofiev, Taktakishvili," *Flutist Quarterly* vol. 40, no. 1 (2014): 68.

Paris. During that time the ensemble went on tour in the United States and at the end of that tour the conductor of the Boston Symphony Orchestra asked Laurent to play for them. This is likely where Martinu was first introduced to Laurent and his style of playing. Due his time spent in Paris, Martinu enjoyed the French way of playing flute and wanted his piece to be played in that manner. Laurent possessed the typical delicate French tone while also maintaining a level of masculinity on an instrument that produced a more feminine sound.[40]

Martinu composed this piece while vacationing in Cape Cod, Massachusetts.[41] They were living in a small house that was owned by one of Nadia Boulanger's students when they found a small bird that had been injured. The bird was a Whip-poor-will, a small camouflage bird that lives primarily on the east coast of the United States.[42] The Martinu's nursed the bird back to health, Bohuslav taught it how to fly. Bohuslav used this bird's song as inspiration for the third movement of this sonata.[43] Historians question whether this movement could have been influenced by Aaron Copland. Copland and Martinu worked together at Tanglewood leaving a possibility for compositional influence.[44]

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40. Edward Blakeman, ed., *The French Flute School: 1860-1950* (London: Tony Bingham, 1986), 96-100.

41. Christoph Wünsch, "Georges Hüe," In *Lexicon der Flöte*, edited by András Adorján and Lenz Meierott, (Germany: Laaber-Verlag, 2009), 504-506.

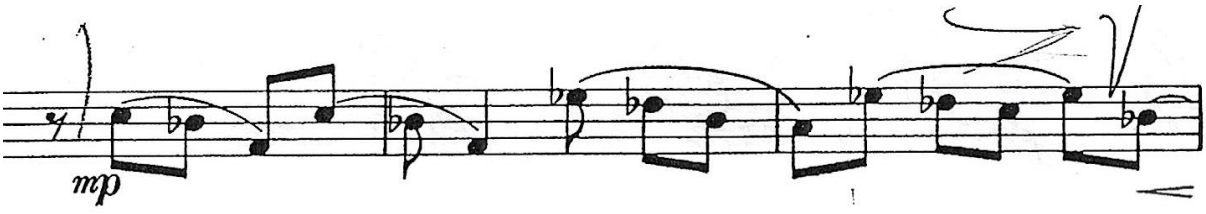
42. Ken Kaufman, "Eastern Whip-poor-will," Audubon, Accessed Nov. 30, 2022, https://www.audubon.org/field-guide/bird/eastern-whip-poor-will.

43. Patrick Lambert, "Martinu in his time: Part 3," *Classical Recordings Quarterly* no. 70 (2012): 40-48.

44. Carla Rees, "Twentieth Century Flutes Sonatas: Martinu, Mucynski, Prokofiev, Taktakishvili," *Flutist Quarterly* vol. 40, no. 1 (2014): 69.

Martinu's compositional style is a blend of French neoclassicism and modern music. Within his pieces he uses accentual displacement and motivic reduction. These concepts are adapted from Stravinsky's compositional style. An example of this occurs in the third movement.

Figure 4.1 Developmental Material from *First Sonata for Flute and Piano.*[45]



In the passage, shown in figure 4.1, the rhythm is syncopated with little emphasis being place on the primary beat. By doing this the listener is never certain where the down beat is. Within his compositions, Martinu also prefers lyrical melodies with thematic shape.

He highlights this preference in the opening of the second movement of his sonata. The melody arpeggiates an E-flat minor triad and then starts descending. He uses the concept of accentual displacement here as well by starting the melody on beat four rather than beat one.[46]

45. Bohuslav Martinu, *First Sonata for Flute and Piano,* (New York: Associated Music Publishers, Inc., 1951), 9.

46. Larson Powell, "Bohuslav Martinů. Musik-Konzepte: Sonderband, 11 by Ulrich Tadday," *Music and Letters* vol.92, no. 1 (2011): 159-160. https://www.jstor.org/stable/23013062.

CHAPTER 5

FLYING LESSONS NO. 1 BY ROBERT DICK

Robert Dick has been a leader in the avant-garde throughout his career. He was born in 1950 in New York City, New York and came from a musical family.[47] Dick started to play flute within an orchestral setting around the age of ten. At the time he studied with Henry Zlotnik. Zlotnik had studied with Georges Barrère at Paris Conservatory.[48] At the time Dick was not happy with the type of instruction he was receiving because he felt was primarily being taught how to be an orchestral player. It was not until later in life that he realized there were gaps in his training particularly his aural skills. He attended graduate school at Yale: School of Music with Robert Morris. Though still focused on orchestral playing Morris encouraged him to listen to music from all around the world. He said, "I really believe that if you are a flutist, you should know the sounds and music of all (or very many) of the fantastic flute traditions that exist around the world—they can only enrich you."[49] While he was in college Dick made the decision to figure out all the sounds that the flute could produce. Through his experimentation Dick found over 1,000 multi-phonic and other sonorities such as micro and quarter tones were possible. He knew that as technique continued to advance the possibilities would be limitless.[50]

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47. Sydney C. Carlson, "The Flute Etudes of John Heiss, Robert Dick, Harvey Sollberger: Interpretive Analysis and Pedagogical Implications," (DMA diss., University of Houston, 1996), 6-7, ProQuest 9639824.

48. Leonard Garrison, "Betty Bang Mather," *Flutist Quarterly* vol. 37, no. 2 (2012): 96.

49. Peter Bacchus, "Music from Within: An interview with Robert Dick," *The Flutist Quarterly* vol. 35, no. 2 (2010): 17.

50. Carla Rees, "Robert Dick," *Pan: The Flute Magazine* vol. 27, no. 2 (2008): 17-18.

As Dick got older and began to work professionally, he started to become more aware of the gaps in his education. Early in his life Robert Dick was intimidated by ear training. Over the years Dick has worked hard to hear music from within. As a result, he has become acoustically aware of music. This changed his perspective of flute. From that point on, he viewed the flute as a human powered synthesizer that could produce any sound. His goal was to expand what flutist's thought was sonically possible.

Robert Dick is known primarily for his use of extended techniques, but his compositional style consists of two other major influences. Extended technique is a broad term that is used to describe any non-traditional technique. For flutists extended techniques includes multi-phonics, flutter tongue, key clicks, tongue slaps, whistle tones, harmonics, singing into the flute while playing, glissandi and pitch bending. The most challenging technique for most flutists is multi-phonics. Multi-phonics occur when a composer writes a chord on a given beat. He also likes to include improvisational style melodies within his pieces. Improvisation is a style of playing that is usually reserved for jazz, but Dick says, "Most classically oriented people think that improvisation means jazz**,** it might, but it certainly doesn't have to be. I improvise in the context of the piece itself."[51] His final major influence within his music is derived from American popular music. Influences of blues can be found in *Fish are Jumping,* elements of rock and Jimi Hendrix can be found in *Lookout* and even elements from Metallica. Another major development he made was the invention of the Glissandi Head joint. He started developing this head joint in 1998 before it was taken over by Bickford Brannen of Brannen Brothers. The purpose of this head joint was to act similarly to the "whammy bar" that you would find on an electric guitar. As

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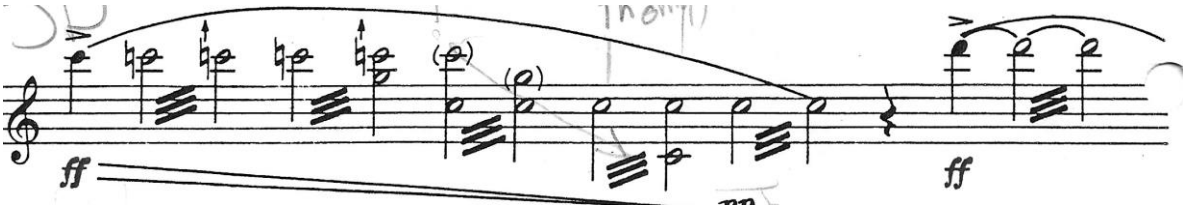
51. Andrew Druckenbrod, "Preview: Classical flutist takes a page from jazz and rock," *Pittsburgh Post-Gazette* (April 4,2013).

of 2015, the only company that was producing these head joints was Eastman Music, the company that owns Haynes and many other builders.[52]

Dick wrote his etude book Flying Lessons Volume I in 1984. At the time there was not an abundance of flute music that included multi-phonics. There also were few books that explained how to produce them. His first book introduces one to two techniques in each etude throughout the range of the instrument. The use of multi-phonics is the central theme throughout, though other techniques are also introduced. Number one provides the initial introduction to multi-phonics, highlighting how they can be used within tremolos, various dynamic levels and through expansion and reduction. It is in a loose ternary form with certain attributes characterizing each section and linking them together. The first section is centered around the manipulation of C4 starting initially as a typical note that is expanded into a multi-phonic.

Figure 5.1 Opening Phrase of Flying Lessons No. 1.[53]



As the line descends, he exposes the various partials of each fundamental pitch.[54] The second section showcases individual multi-phonics with fermatas such as those shown in figure 5.2.

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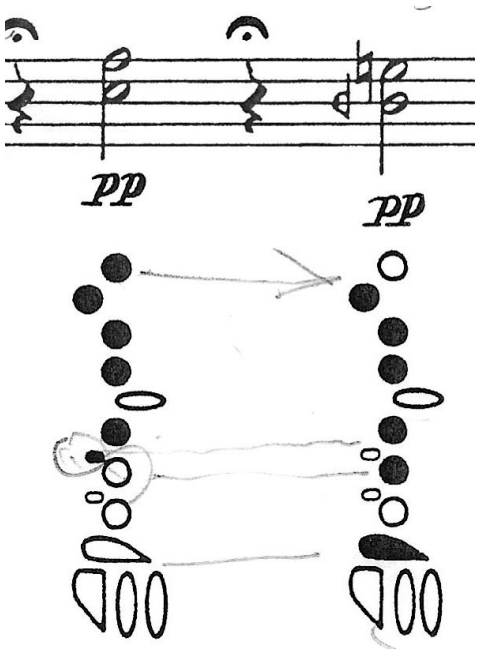
52. Dana Morgan, "Robert Dick, premier flautist: In conversation with Dana Morgan," *The Journal of the British Flute Society* vol. 34, no. 3 (2015): 21.

53. Robert Dick, *Flying Lessons Vol. 1,* (Multiple Breath Music Co., 1984), 1.

54. Rita Ann Linard, "An analysis of three solo flute works that bridge the gap between traditional and twentieth-century techniques" (DMA diss., University of Texas at Austin, 1997), 62-63, ProQuest 9824847.

Figure 5.2 Multiphonic with fingerings.[55]



The pause in between allows for a release of the tension that is created by the multi-phonic. Initially, he uses the multi-phonic on its own but as this section develops, he starts to incorporate trills and percussive beats. These are accomplished by pulsating the air with the diaphragm rather than drastically changing the embouchure. This section also teaches the player how to incorporate key clicks with the multi-phonic technique. Two of the key clicks are designed to expand the range that the flute can produce. This is accomplished by covering the embouchure hole while performing the key click to produce a note that is a full octave lower than the written note.

55. Robert Dick, *Flying Lessons Vol. 1,* 1.

The final section combines the first tremolo technique that produced a harmonic with the multi-phonic technique from the section. This section sounds ethereal or space-like. The high multi-phonic intervals require the flutist to have complete control over their embouchure. The flutist also must have enough lip flexibility to navigate between each of the intervals. The benefits to this added lip flexibility include a more relaxed, free sound and greater control over varying dynamic levels.[56]

56. Sydney C. Carlson, "The Flute Etudes of John Heiss, Robert Dick, Harvey Sollberger: Interpretive Analysis and Pedagogical Implications," (DMA diss., University of Houston, 1996), 62-65, ProQuest 9639824.

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