

Final DMA Prospectus

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In my final recital, I chose to include music that highlights a diverse repertoire both from a geographic and a stylistic standpoint. The program features Carl Philipp Emanuel Bach's *Hamburger Sonata wq.133*, Aaron Copland's *Duo for Flute and Piano*, Toro Takemitsu's *Voice for solo flutist*, Robert Schuman's *Three Romances op.94*, Yinan Leef's *Yizkor for Flute Alone* and Jake Heggie's *Fury of Light*. In addition to underlining a wide array of musical styles, the program was formed with a desire to make it relevant in today's reality of social ailments amidst the Covid-19 pandemic. In this multifaceted program, which features music by composers of diverse backgrounds, nationalities, and time periods, I sought to convey the universal traits of music and its power to make an impact across different cultures and circumstances. In this prospectus, I highlight various elements, which I have identified and deemed to be valuable for both performers and listeners in understanding each of the pieces on the program.

Carl Philippe Emanuel Bach: Hamburger Sonata wq.133

The Hamburger Sonata in G major is one of Carl Philipp Emanuel Bach's late works, and the last sonata he composed for the flute. Together with Bach's other excellent flute sonatas and concertos, it deserves a place of distinction and importance among his full body of work, that is mostly known for his numerous keyboard compositions. Although Bach composed most of his sonatas for flute during his thirty-year long tenure in Berlin, at the court of the accomplished flute player King Frederick, Bach's interest in writing for flute is not solely attributed to his

residency there. The Hamburger sonata, which was composed in 1786, along with the two sonatas he composed in Frankfurt prior to his appointment at the court of the king, are a testament of his enthusiasm towards the instrument outside of the time spent at the court of king Fredrick. The Hamburger sonata marks Bach's return to composing a solo piece for flute since his departure from Berlin eighteen years earlier. Scholars raise the possibility that what inspired Bach to compose for the flute after a long break was the virtuosic playing of either Christian Carl Hartmann or Friedrich Ludwig Dülon, two acclaimed flute players who visited Hamburg in 1786.¹ There are arguments to support both musicians as the catalyst for this renewed interest in the flute, although none are conclusive.

Like many other works by Carl Philipp Emanuel, the fashionable *galant* style of the Hamburg sonata stands in great contrast to the complex nature of older pieces composed by Bach the elder. It is worth noting that the relatively high pitch range of the sonata in comparison to Bach's earlier music for flute is another fashionable characteristic of the sonata, as it was a common quality of flute music during the late eighteenth century.² The absence of a slow second movement also signifies the spirit of the times. Instead of including a standard-length slow movement, it is reduced to a mere seven measures long transitional section between the Allegretto and the Rondo. Bach himself addressed how the inclusion of proper slow movements in sonatas fell out of favor at the time in his letter to the music publisher Johann Gottlieb Immanuel Breitkopf. In their correspondence Bach described his keyboard sonata in C minor H.209 which was published in 1785, as "totally new, light, short, and almost without an Adagio,

¹ Leta E. Miller, "C. P. E. Bach's Sonatas for Solo Flute," *The Journal of Musicology* 11, no. 2 (1993): 215-216.

² Ibid, 246

because this [type of movement] is no longer fashionable.”³ Bach’s description of the character of the C minor Keyboard sonata as light and short could fit the Hamburger flute sonata just as well. The opening Allegretto movement begins with a light melody accompanied by a simple line in the *basso continuo*. Bach’s preference for improvisation is highlighted in the Allegretto, in the transitional section of the exposition, between the first theme in G major and the second theme in D major. That section is ornamented by fast moving thirty-second notes that are built over the bass line to resemble a written improvisation. In the recapitulation, the improvisational transition is defined by a more dramatic tempo, with a brilliant high pitch line in the flute that culminates in a high G. The section is intensified by the accompanying harmonic progression of G major 7th - C major – A major 7th - D major – G major.

As expected in classically-formed Allegrettos, the recapitulation concludes with a statement of the second theme in the home key of G major, instead of the D major ending of the exposition. The first movement ends with a slow fashionable transition section that resembles a cadenza and leads directly to the Rondo without a break. Bach wrote that cadenzas such as this one “are like improvisations. In keeping with the substance of a piece they are performed freely in an unmeasured manner.”⁴

The final Rondo movement is a display of virtuosity. It is structured as follows:

A	A'	B'	A	C	A	D	A	B'	A'	Coda
G major	G major	D major	G major	B-flat major	G major	C major & E minor	G major	G major	G major	G major

³ Ibid, 217.

⁴ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, ed. and trans. William J. Mitchell (New York: W.W. Norton, 1949), 164.

The home key of G major is omnipresent, except for sections B, C and D where harmonic shifts to other keys create a sense of tension that stands in comparison to the joyous and playful G major sections. Like other composers of the period, Bach did not include an abundance of specific performance instructions in the score. Instead, it was expected from the performer to implement adequate dynamics, articulations, and embellishments in the spirit of the aesthetic ideals of the time, with the aim to achieve the suitable affect that the composer intended to express. For that reason, it is important that the performer strive “to make the ear conscious of the true content and affect of a composition.”⁵

Toru Takemitsu: Voice for Solo Flutist

Voice for solo flutist by Toru Takemitsu is a fantastic marriage of two vastly different worlds: the avant-garde style of the 20th century, and traditional Japanese music of the Noh theater. This amalgamation of old Japanese traditions and the modern aesthetics of musical avant-gardism is a defining feature of many of Takemitsu’s works. In some respects, the term ‘tradition’ implies an opposition to modernity and progress. In the case of the musical debate around the concept of tradition in post-war East Asian new music, a non-binary approach was prevalent among Takemitsu and his contemporaries who equated tradition with authenticity rather than conservatism.⁶ In his early years Takemitsu was greatly influenced by the music of Messiaen and Debussy. He avoided Japanese traditionalism, as he associated it with the bitterness of war, and allowed himself to “gaze only into the mirror of Western music and

⁵ C.P.E.Bach, *Essay on the True Art of Playing Keyboard Instruments*, 148.

⁶ Chien-Chang Yang, "Technologies of Tradition in Post-War Musical Avant-Gardism: A Theoretical Reflection," *The World of Music*, New Series, 6, no. 1 (2017): 51.

Western art.”⁷ His attitude towards traditional Japanese music changed after he attended a performance of Bunraku puppet theater in 1958, which deeply affected him. Takemitsu considered that moment as a catalyst that led him to turn his attention towards traditional Japanese music.⁸ After that point in time, his music began to reflect a duality of western versus Japanese aesthetics. One example of this combination is his piece *November Steps for Shakuhachi, biwa and orchestra* that incorporates traditional instruments in a Western setting.

In 1970 Takemitsu composed *Eucalypts I* for flutist Aurele Nicolet, oboist Heinz Holliger, harpist Ursula Holliger, and a string orchestra. Following the completion of *Eucalypts I*, he dedicated a new piece for each of the soloists; the piece he wrote for Nicolet was *Voice*. Takemitsu’s interest in experimental techniques is demonstrated in *Voice* and *Eucalypts I*, he used Bruno Bartolozzi’s *New Sounds for Woodwinds* as a resource for incorporating multiphonic and quarter-tone techniques in both compositions. The multiphonic fingerings that Takemitsu borrowed from Bartolozzi’s book initially created challenges for the performer since many of these fingerings do not consistently produce the intended effect, and the quality of the execution depends on several factors such as the instrument, the use of air, and embouchure. For example, the fingering in unit 42 of the 1971 *Voice* edition, where a low B-natural is notated with the instruction to leave some of the keys open, presents an impossible task, as the low B requires all the keys on the flute to be closed to produce a sound. To solve those technical issues Takemitsu revised the work in 1988 with the help of flutist Pierre-Yves Artaud. The revised edition includes several changes in the performance instructions to better communicate the types of sound production that is required to achieve a successful execution of multiphonics and the new sounds

⁷ Tōru Takemitsu, "Contemporary Music in Japan," *Perspectives of New Music* 27, no. 2 (1989): 201.

⁸ *Ibid*, 201.

Takemitsu imagined. In addition to the extended techniques taken from Bartolozzi, *Voice* includes a rich selection of alternative sounds such as unusual accents, pitch bends, and breathy sounds that take inspiration from the Noh flute and Japanese traditional music.

The title of *Voice* refers to the performer's own voice that is applied separately or in tandem with the sound of the flute. Besides the effect of blending singing with playing, the voice is utilized for vocalizing a text from *Handmade Proverbs* by Shuzo Takiguchi. The text appears first in French: *Qui va la? Qui que tu sois, Parle, transparence!*, and then in English: "Who goes there? Speak, transparence, whoever you are!" Embedding Takiguchi's text in the music highlights the theatrical nature of the piece, and the influence of Japanese Noh theater in Takemitsu's music.

Takemitsu does not recycle the musical materials in *Voice* in a literal fashion, which makes it challenging to identify the sections of the piece. Instead of depending on the musical material, it is possible to use the placement of the text as a guide in the process of analyzing the form.⁹ Based on this framework, the piece can be divided in three. The A section begins with "*Qui va la*" and includes the entire poem in French. The following B section starts after the fermata on page two and includes vocal effects such as shouting and growling into the flute, but does not incorporate Takiguchi's text. Section C begins after the fermata on page three, and includes the English translation of the text: *Who goes there? Speak, transparence, whoever you are*. Takemitsu separates each section with a fermata which implies a very long pause, as indicated in the notation instructions. He referred to those pauses as *ma*, which literally means

⁹ Christoph Wunsch, "Analytische Anmerkungen zur Musik von Toru Takemitsu und seiner Komposition *Voice for solo flutist*," *Musiktheorie* 17, no. 4 (2002): 327.

“space” or “interval.”¹⁰ The *ma* is simply the absence of sound, and is equally as significant as the sound itself. In his book *Confronting Silence* Takemitsu wrote that the “role of the performer is not to produce sound but to listen to it, to strive constantly to discover sound in silence. Listening is as real as making sound; the two are inseparable.”¹¹

Aaron Copland: Duo for Flute and Piano

Aaron Copland faced the challenge of refining an American musical idiom that simultaneously reflects an American spirit and differs from old European musical traditions. Ironically, the roots of his Americana style began sprouting in France rather than in America. As Copland wrote about his studies with Nadia Boulanger in Paris: "All of us discovered America in Europe."¹²

Duo for Flute and Piano was premiered in 1971 as a commissioned work in memory of William Kincaid, former Principal Flutist of the Philadelphia Orchestra. The Duo is one of Copland's last compositions and is mostly considered to be reminiscence of his earlier American style of the 1940s.¹³ Although the tonal, folk-centric influence of the American style is well-established in the piece, other influences, such as jazz elements, popular music and twelve-tone music are also present. Copland described the piece as “a lyrical piece, in a somewhat pastoral style,” which compliments his general impression of the flute as being a songful instrument.¹⁴

¹⁰ Linda Fujie, “East Asia/Japan,” *Worlds of Music*, general ed. Jeff Todd Titon, (New York: Schirmer, 2002), 343.

¹¹ Toru Takemitsu, *Confronting Silence*, (Berkeley, CA: Fallen Leaf Press, 1995), 84.

¹² Aaron Copland, *Music and Imagination*, (Cambridge: Harvard University Press, 1952), 100.

¹³ Nina Perlove, "Inherited Sound Images: Native American Exoticism in Aaron Copland's Duo for Flute and Piano," *American Music* 18, no. 1 (2000): 50

¹⁴ Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man*, (New York: Henry Holt and Company, 1999), 512.

The first movement of the *Duo* opens with an unaccompanied phrase comprised of large open intervals, a recurring characteristic in Copland's writing.¹⁵ Critics view the use of large leaps with a relatively slow-moving rhythm as a portrayal of the expansive and motionless American prairie.¹⁶ Aside from a picturesque expression of the American outdoors, this type of writing is also attributed to the effect of native American music in his compositions. Scholars claim that the use of open fifth, which is abundant in the opening flute solo and later in the piece, is a common trait in native American music.¹⁷ While Copland consciously manifested native American music, folk music and jazz influences in some of his works such as the "shaker tune" in *Appalachian Spring*, the influence of such elements in the *Duo* is arguably unconscious, based on Copland's thoughts on his Third Symphony: "any reference to either folk material or jazz... was purely unconscious."¹⁸

According to musicologist Howard Pollack, Copland believed that a composition is an emotional experience and strived to learn about himself through the process of composing.¹⁹ Based on Copland's attitude, the performer of *Duo* can apply a similar approach and emphasize the variety of moods that frequently shift as the music progresses. To achieve a successful performance, it is helpful to divide the movements into sections based on the mood and emotions they evoke. For example, the first movement can be divided into three large sections that resemble an arc form: the first section spans from the beginning to rehearsal six, where the pace picks up and the texture becomes denser. The faster second section ends at rehearsal eleven, it is followed by a return to a calm slow-paced mood that characterized the opening section. The

¹⁵ Howard Pollack, "Copland, Aaron," *Grove Music Online*, 16 Oct. 2013,

¹⁶ Perlove, 53

¹⁷ *Ibid*, 55

¹⁸ Aaron Copland and Vivian Perlis, *Copland: Since 1943*, 1st ed. (New York: St. Martin's Press, 1989), 68.

¹⁹ Pollack, *Grove Music Online*.

movement ends with a repeat of the opening solo, but in E-flat major instead of B-flat major as in the beginning.

The poetic, somewhat mournful second movement opens with bell-like chords in the piano that stand in contrast to the tender whole-tone melody of the flute. The clashing E-natural and E-flat chords create an underlying tension that highlights the contrast of the piano and the flute parts. The syncopation in the piano part and the asymmetric meters, in the beginning to rehearsal 2, can be interpreted as a signature of Copland's Americana style and an example of jazz influence. The tension grows as the movements progresses and reaches a dramatic climax at rehearsal six. The dissonant tremolo ornamentation in the flute and piano in measure 52, which features a colliding D-natural and E-flat, emphasizes the tension even further. One can interpret this sort of tremolo as a quote from old Hollywood films about the American West, such as the one that was used in the soundtrack of the classic 1969 Sergio Leone film, *The Good, the Bad, and the Ugly*.²⁰

The third movement starts with two *sforzando* open fifth chords that can be associated with the work's pastoral style and native American influences.²¹ Neil Butterworth wrote in his book, *music of Aaron Copland*, that the movement is "a modified rondo in the style of a lively dance, it also has its roots in the popular ballets".²² The character of the lively opening flute theme reminds the careful listener of Copland's dance scenes from *Billy the Kid*. This is not the only resemblance between the two pieces; additionally, the accented short eighth notes at rehearsal 5 is parallel to the percussive eighth notes in the *Gun Battle* movement of *Billy the Kid*. The movement ends with a fiddle-like dance, at rehearsal 16, that is combined with percussive

²⁰ Perlove, 62.

²¹ Ibid, 66

²² Neil Butterworth, *The Music of Aaron Copland*, (New York, N.Y: Universe Books, 1986), 176.

accents. It all comes to a grand conclusion with a series of brilliant accents in five eight, and a large explosive *sforzando* in the last measure that creates a feeling of grandeur.

Robert Schumann: Three Romances for Oboe and Piano Op.94

Schumann composed *Three Romances for Oboe and Piano Op.94* in 1849, during a period of deteriorating mental health which ended with his admittance to an asylum in Dusseldorf, where he eventually died. Despite Schumann's personal struggles, 1849 was one of his most productive years, during which he composed two additional solo works for wind instruments: *Adagio and Allegro for Horn and Piano Op.70*, and *Fantasiestücke for Clarinet and Piano op.73*.

Although Schumann intended the Three Romances for oboe, the original publisher N. Simrock released additional alternative versions: for violin and piano, and for clarinet and piano. The publisher asked Schumann whether he would agree to print on the title of the work that the Romances are also written for clarinet or violin. To that proposition Schuman replied: "if I had originally written the work for clarinet and piano it would have been a completely different piece. I regret not being able to comply with your wished, but I can do no further."²³ Nevertheless, the work provides a great deal of flexibility with regards to instrumentation, and is often performed by clarinetists and violinists, as well as flutists.

The Romance genre of nineteenth-century Germany is characterized by lyrical qualities that are close to those of the Ballad, and it usually appears as a collection of two or three parts in a slow tempo.²⁴ In music of the nineteenth century, the term Romance does not indicate a

²³ Georg Meerwein, preface to the Urtext edition of *Drei Romanzen*, Opus 94 für Oboe und Klavier, by Robert Schumann (München: G. Henle Verlag, 1988), ii.

²⁴ Jack Sage, Susana Friedmann, and Roger Hickman, "Romance." *Grove Music Online*, 2001; Accessed 3 Feb. 2021.

specific form and is commonly structured as a Rondo, Strophic or A-B-A pattern.²⁵ Schumann's Op.94 consists of three parts where each part is laid out in an A-B-A'-Coda form. Each Romance is written in A major and A minor. Romance No. 1 starts in A minor, moves to its major parallel key of C major, then to the dominant E minor which leads back to A minor at the end. Romance No. 2, begins with a lyrical A major melody that leads to a tenser section in F-sharp Major, and returns to A major at the end. Romance No.3 has a similar harmonic structure: it begins in A minor, moves to the B section in the subdominant key of F major, returns to A minor and ends with a coda in A major. After examining the tonal structure, it is evident that all the three romances incorporate a relation of thirds: the first romance moves from A minor to C minor, the second romance modulates from A major to F-sharp minor and the third goes from A minor to F major.

The Three Romances do not require a high degree of virtuosity; however, they do present challenges in air control technique, that need to be mastered in order to successfully execute the long lyrical phrases and showcase a variety of tone colors. The issue of air control is even more pressing when performing the piece on the flute, as by design, the instrument requires more air to produce sound in comparison to the oboe and clarinet.

Yinam Leef: Yizkor (In Memoriam) for Flute Alone

The creation of what composer and writer Robert Fleisher calls "Israeli contemporary art-music" began with composers who immigrated to Israel (then British-mandate Palestine), from Eastern and Central Europe in the 1920s and 30s.²⁶ This generation of composers, including Paul

²⁵ Ibid.

²⁶ Robert Fleisher, "Three Generations of Israeli Music," *Shofar* 18, no. 4 (2000): 103., accessed February 10, 2021, <http://www.jstor.org.proxy.library.stonybrook.edu/stable/42943111>.

Ben-Haim and Menahem Avidom were occupied with the question of what it means to be an Israeli artist. They were devoted to establishing a distinct Israeli musical identity that was different from their European background. Their inspiration came largely from Jewish history, biblical figures, and musical elements attached to the local geography of the Levant. Composer Alexander Boskovich coined the term “Eastern-Mediterranean” to characterize the style of this group of composers. They focused on Middle Eastern Jewish traditions while avoiding the serialism that was trending in Europe at the time, and instead utilized modality in their works.²⁷

The second generation of composers was no longer occupied with the establishment of an Israeli School. Unlike the previous generation, most of the younger composers were born in Israel and Hebrew was their native language. This younger generation rejected the modality of the Eastern-Mediterranean movement as they turned westward, back to serialism, and increasingly wrote music that is more dissonant.²⁸ While they expanded beyond the previous boundaries set by the old generation, they still sought to strengthen their connection to the region by turning their attention to the diverse musical background of many Sephardic communities who came to Israel from Yemen, Iraq, Iran, and North Africa.²⁹

Yinam Leef belongs to the third generation of composers, born in the 1950s and 60s, who freed themselves from the commitment to react to a national musical idiom. Leef said on the topic that “maybe we [composers] don't have to have the complex of feeling the responsibility to

²⁷ Ibid, 104.

²⁸ Robert Fleisher, and Shulamit Ran, *Twenty Israeli Composers: Voices of a Culture*, (Detroit: Wayne State University Press, 2018), 266.

²⁹ Ami Maayani, "The Music of Israel, 1983-1985," *New Music in Israel, 1983-1985* (Tel Aviv: Israel Composers League, 1985), 16.

create something that belongs to here [Israel], because it was done already.”³⁰ This freedom allowed Leef and other composers of his generation to “seek a musical dialect that can speak universally while bearing imprints of their personal and musical experience.”³¹

Leef said about the universality of his music and its relationship to his personal experience that “the deeper the roots of my musical tree, the more secure I feel to fly away off its branches, and the further I reach, the more I long for the roots”³² *Yizkor for Flute Alone* embodies the symbiosis of Leef’s universality and personal experience as an Israeli composer through the context from which it materialized: as a piece written in memory of prime-minister Itzhak Rabin, who was assassinated on November 4th, 1995. Leef’s interest in Middle Eastern elements is evident in the linear development of motives in *Yizkor*, as opposed to a vertical approach that is more Western.³³ An example for such linear development is seen in the beginning of the piece: Leef starts with a wailing chromatic motive consisting of four notes, he then immediately continues to the next musical statement which is a development of the chromatic motive with a modification: adding a grace note, slightly changing the rhythm and adding a fifth note at the end. A third iteration of the chromatic motive is followed, with a change to the grace note and adding two more notes at the end. This kind of development is a recurring feature throughout the piece, contributing to its improvisatory character.

³⁰ Fleisher, and Ran, 266.

³¹ Fleisher, 103.

³² Yinan Leef, “On Traditions and Contradictions,” IMI News no.2 (1990): 6.

³³ Leef described his distinction between a linear and vertical approach to music: “the thing that really interests me is that what characterizes non-Western music cultures is the linear development, not a vertical approach toward music. What characterizes Western development is the vertical. Maybe I try in my music to find a combination, to use some material-some and not always-as a window into the past, and to try to find a combination-some kind of a *modus vivendi*, if you like-of a kind of *melos* like that, but with a highly controlled approach to harmony.” Fleisher, and Ran, 266.

Yizkor lacks a formal structure, but it can be divided into three main sections, each one expresses a cry and grief with a different flavor. In the opening slow section, the wailing motive and its subsequent development is shown in the most naked fashion. Section two is faster and is marked with an instruction to play with a sense of urgency. There, the wailing and anguish reaches a climax as the flute climbs to a higher register in a series of extravagant rapid runs that embellish and build upon the chromaticism of the opening. The third section returns to the quiet character of the beginning while incorporating bursts of a crying sound in the form of grace notes that resemble appoggiaturas and should be played like a sigh to convey the desired effect.

Jake Heggie: Fury of Light for Flute and Piano

Jake Heggie's *Fury of Light* was commissioned for Carol Wincenc in honor of her Ruby (fortieth) Anniversary as a flutist. It was premiered by Wincenc and Heggie on November 9th, 2009 at Merkin Hall, New York. The piece is a response to the poem "Sunrise," by Mary Oliver. Heggie interpreted the poem as a "...meditation of that timeless quest for happiness and truth that, in the past, led people to be bound and burned at the stake, creating 'an unforgettable fury of Light.'" ³⁴ He was particularly inspired by the portrayal of breath in the poem, that he felt would be appropriately expressed by a wind player, as Oliver wrote in her poem: "What is the name of the deep breath I would take over and over for all of us?" ³⁵ Heggie originally wrote the piece as a three-movement work; without the third movement, *Meditation*, which was added a year later along with an orchestrated flute concerto version.

³⁴ Jake Heggie, Program notes for *Fury of Light*, Carol Wincenc, Jake Heggie, New York: Merkin Hall: November 9, 2009.

³⁵ Ibid

Heggie composed *Fury of Light* while he was working on his opera *Moby-Dick*, he stated that this caused the musical language of *Fury of Light* to be strongly influenced by his opera. A close tie between the two pieces is found in the main theme that opens the first movement which is based on a motive from the Prelude of *Moby-Dick*. According to Heggie it “appears in many permutations throughout the opera.”³⁶ The motive consists of four notes in stepwise motion that rise and fall in an arc shape to express a sense of yearning: measure 3 for example. It first appears in E minor and changes to other keys as the theme develops throughout the movement’s sections. The texture of the first movement also shares a resemblance with the prelude of *Moby-Dick*; in both cases Heggie wrote an accompaniment consisting of constantly flowing arpeggios. In *Fury of Light* this texture is apparent when the main theme is developed throughout the first movement.

The first movement can be divided into four large parts where the motivic material of each part draws from the same yearning motive that appears in the opening of the piece. The first part, in the beginning to measure 58, starts in E minor and includes a presentation of the first theme that is followed by a transition to a second theme in measures 20 to 29. The two themes are repeated following a transition that is characterized by a diminished seventh chord that leads back to E minor. The second part in measures 59 to 95 is slower and reflective. The third part starts in measure 96 and is to be played faster and with growing intensity and fervor. In this part Heggie augments the rhythm of the four-note motive, it starts in F major and modulates through different keys with increasing intensity that culminates in a lustrous cadenza in Bb major with a C major cluster pedal in the piano part. In the fourth movement Heggie returned to the motive of

³⁶ “Jake Heggie: Composing *Moby-Dick*,” YouTube video, 29:19., University of California Television (UCTV), February 16, 2012, <https://www.youtube.com/watch?v=NNbqu-snJZk>

the main theme from the first movement and developed it in a six-eight meter with a faster tempo. The underlying harmonic pace of the theme in the first movement progresses in a slower manner than in the fourth movement, where it is presented with a greater degree of chromaticism and dissonance. Movements two and three are slower and more sentimental in comparison to the faster movements. The theme of the second movement is taken from the brother and sister duet from Heggie's opera *Three Decembers*. It begins with a slow introduction before the theme appears in Eb minor, a second theme in D appears in a little faster tempo in measure 184 and is altered to D minor in measure 188. A transitional section in measure 197 to 203 precedes a conclusion of the movement with a return to the first theme in Eb major.

Heggie's affinity to opera and vocal works is apparent in *Fury of Light* as he highlighted the lyrical qualities of the instrument. The theatrical character of the piece, which can be associated with Heggie's deep interest in the opera world, is strongly felt in the sentimental mood of the second movement as well as in the piece as a whole.

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