

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

THE JOURNEY TO IDENTITY:  
THE RANGE OF NATIONALISTIC EXPRESSION  
IN SEVEN SELECTED FLUTE PIECES

A thesis submitted in partial fulfillment of the requirements

Master of Music, in Performance

by

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ABSTRACT

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A musical composition possesses its own unique characteristics which are perceptibly related to both a composer's cultural, and national environments, as well as individual tendencies. Indeed, all professional musicians are influenced, to a large degree, by their cultural, political, and geographic backgrounds, and these affect all compositions. Dvorak, Chopin, and Ives are clearly nationalistic, as are the seven composers included in this thesis (Georges Hüe, Bohuslav Martinů, Erwin Schulhoff, Henri Dutilleux, Giulio Briccialdi, Arthur Foote, and Ssu-Yu Huang) These composers draw up on elements within their respective cultures as well as foreign cultures, and the individual, human actions and interactions dependent on said cultures are what connect them, and have fascinated me, both before and during my work on my thesis. To be more specific, folk songs and rhythms, national pride, immediate environments, and political involvement are notably the common elements for these composers who are clearly nationalistic.

These seven composers used a variety of methods to express pride in, devotion to, even love for specific cultures, ideologies, or events characteristic of their country of origin, or the country the composition is connected to. In the case of each composer, the background will first be introduced. Next, the examination of how exactly the composer

expresses interest in and displays ties to a specific culture, and how this affects his or her compositions will be addressed. Finally, the analysis of the selected compositions highlights the many components involved in the preparation for such a performance, including the association to the connect contexts and backgrounds.

## Georges Hüe

The first piece in the recital program is the *Fantaisie* for Flute and Orchestra, by Georges Hüe (France, 1858-1948). Hüe wrote this piece for Paul Taffanel, the French flutist and professor of the Paris Conservatory who was best known as the founder of the French Flute School.<sup>1</sup> Hüe composed many operas and orchestral work such as his famous *Dans l'ombre de la cathédrale*, influenced by the concepts—and conflicts—of socialism and Catholicism, much like his opera *Titania* (stimulated by fantasy and Shakespeare).<sup>2</sup> It may be a bit difficult to relate Georges Hüe to nationalism, but from examining his opera we can discover how exactly this and other factors affected his composition.

It is no secret that Georges Hüe is one of the prolific French opera composers, interested in nationalist themes. Indeed, in the work, *Dans l'ombre de la cathédrale*, Hüe makes extensive use of plainsong and organ music to evoke a liturgical setting,<sup>3</sup> involving both French religion and music. This highly successful opera explores the conflicts between socialism in Europe and the power and position of the Catholic Church. Contemporary issues in France were not ignored by this composer either. He also traveled throughout East Asia, and his one-act *Siang-Sin* reflects his discovery of, and attraction and kinship to, the music of that region.<sup>4</sup>

*Fantaisie* for Flute and Orchestra has been often played in flute recitals, auditions and masterclasses. The whole piece involves many musical segments, and the music can be separated into seven sections. The score for my recital was first published by *Gérard Billaudot Éditeur* and

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<sup>1</sup>Edward Blakeman, "Taffanel, Paul." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27363> (accessed April 18, 2012).

<sup>2</sup>Richard Langham Smith, "Hüe, Georges." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13493> (accessed April 18, 2012)

<sup>3</sup>Richard Langham Smith, "Hüe, Georges." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13493> (accessed April 18, 2012)

<sup>4</sup>Richard Langham Smith, "Hüe, Georges." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13493> (accessed April 18, 2012)

is a reduction for flute and piano; originally, this work was created for flute and orchestra.

The first section lasts until rehearsal number two. This section introduces the piece with a strong sustained note followed by groups of sixteen-note scales that descend. In the middle of the section, the double-tongued sixteen-notes start at a soft volume and then gradually rise to a high F, the highest—and loudest—note of that scale, after which the music inevitably calms down. This first section requires the performer to play with full energy in order to catch the audience's attention. The fourth and fifth measures that the last note of the sixteen-note double tongue in each group should be an eighth note, not double tongue, and the note D  $\flat$  at rehearsal four should be a D $\natural$  according to David Shostac's recording *Masterpieces from the French Repertoire*.

The second section is a haunting, languid melody that tells a love story which lasts until rehearsal number five. The tenderness of the love story is the mood that the performer needs to evolve through the music, and to evoke through bodily expression. So, it is important here to change the color of the tone and to use the vibrato properly; withholding the vibrato in some notes can change the color of the music, too. The third section is from rehearsal numbers five to eight. This section is nearly a recapitulation of the first section, until the key changes to a minor key (g minor) which now shifts the mood to tension, anxiety, even fear, and the music then reaches a high note at the end of a long scale, whereupon the mood and music soften, leading to the next section.

The fifth section is from rehearsal eight to rehearsal twelve, and brings to mind some kind of an adventure and an investigator or clandestine. In this section adding various dynamic changes to certain places is a wise choice to do, like adding a “*forte*” to the ninth measure before rehearsal eleven and measure seven before the sudden change to *piano*. Within the music itself, there is little dynamic change, but in order to make the music interesting it's necessary for the

flutist to add dynamic and tone color changes throughout this section. Here, the piano and flute have an interesting call and response melody in measures four and eight, after rehearsal ten. In this call and response, the flutist should be more playful and initiate physicality in relation to the piano in order to make the performance fascinating to both watch and hear.

The fifth section lasts from the double bar after rehearsal twelve to rehearsal fourteen. The music is subdued at the beginning of this section and it seems related to the romantic ambiance of section two, but in section six, the music quickly returns to the mood that brought detectives to my mind, after rehearsal fourteen. However, here we are in a major key, and soon enough, the double tongued sixteen-notes, in measure twelve before rehearsal seventeen, leads the music to the next section.

This final section starts from rehearsal seventeen with a sustained eighth note followed by a scale, a recapitulation to the first section, with a trill serving as a hint and bridge to the next section. Starting from rehearsal eighteen we are inundated with sixteenth notes, and, starting from rehearsal nineteen, it is better to do a gradual *accelerando* until the end. The last note needs to be played with a heroic and triumphant flourish. In order to make the performance special, the musician needs to provide dynamic and color changes that go beyond what indicated in the score.



## Bohuslav Martinů

The second piece in the program is the First Sonata for Flute by Bohuslav Martinů (1890-1959), who composed operas, ballets, orchestra, and instrumental music. Martinů was born in Polika on the Bohemian-Moravian border in what was then Czechoslovakia. He studied at Prague Conservatory, and by the year 1913 he was the second violinist with the Czech Philharmonic. Many of his works demonstrate the colorful nature of the Czech culture. Several of his works include folk songs from the Czech culture, including two *Ceská rapsódie*, (one for violin and orchestra, and the other a cantata for baritone, chorus, orchestra and organ); also his *Variations on a Slovak Folksong*.<sup>5</sup>

Martinů's accomplishments exhibit his love for his country, including the operas *Alexandre bis* and *Mirandolina*.<sup>6</sup> *Comedy on the Bridge* ("Veselohra na most") is an opera set to a Czech libretto.<sup>7</sup> Martinů also showed an interest in the folk music and culture of Czechoslovakia in such works as the opera-ballet *Palek* (The Chap-Book), the *Staroesk Ykadla* (Old Czech Nursery Rhymes) and *Kytice* (Garland).<sup>8</sup> Upon the Nazi invasion of Czechoslovakia in March 1939, Martinů was deemed a danger to the nation by a pro-Nazi political contingent, and he fled to Paris as a refugee.

The composer was known for creating the *Poln me* (Field Mass), dedicated to the Free Czechoslovak Army Band,<sup>9</sup> replete with national regalia. In 1952 he completed two operas for

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<sup>5</sup> Jan Smaczny, "Martinů, Bhttp://www.oxfordmusiconline.com/subscriber/article/grove/music/17940 (accessed April 18, 2012).

<sup>6</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

<sup>7</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

<sup>8</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

<sup>9</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

television, and began working on his Sixth Symphony (*Fantaisies symphoniques*) which would be completed the next year. After World War II, Martinů accepted the offer of a composition professorship at the Prague Conservatory.<sup>10</sup> A preoccupation during his final years was a nostalgia for his native Polika. This resulted in four remarkably beautiful and dramatically complex cantatas set in folk-inspired verse by Miloslav Bure.<sup>11</sup> Conductor Koussevitzky offered commission for an orchestral work and because of this incentive Martinů wrote his first symphony (1942), dedicated to the Czech Philharmonic and first performed under Kubelík at the first Prague Spring Festival in 1947.<sup>12</sup> Martinů's compositions were motivated by passion for his country, his culture and even his political views. By this evidence, he can be declared a true nationalist musician.

The First Sonata for Flute and Piano was composed in 1945, dedicated to the great French principal flutist of the Boston Symphony Orchestra, Georges Laurent, whose playing personified the beauty and style of the French School of flute playing. Martinů was inspired by wildlife in his immediate vicinity of Cape Cod, Massachusetts.<sup>13</sup> One day Martinů became fascinated by the curious call of a bird, a whippoorwill.<sup>14</sup> He imitates its striking call a half-dozen times in the course of the finale of the First Sonata, first performed at the New York Flute Club on December 18th, 1949 by flutist Luis Schaefer.<sup>15</sup>

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<sup>10</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

<sup>11</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

<sup>12</sup> Jan Smaczny, "Martinů, Bohuslav." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17940> (accessed April 18, 2012).

<sup>13</sup> Naxos Music Library, "Flute Sonata." In Naxos Music Library. <http://csun.naxosmusiclibrary.com/work.asp?wid=144168&cid=DDA25066>(accessed April 18, 2012).

<sup>14</sup> Naxos Music Library, "Flute Sonata." In Naxos Music Library. <http://csun.naxosmusiclibrary.com/work.asp?wid=144168&cid=DDA25066>(accessed April 18, 2012).

<sup>15</sup> Naxos Music Library, "Flute Sonata." In Naxos Music Library. <http://csun.naxosmusiclibrary.com/work.asp?wid=144168&cid=DDA25066>(accessed April 18, 2012).

The edition that is using for this thesis and recital is that of Associated Music Publishers, Inc. (New York, 1951). An amazing ascending scale is introduced by the piano, opening the wonderful first movement and then immediately flowing with the main theme in measure three. The piano introduction alternates with ascending scale, chords, and the main theme melody. Throughout this movement, the piano and flute play in a duet with both rhythm and scale alternated between the two instruments. The movement can be divided into three sections.

The first movement opens with an extended piano introduction, twenty bars in length. A series of ascending arpeggios flow into the main thematic material, which is picked up by the flute on its entrance. Throughout the movement, the two instruments trade melodic and rhythmic material as equal partners. The second section starts with a minor chord from the piano which changes the mood to a dark feeling, one evoking suspicion or mystery. The flute now occupies the ascending scale and the piano accompanies it with a chord, placed under the eighth notes of the flute, thus emphasizing the eighth notes. The third section starts at rehearsal six with an ascending scale similar to the piano in the first two measures, while the flute begins the main theme again here after the piano which makes this section a recapitulation. Five measures before rehearsal ten, the flute has an ascending scale which is different from the first section of the music. Giving the hint to the coda from rehearsal ten to the *Poco meno*, and from the *Poco meno*, it restates the theme which closes the first movement.

The first movement requires of the performers an abundance of energy and also the ability to strike the staccato at rehearsals one and ten in an imitation of the whippoorwill, as its remarkable cries were the inspiration for the genius that was Martinů. The sixteen and eighth note staccatos need to be strong, and clearly separated to imitate the birdcall. The melody in the main theme is created by the flute and piano duet, which requires them to work concertedly to

create a musical phrase, and then to work towards a note simultaneously, strengthening the phrase. Then, they may slowly ease off, together, at the fourth measure before rehearsal one. During the whole first movement, the flutist needs to be aware of the rhythm of the piano and to not be confused by the offbeat of the rhythm, and also not to play the all-important, main note at the wrong moment. Usually flute players emphasize this note in the first and second beats when playing in four-four time, and indeed, in this piece the note that needs to be emphasized can also appear in the end of the first or second beat, or even the last beat of the measure.

The second movement *Adagio*, is comprised of five sections. In the exposition, the first theme is from measure one to rehearsal one; the second theme of the exposition is from rehearsals one to three; the development starts in rehearsals three to five; the recapitulation occurs in rehearsals five and six; and finally, the coda begins at rehearsal six. In the first theme of the exposition, the minor triad is introduced by the flute, which starts the main theme. The piano also plays the theme under the flute, and gets more complex when the flute part attains the climax of the musical phrase.

The second theme starts at rehearsal one and is a variation of the first theme. The flute and piano interrupt each other with syncopations, while the mutating rhythms and the rich harmonies also make this section very interesting. At rehearsal three, the piano starts the development and the flute and piano both have a triplet figure at rehearsals three and four. As in the first movement, the main theme returns after some development (at rehearsal five); and, as in the first movement, the coda contains completely fresh musical elements to bring the movement to a close.

In the second movement, the flute needs to be played very legato, and to create a striking, beautiful musical phrase at the first theme of the exposition, and at the recapitulation at rehearsal

five by using full air control throughout the alternation of the note. The way to make this melodic part sound smooth is to properly stick out the upper lip a bit more than the lower lip, and by practicing the harmonic tone changes of the low notes.

The dynamics are important here. The player needs to play from *mezzo piano* gradually to *forte* at the melodic section of exposition and recapitulation, and to play very softly at rehearsal one, and at measure eight until rehearsal two. When rehearsing with the pianist five measures after rehearsal one, and at rehearsal three, the flutist needs to subdivide into sixteen notes. Mr. Shostac, the principle flutist of the L.A. Chamber Orchestra, made the suggestion to emphasize each upbeat at five measures after rehearsal one, to point out the syncopation and aid in ensemble between flute and piano. This could mean, for example, emphasizing the second D of beat one, note F of beat two and note D of beat three at five measures after rehearsal one.

The final movement contains the exposition, development, and recapitulation. The exposition is from the beginning of the movement to the sixth measure after rehearsal four, and the theme after rehearsal one is, of course, inspired by the whippoorwills that were Martinů's muses at Cape Cod. The sixth measure after rehearsal four initiates the development. The flute and piano create a beautiful, syncopated melody. Following the recapitulation at rehearsal nine, the coda begins in rehearsal twelve.

Rehearsals three and four need to be practiced with a pianist to ensure that both instruments are synchronized. During the development at six measures after rehearsal four, the flutist needs to create a solid musical phrase here by emphasizing certain notes and including precise vibrato stoppage. One example is to use the vibrato continuously in measures seven and eight after rehearsal four, but to stop the vibrato in the last beat of the eighth measure. While performing the last movement, the musicians need to have great energy—both physical and

mental—in order to be successful, and that is why it is vital not to place this segment in the latter stages of the program, but rather to place it earlier so that they may play this important section with full energy.

Tremendous energy, lung and stomach support is required of the flutist throughout the exposition, during the recapitulation, and during the coda. In this movement, the flutist needs to use clear articulation to make the staccato clear as well as forceful during the exposition's theme and at rehearsals eight, nine, ten, and eleven. The flutist must play exceptionally well in order to make a fair approximation of the birdcalls. Otherwise Martinů's brilliant rendition of a cultural, environmental, animal phenomenon will not be duplicated to any significant degree.

## Erwin Schulhoff

Schulhoff, pianist and composer, was born in Prague in 1894 and lived a short but productive and successful life, passing away at the age of 48. He is especially known for composing eight symphonies as well as chamber music for instrumental and jazz groups. His interests in folk music and nationalism were catalyzed by local and national political experiences. During the 1920's, Slavonic folk music captivated him, and by 1936 he composed folksongs and dances originating in the local Tesínsko region. Schulhoff worked closely with other stellar Czech musicians, including Vaclav Talich and the Zika Quartet, which performed his five pieces for string quartet at the 1924 Festival in Salzburg, and at the 1925 Venice Festival. Erwin Schulhoff's only opera has a Czech libretto, and he also worked closely with Czech writers such as Karel Bene and Vtzslav Neval. He clearly had strong Czech national and cultural ties, and this carries over where his music is concerned. Politically, Erwin Schulhoff was committed to Marxism and Soviet Communism. Later being arrested for being a Soviet citizen, he was sent to a concentration camp in Bavaria when Germans occupied Czechoslovakia beginning in 1938. He died of tuberculosis in 1942 while interred in the concentration camp. These many pressures inspired Schulhoff to even greater compositional creativity. Political issues certainly influenced his symphony for orchestra where there are elements of communism in the music.<sup>16</sup>

The Concertino for Flute, Viola, and Contrabass is one of the examples of the folk-infused music of Schulhoff. In this thesis and recital the Universal Edition's music score was used. On the last page of movement four, Schulhoff made sure to include the note "Moravian seller of shepherd's flutes in the streets of Prague."<sup>17</sup> The composer's notes and music

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<sup>16</sup> Derek Katz, "Erwin Schulhoff" The OREL Foundation. 2012. Robert J. Elias, OREL Foundation President. [http://orelfoundation.org/index.php/composers/article/erwin\\_schulhoff/](http://orelfoundation.org/index.php/composers/article/erwin_schulhoff/) (Access December, 2012)

<sup>17</sup> Erwin Schulhoff, "Concertino", Universal Edition. New York, 1927.

demonstrate the cultural influences that permeated the streets of Prague and the imagination and creativity of the musician.

The first movement is full of dramatic energy and contains five sections. The viola and the double bass start the movement with the main theme, and the flute joins after one and a half measures. In measure eight, the period of music finishes; the second period of music occurs from measures nine to fifteen. In the sixteenth measure, the viola starts the new musical phrase, and the flute and double bass play the main theme together again. Within *Subito piu mosso* of measures twenty-three to twenty-eight is a new musical period which has to be played on the front side of the beat in order to push the music a little further, ensuring a lively feeling.

In measure twenty-nine, the double bass plays the main melody for a moment before the third section begins, in measure thirty. Here, the music is pushed to a climax in which the flute has a cadenza. The cadenza is then interrupted by the viola and the double bass. The sixth section spans measures thirty-eight to forty-eight, and here the viola and double bass are playing predominantly in unison, at a rhythm altogether different from that of the flute. From measure forty-nine to the end in the last section of the music we again find the flute and the double bass playing the main theme, but here the viola has a noteworthy, beautiful solo.

Regarding the performance perspective of the flute, viola, and the double bass, all three players need to be aware of the complex rhythm, and make sure they use precision in the call and response. The flutist has many low notes which are very hard to play both loudly and beautifully, requiring considerable projection by using the air within the entire tube of the instrument for volume and clarity. The cadenza in measure thirty-five needs to be played boldly and confidently with the flute, and the viola and bass need to line up with a synchronized rhythm. As for the last section of measure forty-nine, the flute and double bass should lead the musical phrase to the



next bar of the measure and maintain focus while accompanying the viola solo. The last two measures need to be played as softly as possible to quiet the music before the next movement.

The second movement is like a dance. The first section of music lasts until measure twenty-five with instrument introduces the main theme within the first six measures. In measure twenty-five, the flute initiates an ascending scale, and leads the music to the second section where we find the first climax in the movement. In measure forty-three, the piccolo and the bass have the same rhythm, juxtaposing the viola's melody. In measure sixty-three, the music begins a *crescendo* that is maintained until measure seventy-nine. This is the second climax. Next, the viola and bass make a transition until measure eighty-five. Here, the music has a completely different feel to it, largely due to the meter change from 5/8 to 5/4. The music in this section sounds heavy and more expansive, but soon enough—in measure ninety-three—the music returns to the dance-like, fast tempo meter of 5/8. Here, the slurs have been replaced with staccato articulations.

In the second movement, all three players need to play the staccato very briefly, to emphasize the tenuto by either vibrating the note or playing it longer. Even though the music is in 5/8 time, the player should really operate in two beats per measure, so that the first and third beats of the 5/8 time can be emphasized. Furthermore, in measure twenty-five, the flute player needs to bring a different feel to the music by leading the scale to the next measure, where the first climax occurs. The music needs a crescendo from measures sixty-three to seventy-nine since this is the second climax. From measures eighty-five to one hundred and five, the viola and bass play a duet while the piccolo plays the melody. Starting in measure one-hundred-fifteen, the main theme returns, but the most fascinating is the double rhythm of the bass in measures 117, 120, 123 and 126. This creates a swing-like style in the music. After measure one hundred and

forty, the bass passes the melody to the viola and to the piccolo.

The third movement is interwoven with the flow of a beautiful, gentle melody, and this is the only movement in the Concertino where there is less emphasis on the rhythm than there is on the melody itself. The viola first lays out the accompanying part, then welcomes the piccolo which plays the main melody in the second measure. In measure nine, the bass plays the main melody, played by the flute earlier. In measure seventeen, the viola has the same melody as two previous melodies—piccolo and viola—and here the piccolo and the bass play counter-melodies. In measure twenty-five, the piccolo replays the main melody, but an octave higher, setting up the concertino's highest point in measure thirty. In measure forty-one, the flute plays the same initial melody, but the bass now has the quarter notes for each beat, and the viola is silent, all of which creates a sense of mystery. Finally, the viola plays the main melody in measure fifty, and in measure sixty-one there is a recapitulation, now with the piccolo playing the main melody while the viola and bass play eighth notes.

In the third movement, all the players need to play with meticulousness regarding which note they have to lead the musical phrase to, and where to release the phrase. The piccolo's B at the tenuto in measure four leads into the flute melody, and this same model occurs with the viola and bass. In measure six, the C note on the second beat for the flute also needs to be emphasized with a crescendo. It is important to captivate the audience when playing the counter-melody in this movement, and to flow well with the other musicians.

The last movement is filled with energy and this is where, again, the composer portrays busy flute-sellers in the streets of Prague. The music is noteworthy for its playful and highly unique energy, built around four different instruments. The flutist first allows the piccolo to play the beginning, and then we make the switch to flute in the middle of the movement, and then we

return to piccolo at the end. The beginning part has a rhythm that imitate the drunken pirates dancing on a boat—the four beat pattern in each measure with emphasis on beat one and beat tree give a feeling of dancing and the shaking from the boat, and the notes that have a slur on the second beat create a feel of swing dancing, or drunken pirate dancing. The main theme is played in measures one, twenty-three, twenty-seven and sixty-one by the piccolo and viola. Measure thirty-five is very unique from other parts; the music is played in a high register by the flute. Measure fifty-three is the recapitulation, and to emphasize the accompanying part, the viola and bass play the same rhythm. In the last few measures, the music reaches a crescendo, and then leads to an unexpected, sudden stop.

Players in the last movement should exaggerate the staccato and the slur. The staccato needs to be played briefly, with a quick air stop. The slur should be played with full air, but the air should be very quickly stopped at the end of the slur. The dynamics also needs to be exaggerated: when the music has to be loud, the musicians need to play as forcefully as possible, and the opposite is true when the music needs to be soft. The whole ensemble needs to share a great musical energy. From measures thirty-five to fifty, the flutist needs to play the rhythm carefully and to use the cleanest tone in the high notes. The violist needs to beware of rushing the beat from measures fifteen to eighteen; in fact, all musicians need to play with the utmost accuracy in order to maintain the tempo. Only a mastermind such as Schulhoff could compose such a compelling, complex, and convoluted folk rendition of classical music, and this would naturally be difficult to orchestrate, and to duplicate in a worthy manner.

## Henri Dutilleux

Dutilleux's compositions demonstrate his enthusiasm for traditional, large-scale forms and his rejection of the view that French music is essentially frivolous and charming.<sup>18</sup>

Researching and discussion in the manner of his passionate feelings concerning French culture and music affected his own music displayed here. Dutilleux has a tendency not to expose a theme in its definitive state from the beginning, distinguishing this process of progressive growth from cyclic form, where the theme is determined from the start.<sup>19</sup> He also dislikes breaks between movements because they "spoil music's power to enchant us."<sup>20</sup> There is a similar connection between the slow second movement and the finale of his Second Symphony, subtitled "*Le double*." He tends to avoid perfect chords, and the impact of polytonality is discernible; although he admires the rigor of dodecaphonic writing, he once said that he is "at heart, not a serial composer."<sup>21</sup>

Stylistic unity is evident from frequent self-citations or allusions to previous works, and the general avoidance of new notational devices introduced by his contemporaries. He has often revised scores, adding an interlude and titles for each of the two movements to *Timbres, espace, mouvement, ou la nuit étoilée* (Timbres, space, movement or The Starry Night). Twelve years after the premiere, he still made minor adjustments to several places.<sup>22</sup> According to the above evidence we know that he is a highly self-critical composer—nearly to a fault, if not an obsession.

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<sup>18</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>19</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>20</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>21</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>22</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

Dutilleux's feeling for instrumental timbre and continuing attachment to modality place him securely within the French tradition, and his exquisite craftsmanship and infallible ear for orchestral sonority secure his position as one of France's leading 20th-century composers.<sup>23</sup> During the Roger Nichols interview published in the journal *Musical Time*, Nichols asked Dutilleux, "Do you consider there to be nationalistic element in your music?"<sup>24</sup> Dutilleux responded, "It's important that an art, whether it's music or literature, should keep its fundamentally national properties whatever that nationality may be... It's good that artists of a particular country should also steep themselves in foreign characteristics, the tiny grains of foreign leavening which keep a national art alive."<sup>25</sup> From this dialogue, we know that Dutilleux essentially embraces both nationalistic and international elements in composition. The Sonatine for flute (1943) may not contain blatantly nationalist elements, but the fact remains that this composition shows a painstaking effort to draw from the history of French music, and an attempt to create changes within French music.

The Sonatine for flute and piano was a test piece for the Paris Conservatoire, with a dedication to Gaston Crunelle.<sup>26</sup> It was written in 1942, while the composer was director of singing at the Paris Opera before moving to French Radio.<sup>27</sup> His individual musical language develops from the traditions of Debussy and Ravel, avoiding the programmatic, or dogmatic, and seeking always clarity of texture.<sup>28</sup> In the sonatina the piano introduces the first melody, later

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<sup>23</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>24</sup> Roger Nichols, "Progressive Grow." *The MusicalTime*, vol. 135. No. 1812 (Feb 1994) pp. 87-90. <http://www.jstor.org/stable/1002977> (accessed July 14, 2012)

<sup>25</sup> Roger Nichols, "Progressive Grow." *The MusicalTime*, vol. 135. No. 1812 (Feb 1994) pp. 87-90. <http://www.jstor.org/stable/1002977> (accessed July 14, 2012)

<sup>26</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>27</sup> Caroline Potter, "Dutilleux, Henri." In GroveMusic Online. OxfordMusic Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428> (accessed April 19, 2012)

<sup>28</sup> Michel Debost, "Henri Dutilleux". *Flute Talk*. Instrumentalist Publishing Co., Northfield, Illinois. Feb, 2012.

taken up and extended by the flute, leading us to a secondary melody. A cadenza-like passage moves on to an expressive and poignant Andante, after which there is a final movement, marked *Animé* and impelled forward by its rhythms, a celebration of the composer's "joy of sound," with another cadenza appearing before the work comes to an end.<sup>29</sup>

Michel Depost, who graduated from the Paris Conservatoire, recently retired from the Oberlin Conservatory where he taught for twenty-two years, and he was principal flutist of the *Orchèstre de Paris* for thirty years. Oxford published his book *The Simple Flute* in 2002. Michel Depost indicated that Henri Dutilleux was never satisfied with the *sonatine*, the main reason being that as a more protracted writer of music, he nevertheless had to compose this piece within a mere month, in a competition for the *Prix de Rome*. Dutilleux then won the prize in the waning stage of World War II. With time constrained, Dutilleux repeated the first scale of the cadenza a half step higher, and he told Michel Depost that he was frustrated with the result.<sup>30</sup> Depost said that the version we have today from 1943 contains a few errors. There should be a very slight *retardando* before rehearsal one, but none before rehearsal three. In the finale, the scale in the seventh bar after measure ten should have a *meno mosso*. Finally, the last notes of the *sonatine*, in spite of the written accents, are the culmination of the long final *accelerando* and should feel rushed; not given more weight.<sup>31</sup> Depost notes that Dutilleux said he had in mind a Cubist painting, where lines and volumes create tension instead of sensual figures.<sup>32</sup> Depost said, "It is a mistake, in my view, to play the Sonatine like the Poulenc Sonata or even the Sancan Sonatine, with too much color change and rubato."<sup>33</sup>

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<sup>29</sup> Michel Debost, "Henri Dutilleux". Flute Talk. Instrumentalist Publishing Co., Northfield, Illinois. Feb, 2012.

<sup>30</sup> Michel Debost, "Henri Dutilleux". Flute Talk. Instrumentalist Publishing Co., Northfield, Illinois. Feb, 2012.

<sup>31</sup> Michel Debost, "Henri Dutilleux". Flute Talk. Instrumentalist Publishing Co., Northfield, Illinois. Feb, 2012.

<sup>32</sup> Michel Debost, "Henri Dutilleux". Flute Talk. Instrumentalist Publishing Co., Northfield, Illinois. Feb, 2012.

<sup>33</sup> Michel Debost, "Henri Dutilleux". Flute Talk. Instrumentalist Publishing Co., Northfield, Illinois. Feb, 2012.

## Arthur Foote

Arthur William Foote was born in Salem, Massachusetts in March 1853,<sup>34</sup> and was the first prominent American composer to be completely educated in America.<sup>35</sup> As Cipolla writes, Foote's style is "firmly placed in the Romantic tradition...characterized by lyrical melodies, expressive phrasing, and clear formal structure".<sup>36</sup> The composer is labeled a member of the Second New England School, a group of composers that include Charles Ives,<sup>37</sup> who sought to create a definitive separation between American music and European music.<sup>38</sup> Foote was the first to be awarded a Master of Arts degree in Music by an American university.<sup>39</sup> The *Chamber Music Journal*, discussing Foote's chamber music, notes that "Foote was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms."<sup>40</sup> Continuing, as far as we chamber musicians are concerned, Foote's chamber music is first rate, deserving of regular public performance."<sup>41</sup> On one hand, it is difficult to make the claim that Arthur Foote is a nationalist composer, as his music is not so much centered in American culture and environments, like, for instance, Copland. On the other

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<sup>34</sup> Wilma Reid Cipolla, "Foote, Arthur." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09960> (accessed April 18, 2012).

<sup>35</sup> Naxos Music Library. "Arthur Foote". [http://www.naxos.com/person/Arthur\\_Foote/22849.htm/](http://www.naxos.com/person/Arthur_Foote/22849.htm/) (accessed April 18, 2012).

<sup>36</sup> Wilma Reid Cipolla, "Foote, Arthur." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09960> (accessed April 18, 2012).

<sup>39</sup> Wilma Reid Cipolla, "Foote, Arthur." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09960> (accessed April 18, 2012).

<sup>38</sup> Song of America, "Arthur Foote". <http://www.songofamerica.net/cgi-bin/iowa/composer/66.html> (accessed April 18, 2012).

<sup>39</sup> Naxos Music Library, "Arthur Foote". [http://www.naxos.com/person/Arthur\\_Foote/22849.htm/](http://www.naxos.com/person/Arthur_Foote/22849.htm/) (accessed April 18, 2012).

<sup>40</sup> Renz Opolis, "Diskology: "Arthur Foote: The String Quartets & Works for Piano & Strings Gambaro: Wind Quartets / Taneiev Trios / Lessel: String Quartets". Cobbett Association . The Chamber Music Journal, Vol XIII, No.2, 2002, p. 11, ISSN 1535 1726. <http://www.cobbettassociation.org/pdf/Vol13-no2.pdf>. (accessed on April 18, 2012)

<sup>41</sup> Renz Opolis, "Diskology: "Arthur Foote: The String Quartets & Works for Piano & Strings Gambaro: Wind Quartets / Taneiev Trios / Lessel: String Quartets". Cobbett Association . The Chamber Music Journal, Vol XIII, No.2, 2002, p. 11, ISSN 1535 1726. <http://www.cobbettassociation.org/pdf/Vol13-no2.pdf>. (accessed on April 18, 2012)

hand, Foote was a highly significant and successful composer who was and is a symbol of the separation of American's classical music from the European style.

Foote was one of the most prominent figures in the New England group, and the work analyzed here, *A Night Piece*, is one of his most popular and representative compositions. *A Night Piece* is also called Nocturne and is one of the movements from Foote's 1918 Nocturne and Scherzo, for flute and string quartet.<sup>42</sup> When the strings play the melody after the flute's rendition of it, they present a great sense of warmth. Foote has done a perfect job of alternating themes between wind and string instruments, and presents a very gentle, idyllic image with the resonance. *Classical Archives* finds the work's "Romanticism slightly cool and Delian-sounding, and its writing, especially for the flute, quite deftly imagined."<sup>43</sup>

Regarding the flute playing in this piece, it is important to control the vibrato well, change the tone color, create the softest and loudest volume in dynamic, and to firmly control the upper lip embouchure. In the beginning of the first measure, there is no vibrato, but gradually one is introduced, and the vibrato's speed rises once the music lead to the top point of the phrase, as in the notes C and C#. The vibrato's importance cannot be stressed enough in this piece.

In order to maintain the flow of the music, the tempo is better played faster than the marked tempo (quarter note=fifty). The grace notes in this piece need to be played gracefully, and not too rapidly. The ensemble needs to create both a musical tension and a serenity together as well as being aware of the need to create and present different moods in each section in this piece. For example, the first section is from measure one to rehearsal one, and it needs to develop just as slowly as in a typical story, with a gentle descant melody.

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<sup>42</sup> Classical Archives, "Arthur Foote". *Classical Archives LLC — The Ultimate Classical Music*. <http://www.classicalarchives.com/work/57025.html#tvf=tracks&tv=about>. (accessed April 18, 2012)

<sup>43</sup> Classical Archives, "Arthur Foote". *Classical Archives LLC — The Ultimate Classical Music*. <http://www.classicalarchives.com/work/57025.html#tvf=tracks&tv=about>. (accessed April 18, 2012)



The second section starts at rehearsal one at where *Poco animato* (play lively) is marked, and lasts until a measure after rehearsal four. In the measure that is notated *Tranquillo* after rehearsal four, the strings end the previous section, and the transition to the next section starts at Tempo I. In this third section, the strings have the same rhythm that creates the tension leading up to rehearsal six, and then the tension is eased and the melody is passed to the flute, which finishes the third section in rehearsal seven. The fourth section starts after rehearsal seven and it is a recapitulation, but instead of another flute melody, the strings have the honor. The melody is, however, passed back to the flute in rehearsal eight, and in measures nine to fifteen after rehearsal eight, the flute reaches the high note and strikes less notes than the strings, and this creates the climax of the whole piece, a musical reach to the heavens.

The section finishes at rehearsal nine as the strings are given the four measures of the ending phrase. At the *Tranquillo*, the first violin plays a solo that is also the main theme of the piece, a great way for the audience to revisit the beautiful melody, and then, ultimately, the flute closes the music with a quiet phrase. The whole ensemble needs to be aware of the precise changes indicated in the score or the information here in this thesis for the purpose of better interpretation of music and cooperate well in between each instrument. Foote not only sought to create a sonorous depiction of paradise, but to firmly cement America's status as a nation among the musical elite. In doing so Foote poised himself to be regarded as a successful American composer.

## Giulio Briccialdi

Briccialdi (1818-1881) was an Italian flutist and composer widely considered to be one of the greatest flutists in his era. He was known for giving lessons to the brother of the King of Naples in 1836. More importantly, however, he constructed a B $\flat$  thumb key for the Boehm flute, which eliminated the difficulty in playing this note. Although he did travel across Europe and America, most of his life he remained in Italy. In his waning years, he taught at the Conservatory in Florence in 1870 where he remained in service until his death in 1881.<sup>44</sup>

His composition *Carnival of Venice* wonderfully describes the happiness and excitement of the Venetian festival. The carnival's origins followed the victory of the "*Repubblica della Serenissima*." Winning the war against *Ulrico*, the Patriarch of Aquileia in the year 1162 began the tradition with a grand celebration of the victory that included dances taking place in San Marco Square.<sup>45</sup> Participants also wore various masks to the festival, and this component became part of the tradition. Briccialdi did an impressive job of using one main theme, and playing around the melody by using variations to the theme. In addition to *Carnival of Venice*, he has also composed etudes, woodwind quintets, and operatic fantasies.<sup>46</sup> While not especially known as a nationalistic composer and thus one who shows strong interest in his country and culture, the *Carnival of Venice* accurately and cleverly depicted through music the joy and gaiety of the carnival and its forms that he observed. Thus we know that he uses this piece to bring attention to, and celebrate, his country's culture, and that of the historic city-state of Venice.

In playing this piece, the flute player must have endurance to play non-stop for quite

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<sup>44</sup> Fabio Bisogni and Marco Beghelli, "Briccialdi, Giulio." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03973> (accessed April 19, 2012).

<sup>45</sup> Roberto Delpiano, "Carnival History". <http://www.delpiano.com/carnival/html/history.html> (accessed on April 18, 2012)

<sup>46</sup> Flute World, "Giulio Briccialdi" Flute World. Co. Franklin. MI. <http://www.fluteworld.com/index.php?action=storna&wart=110> (accessed on April 18, 2012)

some time, as there are only brief instants to inhale between the notes. It is important to bring out the melody throughout all the variations by vibrato, pushing more air, and tonguing the notes that belong to the melody. The air needs to flow smoothly all across the scale to maintain the energy of the piece. The pianist needs to carefully listen to and follow the cue of the flutist; the sixth eighth note plays a great role in this piece, so the pianist need to precisely place the eighth note.

In Carl Fischer's (New York) edition of *Venice*, found in this recital, the introduction is from the first measure to the double bar of the Allegretto. The Allegretto after the double bar is the theme, which is also the main melody without any embellishments. After the second double bar is the first variation. The second variation is the eighth measure after the second double bar. The third variation starts on the third double bar where "*Brillante*" is inscribed. The fourth variation starts at "*risoluto*" (bold, resolute, and energetic in Italian). The fifth variation starts at "*energico*," and this lasts for eight measures; the sixth variation starts after these measures. The seventh variation starts eight measures after the sixth variation where it says "*animato*" (lively, animated with spirit).

The eighth variation starts at *Poco meno mosso*, and *a suoni pieni* represents the minor "sound."<sup>47</sup> The ninth variation starts at *Sostenuto e con molta espressione*, meaning playing firmly and expressively, and sustaining them from one bar to the next.<sup>48</sup> This variation lasts for sixteen measures, and then the piano plays a variation of the melody while the flute plays on a scale accompanying the piano. Next, the music leads to the cadenza the "*Presto*." After the cadenza, the tenth, vigorous variation demands that we play *Con vigore*. Obviously Venetian, and by necessity, Italian culture and energy is a great inspiration for Briccialdi. After eight measures, the eleventh variation starts, and lasts until *Piu mosso* where the twelfth variation starts. After the

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<sup>47</sup> Dolmetsch Online, Dolmetsch Organization. <http://www.dolmetsch.com/defsm2.htm>. (access April 18, 2012)

<sup>48</sup> Dolmetsch Online, Dolmetsch Organization. <http://www.dolmetsch.com/defsm2.htm>. (access April 18, 2012)

twelfth variation, there is a coda which needs to be played at high volume and with great energy. I gave the fifth measure a chromatic scale in order to make it that much more powerful and to gradually push the music to its peak. In fact, British flutist Sir James Galway changed the original composition to a descending chromatic scale.

In order to make each note clear and crisp, it is important to emphasize the notes that belong to the theme. At the *Velocissimo con bravura* in the cadenza, the flutist can add *accelerando* and bring the volume down softly in certain passages, and in others suddenly play *forte*, and just as suddenly approach stillness. If there is anything we have learned from Briccialdi's background, and the *Carnival of Venice*, it is that this composer was able to construct a brilliant expression of the vigor and energy of Italy, and Venice.

### Ssu-Yu Huang

Ssu-Yu Huang (born 1970) is a Taiwanese composer who studied piano, electronic organ, and composition at Tainan Women's College of Art and Technology in Taiwan in 1987. She continued her schooling at the Chinese Culture University in Taipei, receiving a Bachelor of Music (Composition) in 1996. The next year she studied composition and piano, at the University of Melbourne, Australia. Ten years later, she earned a Master's degree in Music Composition at the University of Rhode Island, studying under Dr. Geoffrey Gibbs.

Huang has composed over sixty original pieces, and arranged over one hundred. Successes include *Red Moon* for symphony, which won the first "Call for Score" award at the National Symphony Orchestra of Taiwan in 2010. This piece was selected as curriculum for Günther Herbig's International Conducting Workshop at Taipei National Concert Hall in the same year. Other notable works include *Wind City Symphony Poem*, and *Butterfly Lovers Violin Concerto*, both for wind orchestra. These were presented in international platforms such as 2011's World Band Festival. Huang's works have been presented by Taiwan Navy Band, Taiwan Wind Ensemble, Hsinchu Wind Orchestra, Japanese Flute Ensemble Marronier, and German Aranjuex Guitar Duo, and have been performed on four continents to date.

*Due Due Don* can trace its origins to a traditional Taiwanese folksong of the same name from Yilan, located in northeast Taiwan. Ssu-Yu Huang arranged this piece for flute and piano in 1999, and it was used as the required piece at Harbor City Cup in the year 2000 (港都杯) for flute competition in Kaohsiung, Taiwan."<sup>49</sup> The main theme was the traditional *Due Due Don*, and other sections were fantasias from the main theme with improvisational or virtuosic

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<sup>49</sup> Ssu-Yu Huang, email letter to the author, 1st Feb, 2012.

intentions.<sup>50</sup> The main theme is also, however, a train traversing tunnels. Natural (and man-made) extensions of the theme are the various sceneries along the railway, from cityscapes to peaceful rural communities—beginning measure one hundred and thirteen, the flute plays a slow, hauntingly beautiful melody in tribute to the latter scenery. Ssu-Yu Huang states that in 2004, she was commissioned by the Japanese flute ensemble Marronier to arrange this piece for flute ensemble, and the music was soon distributed via compact disc in Japan. David Shostac made an arrangement based from *Due Due Don* for solo flute, wooden flute, flute choir, and harps in the year 2012, and premiered it the same year in November 4th after being inspired by listening to his student Weili Kang during her master degree's recital.

Many of her compositions are profoundly influenced by both Taiwan's folk music and Japanese traditional music. This in fact reflects the history of Taiwan; the smaller nation used to be the colony of Japan. Huang conveys a more explicitly nationalistic color in her works, and *Due Due Don* is a piece concerned with the northeast region of Taiwan. Once again, we see that locales, cities, and regions seem to be predominant factors in the various forms of nationalism in several of these composers.

The piano starts us off with fast repeated chords that emulate a locomotive surging along its tracks. Then the flute introduces the main theme. There are trills and flutter tongues that indicate the whistling of steam as it is emitted by the moving train. The *Rubato* section contains a wonderful flute solo, and this is a very similar composition to that of the vocals in the Aria of Taiwanese opera. From measures eighty-one to one hundred and nine are the flute solos which are played in a variation of the theme. Measure one hundred and three begins the slow-flowing melody, and again, this segment is replete with the gentle, passionate love and respect for the

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serene landscape that is northeast Taiwan.<sup>51</sup> Measure one hundred and thirty-six has a tone reminiscent of traditional Japanese music, quite influential in Taiwanese music. The piece suddenly returns to the main theme, but there is a coda after measure 151 where the musical imagery is that of a train gathering great momentum, and the high note D on the flute ends the piece with an enthusiastic flourish.

This piece needs the flutist and pianist to create color within. For example, in the *Rubato*, the flutist can pause on certain notes, or speed up certain parts which can be said to resemble the cries of a Taiwanese opera singer. The pianist needs to maintain great energy and focus to mimic the train's motion. It is very important to play the notes clearly from measures eighty-one to one-hundred-ten. The articulation should be clean and short in measures ninety-one and ninety-two. Measure ninety-three should have some notes be paused. All in all, Yuang's *Due Due Don* is fantastic—it transports listeners and performers alike into northeast Taiwan, where a locomotive journey through and within Taiwanese culture ensues.

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<sup>51</sup> Ssu-Yu Huang, email letter to the author, 1st Feb, 2012.

## Conclusion

Backgrounds of all sorts are a great influence in all musical composition. It is utterly fascinating to investigate the background behind those whom I deem nationalistic composers' successful works. We have seen that regional, environmental, cultural, national, individual, political and historical factors seem to all pervade this often gray area of nationalism within the seven selected composers. Georges Hüe may not have been a patriot or a French nationalist, but within his *Fantasia*, we do see a notable romantic French style of music, and he was also known for *Dans l'ombre de la cathédrale*'s political and religious ramifications, and for performing Siang-Sin while drawing upon East Asian traditions. Bohuslav Martinů seems to have been particularly struck by singular noises, such as the church bell that his father rang everyday in his hometown. Birdcalls became his new fascination while living in New England, and the Czech composer of course had strong ties to his native homeland before and after his expulsion from it.

Erwin Schulhoff also had a deep sense of national and cultural pride concerning Czechoslovakia, and his hearkening to a rustic, folk past in his *Concertino* is a stroke of musical genius, and it is a genuine pity he did not live to write even more music. Henri Dutilleux is clearly one of France's leading 20th-century composers, and his obsessions—for self-criticism, and promoting what he feels is ideal French music—are a genuine reflection of French culture itself. Giulio Briccialdi was an Italian flutist and composer who constructed a B $\flat$  thumb key for the Boehm flute, a tremendous musical achievement. However, what appeals to me and fascinates me is his *Carnival of Venice*, which accurately and musically depicts a local festival, but beyond that a sense of a national and cultural vigor. Ssu-Yu Huang is a strong example of a nationalistic composer. Her *Due Due Don* deals with Taiwanese history, culture, and a specific, peaceful region in the nation. Her train-ride of a traditional folk tune, especially with a



languorous, touching melody brings back memories of my growing up in Taiwan, even enhances my own sense of national and cultural pride.

Cultural and national and environmental backgrounds are enormous factors in the composition of music, and they very often serve to create a wonderful, intimate intersection within which musicians, listeners and composers alike can share the fruit of the composition. It is my earnest hope to be a great part of this sharing process, and I know that the experiences I have had with my thesis have enabled me to move closer to doing so, and closer to myself.

“Belonging to a national form of life means being within a frame that offers meaning to people's choices between alternatives, thus enabling them to acquire an identity.”<sup>52</sup>

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<sup>52</sup> Margalit, A, “The Moral Psychology of Nationalism,” in McKim and McMahan (eds.) 1997.

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### Program

Weili Kang, a student of David Shostac, performed the following program in a Graduate Flute Recital on Saturday, May 5th, 2012 at 4:30 p.m. in the California University, Northridge Recital Hall. Piano accompany by Paul Switzler.

Fantasie George Hue  
(1858 –1948)

First Sonata Bohuslav Martinu  
(1890 – 1959)  
Allegro moderato  
Adagio  
Allegro poco moderato

Concertino for flute, viola, contrabass Erwin Schulhoff  
(1894 –1942)  
Robin Ross, Viola. James.F Hernandez, Bass  
Andante con moto  
Allegro furioso  
Andante  
Allegro gaio

### Intermission

Sonatine Henri Dutilleux  
(b.1916)

A Night Piece Arthur Foote  
(1853-1937)  
Ruth Bruegger, Violin I  
Mary Keating, Violin II  
Robin Ross, Viola  
Billy Tobenkin, Cello  
Freddy Hernandez, Bass

Carnevale di Venezia Giulio Briccialdi  
(1818–1881)

Due Due Don Ssu- Yu Huang  
(b.1970)