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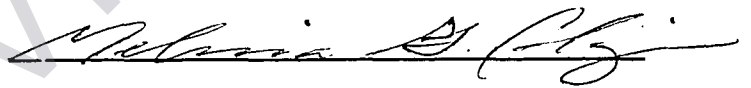
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FIVE PIECES STUDIED

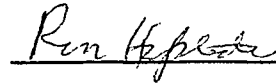
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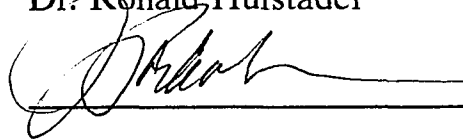
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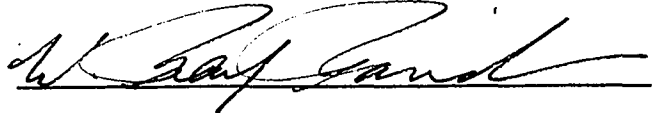
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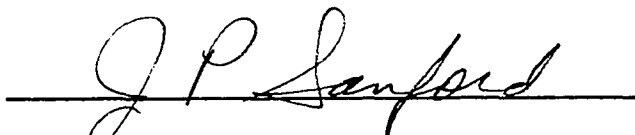
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## DEDICATION

This thesis is dedicated to my mother, Margaret A. Harris, whose constant patience and encouragement during my childhood allowed my meager musical talents to come forth from my earliest memories onward. In her wisdom she never suppressed any tone or utterance, however cacaphonic, and let my childish expressions grow from noise into music. May the joy she gains from all music that she loves continue for many years to come.

PREVIEW

A GRADUATE FLUTE RECITAL:  
FIVE PIECES STUDIED

by

JOSEPH WHARTON HARRIS, B.M.

THESIS

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Particular thanks are extended to Dr. Melissa Colgin, Mr. Hanoch Tel Oren, Dr. Kenneth K. Bailey and Donna Loudon for their patient editorial assistance.

## PREFACE

The flute recital upon which this thesis is based was performed on May 3, 1992, at the Fox Fine Arts Recital Hall of the University of Texas at El Paso. This document will include a brief discussion of each composer's life, setting in history of each piece performed, a stylistic description of each composer's work and personal observations about the performance of these pieces.

The lives of the composers range from the years 1745 to 1958, more than five generations. The flute itself radically evolved during this time into the instrument used today. In fact, the first two pieces in this program would have originally been performed on a one-, two- or three-keyed transverse flute, whereas the final three were first heard on the post-Boehm instruments, which were first introduced in the 1830s and 1840s. Therefore, each chapter addresses diverse historical, analytical and technical aspects simply because of the great time span covered and because of great changes in musical performance.

The pieces performed were Sonata in D (1745) by C. P. E. Bach, Sonata in B-Flat (1792) by Ludwig van Beethoven, Romance (1905) by Philippe Gaubert, Poem for Flute and Orchestra (1919) by Charles Griffes, and Sonata (1958) by Francis Poulenc.

James J. Pellerite has assigned level of difficulty ratings to many flute pieces in his Handbook of Literature for the Flute. This rating system spans from very easy (I) through extremely difficult (IX). The flute pieces performed on this recital are rated as follows:

C. P. E. Bach Sonata (V - VI)

Ludwig van Beethoven Sonata (V - VI)

Philippe Gaubert Romance (III - IV)

Charles Griffes Poem (V - VI)

Francis Poulenc Sonata (V - VI)

Generally available sources of biographical information have been obtained and consulted; in particular, The New Grove Dictionary of Music and Musicians, London: Macmillan Publishers, Ltd., 1980.

PREVIEW



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## CHAPTER 1

### SONATA IN THREE MOVEMENTS IN D MAJOR (WQ. 83)

BY C. P. E. BACH (1745)

#### **The Composer and His Style**

Born in Weimar on March 8, 1714, Carl Philipp Emanuel Bach was the second son of Johann Sebastian Bach and Maria Barbara, the parents also of Wilhelm Friedemann Bach, four years Emanuel's elder. After Maria Barbara's death in July, 1720, J. S. Bach married Anna Magdalena Wilcke in December of the following year. She would give birth to Emanuel's half-brothers, Johann Christoph Friedrich (the "Bückeburg Bach") and Johann Christian (the "London Bach"). Emanuel (C.P.E.) would eventually become known as the "Berlin Bach," though many of his greatest accomplishments took place during the last twenty years of his life, which were spent in Hamburg, where he died on December 14, 1788. Although each of J. S. Bach's sons mentioned here had a noteworthy musical career, Emanuel's success, both in volume of output and public recognition, eclipsed the others'.

By the time J. S. Bach took up his position as Music Director and Cantor at the Thomaskirche in Leipzig in 1723, Emanuel's musical education under his father's guidance was well underway. J. S. Bach's Clavierbüchlein für Wilhelm

Friedemann Bach (1720) was a collection of teaching pieces composed for Emanuel's ten-year-old brother, and it is likely that these were the first study pieces pursued by both of J. S. Bach's elder sons. The Clavierbüchlein also contained pieces by G. F. Telemann, then Musical Director in Hamburg and godfather to Emanuel. During this early period in Leipzig, J. S. Bach's renown as organ virtuoso and composer attracted many musicians whom the younger Emanuel Bach met and heard perform, as he describes in his autobiography:

His pupils had to begin straight away with works of his own that were by no means easy.<sup>1</sup>

Emanuel further describes his father's pedagogy:

He started his pupils in composition with practical exercises straight away, and omitted all the dry species of counterpoint that are given in Fux and others. His pupils had to begin their studies by learning pure four-part figured bass. From this he moved on to chorales: first he added the basses himself, leaving the pupils to invent the alto and tenor. Then he taught them to devise the basses themselves. He particularly insisted on good part-writing. In teaching fugues, he began with two-part ones, and so on. The realization of a figured bass and the introduction to chorales are without doubt the best ways of studying composition, as far as harmony is concerned. As for the invention of ideas, he required this from the very beginning, and anyone who had none he advised to stay away from composition altogether. Neither with his children nor with other pupils would he begin the study of composition until he had seen work of theirs in which he detected talent.<sup>2</sup>

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<sup>1</sup>C. P. E. Bach, Versuch über die wahre Art das Clavier zu spielen, vol. 1 (Berlin: 1753-1762); trans. and ed. W. J. Mitchell as Essay on the True Art of Playing Keyboard Instruments (New York and London, 1949); quoted in Hans-Günter Ottenberg, C. P. E. Bach, trans. Philip J. Whitmore (Oxford: Oxford University Press, 1979), p. 13.

<sup>2</sup>From a letter by C. P. E. Bach to J. N. Forkel dated 13 January 1775; quoted in Hans-Günter Ottenberg, C. P. E. Bach, trans. Philip J. Whitmore (Oxford: Oxford University Press, 1987), p. 16.

Emanuel's first extant compositions date from 1731 (though earlier student works were written) in the keyboard genre, which would remain his lifelong favorite form. By the time Emanuel left Leipzig for Frankfurt in 1734, he was already an accomplished and confident keyboardist and composer.

C. P. E. Bach was offered the post of Court Harpsichordist for Frederick II (Frederick the Great) and took that position in 1740. In the King's Court, Emanuel served beside Johann Joaquim Quantz, who supplied Frederick with flutes from his workshop which were played by the monarch on hundreds of well-documented occasions. Although Emanuel Bach composed many pieces which included flute, the contents of Frederick's library of music had many of Quantz's flute sonatas and concertos and only a few of Emanuel's works. Further evidence of the King's narrow musical taste may be inferred from the fact that almost no operas other than those of Graun (Director of the Opera) and Hasse were heard in the newly-established Berlin Opera, which opened in 1742. In the famous painting of 1852 by Adolf Menzel, Frederick II is shown in the rococo music room of Sans Souci (the Royal castle) playing flute, accompanied by Emanuel Bach at the keyboard, and with Quantz and Graun as observers. The King composed many flute pieces, and as many as four major concerts were performed in this fashion weekly.

J. S. Bach visited Emanuel in Berlin in 1747, and this was when his Musical Offering was composed. After his father's death in 1750, Emanuel inherited a large portion of the Bach estate, which included many portraits and

silhouettes of famous musicians and composers of the day and autographs, copies, and scores of his father's works. These valuable archives were added to Emanuel's already bulging stacks, which he meticulously cataloged and preserved and which would eventually become the major portion of original Bach family manuscripts and documents still in existence. One unfortunate case regards Emanuel's sale of the original copper plates of J. S. Bach's Art of Fugue, which were too heavy to move quickly when a Russian invasion of Berlin was imminent, around 1756, during the Seven Years War. The buyer of these 60 plates apparently melted them down for the scrap metal. At the close of the war, in 1763, C. P. E. Bach was greatly disillusioned at his prospects in a Court where funds were limited because of the massive national war debt. After much pleading, he was released by Frederick and took his godfather Telemann's post as Music Director of the five churches in Hamburg (1768).

In this post, C. P. E. Bach was required to prepare over 200 musical services per year, which he did by using material from his father's cantatas and passions, Telemann's works, and his own compositions. Although C. P. E. Bach is not known for his original sacred compositions, his Hamburg period also afforded an opportunity unavailable to him in Berlin in the realm of commercial concerts, in which he conducted, produced, promoted and performed. This concert series included works from Haydn, Telemann, J. S. Bach, Gluck, and Handel, whose oratorios caused great public excitement.