A PERFORMANCE ANALYSIS OF THE KHACHATURIAN FLUTE CONCERTO:
UNDERSTANDING THE IDIOSYNCRASIES OF THE VIOLIN AND ADAPTATIONS
MADE TO PERFORM THE WORK ON FLUTE

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Music in
Performance.

By

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ABSTRACT

A PERFORMANCE ANALYSIS OF THE KHACHATURIAN FLUTE CONCERTO:
UNDERSTANDING THE IDIOSYNCRASIES OF THE VIOLIN AND ADAPTATIONS
MADE TO PERFORM THE WORK ON FLUTE

By

Mahfrin Santoke

Master of Music in Performance

A Performance Analysis of the Khachaturian Flute Concerto: Understanding the Idiosyncrasies of the Violin and Adaptations Made to Perform the Work on Flute was written in conjunction with Mahfrin Santoke’s Master’s Flute Recital, given on May 6, 2012. In order to authentically perform this piece, the flutist must “think like a violinist” to stay loyal to the composer’s intent, as the composition was originally scored for the violin, and later transcribed for flute by legendary flutist, Jean Pierre Rampal. A mature understanding of both instruments and how they respond to the piece is required of the flutist. The flutist is responsible to make decisions in order to perform the concerto in the most suitable way possible.

This thesis begins with a brief overview of Aram Khachaturian’s Violin Concerto. The composer’s early life is explored and how his life influenced his musical compositions. The majority of the thesis is an in depth comparison between the Violin Concerto and Flute Concerto. As this thesis is designed to serve as a performance guide, different aspects in the music that require adaptations by the flutist are discussed. The strengths and weaknesses of the flute, in regards to how easy or difficult it is for the instrument to respond to certain musical aspects, are compared and contrasted with those of the violin. Reasons as to why changes have had to be made are analyzed. This paper argues that Rampal’s transcription of the Khachaturian Concerto is just as thrilling and magnificent as the original score for violin.
The scores used in this study are Jean Pierre Rampal’s edition for flute\textsuperscript{1} and David Oistrakh’s edition for violin\textsuperscript{2}. Both scores were published by International Music Company.


Introduction to the Concerto for Violin and Orchestra

Aram Khachaturian composed his Concerto for Violin and Orchestra in 1940 for David Oistrakh, who gave its premiere. Oistrakh popularized the work by making a recording which allowed it to be known to musicians all over the world during the early years of the Second World War. The piece was then successfully transcribed by flutist, Jean-Pierre Rampal in 1968 after a conversation with the composer.

The premiere performance of the Violin Concerto was on November 16, 1940, in Moscow, conducted by Alexander Gauk. While Khachaturian was composing the concerto, Oistrakh contributed immensely to its writing. Khachaturian finished the concerto in a mere two months and described the writing of the concerto for Oistrakh as a “great responsibility.” He also stated:

We made many corrections in details and nuances during the rehearsals . . . in one place we even added a mute; everything was decided on the spot on Oistrakh’s suggestion. Oistrakh often came to my home before the Concerto was published and we would carefully go through the violin score, noting many details; many pages of the score still contain his interesting suggestions.

The melodies in the concerto are based almost entirely from Armenian ideas, including scalar patterns, modal bases, and rich ornamentations and melismas known as sherakans. The

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4 Stewart Spencer, Notes to Khachaturian, Concerto Pour Flûte et Orchestre, Germany 2292-45839-2.
final result is a “naturally distinctive and haunting work of considerable character.”\(^7\) In addition, it represents the summation of the two main lines of his writing: the neo-folkloristic style and dramatic romanticism.\(^8\)


The Life of Aram Khachaturian

Aram Khachaturian was born on June 6, 1903 in Tiflis, the capital of Georgia. He is considered by some to be a central figure of 20th century Armenian culture and, along with Prokofiev and Shostakovich, a pillar of the Soviet school of composition. In Russia, he was considered one of the leading figures of Armenian music because he was successful in presenting a personal musical style mixed with both, popular and folk music, as well as classical forms. Though his earlier music consisted of some nationalistic tendencies, it was not until 1939 when Khachaturian visited his homeland and became closely associated to Armenian, nationalistic music. Two major works followed his trip to Armenia; one was his ballet, Gayane, the other was his violin concerto.

In 1922, Khachaturian enrolled in the Moscow University as a biology student. During this time, Georgia, which borders Armenia, had been brought under the protection of what came to be known as the USSR. In 1918, the Georgians craved independence. This rise of Georgian self-determination led to anti-Armenian feeling and millions of Armenians had been massacred by the Turks. Khachaturian, having Armenian ancestry, was put at a disadvantage. His last name ending with “ian” make it impossible to hide his ancestry, so for several years, he called himself Khachaturov. It was not until the mid-1930s, when the political troubles had been mostly resolved, that he went back to using his birth name of Khachaturian.

During these years that immediately followed the Russian Revolution, it was far easier for students to be accepted into programs for higher education. Khachaturian applied to the Gnessin Music School in Moscow as a cello student, regardless of the fact that he had never

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10 Stewart Spencer, Notes to Khachaturian, Concerto Pour Flüte et Orchestre, Germany 2292-45839-2.
played the instrument before and his musical background was almost entirely self taught. Due to the low number of students interested in learning the cello, he was accepted into the program. After two and a half years, his talent in music became apparent and he was asked to leave the biology department to focus on music.¹¹

The Music of Khachaturian

Khachaturian was the first composer to place Armenian music in an international context. He created a new aesthetic by synthesizing the musical achievements of his age with Armenian traditions. These traditions included peasant song, urban instrumental folklore, and the art of the *ashugh*, an ornamental style of medieval monody. These folk trends were influential for the development of certain attributes, including improvisation, virtuosity, metrical and rhythmic variation, polythematicism, and use of monologue in his three instrumental concertos. He would also create rhythmic excitement using the relationship between meter and rhythm, by accenting certain groups of notes, either periodically or spontaneously. One critic remarked upon the metaphoric qualities within his instrumental concertos, stating that the Violin Concerto “has the freshness of the morning,” the Piano Concerto “the burning rays of the midday sun,” and the Cello Concerto, “the dusky light of sunset.”

Unlike his sonatas, Khachaturian’s concertos are very extroverted, almost like rhapsodies. His concertos consist of two main idiomatic features. One is the direct use of variation technique and form, and the other is the free-treatment of sonata, or other multi-movement forms, which demonstrate contrast. His melodies are often developed from old Armenian rhetoric and hymnal tunes and he has also employed many dance melodies as a basis for driving, rhythmic writing. His use of folklore sources, namely of the *ashugh* tradition, had an impact on rhythmic diversity.

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The *ashugh*, a source for Armenian folk music, was responsible for the virtuosic writing common in his instrumental works and created a sense of optimism held in the music. Khachaturian stated that his harmonic language came from “imagining the sounds of folk instruments with their characteristic tuning and resulting range of overtone.”\(^{14}\) This explains his harmonic use of seconds, fourths, and fifths as these harmonies are associated with ethnic music. He avoids chord structures based on thirds, as these are more traditional in western harmonies, not found as frequently in Armenian folk music. However, his orchestral writing combines European traditions with eastern ones. In some of his works, not including his Violin Concerto, he even uses folk percussion instruments and uses the instruments of the orchestra to imitate eastern instruments.

Khachaturian’s virtuosic versatility in orchestration has earned him praise from well respected composers such as Dmitri Shostakovich. The brilliant variations in tone colors that he produces in his orchestral works place him in direct line of succession from prestigious, early 20th-century composers, like Maurice Ravel. Khachaturian’s music is a bridge that effectively connects western and eastern European traditions.\(^{15}\)


The Violin Concerto Transcribed for Flute

Though the idea of performing transcriptions is controversial, it is very commonplace and has been done successfully on countless occasions. During the Baroque era, pieces were often written with no particular instrument in mind, and thus there was no question that the instrumentation was interchangeable. However, when composers began writing with specific instruments in mind, changes would have to be made in order to adapt the composition for other instruments. When such changes are made, performers make the most effort to portray the same mood rather than to play all the same notes. Transcriptions from violin to flute music work well since both are treble instruments with the strength of playing, fast, virtuosic passages.

Flute players have much less repertoire than string instruments, particularly the violin. By performing solo compositions written for other instruments, flute players are expanding their repertoire. Violin pieces are difficult to execute on the flute, both technically and melodically. Flutists do not have the dynamic range or the stamina of the violin. They also have a different timbre. The final result of a flutist’s transcription will be a variation of the composition, being no better or worse, simply different, than the original idea the composer had in mind.

When Jean Pierre Rampal approached Khachaturian in 1968, asking him to write a flute concerto, Khachaturian suggested that he use the violin concerto and transcribe it for the flute. By doing this, the composer was essentially giving him the liberty to alter his work in order to make it possible and pleasing to play on the flute. The two concertos, Concerto for Violin and Concerto for Flute, have been analyzed in detail to study how adaptations have been made in order for the flute transcription to be successful.

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16 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
17 Rena Urso Trapani, Interview by the author, 11 April, 2012, California.
18 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
19 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
Scoring, Range, and Balance

Range can be an issue when performing a violin piece on the flute since the range of the violin is slightly lower than that of the flute. The violin can play as low as a g below the middle c, whereas the flute can only play down to the b. Khachaturian’s concerto calls for notes out of the range of the flute and in his arrangement, Rampal accomodates these situations in several different ways.

Rampal’s most common solution is to take certain passages up an octave. An example in which the flute is able to do this without having to make additional changes in the preceding section can be found in the third movement from measures 782 through 785 (see example 1). To avoid the low b-flats and g’s, the entire four measure phrase is taken up an octave. This being a climactic section, it is actually more suitable for the flute to play in this octave as it makes for a very impressive passage. It also leads smoothly into the next section at measure 786, in which the flutist returns to the original octave that was scored for violin.

Another example is in movement II, measure 65. The violin is scored to play from a d above the staff, down to an a above the staff, notes well within the range of the flute. However, two measures later, the part hits an a below the middle c, which is not possible on the flute. In order to avoid this, instead of dropping to the a above to staff at measure 65, the flute soars up to a high a, four ledger lines above the staff, and plays the entire passage up an octave, ending at measure 70 (see example 2). This works well on the flute, as leaps to the top octave create an impressive and dramatic effect. The part is marked forte, so extra emphasis by playing up an octave stays within the style and mood the composer had in mind.
Due to what precedes and follows certain passages out of the range of the flute, it is not always possible to simply take notes out of range up an octave and leave the notes around them the same. It is usually necessary to make alterations to these surrounding notes as well. An example is in the first movement at measure 25 (see example 3). The violin is scored to start on the low g and ascend to the e above the middle c on beat three. The line then continues to ascend. In order to stay within range, the flute starts on the g above the staff, two octaves above where the violin starts, and descends into beat three, where it lands on the same e as the violin, and finishes the passage in the original context. This idea is repeated in measure 28. In both examples, Rampal keeps the same notes of the chord, but changes their pattern in order to create a smooth, descending line.
EXAMPLE 3 movement 1, mm. 25-26

Violin Part

Flute Part

Another example from movement I, with slightly more variation of notes, is found at measure 109 (see example 4). The flute plays the violin line up an octave starting at the last beat of the measure. However, in order to get there, the first three beats have been altered. The flute plays an ascending figure and the main change happens in beat two, where the flute part is playing a third above the violin on the first two notes of the beat, and a sixth above on the last one. This resolves smoothly on an e at the top of the staff, an octave above where the violin lands. The flute continues to play up an octave until measure 117.

An even more complicated change had to take place in movement II at measure 88 (see example 5). In order to stay in range, the flute moves in an ascending, scalar pattern, while the violin is scored to move in a descending pattern moving in thirds. The flute part is leading to beat
three, which lands up an octave above from the violin and continues to play in this octave until the downbeat of the next measure, where it then jumps to the same octave as the violin.

**EXAMPLE 4** movement 1, mm. 109-117

Violin Part

![Violin Part](image)

Flute Part

![Flute Part](image)

**EXAMPLE 5** movement 2, mm. 88-89

Flute Part

![Flute Part](image)

Violin Part

![Violin Part](image)
Another technique Rampal uses in order to compensate for notes out of range is simply leaving them out. If a single note in a passage is not essential to the key or to the rhythm, omitting that note allows the keeping of the remainder of the passage the same. This idea can be found at measure 56 of the first movement (see example 6). The downbeat in the violin score is a low a. The flute omits this a and starts with the c on the second sixteenth note of the measure. At measure 59, the passage begins with a low b, which is within the range of the flute. However, in order to match the preceding phrase, it is more fitting to omit the b as well and start the passage on the following note, rather than the downbeat.

**EXAMPLE 6** movement 1, mm 56-61

Using this idea of omitting notes is used highly to the flutist’s advantage. Unlike violinists, flutists have to actively breath in order to play, and must work their breaths into their playing without interrupting the musical lines. Leaving out a note that is out of range allows the flutists to take a breath during the rest that is added in its place. Such an example can be found at measure 840 of movement III. Khachaturian has scored the second sixteenth note of the measure as a low b-flat. Rampal has chosen to omit this note and make the downbeat of the measure an eighth note in order to rhythmically compensate for the omitted note. This is a logical place for the flutist to take a breath, which is essential in order to finish the phrase with the grandeur and energy that it requires.
This idea of leaving out notes to breathe is used even when the notes are within range. Squeezing in breaths without interrupting the phrase is a common problem for flutists and even more so on pieces that were originally for violin. In movement II, at measure 89 (see example 7), Rampal chooses to leave out the second note of the measure. This note is a low b, which is playable by the flute. The section leading into it has been taken up an octave to stay within range, yet the b, despite being within range, has been omitted. It is not a significant note to the chord or to the rhythm and taking a good breath in order to continue with strength is essential to the musicality of the section.

**EXAMPLE 7** movement 2, mm. 89

Flute Part

There are also sections in which Rampal chooses to score the flute up an octave, even though the original violin notes are within the range of the flute. Such places are typically found at climactic sections, found typically at the ends of the movements, where projection is essential. In addition, it is a good idea to use the strengths of the instrument to aid with the performance. The flute can offer a beautiful tone color and can add more intensity it the middle and upper octaves, and it is fitting to show off these strengths at the ends of movements. The first and the thirds movements use this solution, as they both have grand endings that are meant to impress with virtuosity.

At the end of movement I, the violin has octave double stops starting on measure 339. The last two measures of the movement are double stops on unison low d’s. The flute part is
scored to play the top note of the double stops at measure 339, beginning with a middle octave d. In the last measure of the piece, the flute plays two octaves higher than the violin, ending the piece with a bang. However, many performers choose to take this entire section up an additional octave. This requires the flutist to play many high d’s, five ledger lines above the staff. Executing this note, especially time and time again, is impressive on the flute. It flaunts the performer’s technique and ends the movement far more majestically. Violinists use the double stops here to show off skill and the strength of their instrument. Flutists must find another way and taking the section up an octave tends to work well.

The same technique is used at the end of movement III. Rampal scores the flute to play the last note two octaves above the violin, which is the d above the staff. Some flutists opt to take this note up further by an additional octave if they choose to make the ending even grander than what was originally scored. Doing this has been trending more and more with the current generation of flutists.
Timbre

The violin and the flute are both instruments are fortunate to have with a wide spectrum of tone colors and both instruments have a similar tone to the human voice. However, matching the timbre of the violin on the flute can be a challenge. Flutists and violinist can change their tone color in ways such as being more light or more dark, or more full or more hollow. In addition, they can change aspects such as vibrato.

Despite the similarities, the greatest and most obvious difference is that the violin is a string instrument and the flute is a wind instrument. Given the nature of the instruments, the violin plays with ease and resonance in the low octave. The sound is easy to project and can be heard over an orchestra with little difficulty. On the flute, however, projecting the lower octave can be an obstacle. Flutists struggle to be heard in the low octave even when playing with only a piano; playing over an entire orchestra in this range is very difficult.

The concerto was written with a certain tone and mood in mind and the flutist is obligated to make an effort to stick to that. It is essential to know the sound the composer had in mind, which is in this case, the dark and full sound created by the violin. The flutist must think like a string player, and will then be able to more closely match the timbre and phrasing that string players can so effortlessly create.

When altering octaves from the original violin solo, the flutist is also changing the tone color. The most difficult section to project for the flute is the very opening of the concerto. The style is aggressive and articulate, marked marcato. At this point, many flutists who struggle to be heard over the piano or orchestra choose to take the opening statement, until measure 24, up an

20 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
22 Rena Urso Trapani, Interview by the author, 11 April, 2012, California.
octave, for better projection. The dilemma is whether or not to break away from the composer’s intent and come up with an easier, more practical solution which uses the strengths of the instrument, such as the stronger, middle octave of the flute, to solve the problem. It is ultimately up to the performer and the conductor to make the decision.²³

There are also instances in which performers and conductors choose to amplify soloists. This is another idea that is very controversial. Does amplification ruin the quality of the sound and is it worth it for the sake of a louder, more audible soloist? Modern technology allows for amplification without distraction and when done properly, it may be an acceptable solution for a soloist struggling with volume.²⁴

²³ Rena Urso Trapani, Interview by the author, 11 April, 2012, California.
²⁴ David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
Double Stops

Double stops are arguably the biggest problem for flute players when performing a violin work. Double stops create a wonderful effect for violinists and add intensity and color. Though flutists can create multiphonics, they are considered an extended technique and work only on specific intervals in a modern style of music. Using multiphonics in the Khachaturian concerto, and other traditional transcriptions, would be out of style and context of the piece. Unfortunately, flutists are completely unable to produce what violinists consider double stops. In order to best get past this obstacle, Rampal has used a few different techniques.

The simplest way is to play the most prominent note of the double stop and leave out the other note, or notes, completely. One such example is at measure 313 of movement I (see example 8). For this entire passage, the flute only plays one note. Rampal has chosen to rearrange the notes as well, so as to make the higher note more prominent, since higher notes are easier to project and articulate. It also makes the part easier and performing this section with ease is essential to the style of the piece.

In the section leading up to this part, the violin is not playing any double stops which creates a spectacular moment when the music lands at measure 313 and the double stops commence. It is unfortunate that the flute cannot replicate this technique. However, the performer can create just as magnificent a moment, though in a different way, by using a specific alternate technique. Playing quickly tongued notes on the flute is always impressive. Executing them precisely, with clean articulation, can create a very exciting effect. However, the flutist must also grow in intensity, aggressiveness, and character in order to truly make the moment

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26 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
grand. The effect will be different than what the violin can produce with double stops, but it can be just as intense if performed with good technique and the correct musical intent.

**EXAMPLE 8** movement 1, mm 313-316

Another example is found in movement III at measure 757 (see example 9). The violin plays different double stops through this passage, sometimes an octave or a fifth, and other times a half or whole step apart. The flute has no choice but to eliminate one of the double stopped notes, thus taking away the effect of the chords. In this section, the soloist is accompanying the piano or orchestra which plays the opening theme from the first movement. Though it is not the melody, it is still intended to be loud and fierce. The flutist must compensate for the lost dissonance by playing with that mood in mind. Playing every note with full volume, executing heavy accents, and driving the line forward can help create a similar effect.

**EXAMPLE 9** movement 3, mm. 757-762

It is also possible for flutists to include all the notes of a double stop by making the less prominent note of the chord a grace note. This is the most common technique that Rampal uses
in his arrangement of the concerto. One such example is found in the primary theme of movement I, at measure 39 (see example 10). The violin is scored to play octave d’s on the sixteenth notes. The flute plays the lower d as a grace note leading to the higher d before the first of the two sixteenth notes. The effect is different, but it is more than sufficient. Grace notes respond well of the flute, are well received by audience members, and including them stays true to the composer’s intention.

**EXAMPLE 10** movement 1, m. 39

Another example is measure 192 of the same movement (see example 11). The violin has double stops, sometimes with harmonics. The flute plays the highest notes that the violin has, and includes some of the lower ones by adding grace notes. Grace notes are difficult to execute smoothly on less prominent beats, therefore Rampal has chosen to only incorporate them before beats one and three. Though the flute can perform harmonics, their style is completely different than that of the violin. Like multiphonics, flutists use harmonics only in very specific circumstances, in a style that is completely different than that of the Khachaturian Concerto. Therefore, Rampal has chosen to completely disregard them and play notes scored as harmonics with full tone.
EXAMPLE 11 movement 1, m. 191

Violin Part

Flute Part

Another way to perform double stops and still include all the notes is by changing the rhythm. Rampal does this only once during the concerto, in movement 1, at measure 167 (see example 12). The violin is playing double stops in eighth notes. The flute is scored to play sixteenth notes using both the notes of the double stop. This creates an exciting effect that works well for flute players. Doubling the rhythm drives the piece forward and the flute responds well to fast notes. This way, the flute can execute all the notes Khachaturian intended by in a way that sounds effective on the instrument.

EXAMPLE 12 movement 1, mm. 166-168

Violin Part

Flute Part

There are numerous instances in this concerto in which the violin plays full chords, with four notes, usually at the ends of sections to create loud, impressive closings. This idea is used several times during the concerto, and examples can be found at measures 215 and 335 (see example 13) of the first movement, and measure 777 and 853 of the third movement.
In these situations, the flute plays grace notes leading up to the highest note of the chord. Sometimes the flute will play three grace notes to include all notes of the chord, and other times only two. Most commonly, the bottom note of the chord is the same pitch as the top one, so when the passage is fast, the performer can play with more ease by excluding. This does not change the function of the chord and performing effortlessly is essential for the piece to flow in the correct style.

**EXAMPLE 13** movement 1, m. 215

Violin Part

![Violin Part](image1)

Flute Part

![Flute Part](image2)

Once again, the effect that playing the chord produces is different than that of playing a blocked chord. However, the rolled chord is true to the composer’s original idea. Because the flute is able to play grace notes very quickly, their execution sounds pleasing. At places such as these, it is imperative for the performer to know that the rolled chords are based off double stops played on the violin. Knowing this will dictate to the performer what sort of style and emphasis to play with.
Articulation and Bowing

The aspect of bowing is unique to string players. Violinists use bowings to change style and articulation. For example, an up bow stroke is used for a lighter articulation, while a down bow creates a style with more weight and length.\(^{27}\) Flutists use their tongue and air to create similar effects. Various bowings may be comparable to breathing on the flute. Heavy bowings may be imitated by changes in tone and vibrato.\(^{28}\) This is why it is essential for flutists to familiarize themselves with the bowings violinists use while playing the Khachaturian Concerto. It is recommended that flutists mark their own parts with bowings, in order to think like a violinist when performing and practicing. It is also recommended that flutists listen to as many violin recordings as possible to familiarize themselves with the music the composer intended when writing the piece.\(^{29}\)

The violin part is filled with bowings, making it clear what the composer and editor, in this case David Oistrakh, had in mind. For example, in the opening section, the eighth notes are marked as up bows. By studying the violin part, the flutist will know to play these notes lightly and in a floating manner. The flute edition has no markings over these notes, and thus no direction as to how to perform them. Though flute players can derive their own interpretations that may sound equally pleasing, their ideas may not match those of the composer.

At measure 320 of movement I, the violin has the marking, *detaché*, while the flute has no instructions. *Detaché* is defined as detached and staccato. However, it is an instruction used specifically for string players. Staccato on a string instrument is often lighter and bouncier than the crisp, articulate staccato wind players commonly use.

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\(^{28}\) Rena Urso Trapani, Interview by the author, 11 April, 2012, California.

Violinists have the advantage of being able to play long, continuous phrases without having to break the line for the purposes of taking a breath. When flutists are presented with such phrases that require enormous breath support, they must simply do what they need to in order to make it work for themselves. Some flutists may need to take more breaths than others, and more often than what is ideal. In such cases, they must find the most appropriate time to break the phrase. Such an example is found in measure 347 in the third movement. The phrase is loud, sustained, and beautiful, marked *cantabile con affetto*, or graceful and full of expression, with feeling and tenderness. Ideally, the flutist must play at least eight measures before taking a breath, otherwise, the performer will have to make an alternative solution: should one break the phrase and take additional breaths, or is it a better idea to sacrifice volume to save some air and not have to take the extra breath? Should the performer push the tempo in order to make it easier to complete the phrase without running out of air? Knowing the sound of the violin will aid in making the most appropriate choices. Another aspect that changes the situation is the performance setting For example, while playing with a piano in a smaller venue, as opposed to a full orchestra in a larger hall, it may be appropriate to sacrifice some volume for the sake of continuity.

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30 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
Conclusion

Khachaturian’s Concerto for Violin and Orchestra can be equally impressive and exciting when performed on the flute. Jean Pierre Rampal’s flute edition of the concerto is true to the original composition while at the same time utilizing the strengths of the flute to allow for an effective transcription. The concerto is remarkable on either instrument, the violin or the flute.

Flutists must make every effort to learn how the piece would be performed on the violin in order to stay true to the composer’s idea, but ultimately, the flute performance is bound to be very different. But different means no better or worse. Flutists can benefit by transcribing violin pieces and making them their own because doing this expands their repertoire and challenges their technique. When Aram Khachaturian composed this work he had no idea that it would become a standard in the repertoire of classical flute.

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31 David Shostac, Interview by the author, 13 April, 2012, Los Angeles, California.
32 Rena Urso Trapani, Interview by the author, 11 April, 2012, California.
Bibliography

(accessed Oct. 12, 2011)


Spencer, Stewart. “Notes to Khachaturian, Concerto Pour Flûte et Orchestre,” Erato Disques, Germany 2292-45839-2 [n.d].

California State University, Northridge  
Mike Curb College of Arts, Media, and Communication  
Department of Music

Present

Mahfrin Santoke, Flute

In a Graduate Recital*

A Student of David Shostac

Assisted by:  
Paul Switzler, Piano  
Drew Aron, Guitar

Sunday, May 6, 2012, 4:30 P.M.  
Music Recital Hall

*In partial fulfillment of the Master of Music degree in Flute Performance
# Program

<table>
<thead>
<tr>
<th>Sonata in B minor</th>
<th>George Frederick Handel</th>
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<tbody>
<tr>
<td>I. Largo</td>
<td>(1685-1759)</td>
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<tr>
<td>II. Vivace</td>
<td></td>
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<tr>
<td>VI. Andante</td>
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<td>V. Alla breve</td>
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<th>Sonatine</th>
<th>Henri Dutilleux</th>
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<tr>
<td></td>
<td>(1916- )</td>
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<table>
<thead>
<tr>
<th>Grand Polonaise</th>
<th>Theobald Boehm</th>
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<tbody>
<tr>
<td>in D major, Opus 16</td>
<td>(1794-1881)</td>
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## Intermission

<table>
<thead>
<tr>
<th>Concerto for Flute and Piano</th>
<th>Aram Khachaturian</th>
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<tbody>
<tr>
<td>(Originally for Violin and Orchestra)</td>
<td>(1903-1978)</td>
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<tr>
<td>I. Allegro con fermezza</td>
<td></td>
</tr>
<tr>
<td>II. Andante sostenuto</td>
<td></td>
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<tr>
<td>III. Allegro vivace</td>
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<table>
<thead>
<tr>
<th>Caliente</th>
<th>Christopher Caliendo</th>
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<tbody>
<tr>
<td></td>
<td>(1959-)</td>
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*Caliente*

*Drew Aron, Guitar*