

A PERFORMER’S GUIDE TO WORKS COMMISSIONED BY THE NATIONAL  
FLUTE ASSOCIATION YOUNG ARTIST COMPETITION: BUN-CHING LAM,  
WAYNE HORVITZ, AND MICHAEL FIDAY

by

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(Under the Direction of Angela Jones-Reus)

ABSTRACT

This document provides a performer’s guide to selected National Flute Association (NFA) Young Artist Competition commissioned works: *Loin d’ici* for flute and piano (2005) by Bun-Ching Lam, *Inside Morning* for flute and piano (2008) by Wayne Horvitz, and *Jim & John* for solo flute (2015) by Michael Fiday. This document offers performers and teachers a methodical approach to meeting various performance challenges that test the musical and technical abilities of advanced flutists. A brief history of the NFA, New Music Advisory Committee, Young Artist Competition, and commissions process is provided to aid performers in understanding the context for these compositions. Written from a performer’s viewpoint, the guide is a resource for musicians preparing these pieces and other new works through discussions of technical issues and extended techniques.

INDEX WORDS: National Flute Association, New Music Advisory Committee,  
Young Artist Competition, Bun-Ching Lam, *Loin d'ici*, Wayne Horvitz, *Inside Morning*,  
Michael Fiday, *Jim & John*, flute performance, flute extended technique

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## DEDICATION

To my parents and brother, for their infinite encouragement, support, and love.

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## CHAPTER 1

### INTRODUCTION

#### **Need for Study**

The National Flute Association (NFA) New Music Advisory Committee has been responsible for commissioning a total of eighty-three compositions: thirty-two Young Artist, twenty-nine High School Soloist, six Piccolo Artist, three Piccolo Committee Projects, and thirteen Special Projects.<sup>1</sup> Some of the more notable works from these commissions include *Quartetto* for flute, violin, viola, and cello (1987) by Mario Davidovsky, *East Wind* for solo flute (1988) by Shulamit Ran, *Lookout* for solo flute (1989) by Robert Dick, *Piccolo Play* for piccolo and piano (1989) by Thea Musgrave, *Charanga* for solo flute (1993) by Michael Colquhoun, *Piccolo Concerto* for piccolo and orchestra (1996) by Lowell Liebermann, *Song Book* for flute and wind ensemble (2001) by David Maslanka, *Sketches* for piccolo and piano (2004) by Katherine Hoover, and *Three Beats for Beatbox Flute* (2011) by Greg Pattillo.<sup>2</sup> While a handful of these compositions are well known, many of the commissioned pieces lack readily available resources such as audio or video recordings, performance guides, or articles from scholarly sources such as *Flute Talk* or *The Flutist Quarterly*. The three compositions selected for this project are Bun-Ching Lam's *Loin d'ici* (2005), Wayne Horvitz's *Inside Morning* (2008), and Michael Fiday's *Jim & John* (2015). They are all Young Artist

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<sup>1</sup> "Commissions," The National Flute Association, accessed February 15, 2018, <http://www.nfaonline.org/Resources/Commissions/Index.aspx>.

<sup>2</sup> Ibid.

Competition commissioned works composed after the year 2000, and lack professional recordings. The goal of this paper is to increase the visibility of three worthy works and to provide a useful tool and model for flutists and musicians seeking to perform new works that are not part of conventional repertoire.

### **A Brief History of the NFA and New Music Advisory Committee**

Founded in 1972, the National Flute Association is the world's largest flute organization with approximately 5,000 members from fifty countries ranging from the finest soloists and orchestral musicians to jazz, world music performers, teachers, adult amateurs, and students of all ages.<sup>3</sup> The NFA hosts nineteen competitions at the annual convention to "reward outstanding performers, composers, publishers, scholars, and entrepreneurs." Fifteen of these competitions select "outstanding flutists" in areas such as Baroque Flute Artist, High School Soloist, Jazz Artist, Piccolo Artist, Orchestral Audition, Piccolo Orchestral Audition, and Young Artist.<sup>4</sup>

The first Young Artist Competition took place in 1976.<sup>5</sup> Beginning in 1986, the New Music Advisory Committee started inviting one leading or "emerging" composer to write a new composition to be performed during the semi-final round of the competition. Composers selected have been recipients of the Pulitzer Prize, the Prix de Rome, the Naumberg, the Guggenheim, and other national awards including the American Academy of Arts and Letters and the Order of Canada.<sup>6</sup> Paul Taub, former chair of the New Music Advisory Committee, describes the NFA commissioned pieces as follows:

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<sup>3</sup> "The Organization," The National Flute Association, accessed December 29, 2017, <http://www.nfaonline.org/The-Organization/>.

<sup>4</sup> "NFA Competition Information," The National Flute Association, accessed December 29, 2017, <http://www.nfaonline.org/annual-convention/competitions/>.

<sup>5</sup> Helen Ann Shanley, "NFA Competitions," *The Flutist Quarterly* 23, no. 2 (Winter 1998): 62.

<sup>6</sup> Paul Taub, "Living History: The National Flute Association Commissioning Program," *The Flutist Quarterly* 37, No. 2 (Winter 2012): 66.

Many of these pieces have become important repertoire for us, judging by the number of times they have been recorded, the visibility of their publishers, and their inclusion on the lists of required pieces for competitions and auditions. The funding for these competition works is part of the operating budget of the NFA, an amazing commitment and one of the larger regular annual expenditures of the organization.<sup>7</sup>

Robert Dick was the first chair of the New Music Advisory Committee. Dick describes his involvement as committee chair as follows:

When I offered [Mario] Davidovsky the commission, he was both pleased and leery. ‘I need to write art music,’ he declared, concerned that an organization of performers would want a readily ‘accessible,’ conventionally tuneful piece. It took quite a bit of reassurance on my part to convince him that the commission was for the piece he chose to write, with no aesthetic controls or limits. Aside from instrumentation and length, the NFA has never attempted to tell any of our commissioned composers what to write – and that’s how it should be. It’s also a strong reason for our success in having good music created for us.<sup>8</sup>

Kimberlee Goodman, author of the 2007 DMA dissertation, “The Commissioned Works of the National Flute Association for the Young Artist and High School Soloist Competitions,” was “granted the authority to read and quote official action points of the association... from publicly available documents and oral histories.”<sup>9</sup> Her dissertation explains how composers are selected:

The New Music Advisory Committee follows established guidelines for choosing the composers of the commissions based on a 1989 Executive Committee decision that determined that composers be chosen by the following criteria:

- 1) composers who have already written internationally acclaimed flute works
- 2) internationally acclaimed composers who have not yet written a flute work
- 3) composers who have consistently devoted a major portion of their output to music for the flute.<sup>10</sup>

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<sup>7</sup> Ibid.

<sup>8</sup> Robert Dick, “Living History: The National Flute Association Commissioning Program,” *The Flutist Quarterly* 37, no. 2 (Winter 2012): 67.

<sup>9</sup> Kimberlee Goodman, “The Commissioned Works of the National Flute Association for the Young Artist and High School Soloist Competitions” (DMA diss., The Ohio State University, 2007), 3-4, accessed December 17, 2017, <http://proxy-remote.galib.uga.edu:80/login?url=https://search-proquest-com.proxy-remote.galib.uga.edu/docview/304823007?accountid=14537>.

<sup>10</sup> Ibid, 19.

Since their founding in 1986, the New Music Advisory Committee has commissioned over sixty new pieces including those composed for the annual Young Artist and High School Soloist Competitions.<sup>11</sup> The list of repertoire commissioned for various projects is extensive and features some of the world's leading composers. The NFA "has inspired the creation of many new pieces by providing an appropriate venue for premieres, primarily its annual convention and its competition."<sup>12</sup>

### **An Overview of the NFA Young Artist Competition**

Each year, the NFA distributes a flyer stating that "The [number] annual Young Artist Competition for outstanding flutists will include 15 qualifying round contestants competing at the [year] NFA Convention."<sup>13</sup> According to Helen Ann Shanley, "It was determined by the board that the rigors of the process of preparing music for taping, the actual taping itself, the semifinals and the final competition would be an arduous task and would produce the best rising young stars of the flute world."<sup>14</sup> Winning first prize at the NFA Young Artist Competition has launched the careers of many well-known flutists including Gary Schocker, Linda Chesis, Rhonda Larson, Mary Kay Fink, Göran Marcusson, Amy Porter, Marianne Gedigian, and Christina Jennings.<sup>15</sup> The winners and finalists of the 2005, 2008, and 2015 NFA Young Artist Competition are up and coming flutists, as well as established soloists, orchestral musicians, and professors (see Table 5, page 50).

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<sup>11</sup> "New Music Advisory Committee," The National Flute Association, accessed February 19, 2018, <http://www.nfaonline.org/Committees/New-Music-Advisory-Committee/Index.aspx>.

<sup>12</sup> "Commissions," The National Flute Association, accessed February 15, 2018, <http://www.nfaonline.org/Resources/Commissions/Index.aspx>.

<sup>13</sup> "Young Artist Competition," The National Flute Association, accessed February 15, 2018, <http://www.nfaonline.org/Annual-Convention/Competitions/Young-Artist.aspx>.

<sup>14</sup> Shanley, "NFA Competitions," 63.

<sup>15</sup> "Competition Winners Search Results," The National Flute Association, accessed December 29, 2017, <http://www.nfaonline.org/Annual-Convention/Competitions/Winners-List-Search.aspx>.

Flutists must prepare four unique programs for the recorded, quarterfinal, semifinal, and final rounds of the NFA Young Artist Competition. The NFA determines the repertoire for the first three rounds, but performers select their own repertoire, which must be 25 minutes total, for the final round. During the semifinal round, flutists perform the NFA commissioned work, which they receive “no later than June 1.”<sup>16</sup> The 2018 NFA Young Artist Competition flyer states, “Cash prizes of \$6,000, \$3,000, and \$1,500 will be awarded to finalists, as well as \$100 to each semifinalist not chosen as a finalist. The NFA will present the first-prize winner in a performance at its 2019 convention and honor the winner in *The Flutist Quarterly*. ”<sup>17</sup> A type of prize was added to the 2018 competition, “The first-prize winner will be awarded a grant up to \$3,000 to fund a project developed by the winner to advance their flute playing/teaching career.”<sup>18</sup> To qualify, competitors must be thirty years of age or younger the last day of the convention, current members of the NFA, and have submitted a completed entry form.<sup>19</sup>

### **Purpose and Significance**

In this document, I will provide a performer’s guide for advanced students, teachers, and professional flutists looking to successfully prepare three selected Young Artist Competition commissioned works: Lam’s *Loin d’ici* for flute and piano (2005), Horvitz’s *Inside Morning* for flute and piano (2008), and Fiday’s *Jim & John* for solo flute (2015). The performer’s guide will provide a systematic approach to overcoming technical problems with emphasis on extended techniques, rhythmic complexity, alternate fingerings, and challenging passage work. For each composition, I will provide

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<sup>16</sup> “Young Artist Competition,” The National Flute Association, accessed February 15, 2018, <http://www.nfaonline.org/Annual-Convention/Competitions/Young-Artist.aspx>.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.



several exercises that will help performers gain-control of the distinct technical challenges required to effectively perform these works.

Lam's *Loin d'ici* is a mesmerizing composition that highlights the diverse timbres of the flute through harmonics, whistle tones, and extreme dynamic and registral contrasts. Lam's evocative title invokes the feelings associated with being far away from home. Featuring an unconventional formal construction, Horvitz's *Inside Morning* contains elements of improvisation, virtuosic flourishes, and rhythmic interplay between flute and piano. This piece contains an array of musical styles that display the diversity of the flute. Fiday's *Jim & John* is an exploration of extended techniques "inspired by a very distinctive style of blues fife and drum" from the late 1950s.<sup>20</sup> This piece is a thrilling and virtuosic representation of percussive effects such as tongue rams, percussive air notes, tongue pizzicato, and keyclicks. The three compositions selected for this document represent the type of musical and technical demands required for competitors in the NFA Young Artist Competition. Each piece contains unique challenges including difficult technical passages, long phrases, and complex extended techniques.

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<sup>20</sup> Michael Fiday, *Jim & John* for solo flute, (Michael Fiday, 2015).

## CHAPTER 2

### PERFORMER'S GUIDE

#### **Introduction**

The following performer's guide reviews selected performance issues associated with preparing Lam's *Loin d'ici*, Horvitz's *Inside Morning*, and Fiday's *Jim & John*. For each composition, I will provide a brief background of the composer and piece featuring program notes when available. The performer's guide highlights selected technical challenges of each composition followed by suggestions and steps that are intended to aid in the preparation process. I will provide the subsequent annotation for each work, as applicable, followed by my performance notes.

- 1. Composer Name.** (First name first followed by date of birth)
- 2. Complete Title.** (as it appears on the score)
- 3. Year of Composition.** (as it appears on the score)
- 4. Competition and Year.** (title of competition followed by year of competition)
- 5. Publisher.** (as it appears on the score)
- 6. Genre.** (solo flute or flute and piano)
- 7. Duration.** (timed)
- 8. Flute World Difficulty Level.** (located on the Flute World Website)
  1. Easy - Beginning, elementary, early junior high, rhythms to eighth notes, limited range, less complex key signatures

2. Intermediate - Junior high, early high school, range generally to 2 1/2 octaves, more complex rhythms and musical demands, easy ornamentation; for example: Telemann Sonatas, Melodious and Progressive Book 1
3. Moderately difficult - High school, early college level; increased demands in interpretation; rhythm, key range, technique
4. Advanced - College, conservatory level; extended range; technically and interpretively complex, but generally written within the confines of traditional notation and performance methods; for example: J.S. Bach Sonatas, Mozart Concerti
5. Extremely difficult - Technically difficult; may make [use] of extended techniques or non-traditional notation systems<sup>21</sup>

**9. Range.** (B3-D7)

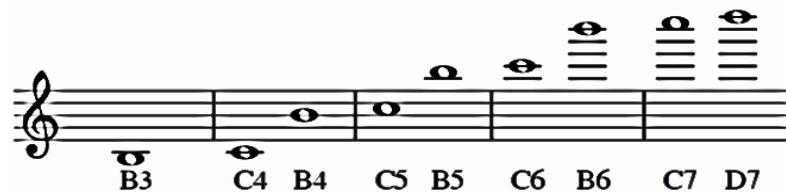


Figure 1. Flute Range

**10. Extended Techniques.** (comprehensive list of extended techniques used in each composition)

**11. Dedication.** (as indicated in the score)

**12. Composer's Notes.** (as indicated in the score)

***Loin d'ici* by Bun-Ching Lam**

**Composer Name:** Bun-Ching Lam (b. 1954)

**Complete Title:** *Loin d'ici* for flute and piano

**Year of Composition:** 2005

**Competition and Year:** 2005 National Flute Association Young Artist Competition

<sup>21</sup> "Sheet Music Grading System," Flute World, accessed February 16, 2018, [https://www.fluteworld.com/Sheet\\_Music\\_Grading.html](https://www.fluteworld.com/Sheet_Music_Grading.html).

**Publisher:** Subito Music Corporation

**Genre:** Flute and piano

**Duration:** 8:00 minutes

**Flute World Difficulty Level:** 3<sup>22</sup>

**Range:** B3-D $\flat$ 7

**Extended Techniques:** Harmonics, whistle tones, flutter tongue, and multiphonics

**Dedication:** n/a

**Composer's Notes:** n/a

### **Biography of Bun-Ching Lam**

Pianist, composer, and conductor Bun-Ching Lam (b.1954) was born in the Macao region of China. She earned a Bachelor of Arts degree in Piano Performance from the Chinese University of Hong Kong and a Ph.D. in composition at the University of California at San Diego studying with Bernard Rands, Robert Erickson, Roger Reynolds, and Pauline Oliveros. Lam has served on faculty at the Cornish College of the Arts in Seattle, Washington and as visiting professor at Bennington College and the Yale University School of Music.<sup>23</sup> She has received fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, the National Endowment for the Arts, Meet the Composer/Reader's Digest Commissioning Program, New York Foundation for the Arts, King County Arts Commission, and Seattle Arts Commissions. Lam won first place at the Rome Prize, the Northwest Composer's Symposium, the Shanghai Music Competition, and the Aspen Music Festival. Violinist Hilary Hahn

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<sup>22</sup> "Product Card, Lam, *Loin d'ici*," Flute World, accessed February 10, 2018, <https://www.fluteworld.com/Loin-d-and--039-ici.html?t=0&s=lam+loin+d%26%23039%3Bici&searchtype=0>.

<sup>23</sup> "Biography," Bun-Ching Lam, accessed February 12, 2010, <http://www.bunchinglam.com/biography.htm>.

commissioned Lam to compose a piece for her “Encore Project.” Today, Lam is the resident composer of the Macao Orchestra and divides her time between New York and Paris.<sup>24</sup>

### **Overview of *Loin d’ici***

Lam captures an ethereal atmosphere through a variety of tone colors, soft dynamics, thin textures, and successions of diminished and augmented intervals. The use of harmonics, flutter tongue, trills, whistle tones, and multiphonics conveys unique timbres that soar above the layered series of pitches in the piano. Paul Taub states, “Her [Lam’s] music reflects the enormous variety of experiences and contrasts that have defined her life, often representing her multicultural experience with its mixture of Chinese and Western instruments and aesthetic.”<sup>25</sup>

The French phrase “*Loin d’ici*” means “far from here.” The composer also includes Mandarin Chinese characters next to the title, which can be translated as “each other.” Lam describes *Loin d’ici* as follows:

When I received the request to compose this work, my first reaction was to write something very difficult and virtuosic. But on second thought I decided to write a simple and hopefully beautiful piece, as I realized that young flutists today are extremely well-trained technically, and music that seemed to be impossible ten years ago is now in the common repertoire. The challenge of this piece for the flutist lies in the control of breath and the clarity of tones. It is very much of an ensemble piece, as the piano part carries much of the dramatic thrust and the narrative thread. I wrote *Loin d’ici* during my first Paris winter ‘season’ in 2005. I was in the middle of Europe, yet I felt so far away from my usual, familiar environment; hence the title.<sup>26</sup>

Lam evokes emotions associated with being far from home through her extreme spectrum of dynamics, tone colors, dissonant tonalities, and contrasting textures.

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<sup>24</sup> Ibid.

<sup>25</sup> Taub, “Living History,” 73.

<sup>26</sup> Ibid.

Performers should use these musical devices to convey a wide range of emotions. For example, the introduction should sound reflective through soft dynamics while section E should be loud and aggressive.

### Performer's Guide to *Loin d'ici*

Table 1: Form of Bun-Ching Lam's *Loin d'ici*

Section	Measures	Tempo	Texture
A	1-15	Freely, with fantasy	Thin
B	16-42	♩=56	Dense
C	43-58	♩=228	Thin
D	59-78	♩=60, <i>più mosso</i>	Dense
E	79-131	Risoluto, ♩=56 <i>cadenza</i> , <i>molto espressivo</i>	Dense
F	132-174	♩=120, Light & ethereal	Thin

Lam labels section A, mm. 1-15, as “freely, with fantasy.” The texture is thin and transparent due to the piano part only playing one note at a time, a texture Lam returns to throughout the piece. The piano performs a sequence of soft, dissonant layered notes featuring minor seconds, augmented fourths, and diminished fifths. The flute performs a progression of harmonics, normal playing, and flutter tongue that culminates with a trill that crescendos into the downbeat of m. 14.<sup>27</sup> The first three gestures are most effectively performed with exaggerated dynamics. The first two flute entrances emerge from *niente* until they reach *piano* the first time and *mezzo piano* the second time. At the end of each gesture, the flutist should taper down to *niente*.

Flutists should communicate with their pianist regarding the duration of each fermata. A subtle cue to the pianist at the peak of the crescendo will indicate the

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<sup>27</sup> Lam indicates traditional flute playing as “normal” playing in the score.

beginning of the next piano gesture. After a slight pause and deep breath, the flute flutter tongues a G6 during mm. 11 and 12. This entrance should be practiced to ensure secure and clean entries at a *subito pianissimo* dynamic, which is the most important feature of this section. Performers should decide which style flutter tongue they are most comfortable performing at this soft dynamic. Flutists can either roll their r's or use guttural flutter tongue. The transition from the G $\flat$  flutter tongue to the G $\sharp$  trill in mm. 12-13 should be as seamless as possible.

The short cadenza occurring in mm. 14-15 features five gestures performed at *fortissimo* with a full, resonant tone (see Figure 2). The first note of each cascading gesture should have a slight emphasis, or tenuto marking. The dynamics should not be compromised as the performer descends to the lower notes. The nonuplet gesture crescendos to *sforzando piano* then gradually decays to *piano*. At the peak of the ascending gesture, the flute crescendos to a *fortissimo* B7 in m. 16. The B7 is *staccatissimo*, which sets up the character of the next section. As Lam cautioned in her description of the composition, the technical aspects of this piece are limited and performers should use this short cadenza as an opportunity to showcase their virtuosity.

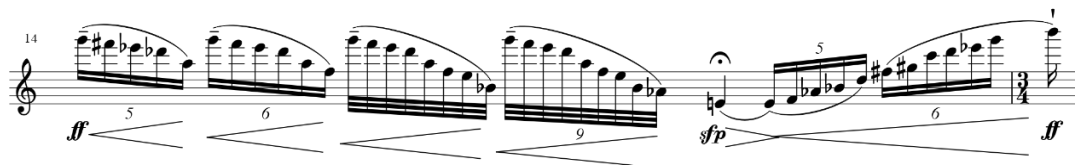


Figure 2. Bun-Ching Lam, *Loin d'ici*, mm. 14-16

In section B, mm. 16-42, the piano performs accented augmented fourth and diminished fifth chords in conjunction with a soaring, lyrical flute melody. The piano line is the dominant voice during this section and “carries much of the dramatic thrust and the

narrative thread.”<sup>28</sup> To overcome the static nature of the flute line, flutists should incorporate a full palate of tone colors, nuance, and expression. Beginning in m. 18, the flute line is legato and slurred while the piano is accentuated. Performers should bring out the opposing characters through literal interpretations of the dynamics and articulations. The flute line contains terraced dynamics growing from *mezzo piano* to *fortississimo* in m. 42. Throughout this section, the thirty-second note flourishes should lead into the next beat in both the flute and piano parts. Lam indicates this through crescendo markings.

Section C of the piece, mm. 43-58, begins with a hocket-like alternation of pitches between the flute and piano (see Figure 3). The rhythms develop and overlap as the section progresses. The flute is *fortissimo* with staccato articulations, which is achieved by engaging the core and using fast, spinning air. It is important that the flute and piano practice their interlocking rhythms through the alternating 5/8 and 6/8 meters. Collaboratively, this section requires repetitive, slow practice to guarantee precision.



Figure 3. Bun-Ching Lam, *Loin d'ici*, mm. 43-47

Section D, mm. 59-78, is rhythmically similar to section B, except the dynamics coincide between flute and piano. Both lines share a terraced dynamic structure that







<sup>28</sup> Taub, “Living History,” 73.



grows from *piano* to *fortissimo*. The piano line becomes slurred, softer, and marked legato, which creates a calmer, more tranquil character. The delicate flute line emphasizes the peaceful atmosphere through shimmering vibrato. As the dynamics increase, the vibrato should widen, becoming strong and commanding. In mm. 76-78, the dynamics in both the flute and piano parts should rapidly grow to *fortississimo*, setting up the character for the fifth section of the piece.

Section E, mm. 79-131, contains dissonant harmonies in the piano characterized by rapidly alternating tritones while the flute simultaneously performs in the highest tessitura with extremely loud dynamics. The piano performs a single line of accented eighth-notes in the left hand with successions of augmented fourth and diminished fifth intervals in the right hand. This section is the climax of the piece and should begin with a loud, intense sound. The suggested fingerings in Table 2 are provided to help flutists achieve powerful, stable notes in the third octave.

Table 2: Suggested High Register Fingerings in Bun-Ching Lam's *Loin d'ici*

Note	Measures	Suggested Fingering
C7	81, 86, 101	
B7	82-83, 86-87, 90, 102-103	
A7	79-80, 84-85, 88, 99-100	
G#7	80-81, 85, 89, 93, 100, 104-105	
F7	103-104	
C#5	94-95, 106-107	

Section F, mm. 132-174, emerges with a sustained whistle tone from the previous section. The meters alternate between 5/8 and 6/8 with constant running eighth-notes in

the piano. The piano performs a single line, returning to the transparent texture of section A. The flute performs a series of harmonics, whistle tones, normal playing, and multiphonics on top of a thin, unbalanced moving line in the piano. The flute part contains suggested multiphonic fingerings for mm. 167-168 and 170-171 (see Figure 4). These fingerings respond effortlessly so flutists should have no trouble producing the multiphonics using the fingerings in the score.

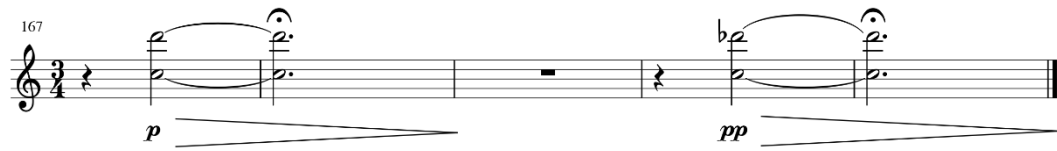


Figure 4. Bun-Ching Lam, *Loin d'ici*, mm. 167-171

Lam uses the (\*) symbol to indicate that “all tones may be played as normal, harmonic, or whistle tones” during mm. 151-165.<sup>29</sup> Because the flute has performed an extended number of harmonics leading up to this section, I suggest continuing to use harmonics to keep the timbre and dynamics consistent. Using a whistle tone in m. 163 aids in comfortably performing the high Db7 at *pianississimo*. The composer leaves this section up to the performer and flutists should determine which tone colors they desire. I suggest using little to no vibrato during this section to help emphasize the otherworldly sounds Lam evokes through her use of harmonics.

### Harmonics in *Loin d'ici*

*Loin d'ici* contains extended passages of harmonics. To produce resonant, rich harmonics, flutists should practice alternating between normal playing and their chosen harmonic fingerings. The challenge is to seamlessly transition between ordinary and harmonic notes without drastically changing the timbre or intonation. There are several

<sup>29</sup> Bun-Ching Lam, *Loin d'ici*, (Subito Music Corporation, 2005).

possible harmonic fingerings for each note, and performers should experiment with different options to determine which timbre of harmonic they prefer.

During my preparation of the piece, I discovered using fingerings a perfect fifth below the sounding harmonics responded the most reliably at soft dynamic levels.

Performing two octaves below the sounding pitch is also an option, but it is more difficult to consistently perform at soft dynamics. Performers should test the different harmonics with the piano notes and chords to determine which harmonic fingerings provide the most comfortable, resonant, and beautiful tones. For example, the opening three harmonics of the composition, C6, Db6, and G7 can be produced using two different fingerings.

Flutists can use either the fingerings C4 or F4 to produce the C6 harmonic, Db4 or Gb4 to produce the Db6 harmonic, or G4 or C5 to produce the G7 harmonic.

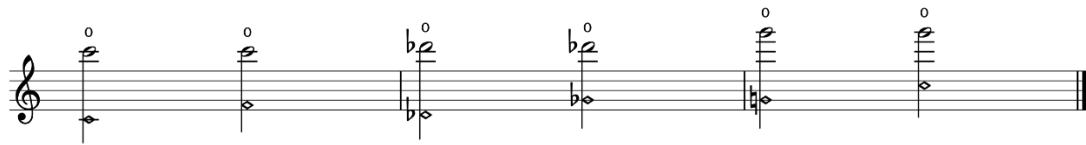


Figure 5. Bun-Ching Lam, *Loin d'ici*, mm. 1-8

I prefer the reliability of performing F4, Gb4, and C5. Use the fingerings in Figure 6 for the first three harmonics of the piece.



Figure 6. Bun-Chin Lam, *Loin d'ici*, mm. 1-10

Figure 7 shows the progression of harmonics, normal playing, flutter tongue, and trills mm. 1-13 in *Loin d'ici*.

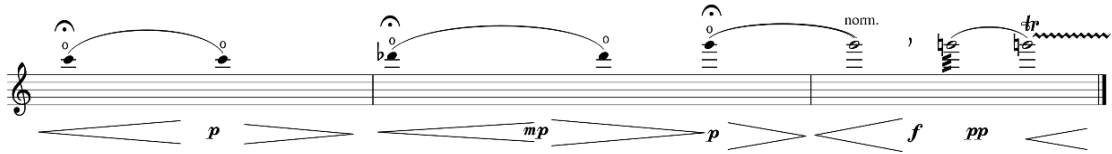


Figure 7. Bun-Ching Lam, *Loin d'ici*, mm. 1-13

### Whistle tones in *Loin d'ici*

Lam expands the wide assortment of tone colors through whistle tones. Robert Dick defines whistle tones as follows:

Whisper tones, sometimes called “whistle tones,” are the individual partials of notes, and are high, pure sine tones. They can be produced with every fingering, and, depending on the fingering used, from five to fourteen whisper tones can be sounded by forming a very narrow lip opening and blowing as gently as possible across the embouchure hole. Whisper tones are difficult to sustain individually, for they have a strong tendency to oscillate one to another.<sup>30</sup>

To successfully perform the whistle tones in *Loin d'ici*, flutists must have absolute control of their tone from *pianississimo* to *fortississimo* during long, sustained notes. Not only is practicing whistle tones productive in refining the technique, it also strengthens and improves the clarity of sound. Transforming your favorite long tone exercise exclusively using whistle tones is an efficient addition to a warm-up routine.

Tip 1: To produce a whistle tone, flutists should experiment with the placement of the tongue. To achieve resonant, projecting whistle tones, Dick suggests, “Placement of the tongue in the position it would be in to whistle the pitch of the whisper tone being played is the underlying technique in building the volume of whisper tones.”<sup>31</sup>

Tip 2: Experiment with different positions. Dick states, “The various whisper tones yielded by a given fingering can be produced by maintaining the very narrow lip opening and minimum breath pressure and gradually raising the angle of the air stream.... As the angle of the air stream is raised, progressively higher whisper tones will sound.”<sup>32</sup>

<sup>30</sup> Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques*, 2nd ed. (Saint Louis: MMB Music, 1989), 140.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

Tip 3: To determine the best fingering for a whistle tone, Dick suggests, “Low fingerings yield more whisper tones than high fingerings, for it is easier to produce very high partials when a longer air column is vibrating inside the flute.”<sup>33</sup>

The solo flute performs the last note of the piece which is a B3 that decrescendos to *niente* (see Figure 8). After fading away, the flutist should begin vacillating between the partials. This ending creates a celestial atmosphere and the flutist should sustain the whistle tone for as long as possible. If the whistle tone cuts out before the flutist wishes, performers should end the piece and not try to enter and find the whistle tone again. Reentering disrupts the magical atmosphere.

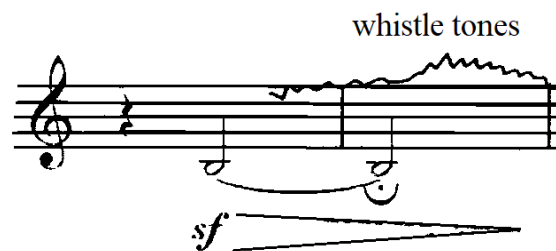


Figure 8. Bun-Ching Lam, *Loin d'ici*, mm. 173-174

Performing *Loin d'ici* requires the performer to cultivate a careful understanding of flute fundamentals such as tone, vibrato, breathing, phrasing, articulation, and dynamics. When I first acquired the score, I was surprised to see almost two full pages of long, sustained notes. Based on surveying other NFA Young Artist Competition commissions, I expected to see a piece that features rapid technical passages, complicated extended techniques, and fast tempos. The performer's greatest challenge in preparing and performing this piece is successfully capturing the audience's attention during the tranquil, motionless sections.

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<sup>33</sup> Ibid., 141.

Preparing this piece rewards the performer with improved tone, vibrato, control, endurance, and intonation, which can be applied to other pieces. While *Loin d'ici* looks simple on the surface, its demands on the performer are quite taxing. This composition is an interesting recital piece that even the most advanced flutists can enjoy preparing and performing. I would not recommend this piece to intermediate performers due to the maturity and experience demanded to perform it at the highest level. While Flute World designated this composition at a difficulty level of 3 (moderately difficult), I believe *Loin d'ici* should be rated at a level 4 (advanced – college, conservatory level performers).<sup>34</sup> Advanced university students and professional flutists should consider *Loin d'ici* as an opportunity to expand their range of tone colors, timbres, and dynamics.

***Inside Morning by Wayne Horvitz***

**Composer Name:** Wayne Horvitz (b. 1955)

**Complete Title:** *Inside Morning* for flute and piano

**Year of Composition:** 2008

**Competition and Year:** 2008 National Flute Association Young Artist Competition

**Publisher:** Self-published by composer

**Genre:** Flute and piano

**Duration:** 7:30 minutes

**Flute World Difficulty Level:** n/a

**Range:** C4 – C7

**Extended Techniques:** Glissando

**Dedication:** Special Thanks to Paul Taub

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<sup>34</sup> “Product Card, Lam, *Loin d'ici*,” Flute World, accessed February 10, 2018, <https://www.fluteworld.com/Loin-d-and--039-ici.html?t=0&s=lam+loin+d%26%23039%3Bici&searchtype=0>.

**Composer's Notes:** n/a

### **Biography of Wayne Horvitz**

Wayne Horvitz (b. 1955) currently serves as Adjunct Professor of Composition, Improvisation, and Electronic Music at The Cornish College for the Arts in Seattle, Washington.<sup>35</sup> He earned his Bachelor of Arts in Composition for New Music Improvisation from the University of California at Santa Cruz and has studied with Gordon Mumma, Gregory Bateson, Art Lande, Jerome Gray, and Peter Mack.<sup>36</sup> He performs as an improviser on both piano and electronics and is the leader and principal composer for the Royal Room Collective Music Ensemble, Sweeter Than the Day, The Gravitas Quartet, and "Electric Circus," a digital and live sampling based ensemble for audio and video. He has been commissioned by The Kitchen, The Kronos Quartet, Brooklyn Academy of Music, New World Records, the Seattle Chamber Players, and Earshot Jazz. He has received grants and support from organizations such as Meet the Composer, the National Endowment for the Arts, the N.Y. State Arts Council, the Mary Flagler Carey Trust, the Seattle Arts Commission, Artist Trust, The Lila Wallace-Reader's Digest Fund, PGAFF, and the Fund for U.S. Artists.<sup>37</sup> Horvitz composes works for theater, dance, video, film, and television.<sup>38</sup>

### **Overview of *Inside Morning***

Wayne Horvitz's *Inside Morning* was inspired by the composer's own improvisations on the piano. Horvitz describes *Inside Morning* as follows:

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<sup>35</sup> "Long Bio," Wayne Horvitz, accessed February 10, 2018, [http://www.waynehorvitz.com/wp-content/uploads/2015/09/Horvitz\\_LongBio.pdf](http://www.waynehorvitz.com/wp-content/uploads/2015/09/Horvitz_LongBio.pdf).

<sup>36</sup> "Curriculum Vitae and Addendum," Wayne Horvitz, accessed February 10, 2018, [http://www.waynehorvitz.com/wp-content/uploads/2015/09/CV\\_2014.pdf](http://www.waynehorvitz.com/wp-content/uploads/2015/09/CV_2014.pdf).

<sup>37</sup> "Long Bio," Wayne Horvitz, accessed February 10, 2018, [http://www.waynehorvitz.com/wp-content/uploads/2015/09/Horvitz\\_LongBio.pdf](http://www.waynehorvitz.com/wp-content/uploads/2015/09/Horvitz_LongBio.pdf).

<sup>38</sup> "Curriculum Vitae and Addendum," Wayne Horvitz, accessed February 10, 2018, [http://www.waynehorvitz.com/wp-content/uploads/2015/09/CV\\_2014.pdf](http://www.waynehorvitz.com/wp-content/uploads/2015/09/CV_2014.pdf).

*Inside Morning* was created during a period in which I was writing compositions that drew directly from my improvisational language. Previously my composing was influenced by my improvisation, and vice versa, but in a more synergistic manner. In this piece and others written around the same time, I made a specific effort to codify the harmonic and melodic content in my piano improvisations and use it as source material for the composition.<sup>39</sup>

Horvitz added that the title “comes from the fact that I arose very early each day to compose this piece.”<sup>40</sup>

*Inside Morning* strays from convention through Horvitz’s approach to form, melody, harmony, tonality, texture, and rhythm. Structurally, the piece is divided into ten short sections designated by double bar lines. The piece features characteristics of South American dance rhythms, waltz elements, pianistic flourishes in the style of Chopin, and improvisation. The complex, interweaving rhythms between flute and piano require flutists to write the piano cues in their flute part or perform reading off the score.

### Performer’s Guide to *Inside Morning*

Table 3: Form of Wayne Horvitz’s *Inside Morning*

Section	Measures	Tempo	Characteristics
A	1-23	♩=84, ♪=72	Improvisational
B	24-35	♩=60	Thematic motives, disjunct rhythms
C	36-41	♩=92-110	Improvisation flourishes
D	42-58	♩=132	Improvisational
E	59-75	♩=132	Latin American dance rhythms
F	76-87	♩=60	Thematic motives, disjunct rhythms
G	88-99	♩=68	Hymn, chorale
H	100-127	♩=194	Waltz
I	128-130	♩=60	Tentative, transitional material
J	131-137	♩=68	Hymn, chorale

<sup>39</sup> Taub, “Living History,” 74.

<sup>40</sup> Ibid.



Section A, mm. 1-23, sets the mood of the composition through dissonant harmonies in the piano. The opening introduces Horvitz's use of minor second intervals in both melodic and harmonic structures. The mood alternates between moments of tranquility and chaos through Horvitz's combination of lyrical melodies and disjunct, rapid passagework. The flutist should take the liberty to stretch the rhythms and perform mm. 1-9, 12-14, and 19 in a cadenza-like fashion, very free and unhurried. The piano accompaniment supports a rubato performance of the flute through sustained block chords, meaning there are no complicated synchronized rhythms to inhibit the flutist. The interjections of rhythmic figures, mm. 9-10, 15, and 21, should be kept steady to line up the interlocking rhythms between the flute and piano.

Section B, mm. 24-35, features short melodic and rhythmic fragments which alternate between the flute and piano. Both lines are extremely chromatic and dissonant, which performers should accentuate, thereby intensifying the erratic, unstable feeling of this section. The main intervallic motive, an ascending perfect fifth, followed by an ascending minor second and a descending major sixth is first introduced in the piano in mm. 25-26. Horvitz alternates passing this motive back and forth between the flute and piano. The flute performs a portion of the motive in m. 29 and concludes the section with a full statement in mm. 34-35 (see Figure 9).



Figure 9. Wayne Horvitz, *Inside Morning*, mm. 34-35

Section C, mm. 36-41, contains rhythmically unison technical runs that require the most preparation and practice both individually and as an ensemble. These runs

resemble the flourishes characteristic of Chopin's piano compositions. This is the most virtuosic section in the piece, and the gestures should be performed like improvisations, very spontaneous. Because these passages require the flutist to use awkward fingerings and unstable intervals, I suggest slow and repetitive practice (see page 27).

The piano line in section D, mm. 42-58, is characterized by alternating eighth-note and triplet figures on top of sostenuto block piano chords. Horvitz indicates *secco* in the piano, but he does not include any stylistic instructions in the flute part. Measure 46 should also be *secco* to contrast with the slurred gesture in m. 45. To match the piano, the flute should perform with crisp, separated articulation. During mm. 47-48, the hairpin crescendo and decrescendo markings in both the flute and piano parts should be exaggerated. These gestures should erupt to *mezzo forte* or *forte* and quickly fade back down to *pianissimo*. Figure 10 represents the alternating eighth-note and triplet figures on top of sostenuto block chords in the piano.

The musical score for measures 44-49 of Wayne Horvitz's *Inside Morning* is presented in four staves. The top two staves represent the flute part, and the bottom two staves represent the piano part. The flute part begins in measure 44 with a series of eighth-note and triplet figures. The piano part features sostenuto block chords. The score includes dynamic markings such as *pp*, *mf*, and *p*, as well as articulation markings like *secco* and *sostenuto*. A note in the piano part is marked '(u.c.)'. The score is written in 3/4 time and includes a key signature of one flat.

Figure 10. Wayne Horvitz, *Inside Morning*, mm. 44-49

Section E, mm. 59-75, employs South American style dance rhythms and meters. The flute begins with a descending octatonic scale over constant running eighth-notes in the piano. The groupings of the eighth-notes in the piano create a hemiola effect. Horvitz composes alternating meters of 6/4 and 3/2, but due to the constant eighth-notes in the piano and fast rhythms in the flute, performers should think of this entire section in 6/4 (see Figure 11).



Figure 11. Wayne Horvitz, *Inside Morning*, mm. 71-72

The flute performs improvisational flourishes in mm. 63, 66, and 68 (see Figure 12). Although the flute line is stylistically improvisational, due to the constant moving piano line, flutists should keep the tempo and rhythms steady. The runs in mm. 63 and 68 should be rebeamed (see Appendix A, page 51).



Figure 12. Wayne Horvitz, *Inside Morning*, mm. 63, 66, and 68

Section F, mm. 76-87, is an exact repetition of the second section and should be performed similarly. The mood quickly changes in section G, mm. 88-99, to “slightly hushed, like a hymn.”<sup>41</sup> The character should be performed solemnly through soft dynamics, pure tone, and shimmering, narrow vibrato. The “hymn” theme transforms into a waltz in section H, mm. 100-127. Horvitz notates this section as “lightly.” Performers should take special care to be articulate throughout this section and emphasize the downbeat of each measure, especially when Horvitz begins distorting the rhythms through syncopation (see Figure 13).



Figure 13. Wayne Horvitz, *Inside Morning*, mm. 100-107

Section I, mm. 128-130, is a short, three-measure interlude that transitions the character back to the “hymn” theme from the G section and should be performed the

<sup>41</sup> Wayne Horvitz, *Inside Morning* for flute and piano, (Wayne Horvitz, 2008).

same way. During section J, mm. 131-137, the last note fades to *pianississimo* and performers should taper away to nothing, creating a somber ending.

### Technical Passagework in *Inside Morning*

The synchronized technical passagework between flute and piano in mm. 15 and 36-41 poses the most difficulty during the preparation and collaboration process. Perhaps because the composer is writing music based on his own piano improvisations, the flute runs require significant practice time due to lightning-fast fingerings and unstable interval jumps. While they are comfortable and intuitive for the pianist, flutists will have to spend time rebeaming the rhythms, practicing slowly for consistency, determining alternate fingerings, and becoming comfortable with the interval jumps.

In m. 15, the piano performs two beats of dodecuplets underneath a simultaneously modified version in the flute (see Figure 14). This is all happening over more sostenuto block chords, a texture Horvitz uses throughout the piece. This passage creates a wash of sound that grows from the *pianississimo* in m. 14 to *fortississimo* at the end of m. 15. Both players should keep the tempo steady, but the focus of this figure should not be rhythmic precision. To aid in understanding the flute rhythms, flutists should rewrite their part so that the beams line up with the piano line (see Figure 15).

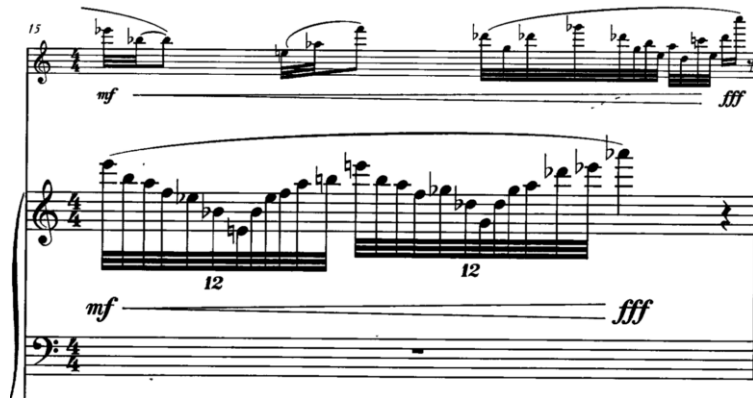


Figure 14. Wayne Horvitz, *Inside Morning*, m. 15



Figure 15. Wayne Horvitz, *Inside Morning*, m. 15

During section C, mm. 36-41, the flute and piano perform elaborate rhythmic unison technical passagework that Horvitz notates as “smoothly with a steady but relaxed beat.” The tempo is fast at  $\text{♩}=92-110$ . Flutists should spend time with a metronome working through the runs at a slower tempo. I suggest beginning with  $\text{♩}=50$  and gradually increase the speed as stability is achieved. Eighth-note subdivisions are helpful in breaking down the extended asymmetrical groups. Repetition and metronome work will help performers line up the unison flute and piano lines.

While rhythmic precision is important, these gestures are based on improvisation. The composer uses the phrase “relaxed beat” which gives performers permission to employ agogic emphasis when appropriate. To consistently perform the passage in mm. 36-41 without cracking or blundering, flutists should use harmonic fingerings to limit the interplay between left and right hands (see Figure 16). During the fourth beat of m. 40, flutists should keep their pinky down on the D $\sharp$  key and not move it to the gizmo key.

I found Horvitz’s musical language to be powerful through his specialized use of formal divisions and contrasting characters and styles. This piece fills a void in the flute repertoire by allowing performers the freedom of interpretation. Since Horvitz based this composition on his own improvisations, performers have the freedom to mold the work by adding their own personal touches through expressive elements such as phrasing, tone

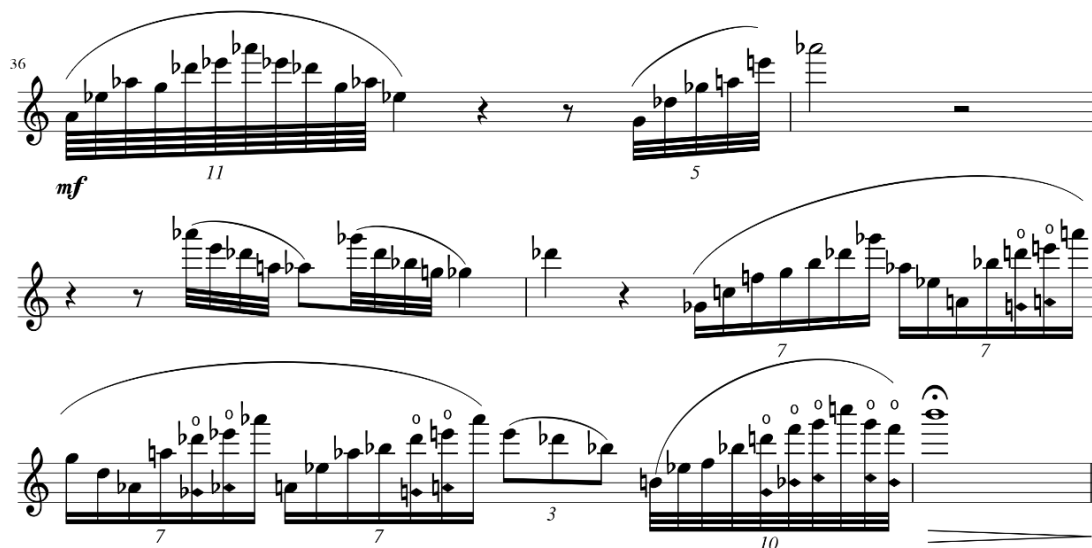


Figure 16. Wayne Horvitz, *Inside Morning*, mm. 36-41

colors, and rubato. This piece does not have strict rules that limit the interpretation of the performer. *Inside Morning* captures the essence of improvisation and is useful to musicians who may be inexperienced or uncomfortable with improvising their own material. Performers and teachers searching for compositions outside standard repertoire should consider *Inside Morning* as a piece to combine with more virtuosic and technical works. Flute World does not provide a rating for this composition's difficulty level. I believe due to the complex technical passages, rhythms, and collaboration, this composition should be rated at a difficulty level of 4 (advanced – college, conservatory level performers).

The Carolyn Nussbaum Music Company has sold a total of four copies since 2008, including the copy purchased for this project. This piece is rarely performed because of its lack of presence and promotion in standard flute repertoire. With proper endorsement and an updated score, this composition would be a suitable representation of nonstandard flute repertoire. See Table 6, page 51 for a list of alternate readings that

clarify confusing rhythms, trill notations, and discrepancies between the flute part and piano score.

***Jim & John* by Michael Fiday**

**Composer Name:** Michael Fiday (b. 1961)

**Complete Title:** *Jim & John* for solo flute

**Year of Composition:** 2015

**Competition and Year:** 2015 National Flute Association Young Artist Competition

**Publisher:** Self-published by composer

**Genre:** Solo flute

**Duration:** 6:00 minutes

**Flute World Difficulty Level:** 3+<sup>42</sup>

**Range:** B3 – C#7

**Extended Techniques:** Playing and singing, tongue rams, percussive air notes, tongue pizzicato, keyclicks, and flutter tongue

**Dedication:** n/a

**Composer's Notes:** *Jim & John* for solo flute was inspired by a very distinctive style of blues fife and drum music I heard some years ago, recorded by Alan Lomax in Mississippi in the late 1950s, in particular the song "Jim and John" as performed by the brothers Ed, Lonnie and G.D. Young. I was fascinated by the registral extremes in the music - a high cane flute playing blues licks accompanied by low field and bass drums, and decided to compose a work for solo flute which collapsed both melodic and percussive entities into the same instrument. Thus the title *Jim & John* can be

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<sup>42</sup> "Product Card, Fiday, *Jim & John*," Flute World, accessed February 5, 2018, <https://www.fluteworld.com/Jim--and--John.html>.



taken not only as a tip of the hat to the original source, but also as a study in violently contrasting musical dualities: high and low, melodic and percussive, soft and loud, etc. *Jim & John* was commissioned by the National Flute Association for their 2015 Young Artist Competition.<sup>43</sup>

### **Biography of Michael Fiday**

Michael Fiday (b. 1961) currently serves as Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music. He earned his Bachelor of Music degree at the University of Colorado studying composition with Richard Toensing. He received both a Master of Arts and Ph.D. at the University of Pennsylvania studying with George Crumb. He also studied with Louis Andriessen in Amsterdam on a Fulbright Grant. Fiday's compositions have been commissioned and performed by orchestras and soloists around the world including the Atlanta Symphony, American Composers Orchestra, Oakland East Bay Symphony, Percussion Ensemble of The Hauge, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel. He has been awarded honors, grants, and residencies from BMI, ASCAP, American Composers Forum, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council.<sup>44</sup>

### **Overview of *Jim & John***

*Jim & John* is a six-minute solo work for flute that features a combination of melodic blues passages and percussive effects utilizing the flute's wide array of extended techniques. Fiday states, *Jim & John* is based on "an Alan Lomax recording I'd heard of Southern blues musicians playing music on cane flute and drums. The idea of collapsing

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<sup>43</sup> Fiday, *Jim & John* for solo flute.

<sup>44</sup> "Michael D. Fiday," University of Cincinnati, accessed December 28, 2017, <http://ccm.uc.edu/about/directory.html?eid=fidaymd&thecomp=uceprof>.

both the melodic (cane flute) and percussive (field and bass drums) elements into a single instrument excited me, and seemed like a good solution to writing something that would be both challenging for the performer and meaningful to me.”<sup>45</sup> Fiday’s composition is both musically and technically demanding. The preparation process requires significant time interpreting each extended technique.

Alan Lomax (1915-2002) worked for his father, John Lomax, in the Archive of American Folksong at the United States Library of Congress. They traveled to farms, churches, small night clubs, and prison farms in rural areas in the southern parts of the United States recording and studying folksongs. Traveling with a three-hundred-pound disk recorder, the father and son duo “found and documented an American folk heritage in the blues steeped in African roots.”<sup>46</sup> Together, John and Alan Lomax contributed thousands of field recordings of folk musicians throughout the United States and the world. Alan Lomax is attributed to recording artists such as Jelly Roll Morton, Woody Guthrie, Lead Belly, Aunt Molly Jackson, Josh White, Golden Gate Quartet, Burl Ives, and Pete Seeger.<sup>47</sup>

### **Performer’s Guide to *Jim & John***

Divided into five sections, *Jim & John* relies on the percussive capabilities of the flute through play and sing, tongue rams, percussive air notes, tongue pizzicato,

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<sup>45</sup> Charlotte Betry, “The Preparation of Commissioned Works for the National Flute Association’s Young Artist and High School Young Artist Competitions” (MM diss., California State University, Northridge, 2016), 48, accessed December 17, 2017, <http://proxy-remote.galib.uga.edu:80/login?url=https://search-proquest-com.proxy-remote.galib.uga.edu/docview/304823007?accountid=14537>.

<sup>46</sup> Nolan Porterfield and Darius L. Thieme, “Lomax Family,” *Oxford Music Online* (2001) accessed February 7, 2018, <https://doi-org.proxy-remote.galib.uga.edu/10.1093/gmo/9781561592630.article.48410>.

<sup>47</sup> “Alan Lomax,” Association for Cultural Equity, accessed February 7, 2018, [http://www.culturalequity.org/alanlomax/ce\\_alanlomax\\_bio.php](http://www.culturalequity.org/alanlomax/ce_alanlomax_bio.php).

keyclicks, and flutter tongue.<sup>48</sup> Performing each technique effortlessly and consistently requires practice. While most performers will have a basic understanding regarding how to produce each extended technique, the challenge is performing them with very little time to reset, readjust, breathe, or swallow.

Table 4: Use of Extended Techniques in Michael Fiday’s *Jim & John*

Section:	A	B	C	D	E
Measures:	1-81	82-152	153-176	177-242	243-250
Extended Techniques Used:	Play and Sing Play and Sing with Flutter Tongue Tongue Rams Percussive Air Notes	Percussive Air Notes Tongue Rams Tongue Pizzicato Tongue Pizzicato with Keyclicks Keyclicks with Percussive Air Keyclicks with Tongue Pizzicato Keyclicks with Regular Notes	Percussive Air Notes Tongue Rams	Keyclicks with Regular Notes Percussive Air Notes Play and Sing Tongue Rams	Tongue Rams Percussive Air Notes

Fiday provides specific articulation, accent, and dynamic markings to assist the performer in capturing the bluesy style of the piece. He uses accents, staccato, marcato, tenuto, and combinations of these markings to dictate the attack of each note whether during ordinary, percussive, or play and sing sections. Performers should take the time to interpret all dynamic, articulation, accent, and extended technique symbols to ensure the proper effect is produced. Color coding and writing in key words aids performers in consistently performing the piece. There are sections in the work where multiple techniques are employed and having your own vocabulary or color-coding system is helpful (see Figure 17).

For example, in my score I used purple to highlight keyclick note heads, green and the symbol “CHU” to signal percussive air notes, yellow for tongue pizzicato, and

<sup>48</sup> For this paper, I will use the terms Fiday uses to notate extended techniques in his score. While Robert Dick calls the technique “singing and playing,” Fiday uses the term “play and sing.” For consistency, I will refer to the technique as play and sing.

blue on the principal note of tongue rams to quickly identify the correct pitch and technique. Performers should customize a key they can easily interpret and follow during practice and performance.

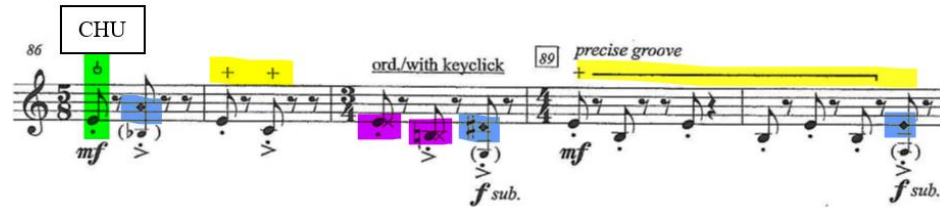


Figure 17. Michael Fiday, *Jim & John*, mm. 86-90

Capturing the correct style and sound quality is crucial in effectively performing *Jim & John*. In an interview with Charlotte Betry, Fiday states, “I’ve found it’s very helpful [for performers to listen to] YouTube clips of the Alan Lomax recording on which the piece is based. That always gives ... a sense of the ‘gritty’ sound I’m looking for in the piece.”<sup>49</sup> Following Fiday’s suggestion, the first phase in the preparation process is to listen to the Alan Lomax recording of Ed, Lonnie, and G.D. Young’s “Jim and John.”<sup>50</sup> This will help performers understand the transparent and whistle-like timbre of the cane flute in comparison to the full, rich tone of flutes today.

Performers should consider moments in the piece where a “gritty” sound can enhance the music. Not every note requires the brilliant, clear flute sound used to perform works in standard flute repertoire. For example, the recurring sixteenth-note triplet figure that begins in m. 106, switching between percussive air notes and ordinary low register triplet tonguing, does not require flawless clarity of articulation, tone, and technique (see Figure 18). The gesture should imitate the raw and unrefined sounds heard in the Lomax

<sup>49</sup> Ibid., 50.

<sup>50</sup> “Ed Young – Jim And John,” Video clip, upload by WallakAt, September 17, 2013, YouTube – Broadcast Yourself, accessed December 27, 2017, [https://www.youtube.com/watch?v=SaFr\\_7TFFIs](https://www.youtube.com/watch?v=SaFr_7TFFIs).

recording. While practicing this figure for control and clarity is important, in performance this is an opportunity to produce the “gritty” sound Fiday desires.<sup>51</sup>

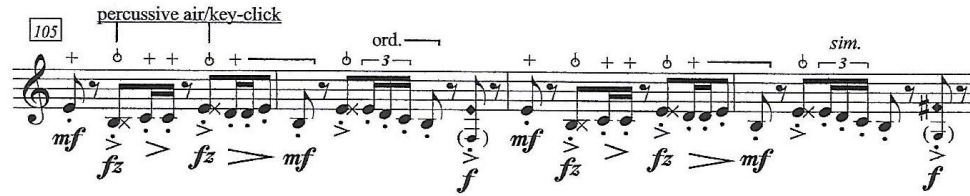


Figure 18. Michael Fiday, *Jim & John*, mm. 105-108

Measure 243 is another segment where the timbre of the cane flute can help invigorate the performance style (see Figure 19). Fiday notates this section as “bluesy, distant, as if heard on an old radio.”<sup>52</sup> In Fiday’s program notes, he states, “*Jim & John* should be played with a sense of abandon and raw energy. With the exception of the brief blues quote in msr. 243 (played freely), keep the tempo steady throughout.”<sup>53</sup> Fiday provides a slower tempo, no meter, soft dynamics, and high tessitura in m. 243. Performers should approach this passage like a short cadenza by extending the duration of the eighth-note rest at the end of m. 242 to allow the air to clear and reset.

After taking a deep breath, the flutist performs a short interlude in an improvisatory style. The composer has given the performer liberty to be expressive and free. The performer should be creative with their vibrato speeds and change the tone color. Entering on a *pianissimo* C7, the note should begin with a transparent tone using no vibrato. As the notes change, the performer should develop the vibrato by narrowing the speed. The performer may stretch the rhythms, which will allow for a more soulful performance. The rhythms should be unhurried and lethargic, especially during the

<sup>51</sup> Betry, “The Preparation of Commissioned Works for the National Flute Association’s Young Artist and High School Young Artist Competitions,” 50.

<sup>52</sup> Fiday, *Jim & John* for solo flute.

<sup>53</sup> Ibid.

crescendo on the repeated F6s. After the crescendo to the Gb6, the dynamic should gradually fade away to nothing ending on the Eb6. When the performer enters at *fortissimo* in m. 244, the dynamic contrast between the two sections delivers an energetic and virtuosic ending.

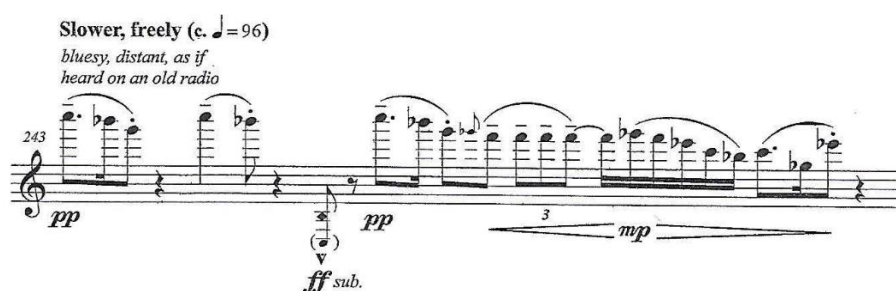


Figure 19. Michael Fiday, *Jim & John*, m. 243

### Play and Sing in *Jim & John*

Fiday composes three significant play and sing sections: mm. 10-22, 35-44, and 67-79. There are several intermittent one to two measures of playing and singing unison notes in mm. 47-48, 51-52, 57, 196, 214, and 226. In the program notes, Fiday provides the following description of his annotation, “stems up = played pitch, stems down = sung pitch” with instructions for “male performers to sing their part 8ve below.”<sup>54</sup>



Figure 20. Michael Fiday, *Jim & John*, Program Note

Robert Dick defines playing and singing as follows:

Singing in unison or octaves with the note played is fairly easy to perform and produces little or no modulation. Singing in other intervals with the played note is more difficult, as is either sustaining a played pitch and changing the sung note or

<sup>54</sup> Michael Fiday, *Jim & John* for solo flute.

vice versa. If the pitches of the voice and the flute are very close to each other or to a perfect interval, the difference tone created by their modulation will cause pronounced beating, and these combinations are very difficult to sustain.<sup>55</sup>

The play and sing sections closely resemble heterophonic textures found in blues style music. Grove Music Online defines heterophony as “a variation of a single melody... [and] is frequently used, particularly in ethnomusicology, to describe simultaneous variation, accidental or deliberate, of what is identified as the same melody.”<sup>56</sup> Gerhard Kubik relates heterophony to unison singing: “Two or more people, or one vocalist with an instrument, perform the same melody more or less in unison, but the pitch-lines diverge slightly.”<sup>57</sup> *Jim & John* requires the performer to play and sing with the intervals of unisons, minor seconds, major seconds, minor thirds, major thirds, perfect fourths, tritones, minor sixths, and major sevenths.

To successfully perform play and sing sections, the voice should be the dominant line with the flute notes being secondary. To play and sing, flutists must first understand that play and sing is different than just playing or just singing. In the *Flute Talk* article, “Even Beginners Improve with Extended Techniques,” Dean Stallard suggests singing “without the flute and try to focus a thin, strong air stream onto a finger.”<sup>58</sup> This is a valuable exercise in understanding the sensation of simultaneously singing and blowing air out. This technique requires maximum support from the core and constant exhalation of air. During play and sing, both the voice and flute are less resonant than when they are produced separately. Performers should keep the throat and vocal chords relaxed and the

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<sup>55</sup> Dick, *The Other Flute*, 143.

<sup>56</sup> Peter Cooke, “Heterophony,” *Oxford Music Online* (2001) accessed February 7, 2018, <https://doi-org.proxy-remote.galib.uga.edu/10.1093/gmo/9781561592630.article.12945>.

<sup>57</sup> Gerhard Kubik, *Africa and the Blues* (Jackson, Miss: University Press of Mississippi, 1999), 107, accessed February 7, 2018, eBook Collection (EBSCOhost).

<sup>58</sup> Dean Stallard, “Even Beginners Improve with Extended Techniques,” *Flute Talk* 23, no. 5 (January 2004): 13.

air constantly moving into the flute. Since play and sing produces a weaker airstream than normal playing, it is helpful to engage the embouchure like you do during normal playing. This will direct the air into the flute and result in a more focused, resonant effect.

Figure 21 represents the play and sing passages in *Jim & John*.



Figure 21. Michael Fiday, *Jim & John*, mm. 17-20

To become comfortable with the playing and singing technique, the following steps are beneficial for both beginners who have never produced the effect or performers refining the technique. The following steps help performers with the art of playing and singing:

Step 1: Practice playing and singing in unison. Choose a note that is comfortable in your vocal range. Playing and singing unison is the easiest interval to sustain. Once comfortable, practice playing and singing other notes in unison by moving up and down your tessitura. I suggest practicing this exercise like you would long tones, sustaining and focusing on air speed, embouchure, core support, and tone quality.

Step 2: Practice playing and singing octaves. Like practicing unisons, octaves do not create beating and are easy to hear. Work in a similar fashion to step one.

Step 3: Play and sing a note comfortable in your range and begin singing intervals above and below the sustained played note. Alternate which octave you play and sing. Become comfortable sustaining lower and higher pitches. Sing major scales, minor scales, arpeggios, thirds, and different intervals over a drone note on the flute.

Step 4: Sing a drone with the voice and play scales or intervals above or below the held note. During this step, the voice should be the primary focus and the loudest line. Keep the throat and vocal chords still and do not move the throat when playing higher or lower than the drone.

Step 5: Play and sing unison scales.

Step 6: Play and sing melodies, repertoire, or even duets.



The following steps will aid specifically in performing play and sing during *Jim & John*:

Step 1: Become comfortable singing the correct pitches without the flute. It is useful to sing with the piano or to use a drone as reference. Extra attention should be given to instances where the sung pitch is conjured from a reference pitch, such as mm. 35, 39, 44, 77, and 78. Repetition is key to internalizing singing the correct pitch in the context of the music, especially where the notes change.

Step 2: Once comfortable singing the correct pitches, sing unison with the piano or drone with correct rhythms, accents, and dynamics. Be careful to practice the *fp* and other dynamics.

Step 3: Sing the correct pitches and play the flute line on the piano familiarizing yourself with the intervals. Analyze the intervals and write them in your score. Dissonant intervals are harder; isolate problem spots.

Step 4: Sing the correct pitches and finger the moving line. This will allow you to become comfortable with the sensation of not moving your vocal chords as you change notes on the flute.

Step 5: Work with moveable fermatas with a drone to make sure the correct pitches are sung. For example, play one gesture of play and sing. During the rest, do not stop singing – check with a tuner or drone to see if the voice fluctuated up or down. Work in sections beginning with one gesture at a time, then multiple gestures, and finally the entire section.

The first play and sing section, mm. 10-22, requires the flutist to sing a rhythmic passage on G4. Leading up to the sung entrance, Fiday writes four sixteenth-note Gs that allow performers to find the correct pitch. Fiday proceeds to alternate between unison and minor seconds ending on a minor third. The minor seconds will create beating and dissonance and performers should practice these intervals carefully. In m. 15, there is another unison G that enables the flutist to reset. The flutist should use the unison G as an anchor point in their performance. The next section works through the interval progression of minor second, minor third, major third, and concludes with three measures of tritones. The tritones will also create beating and dissonance, performers should practice this section carefully. The final measure of this section, m. 21, contains a “flzg.

(growl!)” above the last tritone crescendoing to *ff* (see Figure 22). While Fiday suggests using a growl, performers may find more control and clarity using flutter tongue by rolling their r’s rather than the guttural flutter tongue. This technique should be left up to the performer’s personal preference. Flutists should work with the technique they can produce securely at a loud dynamic. Either approach is effective when produced properly.

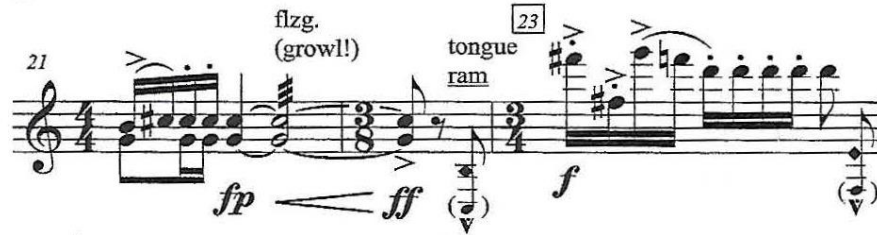


Figure 22. Michael Fiday, *Jim & John*, mm. 21-23

### Percussive Sounds in *Jim & John*

Fiday uses percussive sounds in *Jim & John* to mimic drumming. According to Dick, “Percussive sounds are produced by slapping one or more keys, clicking the tongue, or striking the embouchure hole with the tongue.”<sup>59</sup> Each of these three techniques is used in *Jim & John* through tongue rams, percussive air notes, tongue pizzicato, and keyclicks.

### Tongue Rams

Tongue rams, also referred to as tongue stops or “ht,” are repeatedly utilized in combination with other techniques throughout the duration of *Jim & John*.<sup>60</sup> They are produced by “placing the embouchure hole between the lips and quickly, forcefully stopping it with the tongue.”<sup>61</sup> Flutists should finger the top note with the sounding note occurring a major seventh below the principal note. Dick suggests using a “strong

<sup>59</sup> Dick, *The Other Flute*, 136.

<sup>60</sup> Ibid., 139.

<sup>61</sup> Ibid.

exhalation, which helps hurl the tongue towards the embouchure hole, but if the flutist does not carefully adjust the angle of the flute so that it is completely turned in, a short jet whistle will sound before it is cut off by the tongue-stop.”<sup>62</sup> Fiday notates tongue rams as follows:



Figure 23. Michael Fiday, *Jim & John*, Program Note

Beginning with the first tongue ram in m. 22, Fiday requires the flutist to rapidly alternate between tongue rams and ordinary playing position without rests or time to comfortably change between the two. Figure 24 displays Fiday’s use of tongue rams without rests preceding or following the technique.

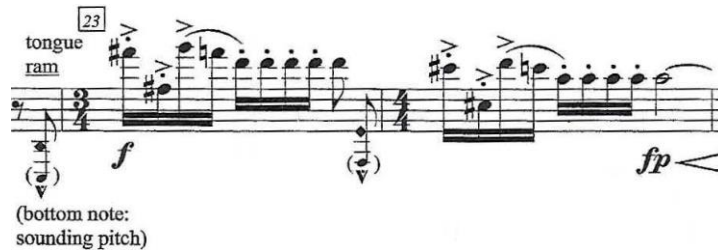


Figure 24. Michael Fiday, *Jim & John*, mm. 22-24

To practice tongue rams, begin by producing the desired effect without the flute. Experiment with lighter and harder tongue strokes and variable air speeds. The tongue stroke and airspeed should be on the gentler side, which will create a popping or suction sound. After practicing the desired effect without the flute, begin experimenting on the flute by figuring out which position, air speed, and tongue stroke works best for the performer.

<sup>62</sup> Ibid.

The challenge in producing tongue rams in *Jim & John* is that Fiday does not give the flutist a moment of rest to move the position of the flute. I suggest using the angle of the head to turn down and cover the tone hole as opposed to turning the flute in by rotating your hands and wrists inward. By using the angle of the head, the performer keeps the flute in playing position on the lower lip and allows a seamless change between tongue rams and ordinary playing position. If you move your hands to rotate the flute inward, the embouchure plate lifts off the lower lip and time should be allotted to reset to ordinary playing position. For the purposes of this piece, leaning the head down and using your upper lip to cover the tone hole allows for a continuous transition and reliable, resonant tongue stops. Either way works and the performer should choose the position that allows for the effect to be produced consistently each time.

### **Percussive Air Notes**

In the program notes for *Jim & John*, Fiday describes percussive air notes as follows: “Play short, sharp notes with air, using the tongue to produce a strong “chu” (as in “chuck”) syllable. Notated with circle and slash.”<sup>63</sup> Fiday indicates percussive air notes the following way:



Figure 25. Michael Fiday, *Jim & John*, Program Note

To effectively perform this technique, the performer should begin by producing the most resonant “chu” sound without the flute. The length of the tip of the tongue should begin firm at the roof of the mouth and the back of the tongue should remain low

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<sup>63</sup> Fiday, *Jim & John* for solo flute.

in the mouth. The “chu” sound is produced as the tongue is strongly pulled down, resulting in a resonant “chu” sound. Experiment with dropping the jaw on each repetition of the “chu” sound. The jaw should not be stiff and immobile, rather it should slightly move up and down allowing for the consonant sound to resonate in the mouth. Fiday writes both single note fragments and lengthy passages of successive percussive air notes as found in mm. 58, 62-63, and 79–80. Figure 26 represents successive passages of percussive air notes in *Jim & John*.



Figure 26. Michael Fiday, *Jim & John*, mm 62-63

### Tongue Pizzicato

Tongue pizzicato is produced by creating a clicking effect with the tongue. Fiday defines tongue pizzicato as follows: “Play short, percussive notes, either with the tongue against the hard palate (using a “duh” as in “dug” syllable) or against the lips. Notated with “+” above note.”<sup>64</sup>



Figure 27. Michael Fiday, *Jim & John*, Program Note

To produce tongue pizzicato, Dick recommends, “With the flute and embouchure in normal playing position, the tongue is extended through the lip-opening, then, with the

<sup>64</sup> Fiday, *Jim & John* for solo flute.

lips firmed, it is quickly withdrawn, producing a popping sound.”<sup>65</sup> Performers should experiment with the placement of the tongue to discover the most resonant place whether it be between the lips, behind the teeth where the gum and teeth meet, or on the roof of the mouth. The airspeed should be supported, but not too strong because the pizzicato will be more likely to crack. The most resonant tongue pizzicatos result from a strong and powerful retraction of the tongue from the point of desired articulation

### Keyclicks

Fiday provides the following directions in the program notes: “Produce percussive effect by closing [the] key forcefully. This effect is only used in combination with other effects, never on its own. Notated with “x” notehead.”<sup>66</sup>

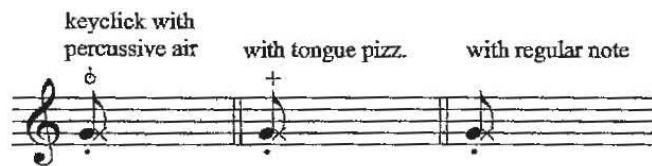


Figure 28. Michael Fiday, *Jim & John*, Program Note

Keyclicks are used in combination with percussive air, tongue pizzicato, and regular notes and never by themselves. Acoustically, the G-key is the best key to strike due to it having “the greatest ratio of resonance to noise, because it is in the center of the tube, and combines actions of two key cups on most flutes.”<sup>67</sup> In *Jim & John*, using the G-key works best on keyclicks except during instances where the G-key is not used to play the pitch. In these cases, the performer should use the right-hand pointer finger for the B $\flat$  in m. 181, the A-key for the A in m. 183, and the combination of the first finger on the left hand and thumb for the B in m. 184.

<sup>65</sup> Dick, *The Other Flute*, 139.

<sup>66</sup> Fiday, *Jim & John* for solo flute.

<sup>67</sup> Dick, *The Other Flute*, 136.

The main difficulty in performing this work is consistently producing resonant extended techniques for the full duration of the piece. During my preparation, I discovered that learning the sections with the most familiar elements enabled me to approach the piece in a manageable fashion. I would encourage those who choose to perform this piece to begin their preparation from section C to the end. The extended techniques in these sections are the most approachable. Additionally, the play and sing sections are short unison notes and the percussive air notes are scattered throughout. After practicing this section, the performer can start working from the beginning of the piece with a general understanding of how Fiday utilizes the combination of melodic passagework and extended techniques. When asked the question, “Are extended techniques a tool that you regularly use when composing a solo piece?”<sup>68</sup> Fiday responded:

Based on the few solo pieces I’ve written, I’d say yes... I always feel the need to expand the color palette of what an individual instrument can do. Of course this comes with a qualifier: the use of the extended techniques has to be closely integrated into the musical, conceptual and expressive fabric of the work, not merely a showcase for ‘effects.’<sup>69</sup>

With its *tour de force* of extended techniques, *Jim & John* would be a dynamic finale or spectacular encore to a recital program. Both professional flutists and advanced students will find preparing and performing the piece gratifying. The Flute World rating system designates *Jim & John* as a 3+ (moderately difficult), but I would give this composition a rating of 5 (extremely difficult) due to the significant amount of extended

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<sup>68</sup> Betry, “The Preparation of Commissioned Works for the National Association’s Young Artist and High School Young Artist Competition,” 48.

<sup>69</sup> Ibid., 48-49.

techniques and difficult technical demands required to perform it.<sup>70</sup> I believe Fiday achieves his goal of composing a work that uses a plethora of extended techniques without being gimmicky. The most striking element of the piece is how Fiday integrates both melodic passages and percussive extended techniques into one seamless composition.

### Conclusion

The three compositions selected for this document are lesser known works in the flute repertoire. These pieces offer unique challenges and obstacles to even the most advanced performers. Lam's *Loin d'ici* provides an opportunity for performers to explore a more expressive and delicate side of their playing through a wide range of tone colors. Featuring harmonics, whistle tones, multiphonics, extreme dynamics, and transparent textures, *Loin d'ici* is stimulating to prepare and perform without the distracting technical demands often associated with virtuosic flute repertoire. Based on Wayne Horvitz's improvisational language, *Inside Morning* allows performers the freedom to adapt the performance to their liking. Divided into ten sections featuring musical characteristics reminiscent of Latin American dance rhythms, the waltz, and technical flourishes in the style of Chopin, *Inside Morning* is a stimulating study in tone colors, dynamics, and musical textures. *Jim & John*, on the other hand, is a technical warhorse that provides an innovative approach to using extended techniques to imitate the blues style of a 1950s fife and drum band.

While I only selected three works for this project, in the process of researching and listening to YouTube videos and recordings, I discovered a wealth of uncharted

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<sup>70</sup> "Product Card, Fiday, *Jim & John*," Flute World, accessed February 5, 2018, <https://www.fluteworld.com/Jim--and--John.html>.



repertoire. Many of these pieces are unknown to the flute community at large or have been overlooked after their initial premiers at the NFA Young Artist Competitions. My future goals include continued research, performance, and promotion of more NFA commissioned pieces.

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## APPENDIX A

### TABLES

This table shows the winners from the years of each composition discussed in this document, Fiday's *Jim & John* (2015), Horvitz's *Inside Morning* (2008), and Lam's *Loin d'ici* (2005).

Table 5: Selected NFA Young Artist Competition Winners, 2015, 2008, and 2005 <sup>71</sup>




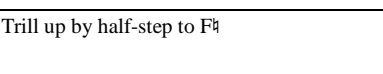



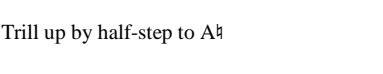

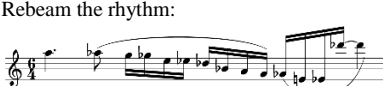

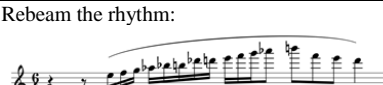

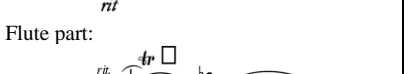

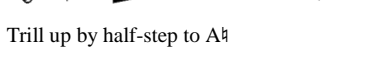
Competition Year	First Place	Second Place	Third Place
2015	Ramakrishnan Kumaran	Mira Magrill* <sup>72</sup>	Martha Long
2008	Daniel Velasco	Sarah Frisof	Pethrus Gardborn
2005	Julietta Currenton	Gloria Huh	Mercedes Smith*

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<sup>71</sup> "Competition Winners Search Results," The National Flute Association, accessed February 15, 2018, <http://www.nfaonline.org/Annual-Convention/Competitions/Winners-List-Search.aspx>.

<sup>72</sup> \*Denotes Best Performance of a Newly Commissioned Piece

Table 6. List of Alternate Readings for Wayne Horvitz's *Inside Morning*

Measure	Issue	Original	Solution
15	Rhythm is unclear in the flute part		Rebeam the rhythm: 
18	Trill notation		Trill up by half-step to F# 
31	1. The location of the grace notes are inconsistent between the piano part and flute part 2. Trill notation	Piano part:  Flute part: 	 Trill up by half-step to A# 
63	Rhythm is unclear in the flute part		Rebeam the rhythm: 
68	Rhythm is unclear in the flute part		Rebeam the rhythm: 
83	1. The location of the trill is inconsistent between the piano part and flute part	Piano part:  Flute part: 	 Trill up by half-step to A# 

## APPENDIX B

### LECTURE-RECITAL SCRIPT

#### **Slide 1: (Lecture-recital Introduction)**

Good afternoon and welcome to this lecture-recital featuring three compositions commissioned for the National Flute Association Young Artist Competition: *Loin d'ici* for flute and piano by Bun-Ching Lam, *Inside Morning* for flute and piano by Wayne Horvitz, and *Jim & John* for solo flute by Michael Fiday. These works were composed after the year 2000, and lack readily available resources such as audio or video recordings, performance guides, or articles from scholarly sources. My goal is to increase the visibility of three worthy works and to provide a useful tool and model for flutists and musicians seeking to perform new works that are not part of conventional repertoire.

#### **Slide 2: (Overview of the National Flute Association)**

Founded in 1972, The National Flute Association is the world's largest flute organization with approximately 5,000 members. Each year, the NFA hosts nineteen competitions at the annual convention to "reward outstanding performers, composers, publishers, scholars, and entrepreneurs." Fifteen of these competitions select "outstanding flutists" in areas such as Baroque Flute Artist, High School Soloist, Jazz Artist, Piccolo Artist, Orchestral Audition, and Young Artist.

#### **Slide 3: (Overview of the NFA Young Artist Competition and Prize Selection)**

The first Young Artist Competition took place in 1976 and beginning in 1986, the New Music Advisory Committee started inviting one leading or "emerging" composer to

write a new composition to be performed during the semi-final round of the competition. To enter, flutists must prepare four unique programs for the recorded, quarterfinal, semifinal, and final rounds of the competition. During the semifinal round, flutists perform the NFA commissioned work.

**Slide 4: (Select Winners of NFA Young Artist Competition)**

Winning first prize at the NFA Young Artist Competition has launched the careers of many well-known flutists including Marianne Gedigian, Amy Porter, Gary Schocker, and Christina Jennings. The winners and finalists of the NFA Young Artist Competition are up and coming flutists, as well as established soloists, orchestral musicians, and professors.

**Slide 5: (Overview of the New Music Advisory Committee and NFA Commissioned Works)**

The NFA New Music Advisory Committee is responsible for commissioning a total of eighty-three compositions. Notable commissioned composers include: David Maslanka, Shulamit Ran, Greg Patillo, and Katherine Hoover. The committee follows established guidelines for choosing the composers of the commissions. Composers are selected based on the following three criteria: First, composers who have already written internationally acclaimed flute works, second, internationally acclaimed composers who have not yet written a flute work, and third, composers who have consistently devoted a major portion of their output to music for the flute

The following presentation is designed to provide a systematic approach for advanced students, teachers, and professional flutists preparing three selected Young



Artist Competition commissioned works featuring Lam's *Loin d'ici*, Horvitz's *Inside Morning*, and Fiday's *Jim & John*.

**Slide 6: (Overview of *Loin d'ici* by Bun-Ching Lam)**

The first composer on the program, Bun-Ching Lam, captures an ethereal atmosphere through a variety of tone colors, soft dynamics, thin textures, and successions of diminished and augmented intervals. The use of harmonics, flutter tongue, trills, whistle tones, and multiphonics in the flute part conveys unique timbres that soar above the layered series of pitches in the piano. The title, *Loin d'ici* is a French phrase that means "far from here." The composer also includes Mandarin Chinese characters, which can be translated as "each other."

Lam describes her inspiration for *Loin d'ici* as follows:

When I received the request to compose this work, my first reaction was to write something very difficult and virtuosic. But on second thought I decided to write a simple and hopefully beautiful piece, as I realized that young flutists today are extremely well-trained technically, and music that seemed to be impossible ten years ago is now in the common repertoire. The challenge of this piece for the flutist lies in the control of breath and the clarity of tones. It is very much of an ensemble piece, as the piano part carries much of the dramatic thrust and the narrative thread. I wrote *Loin d'ici* during my first Paris winter 'season' in 2005. I was in the middle of Europe, yet I felt so far away from my usual, familiar environment; hence the title.

We will now perform *Loin d'ici* by Bun-Ching Lam.

**Performance of *Loin d'ici*.**

**Slide 7: (Biography of Bun-Ching Lam)**

Pianist, composer, and conductor Bun-Ching Lam was born in 1954 in the Macao region of China. Today, Lam serves as the resident composer of the Macao Orchestra and divides her time between New York and Paris. Paul Taub, former chair of the New Music Advisory Committee, states, "[Lam's] music reflects the enormous variety of experiences

and contrasts that have defined her life, often representing her multicultural experience with its mixture of Chinese and Western instruments and aesthetic.”

**Slide 8: (Harmonics in *Loin d’ici* with projection of mm. 1-7)**

The opening of the piece features the piano performing a sequence of soft, dissonant layered notes while the flute plays a progression of harmonics, normal playing, and flutter tongue that culminates with a trill. Throughout the piece, Lam composes extended passages of harmonics for the flute.

**Slide 9: (Harmonics in *Loin d’ici* with projection of mm. 1-15)**

There are several possible harmonic fingerings for each note, and performers should experiment with different options to determine which timbre of harmonic they prefer. During my preparation of the piece, I discovered that using fingerings a perfect fifth below the sounding harmonics responded the most reliably at soft dynamic levels and produced the most comfortable, resonant, and beautiful tones. Performing two octaves below the sounding pitch is also an option, but it is more difficult to consistently perform and sustain at soft dynamics.

I have projected the two different options for producing C6, Db6, and G7 harmonics. I suggest using F4, Gb4, and C5 for the first three harmonics of the piece due to their reliability and consistency in responding at soft dynamics. Here is an example using two octaves below.

**Demonstrate C4, Db4, and G4 harmonics.**

Here is an example of my preferred harmonic fingerings of F4, Gb4, and C5 harmonics.

**Demonstrate F4, Gb4, and C5 harmonics.**

**Slide 10: (Whistle tones in *Loin d'ici* with projection of mm. 130-133 and 173-174)**

Lam also expands her wide assortment of tone colors through whistle tones.

Robert Dick, author of *The Other Flute*, defines whistle tones as follows:

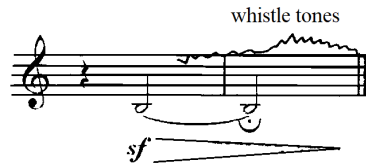
Whisper tones, sometimes called 'whistle tones,' are the individual partials of notes... They can be produced with every fingering, and, depending on the fingering used, from five to fourteen whisper tones can be sounded by forming a very narrow lip opening and blowing as gently as possible across the embouchure hole. Whisper tones are difficult to sustain individually, for they have a strong tendency to oscillate one to another.

To perform the whistle tones in *Loin d'ici*, flutists must have absolute control of their tone from *pianississimo* to *fortississimo* during long, sustained notes. Not only is practicing whistle tones productive in refining the technique, it also strengthens and improves the clarity of sound. Transforming your favorite long tone exercise exclusively using whistle tones is an efficient addition to a warm-up routine. I will now demonstrate using whistle tones during a standard flute long tone study, Marcel Moyse's *De La Sonorite*.

**Demonstrate using Marcel Moyse *De La Sonorite* Long Tone Exercise.**

The solo flute performs the last note of the piece which is a B3 that decrescendos to *niente*. After fading away, the flutist should begin vacillating between the partials. This ending creates a celestial atmosphere and the flutist should sustain the whistle tone for as long as possible. If the whistle tone cuts out before the flutist wishes, performers should end the piece and not try to enter and find the whistle tone again. Reentering disrupts the magical atmosphere. I will now demonstrate the last note of the piece featuring oscillating whistle tones.

**Demonstrate m. 173-174.**



**Slide 11: (Discussion of normal, harmonic, and whistle tones in *Loin d'ici* with projection of mm. 159-164)**

Lam uses the asterisk symbol to indicate that “all tones may be played as normal, harmonic, or whistle tones.” Because the flutist has performed an extended number of harmonics leading up to this section, I suggest continuing to use harmonics to keep the timbre and dynamics consistent. I also prefer using little to no vibrato during this section to help emphasize the otherworldly sounds Lam evokes. The last note of this section, Db7 responds best using a whistle tone due to the range and soft dynamic. The composer leaves this section up to the performer and flutists should determine which tone colors they desire.

**Slide 12: (Summarization of *Loin d'ici* with projection of mm. 75-112 of flute part)**

Performing *Loin d'ici* requires the performer to cultivate a careful understanding of flute fundamentals such as tone, vibrato, breathing, phrasing, articulation, and dynamics. When I first acquired the score, I was surprised to see almost two full pages of long, sustained notes. Based on surveying other NFA Young Artist Competition commissions, I expected to see a piece that features rapid technical passages, complicated extended techniques, and fast tempos. The performers greatest challenge in preparing and performing this piece is capturing the audience’s attention during the tranquil, motionless sections.

Preparing this piece rewards the performer with improved tone, vibrato, control, endurance, and intonation, which can be applied to other pieces. While *Loin d'ici* looks simple on the surface, the demands on the performer are quite taxing. This composition is an interesting recital piece that even the most advanced flutists can enjoy preparing and performing. I would not recommend this piece to intermediate performers due to the maturity and experience demanded to perform it at the highest level. Advanced university students and professional flutists should consider *Loin d'ici* as an opportunity to expand their range of tone colors, timbres, and dynamics.

**Slide 13: (Introduction to *Inside Morning* by Wayne Horvitz)**

Now for the second composition. Wayne Horvitz's *Inside Morning* was inspired by the composer's own improvisations on the piano. Horvitz describes *Inside Morning* as follows:

*Inside Morning* was created during a period in which I was writing compositions that drew directly from my improvisational language. Previously my composing was influenced by my improvisation, and vice versa, but in a more synergistic manner. In this piece and others written around the same time, I made a specific effort to codify the harmonic and melodic content in my piano improvisations and use it as source material for the composition.

Horvitz added that the title “comes from the fact that [he] arose very early each day to compose this piece.”

*Inside Morning* strays from convention through Horvitz's approach to form, melody, harmony, tonality, texture, and rhythm. Structurally, the piece is divided into ten short sections featuring characteristics of South American dance rhythms, waltz elements, pianistic flourishes in the style of Chopin, and improvisation.

We will now perform Wayne Horvitz's *Inside Morning*.

**Performance of *Inside Morning*.**

**Slide 14: (Biography of Wayne Horvitz)**

Wayne Horvitz was born in 1955 in New York City. He earned his Bachelor of Arts degree in Composition for New Music Improvisation from the University of California at Santa Cruz. He currently serves as Adjunct Professor of Composition, Improvisation, and Electronic Music at The Cornish College for the Arts in Seattle, Washington. Horvitz composes works for theater, dance, video, film, and television and performs as an improviser on both piano and electronics.

**Slide 15: (Overview of Form in *Inside Morning* with projection of Table 3)**

*Inside Morning* is a stimulating study in tone colors, dynamics, and musical textures. This piece allows performers the freedom to adapt the performance to their liking. The composition is divided into ten sections with distinct tempos, textures, and musical characteristics reminiscent of Latin American dance rhythms, the waltz, technical flourishes in the style of Chopin, and improvisation. One of the greatest challenges in performing this work are the complex, interweaving rhythms between flute and piano. To successfully perform the piece, performers will need to practice unison technical passage work, rewrite unclear rhythms, and the flutist will need to employ alternate fingerings to comfortably perform the runs.

**Slide 16: (Rebeaming in *Inside Morning* with projection of Table 6)**

To aid in understanding the flute rhythms, flutists should rewrite their part so that the beams line up with the given meters. I have provided a list of alternate readings to aid performers in interpreting unclear rhythms in the flute part of *Inside Morning*.

**Slide 17: (Technical Passagework in *Inside Morning* with projection of mm. 36-41)**

The synchronized technical passagework between flute and piano poses the most difficulty during the preparation and collaboration process. Perhaps because the composer is writing music based off his own piano improvisations, the flute runs require significant practice time due to lightning-fast fingerings and unstable interval jumps.

I have projected measures 36-41 of *Inside Morning*. During this passage, the flute and piano perform elaborate rhythmic unison technical passagework that Horvitz notates as “smoothly with a steady but relaxed beat.” The tempo is fast at  $\text{♩} = 92-110$ . Flutists should spend time with a metronome working through the runs at a slower tempo. I suggest beginning with  $\text{♩} = 50$  and gradually increasing the speed as stability is achieved. Eighth-note subdivisions are helpful in breaking down the extended asymmetrical groups. While rhythmic precision is important, these gestures are based on improvisation. The composer uses the phrase “relaxed beat” which gives performers permission to employ agogic emphasis when appropriate.

**Slide 18: (Suggested Harmonic fingerings for mm. 36-41 of *Inside Morning*)**

To perform the passage in measures 36-41 without cracking or blundering, performers should use harmonic fingerings to limit the interplay between left and right hands. The following suggested harmonic fingerings projected will aid in simplifying the complicated fingerings required to perform this passage. During the fourth beat of measure 40, flutists should keep their pinky down on the D $\sharp$  key and not move it to the gizmo key.

**Slide 19: (Conclusion of *Inside Morning*)**

I found Horvitz's musical language to be powerful through his specialized use of formal divisions and contrasting characters and styles. This piece fills a void in the flute repertoire by allowing performers the freedom of interpretation. Since Horvitz based this composition on his own improvisations, performers have the freedom to mold the work by adding their own personal touches through expressive elements such as phrasing, tone colors, and rubato. This piece does not have strict rules that limit the interpretation of the performer. *Inside Morning* captures the essence of improvisation and is a useful facet for musicians who may be inexperienced or uncomfortable with improvising their own material. Performers and teachers searching for compositions outside standard repertoire should consider *Inside Morning* as a piece to combine with more virtuosic and technical works.

The Carolyn Nussbaum Music Company has sold four total copies since 2008, including the copy I purchased for this project. This piece is rarely performed because of its lack of presence and promotion in standard flute repertoire. With proper endorsement and an updated score, this composition would be a suitable representation of nonstandard flute repertoire.

**Slide 20: (Introduction to *Jim & John* by Michael Fiday)**

The final piece on the program, Michael Fiday's *Jim & John*, is an exploration of extended techniques "inspired by a very distinctive style of blues fife and drum" music from the late 1950s. This piece is a six-minute solo work for flute that features a combination of melodic blues passages and percussive effects utilizing the flute's wide array of extended techniques such as play and sing, tongue rams, percussive air notes,



tongue pizzicato, keyclicks, and flutter tongue. Michael Fiday states, *Jim & John* is based on “an Alan Lomax recording I’d heard of Southern blues musicians playing music on cane flute and drums. The idea of collapsing both the melodic (cane flute) and percussive (field and bass drum) elements into a single instrument excited me, and seemed like a good solution to writing something that would be both challenging for the performer and meaningful to me.”

**Slide 21: (Biography of Michael Fiday)**

Michael Fiday, born in 1961, currently serves as Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music. He earned his Bachelor of Music degree at the University of Colorado studying composition and both a Master of Arts and Ph.D. at the University of Pennsylvania studying with George Crumb. Fiday’s compositions have been commissioned and performed by orchestras and soloists around the world.

**Slide 22: (Table of Extended Techniques used in *Jim & John* with projection of Table 4)**

Divided into five sections, *Jim & John* relies on the percussive capabilities of the flute through extended techniques. Performing each technique effortlessly and consistently requires practice. While most performers will have a basic understanding regarding how to produce each extended technique, the difficulty is performing them with very little time to reset, readjust, breathe, or swallow. The following slides will offer practice and performance suggestions for preparing and performing *Jim & John*.

**Slide 23: (Alan Lomax, Sound Quality, and audio clip of Alan Lomax Recording)**

Alan Lomax, who lived from 1915 to 2002, worked for his father, John Lomax, in the Archive of American Folksong at the United States Library of Congress. Together, they traveled to farms, churches, small night clubs, and prison farms in rural areas in the southern parts of the United States recording and studying folksongs. Together, John and Alan Lomax contributed thousands of field recordings of folk musicians throughout the United States and the world. Alan Lomax is attributed to recording artists such as Jelly Roll Morton, Woody Guthrie, Lead Belly, Burl Ives, and Pete Seeger. He is also responsible for the recording that inspired Michael Fiday's *Jim & John*.

**Slide 24: (Description of sound and influences by Ed, Lonnie, and G.D. Young's "Jim and John")**

Capturing the correct style and sound quality is crucial in performing *Jim & John*. Fiday suggests that performers listen to "clips of the Alan Lomax recording on which the piece is based. That always gives ... a sense of the 'gritty' sound [he's] looking for in the piece." Following Fiday's suggestion, the first phase in the preparation process is to listen to the Alan Lomax recording of Ed, Lonnie, and G.D. Young's "Jim and John."

**Play excerpt of Ed, Lonnie, and G.D. Young's "Jim and John."**

Performers should consider moments in the piece where a "gritty" sound can enhance the music. Not every note requires the brilliant, clear flute sound you produce to perform works in standard flute repertoire. Listening to this sound clip will help performers understand the transparent and whistle-like timbre of the cane flute in comparison to the full, rich tone of flutes today.

## Slide 25: (General Performance Suggestions)

Fiday provides specific articulation, accent, and dynamic markings to assist the performer in capturing the bluesy style of the piece. Performers should take the time to interpret all markings and symbols to ensure the proper effect is produced. Color coding and writing in key words aids performers in consistently performing the piece. There are sections in the work where multiple techniques are employed and having your own vocabulary and color coding system is helpful.

For example, in my score I used purple to highlight keyclick note heads, green and the word “CHU” to signal percussive air notes, yellow for tongue pizzicato, and blue on the principal note of tongue rams to quickly identify the correct pitch and technique. Performers should customize a key they can easily interpret and follow during practice and performance.

## Slide 26: (Play and Sing with projection of mm. 9-20)

Fiday composes three significant play and sing sections during *Jim & John*. I now demonstrate a section of play and sing from *Jim & John*.

**Demonstrate.**

The image displays a musical score for a section of the piece *Jim & John*, spanning measures 9 to 20. The score is written on a single staff in treble clef, with a key signature of one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Measure 9: Starts with a forte (*f*) dynamic marking.
- Measure 10: Features a keyclick note head (purple) and a green note head. A bracket indicates a "play" section with a forte (*f*) dynamic.
- Measure 11: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *p* (piano).
- Measure 12: Features a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 13: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 14: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 15: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 16: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 17: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 18: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 19: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).
- Measure 20: Includes a "sing" instruction with a note head (blue) and a dynamic marking of *f* (forte).

To perform play and sing sections, the voice should be the dominant line with the flute notes being secondary. To play and sing, flutists must first understand that play and sing is different than just playing or just singing. Flutist Dean Stallard suggests for performers to practice “without the flute and try to focus a thin, strong air stream onto a finger” like this:

**Demonstrate singing a pitch and singing and blowing air onto finger.**

You’re welcome to try it with me.

**Demonstrate together.**

This exercise is valuable in understanding the sensation of simultaneously singing and blowing air out. During play and sing, both the voice and flute are less resonant than when they are produced separately. Performers should keep the throat and vocal chords relaxed and the air constantly moving into the flute. To become comfortable with playing and singing, the following suggestions are beneficial for both beginners who have never produced the effect or performers refining the technique. The first step is for performers to become comfortable playing and singing in unison like this,

**Demonstrate G4, A4, B4 of unison sing and play.**

Next, they can move to playing and singing octaves, playing a note comfortable in their range and singing intervals above and below the sustained played note, singing a drone with the voice and playing a scale or intervals above or below the held note, and playing and singing unison scales. After becoming comfortable with the sensation of playing and singing, performers should practice the technique specifically with the sections from *Jim & John* paying close attention to *fp* and crescendo markings.

**Slide 27: (Introduction to Percussive Sounds in *Jim & John* with projection of mm. 105-112)**

Fiday uses percussive sounds in *Jim & John* to mimic drumming. “Percussive sounds are produced by slapping one or more keys, clicking the tongue, or striking the embouchure hole with the tongue.” Each of these three techniques is used in *Jim & John* through tongue rams, percussive air notes, tongue pizzicato, and keyclicks. I will now demonstrate the various percussive sounds used during *Jim & John*.

**Demonstrate.**



**Slide 28: (Tongue Rams with projection of mm. 21-24)**

Tongue rams, also referred to as tongue stops, are repeatedly utilized in combination with other techniques throughout the duration of *Jim & John*. They are produced by “placing the embouchure hole between the lips and quickly, forcefully stopping it with the tongue” like this.

**Demonstrate tongue ram in flute on low B.**

Flutists should finger the top note with the sounding note occurring a major seventh below the principal note. Flutists should use a “strong exhalation, which helps hurl the tongue towards the embouchure hole.” Beginning with the first tongue ram, Fiday requires the flutist to rapidly alternate between tongue rams and ordinary playing

position without rests or time to comfortably change between the two positions. To practice tongue rams, begin by producing the desired effect without the flute.

**Demonstrate without flute.**

I'd like everyone to try that with me now.

**Demonstrate again.**

Experiment with lighter and harder tongue strokes and variable air speeds. After mastering the desired effect without the flute, begin experimenting on the flute by figuring out which position, air speed, and tongue stroke works best for you. The challenge in producing tongue rams in *Jim & John* is that Fiday does not give the flutist a moment of rest to transition the position of the flute back and forth on the lip. I suggest using the angle of the head to turn down and cover the tone hole like this **demonstrate** as opposed to turning the flute in by rotating your hands and wrists inward **demonstrate**. By using the angle of the head, the performer keeps the flute in playing position on the lower lip and allows a seamless change between tongue rams and ordinary playing position. If you move your hands to rotate the flute inward, the embouchure plate lifts off the lower lip and time should be allotted to reset to ordinary playing position.

**Slide 29: (Percussive Air Notes with projection of m. 58)**

The second technique Fiday uses is percussive air notes which sound like this:

**Demonstrate “chu” sound in flute low C, D, E.** Fiday describes percussive air notes as follows: “Play short, sharp notes with air, using the tongue to produce a strong “chu” (as in “chuck”) syllable.” To effectively perform this technique, the performer should begin by producing the most resonant “chu” sound without the flute like this. **Demonstrate.**

Everyone try that with me. **Demonstrate together.** Performers should experiment with dropping the jaw on each repetition of the “chu” sound. The jaw should not be stiff and immobile, rather it should slightly move up and down allowing for the consonant sound to resonate in the mouth. Fiday writes both single note fragments and lengthy passages of successive percussive air notes. I will now play an excerpt from *Jim & John*.

**Demonstrate with flute**

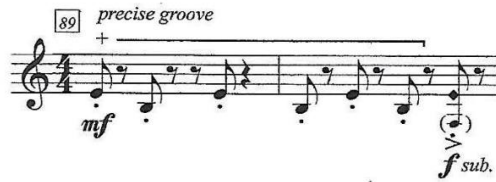


**Slide 30: (Tongue Pizzicato with projection of mm. 91-95)**

The final technique Fiday employs is tongue pizzicato which sounds like this:

**Demonstrate with chromatic scale starting on B3.** Tongue pizzicato is produced by “play[ing] short, percussive notes, either with the tongue against the hard palate (using a “duh” as in “dug” syllable) or against the lips. To produce tongue pizzicato, Robert Dick recommends, “With the flute and embouchure in normal playing position, the tongue is extended through the lip-opening, then, with the lips firmed, it is quickly withdrawn, producing a popping sound.” Performers should experiment with the placement of the tongue to discover the most resonant place whether it be between the lips, behind the teeth where the gum and teeth meet, or on the roof of the mouth. The airspeed should be supported, but not too strong because the pizzicato will be more likely to crack. The most resonant tongue pizzicatos result from a strong and powerful retraction of the tongue from the point of desired articulation. I will now demonstrate a selection of tongue pizzicato from *Jim & John*.

**Demonstrate with measures 89-90.**



### Slide 31: (Summary of *Jim & John*)

With its tour de force of extended techniques, *Jim & John* would be a dynamic finale or spectacular encore to a recital program. Both professional flutists and advanced students will find preparing and performing the piece gratifying. The most striking element of the piece is how Fiday integrates both melodic passages and percussive extended techniques into one seamless composition. I will now perform Michael Fiday's *Jim & John*.

### Performance of *Jim & John* by Michael Fiday

### Slide 32: (Conclusion and Closing Remarks)

In conclusion, the three compositions selected for this document are lesser known works in the flute repertoire. These pieces offer unique challenges and obstacles for even the most advanced performers. Lam's *Loin d'ici* provides an opportunity for performers to explore a more expressive and delicate side of their playing through a wide range of tone colors. Featuring harmonics, whistle tones, multiphonics, extreme dynamics, and transparent textures, *Loin d'ici* is stimulating to prepare and perform without the distracting technical demands often associated with virtuosic flute repertoire. Based on Wayne Horvitz's improvisational language, *Inside Morning* allows performers the freedom to adapt the performance to their liking. Divided into ten sections featuring unique musical characteristics, *Inside Morning* is a study in tone colors, dynamics, and musical textures. *Jim & John*, on the other hand, is a technical warhorse that provides an



innovative approach to using extended techniques that imitates the blues style of a 1950s fife and drum band.

While I only selected three works for this project, in the process of researching and listening to recordings, I discovered a wealth of uncharted repertoire. Many of these pieces are unknown to the flute community at large or have been overlooked after their initial premier at the NFA Young Artist Competitions. My future goals include continued research, performance, and promotion of more NFA commissioned pieces.

**Slide 33: (Thank you)**

Thank you for joining me today.