

HYBRIDITY IN FLUTE MUSIC OF FOUR CONTEMPORARY COMPOSERS

Yeji Kim

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Committee:

Marilyn Shrude, Advisor

Robert W. Midden
Graduate Faculty Representative

Mary Natvig

John Sampen

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ABSTRACT

Marilyn Shrude, Advisor

Hybridity is a concept that is widely discussed in the field of cultural studies. The term can be applied to anything that exhibits a fusion or mixture of elements and fades the demarcation between the elements.

In music it is evident in the fusion of such disparate elements as old and new styles; electronic and acoustic media; Western and non-Western music; audio and visual components; classical and popular music; and the use of quotation. These elements are often combined in works that contribute to a hybrid musical vocabulary with a distinctive style, so that the points of departure are often blurred. Many recently composed works for flute demonstrate hybridity.

The purpose of this document is to explore the concept of hybridity as evidenced in the flute works of four contemporary American composers and flutists: Cynthia Folio (b. 1954), Anne La Berge (b. 1955), Janice Misurell-Mitchell (b. 1946), and Maggi Payne (b. 1945). The study examines what brought about their hybrid approach to composition, as well as the relationship between their roles as both creator and presenter of works that demonstrate hybridity. Extensive email interviews, consultation of available sources, and analyses of compositions are the essential research tools.

The first chapter includes pertinent biographical and educational information of the four subjects. Chapter two explores their roles as both composer

and performer. The third chapter presents a general overview of hybridity as it relates to the music of each composer. The final chapter provides a discussion of the use of extended techniques in a specific work by each composer.

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INTRODUCTION

Research Problem and Document Organization

Hybridity is a concept that is widely discussed in the field of cultural studies. According to Drs. Robin Cohen and Paulo Toninato of the University of Warwick, hybridity is closely related to the idea that “borders are fractured” and “boundaries are blurred” largely due to cultural globalization.¹ Dr. Anjali Prabhu of Wellesley College believes that hybridity provides “a way out of binary thinking” and permits “the restructuring and destabilizing of power.”² Dr. Ien Ang, Professor of Cultural Studies at the University of Western Sydney, says that “hybridity is a concept that confronts and problematizes boundaries, although it does not erase them,”³ and that it “always implies an unsettling of identities.”⁴ Fundamentally, the term can be applied to anything that exhibits a fusion or mixture of elements and fades the demarcation between the elements.

Hybridity in music is evidenced in numerous ways. These include the fusion of disparate elements such as old and new styles, electronic and acoustic media, Western and non-Western music, audio and visual components, classical and popular music, and the use of quotation. Composers have combined these elements to create works that have contributed to a hybrid musical vocabulary and style of

¹Robin Cohen and Paola Toninato. “Hybridity,” in *Warwick. Department of Sociology*, November 15, 2007, <<http://www2.warwick.ac.uk/fac/soc/sociology/rsw/current/cscs/creolizationconcepts/hybridity/>> (accessed October 21, 2010).

²Anjali Prabhu, *Hybridity Limits, Transformations, Prospects* (New York: SUNY Press, 2007), 1.

³Ien Ang, “Together-in-difference beyond diaspora, into hybridity.” in *Asian Studies Review* 2 (2003), 149.

⁴Ibid.

composition.

The purpose of this document is to explore the concept of hybridity as evidenced in the flute works of four contemporary American composers and flutists: Cynthia Folio (b. 1954), Anne La Berge (b. 1955), Janice Misurell-Mitchell (b. 1946), and Maggi Payne (b. 1945). The study examines what brought about their hybrid approach to composition, as well as the relationship between their roles as both creator and presenter of works that demonstrate hybridity. Extensive email interviews, consultation of available sources, and analyses of compositions are the essential research tools.

The first chapter includes pertinent biographical and educational information of the four subjects. Chapter two explores their roles as both composer and performer. The third chapter presents a general overview of hybridity as it relates to the musical activities of each composer. The final chapter provides a discussion of the use of extended techniques in a specific work by each composer.

Hybridity in Prominent Works of the Twentieth Century

There are many examples of hybridity exhibited in contemporary concert music. Luciano Berio's *Sinfonia* demonstrates hybridity by quoting the music of Debussy, Mahler, and Beethoven, among others. Alfred Schnittke's *Concerto Grosso No.1* combines elements of Baroque and popular music with chromaticism and

microtonality.⁵ The music of several American composers shows the influence of popular culture and theatre. John Corigliano's flute concerto, *Pied Piper Fantasy*, asks for a costumed soloist and "parades of children playing pipes and drums."⁶ Similarly, many of William Bolcom's compositions seek to embrace "a wider variety of musical styles" and "to erase boundaries between popular and serious music."⁷ Bolcom often uses collage technique to insert popular tunes and music from earlier time periods into his new works. John Harbison is inspired by jazz and the music of J. S. Bach, and this can be heard in many of his famous works.

Minimalist composers are often influenced by the music of non-Western cultures. Steve Reich's *Drumming* incorporates elements of Ghanaian music, and *Music for Mallet Instruments, Voices and Organ* shows his interests in Indonesian gamelan music.⁸ The music of several Chinese composers reflects the spirituality and philosophy of their culture in combination with Western compositional techniques and instrumentation. For example, Tan Dun describes himself as a composer who "freely swims and swings among different cultures," as he combines

⁵Ivan Moody and Alexander Ivashkin. "Schnittke, Alfred," in *Grove Music Online. Oxford Music Online*, <<http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/51128>> (accessed January 10, 2011).

⁶Mark Adamo. "Corigliano, John," in *Grove Music Online. Oxford Music Online*, <<http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/42480>> (accessed January 10, 2011).

⁷Steven Johnson. "Bolcom, William," in *Grove Music Online. Oxford Music Online*, <<http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/03439>> (accessed January 10, 2011).

⁸Paul Griffiths. "Reich, Steve," in *Grove Music Online. Oxford Music Online*, <<http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/23091>> (accessed January 28, 2012).

elements of Western atonality and Chinese traditional music.⁹ Also, many of Chen-Yi's compositions are written for a traditional Chinese instrument, but use Western compositional techniques.

Likewise, many flute compositions of the twentieth century show hybridity. Robert Dick and Ian Clarke are two famous flutists/composers who exhibit hybridity in their flute music. Both are influenced by non-traditional concert music such as jazz, hip hop, and blues, and both incorporate these styles, as well as extended techniques, into their compositions.

Cynthia Folio, Anne La Berge, Janice Misurell-Mitchell, and Maggi Payne compose flute music that is a combination of diverse elements. Their backgrounds, interests, and personalities serve to inform the musical choices they make in creating and performing unique works for their instrument. Each has composed hybrid works that have become important pieces in the contemporary flute repertoire.

⁹Joanna C. Lee. "Tan Dun," in *Grove Music Online. Oxford Music Online*, <<http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/42657>> (accessed January 28, 2012).

CHAPTER I
BIOGRAPHICAL INFORMATION AND EDUCATIONAL
BACKGROUND OF COMPOSERS

Cynthia Folio

Cynthia Folio was born on Dec. 24, 1954 in Fort Belvoir, Virginia. According to her own website, she “was an army brat” and lived in Germany and Panama “and many spots in between.”¹⁰ She initially studied music with Sergeant Mears, who was in a military band. He worked carefully with Folio, but most importantly, she recalls that “he instilled in me a love for music.”¹¹ A year later, her parents enrolled her in the Panama Conservatory, where music education was systemized and affordable for almost everyone. She studied with Eduardo Charpentier, the first chair flutist of the Panama Symphony. He used the Altès Flute Method, a very thorough approach to learning all scales and arpeggios.¹² Folio also had weekly solfege lessons, required of every instrumental student. She states the following: “I loved solfege; I would memorize my exercises every week, which improved my musicianship skills.”¹³

Folio’s lifelong passion for jazz and Latin music started in Panama. Her parents took her to local clubs where she heard and danced to jazz music. She recalls that “despite extreme poverty, kids in the street played intricate and

¹⁰Cynthia Folio, “Biography,” *Homepage*, <<http://astro.temple.edu/~cfolio/bio.html>> (accessed January 27, 2011).

¹¹Cynthia Folio, interview by Yeji Kim via email (December 23, 2010).

¹²Ibid.

¹³Ibid.

energetic rhythms on pots and pans.”¹⁴ After three years in Panama, Folio’s family moved to New York City, and there she started improvising and composing on the flute. Although she did not have a teacher, she spent a lot of time exploring and practicing the flute.

As an undergraduate student at West Chester University, Folio was introduced to contemporary music through her involvement in the new music ensemble. She later studied composition and began to explore extended techniques on the flute. She played in the Philadelphia Youth Orchestra where the focus was primarily nineteenth-century orchestral repertoire and also took a year of jazz lessons with Adolphe Sandole in South Philadelphia.¹⁵

Upon entering the Ph.D. program in music theory at The Eastman School of Music, Folio briefly set aside composition and jazz. She studied flute with Bonita Boyd and Emily Swartley and also played in many ensembles, including the Eastman Wind Ensemble. In 1985 she earned her Ph.D. in music theory, as well as a Performance Certificate in Flute.¹⁶ Folio continued to be interested in jazz, and played a lot of contemporary music, which motivated her to become a professional composer. She notes “Eventually, I asked the chair of composition, Samuel Adler, if I could study composition—he assigned me to Joseph Schwantner. A few years later, I wrote my Ph.D. dissertation on Schwantner’s music and feel the influence of his style in my own writing.”¹⁷

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid.

¹⁷Ibid.

In 1980, while teaching flute and music theory at Texas Christian University, Folio considered composition as another interest. She conducted a flute quartet and a flute choir, and also composed and arranged pieces for the groups. She also began to write for friends and for herself. Although she composed music for many different kinds of ensembles, instruments, and voices, her main interest was to write for the flute.¹⁸

In 1989, Folio recorded her first jazz compact disc, which included four of her own compositions. Her most recent recording, *Fluteloops*, includes eight of her compositions, all of which involve at least one flute. Since 1990, she has served as Associate Professor of music theory at Temple University, where she teaches theory and composition courses at all levels. In the spring of 1996, she was awarded the Lindback Foundation Award for Distinguished Teaching.¹⁹

As a theorist, Folio has published many scholarly articles and reviews. She served on the editorial board of *Music Theory Spectrum* for three years and continues to be a board member *ex tempore*. She was vice-president of the Music Theory Society of the Mid-Atlantic (MTSMA) for two years and the treasurer of the Society for Music Theory for four years. She served as chair of the Program Committee for MTSMA for the 2011 conference.²⁰

As a flutist, Folio frequently appears as a soloist and is involved in many different musical groups in the Philadelphia area. In 1999, she was invited to

¹⁸Ibid.

¹⁹Folio, Biography.

²⁰Ibid.

CAMP'99, an international festival for free improvisation, held in Tübingen, Germany.²¹

Anne La Berge

Anne La Berge was born in 1955 in Palo Alto, California. La Berge's family was musical: her mother was a violinist, who played in musicals and in a string quartet, and her father was a psychology professor, a scientist, and a choir director, who co-founded a chorus called The Bach Society. Their children were talented, but La Berge was the only one who pursued music professionally.²²

La Berge's parents chose the flute for her. They lived in a home with a half-mile driveway in the snowy climate of a small town outside of Minneapolis, so they decided that she had to play a small instrument since it could be carried in and out of the driveway easily. As a child, she played in the school band, where she had some exposure to jazz although this was not her first love. Her musical talents, however, allowed her to learn the classical repertoire quickly and this was more to her liking.²³

La Berge initially attended Northwestern University in Evanston, Illinois, where she majored in flute performance. She describes Northwestern as an orchestral school, and she had no interest in orchestral life or people.²⁴ After

²¹Ibid.

²²Bob Gilmore. "Anne La Berge. Interview with Bob Gilmore. Amsterdam, Summer 2005," *PARIS Transatlantic Magazine*, Summer 2005, <<http://www.paristransatlantic.com/magazine/interviews/laberge.html>> (accessed January 11, 2011).

²³Ibid.

²⁴Anne La Berge, interview by Yeji Kim via email (December 13, 2010)

spending one year at Northwestern, she transferred to The University of New Mexico, where she studied with Frank Bowen, who had worked with Marcel Moyse. La Berge remembers that Bowen was not “a new music player; he was a well-rounded player, and completely not orchestra.”²⁵ She liked the school because the faculty was young and eccentric.

La Berge’s college years were her greatest inspiration for pursuing composition and contemporary music as her career. She was involved in a wide range of music-making activities (Medieval through modern) and improvised in all styles.²⁶ This familiarized her with “the creative process involved in playing different kinds of music” and inspired her “to make her own music.”²⁷ Because she had worked with composers since she was young, she felt like she “could contribute her own music alongside the works of her colleagues.”²⁸

In 1978, La Berge began her graduate degree in flute performance at the University of Illinois, where she studied with Alexander Murray. She also assumed the new music position as Murray’s assistant.²⁹ During her studies, she met many composers including Larry Polansky, Ben Johnston, Sal Martirano, and Paul Zonn. She recalls that “it was heaven.”³⁰ Two years later, she moved to Los Angeles and played in the Monday Evening Concerts, improvised with many different types of musicians, and occasionally performed at the California Institute of the Arts.³¹

²⁵Gilmore, “Anne La Berge”.

²⁶La Berge, interview by Yeji Kim.

²⁷Ibid.

²⁸Ibid.

²⁹Gilmore, “Anne La Berge”.

³⁰Ibid.

³¹Ibid.

In 1985 she began her doctorate in flute performance at the University of California at San Diego (UCSD), where she studied with John Fonville. “It was the handiest place to look for a Doctorate. They gave me money; they gave me freedom, so I just moved right down there. I spent two years getting close to a Doctorate, but I didn’t see it as satisfying me. In a way it’s too bad I didn’t finish it.”³² However, she worked closely with Fonville, commissioning new works and exploring extended techniques, particularly microtonal scales. “I had very creative teachers who were also unconventional in their exploration of how to play the flute and interpret repertoire and perform in an effective and personal way.”³³

While in San Diego, La Berge met her future husband, David Dramm, a composer and guitarist. He suggested that they move to Amsterdam, where they could launch their music careers. They moved in 1989 and still reside there today. In 1999, La Berge founded *Kraakgeluiden*,³⁴ with Steve Heather (drummer) and Cor Fuhler (analog synthesizer performer). Based in Amsterdam, *Kraakgeluiden* is an improvisation concert series that explores “combinations of acoustic instruments, electronic instruments and computers using real-time interactive performance systems.”³⁵

³²Ibid.

³³La Berge, interview by Yeji Kim.

³⁴In Dutch the word *Kraakgeluiden* not only translates as ‘crack sounds’ (sudden, sharp sounds), the term *kraak* also refers to squatting, as in *kraakpand*, a property occupied by squatters. In addition, the term also brings to mind the *Kraakdoos*, a finger-operated touch-pad synthesizer first developed by Michel Waisvisz in 1969. Source: Helen Metzelaar. “Women and ‘Kraakgeluiden’: the participation of women improvisers in the Dutch electronic music scene,” *Organised Sound* vol. 9, issue 2 (2004): 199-200.

³⁵Metzelaar, 199.

La Berge currently serves as improvisation coach at the Royal Conservatory of The Hague and Technical Director for Superheroes at the Facetten Foundation for Amsterdam High Schools. She also does workshops on extended techniques and improvisation for flute teachers in the Netherlands, as well as composition workshops at the International School of Amsterdam. Her honors include grants from Amsterdam Funds for the Arts and SNS Reaal Funds, and support from the Funds for Podium Arts, the Prins Bernhard Culture Funds, and the Norma Funds.³⁶

Janice Misurell-Mitchell

Janice Misurell-Mitchell was born in 1946 and raised in Newark, New Jersey. Her desire to explore composition came from improvising on the flute during her high school years and from her experience with jazz in both piano and flute lessons.³⁷ In her interview with the author, Misurell-Mitchell states, “In flute I used to ‘fool around’ with tonal improvisation in the style of Mozart, and a friend and I were given some jazz tunes with written-out improvisations by her father, who taught high school music.”³⁸

During piano lessons, her teacher often gave her a jazz tune to work on in addition to the standard piano repertoire. This enabled her to learn about chords, voicing, and swing. As a listener, she enjoyed pop, rock, and classical music. She was

³⁶Anne La Berge. “BIO,” Homepage, <http://annelaberge.com/?page_id=91> (accessed October 24, 2012).

³⁷Janice Misurell-Mitchell, interview by Yeji Kim via email (December 21, 2010).

³⁸Ibid.

also very active in vocal performance, both casually and in an all-city chorus.³⁹

Misurell-Mitchell received her B. A. in Music Theory and Composition in 1967 from Goucher College. She earned her M. M. in Composition with a minor in flute in 1968 at the Peabody Conservatory of Music. During those years, she was always more interested in composition than in flute performance and never considered a career as a flutist.⁴⁰

During her work at Goucher College with Bonnie Lake, Misurell-Mitchell began to study more of the twentieth-century repertoire. She attended contemporary concerts where Ms. Lake performed regularly and wrote concert reviews for the campus newspaper. Among her most vivid memories were the concerts given by the Philadelphia Chamber Players. The group came to campus and presented “thought-provoking concerts that sometimes included a bit of theatre.”⁴¹

Upon the suggestion of Bonnie Lake, Misurell-Mitchell pursued flute studies in Salzburg the summer following her junior year. She not only developed her technique, but also began to study contemporary performance practice. She learned Varese’s *Density 21.5* in a class with Karl-Heinz Zöllner, attended many new music concerts, as well as many chamber concerts.⁴² She recalls other important musical activities:

Further study with James Pappoutsakis at Tanglewood included a rigorous amount of tonal and technical work, a woodwind quintet class, and more excitingly, a chance to attend composers’ workshops and the Fromm Foundation concert series. (I also sang in the

³⁹Ibid.

⁴⁰Ibid.

⁴¹Ibid.

⁴²Ibid.

Berkshire Festival Chorus, but we didn't sing any contemporary pieces.)⁴³

At Peabody, Misurell-Mitchell began to play the works of other composers, which occasionally included extended techniques. In so doing, she began to incorporate them into her own pieces.⁴⁴

I also composed what we might now call a musical theatre piece based on the Wallace Stevens poem, *The Emperor of Ice-Cream*; the piece used proportional notation, and the performers slammed music history books and did some screaming, playing into headjoints and mouthpieces, etc.⁴⁵

After she finished her studies at the Peabody Conservatory, Misurell-Mitchell began to teach flute at Capital University's Conservatory of Music in Columbus, Ohio and at The Ohio State University. While teaching there, she began to perform in new music concerts and to develop her own compositional language, especially for the flute.⁴⁶

In 1976, she attended Harvey Sollberger's Flute Farm in the Catskills and was exposed to additional contemporary repertoire. Judith Bentley was also there.⁴⁷ Robert Dick was in residence for a week and performed a two-hour concert of solo and ensemble works for people in the area.⁴⁸

Misurell-Mitchell received her doctoral degree at Northwestern University and continued her musical career in Chicago where she has lived ever since.⁴⁹ She

⁴³Ibid.

⁴⁴Ibid.

⁴⁵Ibid.

⁴⁶Ibid.

⁴⁷Judith Bentley was Professor of Flute at Bowling Green State University (1962-2002).

⁴⁸Misurell-Mitchell, interview by Yeji Kim.

⁴⁹Janice Misurell-Mitchell. "Biography," Homepage, <<http://www.jmisurell-mitchell.com/Biography.html>> (accessed October 24, 2012).

teaches at the School of the Art Institute of Chicago and “specializes in courses involving contemporary music, music and politics, and music and gender. She was Artistic Co-director of CUBE Contemporary Chamber Ensemble in Chicago from 1989-2008 and was chosen as a ‘Chicagoan of the Year’ in classical music for 2002 by music critic John von Rhein of the *Chicago Tribune*.”⁵⁰

Her honors include grants from the Illinois Arts Council, the Chicago Department of Cultural Affairs, Meet the Composer, residencies at the Atlantic Center for the Arts and the Ragdale Foundation, and awards and commissions from the National Flute Association, the Youth Symphony of DuPage, the International Alliance for Women in Music, the Women’s Philharmonic, Northwestern University and others. Her compositions are performed internationally, and have been featured on the Public Broadcasting Network, at the National Flute Association Conventions, the Donne in Musica festival, the Museum of Contemporary Art and Symphony Center in Chicago, and at Carnegie Hall.”⁵¹

Maggi Payne

Maggi Payne was born in 1945 in Temple, Texas. This geographical area inspired her personal approach to composition.

I was brought up in a small town in the panhandle of Texas, right on the border of farmland to desert. I found the desert to be extraordinarily beautiful. I was intrigued by detail—every crack in the earth’s crust, the snowflakes and low fog swirling low across the black asphalt’s surface, etc. This love of nuance, of detail, pervades

⁵⁰Ibid.

⁵¹Ibid.

my work. But there were large scale events as well: the intense thunder and lightning storms, the winds so strong that I couldn't make headway walking against them, the sky turned orange in the midst of an intense dust storm, the hail so large or rain falling so hard that everything that had been in motion came to a stop. These dramatic events color my work as well. There's also a sense of space. The desert has a vastness that's hard to explain unless one has experienced it.⁵²

Payne heard the sound of the flute when she was nine, even though she does not remember the circumstances. Her first flute teacher was Harold Gilbert, who encouraged her to continue to explore unusual ways of playing the flute (air sounds, whistle tones, humming while playing, key clicks, etc.). She experimented with a tape recorder when she was ten, recording sounds and varying the speed on playback.⁵³

Payne attended Northwestern University and studied flute with Walfrid Kujala and composition with Alan Stout, M. William Karlins, and Theodore Ashford. She also played in professional recording sessions, and there she learned the recording engineering process. She explored timbral possibilities by layering tracks and adding effects.⁵⁴ "I felt it is important as a performer to learn as much as I could about engineering in order to tailor my playing style for session work, which is different from my performance playing style."⁵⁵

Payne pursued a graduate degree in composition at the University of Illinois at Urbana-Champaign, where she had her first opportunity to study electronic music in a class of James Beauchamp. She also worked with composers Gordon Mumma,

⁵²Maggi Payne, interview by Yeji Kim via email (November 20, 2010).

⁵³Ibid.

⁵⁴Maggi Payne. "Maggi's long and winding bio," Homepage, <<http://www.maggipayne.com/>> (accessed October 24, 2012).

⁵⁵Maggi Payne. "Interview excerpts," Homepage.

Ben Johnston, and Sal Martirano.⁵⁶ Under Mumma's guidance, she learned how to build circuits and constructed her first ring modulator.⁵⁷ After completing her degree at the University of Illinois, she attended Mills College for the newly created Master of Fine Arts in electronic music and recording media. Among her teachers were composers Robert Ashley and David Behrman, and technical director Nick Bertoni.⁵⁸

Since 1992, Payne has been Co-Director of the Center for Contemporary Music at Mills College, where she teaches recording engineering, composition, and electronic music. She also enjoys freelance work as a recording engineer and editor, and as a historical remastering engineer. She combines electroacoustic music with visual elements such as video, dance, transparencies, and film, and enjoys collaborating with other artists. She has written several works for flute as well as other acoustic instruments.⁵⁹

Payne's compositions are primarily electroacoustic and often demonstrate sound sources from the physical world, particularly urban sounds recorded in the San Francisco area. Representative pieces include *Airwaves*, 1987; *Resonant Places*, 1992; and *Liquid Metal*, 1994.⁶⁰

Payne has performed at venues such as Cinesonika, SIAT-SFU in Vancouver; Nuit Blanche, Festival Futura 2010 in Crest, France; CHAT (Collaborations:

⁵⁶Payne, Maggi's long and winding bio.

⁵⁷Mills College. "Maggi Payne," Homepage, <http://www.mills.edu/academics/faculty/mus/maggi/maggi_cv.php> (accessed October 24, 2012).

⁵⁸Payne, Maggi's long and winding bio.

⁵⁹Ibid.

⁶⁰Gavin Borchert, "Payne, Maggi," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49179> (accessed January 20, 2011).

Humanities, Arts & Technology) Digital Arts Festival at The University of North Carolina, Chapel Hill; Concrete Toronto, 8th Annual SOUNDplay Festival; Musica Viva-Sound Walk 2009 in Lisbon, Portugal; Boston Cyberarts Festival—Wired for Sound, 2009, and many others.⁶¹ She has received grants from the National Endowment for the Arts and the Mellon Foundation.⁶²

⁶¹Payne, Maggi's long and winding bio.

⁶²Ibid.

CHAPTER II
HYBRID ROLES: COMPOSER AND PERFORMER
Composer Perspective

The fact that Cynthia Folio, Ann La Berge, Janice Misurell-Mitchell, and Maggi Payne are performers as well as composers shows another significant phenomenon of hybridity in music. Their fluency as flutists greatly influences their compositions for the instrument. Furthermore, each is able to improvise, which gives them immediate feedback for the clarification of ideas. Consequently, their compositional choices appropriately reflect both the limitations and the potential of the instrument.

According to Anne La Berge, her training as a flutist helped her to develop creative and unconventional ways of playing the instrument and supports the notion that performers have advantages that lead them into the organic role of composer/performer.⁶³ La Berge's compositional process is mainly improvisational, and she believes that real-time musical decisions are important when composing.

Similarly, when Maggi Payne first started playing the flute, she explored many of its sonic possibilities (air sounds, whistle tones, and key slaps). She formed an improvisation group at Northwestern University and used extended techniques in her improvisations with colleagues. Her first serious work, *Inflections* for solo flute, is an outgrowth of her love of unusual sounds and the techniques that she developed.

⁶³La Berge, interview by Yeji Kim.

Janice Misurell-Mitchell approached composition as a teenager through her improvisations. She explained her compositional process in an interview with the author.

I often improvise in the evenings and, after evaluating it, use some of that material the following day in my composition. In writing for other instruments I may use improvisation on flute or piano to work out particular ideas, or later, to play them through on those instruments, but of course it isn't the same. However, saxophone players find that my writing is very comfortable for them (re: technique), and I think that has to do with similarities between flute fingerings and saxophone fingerings.⁶⁴

Cynthia Folio became interested in composition while attending West Chester University as a flute performance major. She played in a new music ensemble, which opened her ears to contemporary composition. Through her composition lessons, she became interested in exploring extended techniques on the flute and wrote her first "official" composition, *Flute Fantasy*.⁶⁵ She spoke about her compositional process and how it was affected by her performing abilities.

My own flute experience has had a tremendous influence on how I compose for the flute. As mentioned previously, the many works and styles that I played became a melting pot of sources of inspiration. Of course, I also know the instrument really well and feel confident writing for it. I often actually use the flute while composing (whether I'm writing for flute or some other instrument), going to the piano only to check on the harmonic/contrapuntal aspect. Lately, I use the computer in combination with piano and flute, because the software has become so much easier to use.⁶⁶

That the performer role affects the composer role is evident in various ways. For example, Cynthia Folio said that she is keenly aware of the practical aspects of

⁶⁴Misurell-Mitchell, interview by Yeji Kim.

⁶⁵Folio, interview by Yeji Kim.

⁶⁶Ibid.

notation and performance and thinks the score has to be clear and readable. She added that the recent appearance of easy-to-use notation programs has caused an overabundance of overly-complicated scores that are difficult to read. "I have to remind my students that the simpler the notation is (especially rhythmic notation, however complex the rhythm might be), the more likely the performance will be successful."⁶⁷

Similarly, Janice Misurell-Mitchell thinks that a composer needs to have a very clear and detailed listing of performance techniques for each piece and credits Harvey Sollberger as an important influence in this regard. She states that even though notation for extended techniques has become more standardized, composers still need to have glossaries at the beginning of both simple and adventuresome works.⁶⁸

Her role as a flute performer gives Maggi Payne a specific opportunity to explore the special timbre that the instrument possesses.

The flute strongly influences my work as an electronic/electroacoustic composer. There's usually a sense of the breath, the phrase, and both architectural space, and space regard to time, and often sounds which resemble the pitched wind and low roars I so often use in my flute pieces.⁶⁹

For Anne La Berge, improvisation is an essential part of both her composing and performing. Not only is she interested in improvisation, but also all the processes of music making. She elaborated on her philosophy of improvisation and how this influences the way she approaches writing for and performing on the flute.

⁶⁷Folio, interview by Yeji Kim.

⁶⁸Misurell-Mitchell, interview by Yeji Kim.

⁶⁹Payne, interview by Yeji Kim.

Improvisation in performance is instant composing. I create musical situations where recorded sounds are played back, processed and altered using Max/MSP and set in patches that are flexible in terms of timing and order. These are then put into a guided improvisation for my works. The structures for my works take many aspects of improvisation into consideration such as chaos, random, predictable choices and unpredictable outcomes. I would say that improvisation is deeply integrated in my music making practice. And composition is part of that practice. It is simply organizing material and structures to give musicians the opportunity to improvise in a way that communicates the message in the composition I have made.⁷⁰

In addition to each composer's different influences and experience as performers, it is interesting that all have been inspired by common literature and that certain aspects have found their way into their own works.

All four composers were influenced by *Sequenza I* by Luciano Berio.

Misurell-Mitchell thinks that the sensibility Berio creates for the flute dispels the notion that the flute is just a "pretty" instrument.⁷¹ Payne loves the dynamic and aggressive nature of the work, as well as the proportional notation. She also likes its extreme contrasts, such as power and aggression verses intimate delicacy and spaciousness.⁷² *Sequenza I* also fascinates Folio, especially with regard to timing and pitch structure.⁷³ La Berge is attracted to Berio's elegant and effective use of the flute and his use of time. She played this piece when she was 19 years old and said that it changed her life.⁷⁴

Each composer acknowledges the influence of Edgard Varese's *Density 21.5*.

Payne and Folio mention Olivier Messiaen's *Le Merle Noir*, and Misurell-Mitchell and

⁷⁰La Berge, interview by Yeji Kim.

⁷¹Misurell-Mitchell, interview by Yeji Kim.

⁷²Payne, interview by Yeji Kim.

⁷³Folio, interview by Yeji Kim.

⁷⁴La Berge, interview by Yeji Kim.

⁷⁵Payne, Folio, Misurell-Mitchell, interviews by Yeji Kim.

Folio credit Asian composers such as Toru Takemitsu and Kazuo Fukushima as their inspirational models.⁷⁵

Performer Perspective

Cynthia Folio, Anne Le Berge, Janice Misurell-Mitchell, and Maggi Payne currently teach composition and/or music theory in academic institutions in the United States and in the Netherlands. They are well-known composers and professors who have received numerous awards. However, all began their musical lives as flutists. Furthermore, although their primary jobs are as composers and teachers, they are also active as performers, both as soloists and as collaborative musicians.

Cynthia Folio performs in the Philadelphia area as a soloist and in ensembles such as Latin Fiesta, David's Harp, the Silver and Wood Trio, the Philadelphia Classical Symphony, and the Temple contemporary music ensemble, GlauX.⁷⁵ Anne La Berge appears with the Gene Carl/Anne La Berge duo, Big Zoom, 'U' – a Klingon Opera, Trio Transport, Shackle, RSAP, and many others.⁷⁶ Janice Misurell-Mitchell is a founding member of CUBE Contemporary Chamber Ensemble in Chicago and was its artistic co-director for twenty years. She frequently performs as a flutist, and since 1991 has been developing pieces that incorporate speech, theatre and dance.⁷⁷

⁷⁵Folio, Biography.

⁷⁶La Berge, Bio.

⁷⁷Misurell-Mitchell, Janice Misurell Mitchell Bio.

Maggi Payne has had performances of her works throughout the Americas, Europe, Japan, and Australasia.⁷⁸

How then does composing and teaching affect these performers? Cynthia Folio states that her role as a composer and a theorist are organically related to her role as a performer.

After years of struggling to come up with the right sound or the right note, I have some idea of how composers make their decisions. When I am playing, I try to be aware of how the piece is constructed. In an ensemble work, I try to understand my role in the ensemble and how I need to interact with the other players.

Of course, this also relates to the fact that I am a theorist and I tend to listen to music in a way that many performers do not. I listen for motives, form, themes, structure, and relationships: something that Edward T. Cone (in *Musical Form and Musical Performance*) calls *synoptic comprehension*. Also, as a composer, I have more experience than many other flutists with contemporary techniques and concepts. That is why I prefer to perform contemporary music and jazz, where I can offer something unique.⁷⁹

Anne La Berge approaches the interrelationship of the composer/teacher and performer roles by making a distinction between two different performing circumstances: improvising and playing from a written score. When she improvises, La Berge prefers to use blocks of time that focus on a specific timbre, rhythmic style and sound world. She often chooses material that has a close relationship to her compositional material. When she performs the notated music of other composers, her own experience as a composer provides an opportunity to interpret music

⁷⁸Payne, Maggi's long and winding bio.

⁷⁹Folio, interview by Yeji Kim.

analytically. Consequently, her performances have a personal voice that is potentially deeper than if she were only an interpreter.⁸⁰

Misurell-Mitchell emphasizes the importance of precision and the performer's attitude. She believes that as a contemporary performer, it is important to follow the notation very carefully, because reading the score precisely reveals many secrets of contemporary pieces. Performers must understand the composer's intention as accurately as possible. Her experience at the Flute Farm with Harvey Sollberger was very inspiring. She refers to Sollberger's philosophy about the performer's role as differentiated from the composer's role.

I remember that Harvey Sollberger advised us that our job as performers is to try to present the very best, truest version of a piece that we can: when you have your performer hat on, you're not wearing your composer hat. Thus, you don't make composerly judgments on the piece you're working on, but you analyze it and try to understand what the composer is trying to do, both on the macro level and the micro level. You may need to do a note analysis, or a formal analysis, or something in between; you will also need to think about your approach to sound in the piece (things such as tone, vibrato, dynamic levels) and understand what types of expression will work best for that piece.⁸¹

Most of Maggi Payne's compositions are written for solo flute. She gives a unique reason for this in her interview with the author.

The flute works that I write are primarily for solo flute. I think this is in part because I grew up outside the city limits and there were no other performers nearby or in my family. Solo works can be practiced easily at any time, but ensembles, orchestras, etc. must be arranged. As I started working I had less and less time available, so finding times when larger groups could meet became difficult.⁸²

⁸⁰La Berge, interview by Yeji Kim.

⁸¹Misurell-Mitchell, interview by Yeji Kim.

⁸²Payne, interview by Yeji Kim.

In addition, Payne prefers to work closely with the performer when she writes for instruments other than the flute, in order to discover the possibilities of the instrument. For her *HUM 2* for 8 live trombones or one live trombone and 7 pre-recorded trombones, she worked with Abbie Conant. Payne explains how her experiences as a performer influence her role as a composer.

Being a performer on the instrument that you're composing for gives you special knowledge about the capabilities of the instrument and the stamina that you can expect from a performer. I'm thinking of writing in a more flexible way, integrating more improvisation, so that the performer can bring even more to a performance than they already do, and so that as new techniques develop, the piece will retain a vitality—a contemporaneousness that a precisely and completely notated piece doesn't have. Of course there is risk involved, but if the parameters are clearly stated, the rewards will in all likelihood trump any risk for both the performer and the composer.⁸³

In conclusion, although all four composers have different points of view with regard to the composer and performer roles, it is clear that being a performer greatly affects their compositions and vice versa. They feel that understanding how a composition is constructed strengthens a performance. Furthermore, improvisation is a useful tool for immediate feedback and real-time musical decisions. They emphasize the importance of precise notation and the need to follow the composers' intentions as closely as possible.

⁸³Payne, interview by Yeji Kim.

CHAPTER III
HYBRIDITY FOUND IN
THE COMPOSERS' MUSICAL ACTIVITIES

Cynthia Folio

The compositions and performances of Cynthia Folio exhibit hybridity through her use of jazz, Latin, and non-Western elements, as well as her training as a theorist. Folio's interest in jazz and Latin music began in Panama where she spent her childhood. In her email interview with the author, Folio recalled:

While in Panama, I also developed a love for jazz and Latin music. I was surrounded by the music of Panama. Despite extreme poverty, kids in the streets of Panama City played intricate and energetic rhythms on pots and pans. Latin music played on the radio and TV. Even more important, my parents listened to and danced to jazz and frequently took me to the Panama Hilton, where my flute teacher's son (Eduardo Jr.) played jazz flute. That was the beginning of my lifelong passion for jazz and Latin music.⁸⁴

As a flutist, Folio is currently involved in ensembles that are eclectic. The group Latin Fiesta is highly praised for its ground-breaking musical activities and crossover concerts.⁸⁵ This Philadelphia-based ensemble consists of a pianist, a violinist, a vocalist, three Latin percussionists, a bassist, a flamenco dancer, and a flutist, Cynthia Folio.⁸⁶ Latin Fiesta performs concerts that may start with a hot salsa tune, shift to a classical work by Albeniz, and end with a contemporary Latin version of a Baroque concerto grosso.⁸⁷ In 2005, they released their first compact

⁸⁴Folio, interview by Yeji Kim.

⁸⁵Latin Fiesta. "Homepage," < <http://latinfiestainc.com/> > (accessed January 12, 2011).

⁸⁶Maria del Pico Taylor and Raymond Taylor, Violin; Vania Taylor, lead vocalist; Cynthia Folio, flute; Fernando Valencia, Tom Lowery and Cuco Aponte on Latin percussion; Kevin MacConnell, bass; Liliana Ruiz Davis, Latin/Flamenco dancer. (Source: Latin Fiesta homepage.)

⁸⁷Latin Fiesta, Homepage.

disc, *Amor a la Vida* (Love of Life), which contained the Cuban National Anthem and a piece entitled, *A Brazilian Medley*.⁸⁸ Folio's composition, *Z3 for two flutes and piano*, is inspired by her activities in Latin Fiesta. The last movement of the piece, *Zawa!*, uses salsa rhythms as basic material and breaks into a *son montuno* at the very end, a direct influence of her involvement in Latin Fiesta.⁸⁹

Folio also belongs to the Silver and Wood Trio with her husband bassist Aleck Brinkman and guitarist Jim Gicking. Their website emphasizes the hybridity found in their repertoire: "This acoustic trio moves comfortably through the classic standards of the 1930's through 60's, bossa nova, Latin and classic jazz, as well as the occasional coro or tango."⁹⁰

Folio's compact disc, *Portfolio*, was recorded in 1989 and features bassist Ed Wise, drummer Harrell Bosarge, and jazz pianist Steve Larson. This recording includes her own jazz-influenced works *Kokopelli*, *Portfolio*, *Naropa*, *Floating*, *That Feeling*, and *Papa Pulido*.⁹¹

In addition to her experiences in Panama, jazz/pop flutists Ian Anderson, Herbie Mann, and Eric Dolphy played a role in Folio's musical development both as a contemporary performer and composer. She was so fascinated by Dolphy's flute solo in *You Don't Know What Love Is* that she transcribed the entire eleven minutes.

⁸⁸Ibid.

⁸⁹Folio, interview by Yeji Kim.

⁹⁰The Silver and Wood Trio. "Homepage," < <http://web.me.com/jgicking/Site/Welcome.html> > (accessed January 5, 2011).

⁹¹Folio, Biography.

This solo featured quarter-tones, slides, multiphonics, and other contemporary techniques, as well as an exploration of the entire range of the flute.⁹²

Non-Western music has also been a great inspiration to Folio. She discussed her experience with and passion for non-Western music and cited particular examples that inspired her.

The summer after I took the seminar on avant-garde flute with John Heiss, I returned to New England Conservatory to take a course on Indian music theory with Peter Row. We learned the theoretical and formal basis of the music of both North (Hindustani) and South (Carnatic) Indian musical traditions. I especially like North Indian music because it features improvisation to a larger degree; my favorite North Indian flute player is Hariprasad Chaurasia. Other kinds of non-European musical styles that find their way into my works are: Native American flute; Balinese gamelan; the drumming of Ghana; Japanese shakuhachi music, and the music of the Middle East and the Balkans. I currently play in a band, called *David's Harp*, which performs music of the Middle East and the Balkans, especially Turkish music and Jewish Sephardic music. The music is new to me, but I enjoy the challenge of learning this beautiful repertoire.⁹³

Folio mentioned the various non-Western techniques that she often uses in her own compositions.

Identifying the specific features from this eclectic list of cultures that appear in my compositions is a complicated process, but I will try: exotic scales, quarter tones, glissandi, pitch bends, focus on timbre (color); asymmetrical meters; mixed meters, lack of meter, polyrhythm, syncopation, pedal points (drones), ostinato. Some of the influence is conceptual: busy textures versus silence; control versus freedom; strong rhythm/meter versus lack of a regular pattern.⁹⁴

In addition to her strengths in performance and composition, Folio is also an accomplished music theorist, having earned a degree in the same from the Eastman

⁹²Folio, interview by Yeji Kim.

⁹³Ibid.

⁹⁴Ibid.

School of Music. The previous chapter discussed the reciprocal relationship of composers and performers. It is not difficult to assume that being a theorist might bring another set of unique contributions and create additional opportunities for musical hybridity. Folio gladly answered the question regarding this matter.

I often ask myself how my interests in music theory affect my composition, so this is a great question. Most of my teaching is on the topics of traditional music theory of the common practice period, or the other extreme—avant-garde works of the 20th-century. My music has traces of both extremes, but falls mostly in the middle. But some of my research interests relate to my composition more directly.

One clear example of this cross-influence appears in my *Trio for flute, cello, and piano*. I had just published an article on polyrhythm in jazz and had studied the music of Ghana in preparation for this. I also transcribed and discussed some avant-garde jazz solos by Thelonius Monk, Ornette Coleman, and Eric Dolphy. The trio contains jazz influences, but more importantly, it features rhythm in a unique way in each movement. The first movement uses a lot of jazz rhythms, polyrhythms, and syncopation. The second movement uses the technique of isorhythm, where 10 chords are repeated over and over, but with a repeating rhythm of a different length (similar to the first movement of Messaien's *Quartet for the End of Time*). The last movement also features polyrhythms, but it uses one specific rhythm from Ghana—the gonkogui bell pattern: 2-2-1-2-2-2-1 (representing eighth-note groupings within a 12/8 meter) as the main theme.⁹⁵

Folio provided other examples of how her background as a theorist affects her compositional decisions. In her choral work, *Voyage: I Too Can Sing a Dream*, she used a hexatonic cycle to enhance the meaning of the word “wandering.”⁹⁶

Developing Hues for flute and bass clarinet used 12-tone technique and mirror writing. Palindromes are found in her solo flute piece, *Arca Sacra*, whose title itself

⁹⁵Ibid.

⁹⁶A hexatonic cycle is a nineteenth-century chord progression that returns to its point of origin (source: Cynthia Folio, interview by Yeji Kim via email (December 23, 2010)).

exhibits this technique. Finally, she used sonata form in the first movement of her *Trio for flute, cello, and piano*.⁹⁷

Anne La Berge

The music of Anne La Berge exhibits hybridity in various ways: her use of electronic music in conjunction with the acoustic sound of the flute; her use of texts and poetry; and her profound interest in improvisation which is closely related to the genre of jazz. She has experimented with digital processing to create new sonic possibilities for the flute and has explored microtonality and interactive computer systems.⁹⁸As a result of her exploration of new flute timbres related to microtonality, she worked as a consultant for the Kingma System flute,⁹⁹ an instrument she owns and plays.

In her interview with the author, La Berge explained that she does not endeavor to fuse different musical elements, but just juxtaposes them. She gives the audience the freedom to interpret her juxtapositions.

My music would be more post post modern in that I do not fuse different elements in the same way that the post modernists do. I just juxtapose them and let the audience experience and create their own visions for the interaction between the elements. And I stick with my own cultural background. That is, I am a woman from a small town in the US that is classically trained, improvises and has

⁹⁷Folio, interview by Yeji Kim.

⁹⁸Helen Metzelaar, "Women and 'Kraakgeluiden': the participation of women improvisers in the Dutch electronic music scene." *Organised Sound* (2004, vol 9 issue 2: Cambridge Press) 199-200.

⁹⁹The Kingma quartertone system flute is produced through the creative collaboration of Dutch flute maker Eva Kingma and Bickford W. Brannen, the President of the American flute manufacturers, Brannen Brothers. Dirk Kuiper founded the Kingma Company in Holland in the 1950s. (Source: Deborah Fether, "A Discussion of contemporary flute design and the issues surrounding these developments." Kingma flutes homepage http://www.kingmaflutes.com/documenten/fether_diss.pdf (accessed October 23, 2012)).

immigrated to Holland. I do not use any world music associations or styles in my music. I don't use any pop, rock or jazz in any deep way. I do juxtapose text in the form of stories and poetry with music. I use science and factual information juxtaposed with fantasy. I use samples and synthesized sounds juxtaposed with acoustic instruments.¹⁰⁰

There is a connection between what La Berge wants for her audience and what she expects from performers of her music. As a composer, La Berge particularly would like those who play her music to make essential decisions with the guided improvisation she offers; similarly, she wants her audience members to be able to absorb her music on their own. She explained this desired approach in her interview.

I would like the performers to be inspired and to be curious. I use poetry, informative text and I give the performers room to express themselves and to express the material that the pieces are based on. I also use the computer to help guide them through this process. I would like the audiences to have somewhat the same experience as the performer: curiosity, wonderment, a bit of confusion and a sense of inspiration.¹⁰¹

La Berge is primarily an electronic improviser. She initiated an improvisation concert series called *Kraakgeluiden* in 1999 with drummer Steve Heather and analogue synthesizer performer Cor Fuhler.¹⁰² La Berge's goal was to have a place that would be available anytime, so that musicians could explore new fields and create complex hybrids with all types of music.¹⁰³ La Berge had four reasons for

¹⁰⁰La Berge, interview by Yeji Kim.

¹⁰¹Ibid.

¹⁰²*Kraakgeluiden* means "crack sound" in English.

¹⁰³Metzelaar, 199-200.

establishing *Kraakgeluiden*: to play, to improvise, to use electronics, and to perform with her colleagues, something she could not find in existing venues.¹⁰⁴

In an interview with Bob Gilmore, La Berge shared her earliest experience with electronics and the subsequent development of this interest.

My first experience with making electronics work in a personal way was when I played the Berio recorder piece *Gesti* at the Schoenberg Institute back in LA. There's one place in the piece where you're supposed to sing, and so I played the piece miked because the instrument's so small, and then sang full voice into this mike, opera style, and the audience was blown away. And I thought: this is new music! This is taking Berio a step further. David Dramm and I also had this electric guitar and flute duo in LA with a dancer, where I had to be miked. I was using more and more mouth sounds. At UCSD I took electronic music courses just to see how much I could understand of FM synthesis math. I took an electronic studio 101 from Gordon Mumma, cutting tape, and all that. When we got to Amsterdam I was playing amplified most of the time, but it wasn't until we got here when the live electronic thing really started to go strongly, with the *Kraakgeluiden*. That was when I understood that if I was going to play with the guys I had to play loud enough. Amplified flute is not loud enough, but with filtered, amplified flute with effects you can be up there with the rest of the boys.¹⁰⁵

Although La Berge does not claim to use pop, rock or jazz in her compositions, her prominent use of percussive flute sounds suggests that she might have been inspired by the strong rhythmic language of those styles. Pieces such as *revamper* for solo flute, *rollin'* for solo flute and *Rough Diamond* for flute quartet emphasize rhythm over melody. She described this fascination in her interview.

I like rhythm and grooves. I should have been a drummer. When my husband and I started performing together he sang and played guitar and I functioned as the drummer in our duo. All of this was an organic development for our duo and then I continued to expand my percussive flute sounds to be useful in other settings.

¹⁰⁴Ibid.

¹⁰⁵Gilmore, Anne La Berge.

It's amusing to me when people want to tell me all about the vocal beat-box films on youtube and the virtuoso flute percussion performances on youtube. I was busy working with this sound world long before internet and the beat-box rage and I am more interested in the musical rather than the virtuosic and technical aspects of producing percussive sounds. Sometimes a musical situation simply needs percussion and I can be of use.¹⁰⁶

La Berge talked about how she produces percussive sounds on the flute.

I use my tongue and upper lip for a kind of lip-pop that, when closely amplified, sounds like a bass drum. I also use an array of mouth sounds that can be pitched by placing the flute in a normal embouchure position very close to the microphone. This is all quite similar to the vocal beat-box techniques that have become common these days. By making sounds through the flute and amplifying them at the end of the flute, one can achieve a number of interesting percussive sounds. I also combine the use of electronics and processing to extend the effect of the percussiveness.¹⁰⁷

Additionally, La Berge predicts that in the future there will be even more ways to use acoustic sounds in combination with technology.

Flutists are becoming more and more at home with amplification. This is one of the first stepping stones to playing with electronics. I see the flute as an excellent partner to the electronic domain. Therefore the future of the flute as a solo instrument would be in how our future composers sample and process flute sounds, combine it with other interesting sounds and place it in multimedia works.¹⁰⁸

As briefly mentioned in the beginning of the chapter, La Berge was a consultant in the development of the Kingma System flute. She points out that while this instrument was a revolution for performers and composers, it has not caught on for the general flute-playing population. She added that this “may happen or not

¹⁰⁶La Berge, interview by Yeji Kim.

¹⁰⁷Ibid.

¹⁰⁸Ibid.

happen.”¹⁰⁹ However, the fact that there are attempts to create a new instrument that supports musical hybridity may encourage more challenging and diverse musical exploration.

Janice Misurell-Mitchell

What primarily makes Janice Misurell-Mitchell relevant in terms of hybridity are not only the theatrical/vocal elements, but also the characteristics of popular and non-Western music that can be found in her compositions and performances. In her interview with the author, Misurell-Mitchell discussed hybridity in her music.

Some of my pieces from 1977 on have included jazz sections or multiple scales (twelve tone, or synthetic scales) that had some blues elements, but since 1987 most of my works can be considered to contain hybridity as a part of the piece’s conception. For me this can mean elements of blues, in melodic and harmonic aspects as well as phrase structure; swing, primarily in a bebop style; jazz phrasing, with an emphasis on the off beats; Asian flute gestures and sounds; and in the last seventeen years, incorporating voice, including singing and spoken word poetic style, into playing or including theatrical elements (flutist as actor, singer, dancer) in the performance.¹¹⁰

Voice is the primary theatrical element that Misurell-Mitchell employs in her works. She discussed her early use of speaking and singing.

Occasionally in the earlier years of my flute composition I used this technique to reinforce the low register, enabling it to be powerful and to have a rough timbre, which I felt gave it character. I also enjoyed singing and playing tones different from the ones played when I gave demonstrations of extended techniques (“Joy to the World” always gets a laugh, especially from high school players); Sollberger’s *Riding the Wind II*, which I play periodically (now usually with percussion improvisation, which Harvey has given his approval to) has some very interesting harmonies that are easy to

¹⁰⁹Ibid.

¹¹⁰Misurell-Mitchell, interview by Yeji Kim.

reach and fun to play, and from that I learned to develop my own technique.¹¹¹

She elaborated on later vocal exploration and her preference for poetic text.

Since my residency at the Atlantic Center for the Arts in 1989 I have worked somewhat regularly with singing or speaking and playing simultaneously. (When playing at the unison for timbral effect I usually prefer to sing slightly out of tune, whereas Robert Dick prefers that the player sing in tune.) This has also developed my interest in finding poetry that I want to use for flute/voice; I find that short poems or even short phrases that have a spoken word quality are best for my purposes. This means an emphasis on nouns, pronouns and verbs and less emphasis on adjectives; I think that descriptive elements can be better served through the composition itself, rather than be expressed in words. So I have little interest in the kind of poetry most composers like to set for singers and a much greater interest in performance poets, such as Allen Ginsberg and Regie Gibson, both of whom I use in *Profaning the Sacred*, for voice/flute/alto flute and clarinet/bass clarinet.¹¹²

Because Misurell-Mitchell's music requires the keen awareness and precise understanding of her intentions, providing clear instructions for performers can be challenging. Misurell-Mitchell explains how she guides the performers in the techniques for speaking, singing, and playing.

The primary thing is that the performer must warm up the voice before working on such a piece. I studied vocal exercises with my friend, Barbara Martin, a classical singer who has specialized in contemporary music, while working on performances of *After the History* and *Everything Changes* (both for voice/flute and percussion) and other pieces that use voice/flute, so that I would execute the techniques without harming my voice. Of course, it is likely that my experience as a choral singer in college gave me some fundamentals in vocal technique in the first place.¹¹³

I also indicate where the lips must be placed for particular relationships of text to sound, and I emphasize that vowels must be

¹¹¹Misurell-Mitchell, interview by Yeji Kim.

¹¹²Ibid.

¹¹³Ibid.

very open. Certain consonants must be begun before the sound is to start, and some must be spoken without the flute in order to be heard. Others, such as “ssss” work beautifully with the lips completely covering the lip plate. I notate extensive use of flute and voice by having two staves, the upper one for the flute fingerings and the lower one for the pitches (or relative pitches) and words or syllables to be sung. I use regular words most of the time and the International Phonetic Alphabet when the words or syllables from words are not sufficient.¹¹⁴

Misurell-Mitchell became interested in electronic music after she completed her master’s degree. Her collaborations with sculptor Richard Santiago at the Atlantic Center for the Arts inspired her to combine her music with theatre, dance and video. She elaborated in the interview:

Shortly after I completed my master’s degree, I became involved in electronic music and produced a soundtrack that was a composite piece with my spouse’s film, which we called *Metaphorsis*. My soundtrack used the old-fashioned waveform generators (pre-Moog), musique concrète and lots of voice and flute, altered and multi-tracked, of course. But more of my interest in combining my music with theatre, dance and video came during my residency at the Atlantic Center for the Arts, in 1989, where I got to work with Richard Santiago, a sculptor who created with portable neon sculptures that were worn by dancers. We brought the concept to Chicago on CUBE concerts in the 1990s, where we had our first “hit” concert, “Naked Neon”, in 1991.

During this period I began my journey as a vocal artist, creating pieces for flute/voice and percussion. Thanks to the tremendous talents of percussionist Dane Richeson, the pieces from 1991 – 93 (*After the History*, *Rush Life Rush*, and *Scat/Rap Counterpoint*) developed, using some notated material and some improvised. We turned two of them into professional videos (now DVDs); this has allowed me to present them in lecture, and of course they are available on YouTube, along with *Scat/Rap Counterpoint*, which I recently re-cast as a solo spoken words piece. We enjoy performing them live, of course.¹¹⁵

¹¹⁴Ibid.

¹¹⁵Ibid.

Another hybrid element in Misurell-Mitchell's music is her use of non-Western flute sounds. Several pieces show her profound interest in Asian flute, especially Japanese shakuhachi. She explained this in her interview.

I have gotten other ideas from pieces by Takemitsu – his fingerings for multiphonics and color trills work quite well, some from Robert Aitken, and also Judith Shatin. When we studied Fukushima's *Mei* at the Sollberger Flute Farm, I was introduced to many of the possibilities of translating shakuhachi sounds into the Western flute music. You can hear this specifically in my piece for solo alto flute, *Una voce perduta: in memoriam, Ted Shen*.¹¹⁶

Misurell-Mitchell chooses Fukushima's *Mei* and Takemitsu's *Itinerant* as two of her most influential pieces, along with Berio's *Sequenza I*.

Maggi Payne

The most prominent hybrid element that is exhibited in Maggi Payne's music is her use of an acoustic instrument as a basic sound source for her electronic works. In so doing, she continues to explore the unlimited possibilities of the flute. She discussed two of her compositions that used the flute as source material for the electronic sounds and as an option for live performance: *Scirocco* (1983) and *Aeolian Confluence* (1993).

I've composed two works that integrate the flute with electronics. The earlier piece, *Scirocco* (1983), uses flute and digital delay with up to 36 layers of flute. The piece is composed to either stand on its own on a fixed medium or to be presented with a live flutist with sophisticated digital delay and fixed medium. The flutist needs a high quality condenser microphone, an externally voltage controlled digital delay, white noise generator, sine and square wave, oscillator(s), and output level control for the total attenuation of

¹¹⁶ibid.

flute signal when changing digital delay settings if the digital delay is not so equipped.

The second work that uses flute as the sound source is *Aeolian Confluence* (1993). This is a fixed medium work that uses unprocessed flute(s) in the beginning section, flute convolved using SoundHack's convolution algorithm during the second and third sections, and flute with special microphone placement for the final section, without processing.¹¹⁷

Payne attended Mills College where her study with Robert Ashley and her access to Moog and Buchla synthesizers and a recording studio allowed her to further her compositional exploration. She had been experimenting with extended techniques for some time, but wanted to explore other sonic possibilities of the instrument.

... so I turned to electronic, then acousmatic music in my compositional work. I continue to play flute. I love the enormous possibilities of the instrument as well as the physicality. For many years I've used acoustic sources within the studio (small stepper motors, burned out tungsten light bulbs, or dry ice, for instance) and field recordings (insects, Bay Area Rapid Transit, or underwater sounds, for instance) as the basis for my work. I use the recording studio/digital audio workstation as a compositional tool. When using the flute I typically layer several tracks and use special microphone techniques to achieve the sounds I'm interested in capturing.¹¹⁸

As mentioned above, Payne is often inspired by sounds of the environment. She remembers that the place she lived during her childhood greatly inspired her in a musical way. Her passion for the sound of winds and an eager interest in the sense of space came from her memory of the unique environment of the desert. Some of

¹¹⁷Payne, interview by Yeji Kim.

¹¹⁸Ibid.

the titles of her compositions reflect these memories: *System Test (fire and ice)*, *Forest Sounds*, *Desertscapes*, *Airwaves (realities)*, *White Night*, and *Solar Wind*.¹¹⁹

Payne continued to use environmental sounds in later works and spoke about the impulsiveness and spontaneity that nature evokes.

I was attracted to the lack of constancy that environmental sounds have—the wonderful variability of the sounds occurring around us. There is a special vitality that attracted me. I think this may relate to my love of acoustic instruments in that a note is never absolutely perfectly held—there are minute fluctuations of frequency, timbre, and amplitude occurring at all times, which is partly what makes acoustic sound sources so interesting. I often process the environmental sounds beyond recognition, but I feel there’s still some faint touch to the sound’s origin, no matter how abstract the sound becomes. At times the way I record the sound or just the quality of the sound is so unusual that I leave it in its raw state. No one correctly guesses what the source actually was.¹²⁰

In conclusion, hybridity is found in the musical activities of each of these composers: Cynthia Folio’s eclectic experiences with her non-Western music ensemble, her passion for jazz, and her background as a theorist; La Berge’s profound interest in electronic music and improvisation; Misurell-Mitchell’s use of theatrical elements in which vocalization and acting are deeply involved; and Payne’s preference for sounds from the environment and acoustic instruments as the source material for her electroacoustic works.

¹¹⁹Vox Novus. “Maggi Payne,” Homepage, <http://www.voxnovus.com/composer/Maggi_Payne.htm> (accessed October 23, 2012).

¹²⁰Payne, interview by Yeji Kim.

CHAPTER IV

THE USE OF EXTENDED TECHNIQUES IN SELECTED WORKS

Throughout the history of Western music, performers have sought more challenging and adventurous ways to play instruments. Attempts to increase range and to control volume and dynamics have led to the invention of new products (e.g., Goosman Butterfly Headjoint,¹²¹ the Glissando Headjoint by Robert Dick,¹²² the Kingma System quartertone flute,¹²³ and the Drelinger 'UpRite' headjoint).¹²⁴ More importantly compositions utilizing new techniques have been created. This chapter will identify extended techniques as found in selected works of Cynthia Folio, Anne La Berge, Janice Misurell-Mitchell, and Maggi Payne and will examine the approach each composer takes to produce and notate these techniques.

Background on Use of Extended Techniques

As previously stated, all four composers were influenced and inspired by the early works of Luciano Berio and Edgard Varese. The extended techniques found in these pieces were among the earliest in the flute repertoire and form the basis of

¹²¹Butterfly Headjoint Co., Inc., "*Homepage*," <<http://www.butterflyheadjoints.com/>> (accessed October 22, 2012).

¹²²The Robert Dick GLISSANDO HEADJOINT, "*Homepage*," <<http://www.glissando.biz/>> (accessed October 22, 2012).

¹²³Eva Kingma Flutemaker, "*Homepage*," <<http://www.kingmaflutes.com/mySite/index.html>> (accessed October 22, 2012).

¹²⁴Drelinger Headjoint Company, "*Homepage*," <<http://www.drelinger.com/>> (accessed October 22, 2012).

much of the experimentation that followed. Compositions written by Folio, La Berge, Misurell-Mitchell, and Payne show a variety of extended techniques and a complete understanding of the natural capabilities of the instrument. Although it is impossible to know the extent of future experimentation, there will never be limitations or restrictions on the creativity and imagination of composers.

Folio, La Berge, Misurell-Mitchell, and Payne have various ideas and philosophies with regard to the notation of extended techniques, and it is clearly exhibited in their compositions. Cynthia Folio explains the difficulties she has encountered.

One challenge in notating extended techniques is that there is still no standardized way to notate particular effects. For example, there are many ways to indicate quarter-tones—with up and down arrows; with $\frac{1}{2}$ sharps and $\frac{1}{2}$ flats, etc. Many extended techniques require special fingerings, which are cumbersome to put in the score and may not work for every performer. (This is especially true for clarinet, where performers play on many different types of clarinets, e.g., German versus French system.) Singing and playing at the same time can be notated on one staff or two. Various types of articulation, such as spit attacks, or airy sound, must be described, but still might result in multiple interpretations. Furthermore, many of these techniques are difficult to typeset in the commercial programs available today, such as Finale and Sibelius.¹²⁵

Anne La Berge also mentions the difficulty in notating the effects precisely. She prefers not to be overly complicated and gives performers freedom to interpret the extended techniques as they wish.

¹²⁵Folio, interview by Yeji Kim.

I have been exploring extended techniques since the mid-1970s. I have notated some of them in my early works but I prefer to leave this kind of technique up to the players. I don't notate them. I let the performers improvise them. They all have their specialties and many idiosyncratic techniques cannot be notated well. In fact, I'm just not that interested in notation. I would prefer to give instructions that inspire the performers to play things that they can't imagine as notated music.¹²⁶

Janice Misurell-Mitchell lectures on extended techniques both in the United States and Europe and has developed her own approach to the problems. She mentions several books that were written by flutists and composers on extended techniques, as well as pieces by Harvey Sollberger, Toru Takemitsu, Kazuo Fukushima, and others.

Initially I just made up my own notations, but I have found Howard Risatti's book, *New Music Vocabulary* (1977), has been great to give me ideas about contemporary notations for all the instruments. I wish it were not out of print! Robert Dick's books and music have been fundamental, of course, in helping to standardize notations for multiphonics, and I find the Pellerite book, *Modern Guide to Fingerings for the Flute*, very helpful for multiphonics, color trills, etc., that work for everyone. I think that because I was at the Sollberger Flute Farm fairly early in my career (I had written only two solo pieces with extended techniques but was improvising on a regular basis—hence not writing down what I was doing) I was influenced by seeing the notation he used in *Riding the Wind*. I used some of these symbols and modified them, or created my own, for lecture-demonstrations I gave (and still give) on extended techniques for the flute. (I present these to college flutists and composers, both in the US and Europe.) I have gotten other ideas from pieces by Takemitsu—his fingerings for multiphonics and color trills work quite well, some from Robert Aitken, and also Judith Shatin. When we studied Fukushima's *Mei* at the Sollberger Flute Farm, I was introduced to many of the possibilities of translating shakuhachi sounds into the Western flute music. You can hear this specifically in

¹²⁶La Berge, interview by Yeji Kim.

my piece for solo alto flute, *Una voce perduta: in memoriam, Ted Shen*.¹²⁷

Maggi Payne discovers new sounds mainly through her improvisations and strives for clarity in her notation. She spoke about her experience in creating a work for the National Flute Association High School Soloist Competition.

When improvising a solo with or without an audience and even more so when improvising with others, I feel disappointed if I don't come up with something new, whether it's a new sound or a new connection between various sounds or a new way to think about sound and space. Whether or not I ever incorporate, expand upon, or use it again, it's the discovery that's exciting. I usually find a way to notate it on paper without much difficulty. Notating it using software certainly takes extra work.

For notation I try to be as clear as possible and always include a key. There is some standard notation, which I conform to as much as possible. For *Reflections* I made a CD available for the National Flute Association's High School competition so that players who might not have experience playing extended techniques could hear them. I also have ossia in that score for those who might not be able to produce whistle tones, which come so easily for me.¹²⁸

Extended Techniques in Specific Works

Since the latter half of the 20th century, extended techniques are more frequently found in the flute repertoire. The following section will focus on works by each composer that utilize extended techniques and the manner in which they are notated. The selected pieces included are *Arca Sacra* by Cynthia Folio, *revamper* by Anne La Berge, *Sometimes the City is Silent* by Janice Misurell-Mitchell, and *Reflections* by Maggi Payne. All four compositions were written for solo flute

¹²⁷Misurell-Mitchell, interview by Yeji Kim.

¹²⁸Payne, interview by Yeji Kim

and were commissioned by the National Flute Association for its High School Soloist Competition.

*Arca Sacra by Cynthia Folio*¹²⁹

Arca Sacra was written in 1997 for the National Flute Association High School Soloist Competition. The title of the work, “sacred ark” in Spanish¹³⁰, “is a word palindrome (a symmetrical series of letters that reads the same forwards as backwards).”¹³¹ According to the “Program Notes” which preface the piece, the title describes its overall ABA form, as well as the various musical palindromes and other types of symmetries found in the work. Folio also mentions that “performers and listeners may notice influences from jazz and folk music, in some of the bends, grace notes, syncopations, and exotic scales.”¹³²

To explain the extended techniques in *Arca Sacra*, Folio provides a separate “Instructions to the Flutist” page¹³³ (Figure 1). It contains information on notation, fingerings, and descriptive guides for the production of particular effects.

¹²⁹Cynthia Folio. *Arca Sacra*. Hildegard Publishing Company, 2007.
<<http://www.hildegard.com/index.php>>.

¹³⁰Ronda Benson Ford, “Cynthia Folio’s *Arca Sacra*,” *Flute Talk*, Vol. 28, NO. 9 (May/June 2009): 12-15.

¹³¹Cynthia Folio, “Program Notes” as found in *Arca Sacra* (inside front cover of score).
<http://www.hildegard.com/pdf_notes/494-02650_notes.PDF>.

¹³²Folio, Program Notes.

¹³³Cynthia Folio, “Instructions to the Flutist” as found in *Arca Sacra* (inside back cover of score).

FIGURE 1 Folio, *Arca Sacra*, Instructions to the Flutist

Instructions to the Flutist

1. In the slow sections (pages 1 and 4), an accidental applies only to the note that it precedes except in the case of repeated notes. In the middle section, accidentals carry through the measure.
2. Upward bends (marked with a “/.” or an upward slur) should be played by sliding fingers off of the keys of an open-hole flute until the second note is reached. Downward bends (marked with a downward slur or with a “~”) can be played by rolling the flute inward as far as possible.
3. Note (1)* on page 1--produce a timbral flutter by alternating the normal G# fingering with G# plus all of the fingers of the right hand depressed; this “trill” should begin slowly and speed up. Note (2)* on page 4--produce a flutter in the same manner as (1)* but begin fast and slow down.
4. Harmonics on pages 1 and 4 are produced by fingering the small note and overblowing to produce the large note.
5. The accelerando at the end of page 1 should be gradual but extreme; the new tempo on the next page should actually be reached by the time the last four eighth notes of page 1 are played so that this half-note pulse becomes the new quarter-note pulse.
6. The designation, “whisper (mostly air)” can be very airy, but sharply articulated; when the slurs are added three bars later, maintain this airy sound, but with sharp tonguing on the accents. The designation “m.o.” (*modo ordinario*) indicates a return to a normal sound.

Arca Sacra consists of thirty-four lines and is in ABA form. The sections in order are eight lines (Tempo Rubato, quarter note = 45-60, without barlines), twenty-one lines (quarter note = 108 with meter and barlines) and five lines (Tempo I, without barlines). Based on her lesson with the composer, Dr. Rhonda Benson Ford’s 2006 *Flute Talk* article is a performance guide to the piece. In order to achieve the desired effects, Folio suggests bending the pitches as much as possible, particularly the D to F in line 1.¹³⁴

¹³⁴Ford, “Cynthia Folio’s *Arca Sacra*,” 12-15.

EXAMPLE 1 Folio, *Arca Sacra*, 1st page of score, line 1

There is another bend on the B-flat in the middle of the second line, and that is notated with a downward slur (see Example 2). Also shown in this example is the symbol *1 over the initial G-sharp, which indicates a timbral flutter. An explanation of how to produce this effect is given in both the “Instructions to the Flutist” and at the bottom of the page as follows:

*1. produce a timbral flutter by alternating the normal G# fingering with G# plus all of the right hand depressed; this “trill” should begin slowly and speed up.¹³⁵

EXAMPLE 2 Folio, *Arca Sacra*, 1st page of score, line 2

Folio clearly shows how to produce harmonics by giving the fingered pitch (small note) and the resulting sound (large note).

¹³⁵Folio, 1st page of score (bottom).

EXAMPLE 3 Folio, *Arca Sacra*, 1st page of score, line 5



Folio writes *whisper (mostly air)* when she wants an airy sound and gives specifics on tonguing on the instruction page (see Example 4). In the score’s “Program Notes,” she also states the following about the palindromic passages that are a result of the rests, slurs and accents: “It is important that the flutist recognize many of these symmetries and perform them in a manner that allows the listener to hear them.”¹³⁶

EXAMPLE 4 Folio, *Arca Sacra*, 3rd page of score, line 1

The image shows two staves of music in treble clef, both in 3/4 time. The top staff is marked with the instruction *whisper(mostly air)* and the dynamic marking *ppp*. It contains a series of notes with slurs and accents. The bottom staff is marked with *mf* and *m.o.* (more or less). It contains a series of notes with slurs and accents, and a dynamic marking *mf* at the end.

Folio simply writes *flutter* with an extended wavy line above the notes that are to be flutter tongued.

¹³⁶Folio, Program Notes.

EXAMPLE 5 Folio, *Arca Sacra*, 4th page of score, line 2



revamper by Anne La Berge¹³⁷

revamper was written in 1992 for the National Flute Association High School Soloist Competition. It is published by Frog Peak Music and was later revised by the composer for both flute and saxophone quartets. The title means to keep vamping and it refers to re-examining and playing around with vamps. This piece uses only three types of extended techniques: singing and playing, multiphonics, and harmonics. Explanations are given in a “legend” that accompanies the score.

The work starts with a sustained low B that last for eight, seven, eight, five, and seven beats with rests separating each iteration (quarter note = 92 throughout). Several measures later, the low B is presented in eighth notes with occasional eighth rests and quarter rests. New pitches are found in measures 34-36 (F-sharp, F-natural, E-natural) and are interspersed throughout the following section. Repeated sixteenth notes begin in measure 51 and appear in alternation with the earlier repeated eighth-note gesture. All notes until measure 94 are square-shaped, which indicates singing while playing (see Example 6). In measure 94, La Berge introduces

¹³⁷Anne La Berge, *revamper*. Frog Peak Music, 2007. <<http://www.frogpeak.org/>>.

a multiphonic (C#/E) and this continues with a few interruptions until measure 99.¹³⁸ Finally in measure 102, harmonics are produced by overblowing the fundamental low B. Fragmentation of the series continues until the piece ends on a final low B.

EXAMPLE 6 La Berge, *revamper*, mm. 1-18

The entire piece is played using a “sing and play simultaneously” technique which is indicated by square-shaped noteheads.

¹³⁸According to La Berge, there are many different versions of *revamper*, and she explains the reason with regard to the discrepancy on the pitch of the multiphonics in an email to the author on October 14, 2012. “There are a few different versions of *revamper* floating around because it has been played on different flutes and the multiphonic sounds differently from flute to flute. The version with C#/E is the approximate pitches for some flutes, D/F sounds on some and C#/F also. These are all microtone variations depending on the make of the flute and the flutist.”

EXAMPLE 7 La Berge, *revamper*, score and “legend”

sing and play simultaneously
note can be sung octave lower if necessary

A fingering for the single multiphonic found in the piece is provided. Once again, La Berge is not interested in exact pitch, but something that comes close to C#/E.

EXAMPLE 8 La Berge, *revamper*, score and “legend”

Harmonics are shown with a diamond shape for the fingered note and a normal-sized note for the resulting pitch.

EXAMPLE 9 La Berge, *revamper*, score and “legend”

diamond shaped notehead indicates fingered note
normal notehead is sounding note

In addition to the extended techniques, the piece features a unique notation for staccato, legato, and accent. The markings are found above the staff rather than

in the traditional position beneath the notehead. Also, the composer uses a staccato and an accent simultaneously. In keeping with her open-ended approach to notation, she does not give any suggestions on how to play this passage.

EXAMPLE 10 La Berge, *revamper*, mm. 20-22



Sometimes the City is Silent by Janice Misurell-Mitchell¹³⁹

Janice Misurell-Mitchell's *Sometimes the City is Silent* was written in 2002 and is based on the musical sketches she made in Fall 2000 while living in New York City and teaching at New York University. Her program note speaks of how she was inspired by the look of the city at night as viewed from the twenty-fifth floor of her apartment. She writes that she would "sometimes try to read the outlines of lights (on bridges and in windows) and shapes on rooftops (water towers and cast iron ornament) as a kind of graphic notation. I would improvise flute lines based on these images."¹⁴⁰ The title refers to those rare moments when the city was silent.

The piece uses a variety of extended techniques: overblown tone, harmonics, special articulations, flutter-tongue, hiss, multiphonics, and singing while playing. Like Folio and La Berge, Misurell-Mitchell includes an instruction page that she calls

¹³⁹Janice Misurell-Mitchell, *Sometimes the City is Silent*. Available in SCI Journal of Music Scores, Vol. 38, <<http://www.societyofcomposers.org/publications/sciscores.htm>> (2012).

¹⁴⁰Misurell-Mitchell, Program Notes from score.

“Performance Notes.” She gives guidelines for extended techniques and explanations for basic musical components such as tempo, accidentals, dynamics, and vibratos.

The notes are extensive and precise.

Misurell-Mitchell categorizes her extended techniques into five groups: special tone designation, special articulation, harmonics, designation on note stems, and singing and playing. Figure 2 shows the detailed description of her extended techniques as found in the performance note page.

FIGURE 2 Misurell-Mitchell, Performance Notes on Extended Techniques

Special tone designations

Overblown tone: a tone produced by a loose embouchure and a heavy attack. The piece uses five types of this technique, as described below:



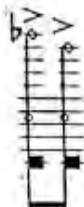
a "thuddy", airy sound which emphasizes the fundamental pitch (or the pitch written)



a more focused sound than the above, with a simultaneous emphasis on the note written and the octave above it




a sound even more focused sound than the above, with a simultaneous emphasis on the note written, and the octave and twelfth above it. This occurs in two forms of notation, as described here



an overblown sound which includes the fundamental, the partial designated above the note, and any pitches from the overtone series that you are able to sound in that single attack


Special Articulations


 a "t" sound, produced by pressing the tip of your tongue against the roof of your mouth, about a quarter inch behind your teeth, then releasing it in a forceful sound that combines "t" and "d".

BA breathless attack


jazz articulation – use a "d" tonguing instead of "t". In swing sections please play in a jazz style, with an emphasis on the second note of each eighth note pair, rather than thinking "triplets".


Harmonics are indicated in two ways:


 follow instructions for fingerings designated above note

 finger the note in the diamond shape and blow to the note above


Designations on note stems

 fluttertongue, done either at the tip of the tongue or the uvula

 a breathy or "hiss" sound (m. 123). Add a gentle "s" to your tone.

 multiphonic sonority: produce the designated notes with as clear a tone as possible (fingerings are indicated above each sound)

Singing and Playing

 sung at the unison, but slightly out of tune. If singing at the unison is not possible you may sing either an octave below or an octave above the notes. Notation for this technique occurs in two forms: on a separate staff or as a "v" on the note stem.

Also, Misurell-Mitchell uses a separate staff for singing part.

EXAMPLE 11 Misurell-Mitchell, *Sometimes the City is Silent*, page 5

The musical score for Example 11 consists of two systems. The first system includes measures 131-136. The piano part features a triplet of eighth notes in measure 131, followed by a half note in 132, a quarter note in 133, and a triplet of eighth notes in 134 with trills. Dynamics range from *p* to *mp* and *mf*. The vocal part has lyrics: "some-times the ci - ty" (measures 131-133) and "whisper is - si - len -" (measures 134-136). A performance instruction "whisper" is placed above measure 134, and "ossia - sing at pitch" is above measure 136. The second system includes measures 137-138. Measure 137 has a triplet of eighth notes with dynamics *mp* and *p*. Measure 138 is marked *rit.* and contains a triplet of eighth notes with dynamics *p* and *pp*. A time signature change to 5/30 is indicated at the end of measure 138.

She specifies the sound effect that each note will produce with a different pronunciation.

EXAMPLE 12 Misurell-Mitchell, *Sometimes the City is Silent*, page 2

The musical score for Example 12 consists of two systems. The first system includes measures 49-51. The piano part has a triplet of eighth notes in measure 49, followed by a triplet of eighth notes in measure 50, and a triplet of eighth notes in measure 51. Dynamics range from *p* to *pp*. The vocal part has lyrics: "sai" (measure 49) and "le le le le ns" (measures 50-51). A performance instruction "chrom" with a downward line is placed above the notes in measure 50, indicating a chromatic scale.

She writes "chrom" with a downward line between the notes that are to be connected by a chromatic scale.

EXAMPLE 13 Misurell-Mitchell, *Sometimes the City is Silent*, page 1

A specific diagram for fingering shows which finger needs to be moved in order to play the trill.

EXAMPLE 14 Misurell-Mitchell, *Sometimes the City is Silent*, page 2

She simply writes “Swing” when a section is to be performed in that style.

EXAMPLE 15 Misurell-Mitchell, *Sometimes the City is Silent*, page 4

She writes “no swing” for measures where playing returns to the normal style. The opening motive returns in measure 114 and is marked “no swing.”

EXAMPLE 16 Misurell-Mitchell, *Sometimes the City is Silent*, page 5



She asks for a “jazz artic” (jazz articulation) in measure 98. A detailed instruction for its execution is provided in the performance notes page.

EXAMPLE 17 Misurell-Mitchell, *Sometimes the City is Silent*, page 4



With regard to multiphonics, she not only provides fingerings, but also specifies the important pitches which will result.

EXAMPLE 18 Misurell-Mitchell, *Sometimes the City is Silent*, page 1

*Reflections by Maggi Payne*¹⁴¹

Maggi Payne's *Reflections* was written in 2003 for the National Flute Association High School Soloist Competition. As the title suggests, the piece includes "musical" reflections throughout, such as phrases that echo immediately preceding phrases. She explains that the piece shows reflections not only within this particular piece, but also from her other compositions. She elaborates in an interview.

The first phrase is a reflection of the beginning of a piece I wrote in 1968 (prior to hearing Takemitsu's *November Steps*), *Inflections*, so this is a reflection of the past. The next phrase immediately reflects the end of the first, as if now the reflection is on rippled water (detail/permutation). The c# harmonics followed by the 32nd harmonics going up to the high g are also reflections from the same figure in *Inflections*. The high a whistle tone portamento up to the A# reflects an A to B non-trilled figure in *Inflections*. It appears in the trilled version in a 7 flute piece I wrote in 1973 titled *HUM* in the section from around 1:02 to 2:45. Letter B reflects *Inflections*, although in that piece the humming was from C#4 to C#5 against a sustained C#4. Letter B focuses on C, rotating on C, C#, and d and landing on the quarter note high C crescendo at the end of that line.

¹⁴¹Maggi Payne, *Reflections*. This composition is in manuscript and only available through the composer.

This last gesture is referenced/reflected three times (an internal reflection), occurring again just before F and again at the end.¹⁴²

Reflections consists of eleven lines of music without barlines. The opening section (letters A, B and C) is quite free and expressive, and the focus is on timbre. This mood returns in subsequent sections (E, F and H). At letters D and G, the music is still very timbral, but more rhythmic. The piece ends with four successive notes on the third octave B after a long line of harmonics and timbral trills.

Reflections utilizes various types of extended techniques, which Payne said should have “a natural and easy flow.”¹⁴³ The score excerpt below (Example 19) show her unique approach to notating these techniques—letters indicate phrases and numbers refer to a particular technique or description of an effect. She includes fingering charts and narrative instructions both within the score and on an additional page at the end (see Figure 3).

EXAMPLE 19 Payne, *Reflections*, line 3

The image shows a musical score excerpt for Example 19, line 3. It features a single staff with various musical notations and performance instructions. The score is divided into several sections marked with letters and numbers:

- Section C:** Starts with a circled 'C' and the instruction 'pitched air gliss'. Above the staff, there are two fingering charts for the right hand (R) and left hand (L) for the notes 'th' and 'c'. The dynamic marking is *mf*.
- Section 2:** Marked with a circled '2', it includes the instruction 'slight embouchure bend down at end'. Above the staff, there is a fingering chart for the right hand (R) for the note 'c'. The dynamic marking is *ppp*.
- Section 3:** Marked with a circled '3', it includes the instruction 'embouchure bend down'. Above the staff, there is a fingering chart for the right hand (R) for the note 'ch'. The dynamic marking is *sfz*.
- Section 4:** Marked with a circled '4', it includes the instruction 'right hand—keep F# and low C keys down to here'. Above the staff, there are two fingering charts for the right hand (R) for the notes 'omit d#' and 'key for all C5's to (E)'. The dynamic marking is *ppp*.

The score concludes with a series of notes on the third octave B, indicated by a circled 'B' above the staff.

¹⁴²Payne, interview by Yeji Kim.

¹⁴³Ibid.

FIGURE 3 Payne, *Reflections*, final page

1 *ossia
Substitute this passage if whistle tones are difficult to produce reliably. The G#5 harmonic will dominate on the gliss up to A5.

2 Pitched multiphonic trill and gliss with audible G5 harmonic. C4 disappears as G4 and G5 come to dominance during the gliss. Gliss towards A5, but at the last moment the A5 should not sound.

3 Attack with a loudly voiced "ch."

4 B4 is fairly weak. In some passages it will sound more readily than in others. If you have difficulty producing it, try playing those multiphonics more softly.

5 CE
Close embouchure hole with tip of tongue. C4 will sound as C#3. Unvoiced.

6 CET
Close embouchure hole: rotate flute in towards you, cover embouchure plate with your mouth, blow air using considerable force while tonguing with a "huth" attack against the interior wall of the outer rim of the embouchure hole and the interior of your front teeth. At the end of the attack the tip of the tongue flattens out. The effect is a resonant pitched thud/pop at the pitch of C#3.

*ossia **7**
If you experience the slightest pain or discomfort, try rotating the flute away from you slightly more than usual so that your wrist is straighter. If you still feel any discomfort whatsoever, substitute these fingerings for these passages:

Notes: harmonics should be played naturally, and not be forced to be "in tune;" some will sound out of tune, which is the desired effect
accidentals apply only to specific notes except for tied notes

Key	
C4	= middle C
n.v.	= no vibrato
◊	= hum while playing
□	= pitched air (primarily air, but with varying degrees of pitch content at player's discretion)
X	= stop tongue—very sharp, short "tut" attack
+	= key slap: at times specific keys are notated; all unvoiced key slaps are notated as such
wt	= whistle tone
○R	= rim
↗	= smooth gliss up
↘	= smooth gliss down

Commissioned by the National Flute Association
Reflections is dedicated to Walfrid Kujala

The primary extended techniques used are timbre trills, multiphonics, pitch bending, key slaps, air glissandi, singing and playing, and harmonics. Payne gives simplified fingering charts with abbreviations of "R" which stands for "Rim" of the flute keys when Payne wants the rim of specific flute keys to be trilled for timbral trills, and the "R"s appear frequently throughout the piece.

EXAMPLE 20 Payne, *Reflections*, line 1

Diagram (A) shows three fingering charts for the right hand (R) for the notes d# and d#:

- Chart 1: Thumbs (th) on both notes, right hand (R) on both notes.
- Chart 2: Thumbs (th) on both notes, right hand (R) on the first note, right hand (R) on the second note.
- Chart 3: Thumbs (th) on both notes, right hand (R) on the first note, right hand (R) on the second note, with the instruction "R start open" and a wavy line.

The musical score includes the following performance instructions:

- freely**: Indicated by a circled 'A' and a tempo marking of $\text{♩} = 60$.
- f**: Fortissimo dynamic marking at the beginning.
- p**: Piano dynamic marking with an accent (>) over the first measure.
- pp**: Pianissimo dynamic marking at the end.
- slight embouchure bend down**: Instruction for the second measure.

Payne gives very specific instruction on vibrato (normal, at will, and none) and asks the performing to change very quickly from one to the other.

EXAMPLE 21 Payne, *Reflections*, line 2

The musical score includes the following performance instructions:

- vib. n.v.**: No vibrato instruction for the first measure.
- vib.**: Normal vibrato instruction for the second measure.
- vib. at will**: Vibrato at will instruction for the third and fourth measures.
- vib. 3**: Triplet vibrato instruction for the fifth measure.
- vib. at will**: Vibrato at will instruction for the sixth and seventh measures.

The score also includes a fingering diagram for the first measure showing the right hand (R) on the notes d# and d#.

The dynamic markings are **f** (fortissimo) at the beginning and **fff** (fortississimo) at the end.

She gives exact fingerings in charts and diagrams, but also provides specific instructions on finger movement and position.

EXAMPLE 22 Payne, *Reflections*, line 3

Like La Berge and Misurell-Mitchell, Payne uses different shaped notes for some effects. A square shape indicates a “pitched air” or “pitched air gliss” sound.

EXAMPLE 23 Payne, *Reflections*, line 6

She clearly shows how to produce harmonics by giving the fingered notes in parentheses and the resulting sound in conventional notes.

EXAMPLE 24 Payne, *Reflections*, line 10

For effects involving the voice, Payne explains in a narrative how to produce the sound.

EXAMPLE 25 Payne, *Reflections*, line 2

Hum slightly off pitch while playing C4. While still playing C4, hum a gliss to as high or as low as possible. Emphasize difference tones. It's OK if C4 is overblown and becomes a harmonic or series of harmonics.

The musical notation shows a staff with a circled 'B' at the beginning. The notation includes dynamic markings *ff*, *sfz*, and *fff*. Annotations include "hum gliss up", "or hum gliss down", "n.v.", and "to vibrato".

Although all four composers have shown different ways to notate the extended techniques in their compositions, it is evident that they wish to convey their intentions as clearly as possible. Also, the abundant and creative idea of extended techniques is an obvious result of the composers' hybrid roles as composers and flutists. An obvious commonality is the inclusion of a page of guidelines as part of the score: Cynthia Folio—"Instructions to the Flutist" and "Program Notes;" Anne La Berge—a "legend;" Janice Misurell-Mitchell—"Performance Notes" and "Program Notes;" and Maggi Payne—a page of instructions and a "key." All use non-conventionally shaped notes to indicate a variety of sounds—airy, humming, singing, harmonics. All use multiphonics, harmonics, and some type of vocalization (whisper, sing and play, hum). Only Misurell-Mitchell and Payne specify different types of vibrato. With regard to trills, Folio, Misurell-Mitchell and Payne have specific instructions on speed; timbral trills are found in the scores of Folio, Misurell-Mitchell and Payne.

Finally, each of these works exhibits hybridity to some extent. Cynthia Folio's *Arca Sacra* showed her theoretic approach to the composition in the title and the overall structure of the composition. She also used exotic scales, pitch bends, timbral flutter, and harmonics to reveal non-Western music and jazz influence.

Anne La Berge's *revamper* used "singing and playing simultaneously," which made the piece sound electronic and emphasized the percussive effects that the flute can create with extended techniques.

Janice Misurell-Mitchell used various types of extended techniques in her *Sometimes the City is Silent*—quarter tones, airy sound, harmonics, multiphonics, timbral trills, overblown tone, and flutter tonguing. The most prominent technique that shows hybridity is her use of vocalization that includes not only singing and humming but also speaking.

Maggi Payne's *Reflections* exhibits various types of extended techniques that represent Payne's timbral exploration—multiphonics, timbral trills, harmonics, pitched and non-pitched air glissando, whistle tone, and humming while playing.

CONCLUSION

The purpose of this document was to explore the concept of hybridity as evidenced in the flute works of four contemporary American composers and flutists: Cynthia Folio, Anne La Berge, Janice Misurell-Mitchell, and Maggi Payne. The study examined what brought about their hybrid approach to composition, as well as the relationship between their roles as both creator and presenter of works that demonstrate hybridity.

Chapter I provided biographical and educational information on each composer and showed how this contributed to their hybridity. Cynthia Folio's childhood in Panama introduced her to jazz and Latin music. Similarly, Maggi Payne's memory of her early days in Texas brought a profound interest in the environment. Anne La Berge studied with performers and composers who nurtured her improvisation abilities and the use of extended techniques. Janice Misurell-Mitchell explored both improvisation and jazz in high school and studied contemporary performance practice in Salzburg after her junior year in college. These early experiences set the stage for further exploration.

Chapter II discussed the hybrid role of each individual as both composer and performer. The fact that each possesses a profound knowledge of the flute and is fluent in playing the instrument helps them understand not only its limitations, but also its enormous potential.

Chapter III shows how the composers' backgrounds permeate their musical activities with their own brand of hybridity. Cynthia Folio's works and performance

outlets show her passion for jazz and Latin music. Also, her training as a theorist often affects her compositional decisions. Anne La Berge likes to think of her music as a juxtaposition, rather than a fusion of elements. She is primarily an electronic improviser and has a profound interest in the combination of acoustic and electroacoustic elements. Janice Misurell-Mitchell uses popular music and Asian flute sounds in a personal style that is infused with theatrical elements. Performers may be required to sing, dance, and act. Many of Maggi Payne's timbral explorations are inspired by the environment. The acoustic properties of the flute are often the basis of her electroacoustic sounds.

Finally, an abundant use of extended techniques in the contemporary flute repertoire may be another aspect of hybridity. Dr. Anjali Prabhu's statement that hybridity permits "the restructuring and destabilizing of power"¹⁴⁴ illustrates this point. The flute is traditionally known as a "pretty" instrument, but many of the extended techniques break this stereotype. Discovering new and unusual ways to play the instrument brings a broader dimension to the sound and the character. The works presented in Chapter IV often show an explosive, bold, and even violent side of the instrument.

In conclusion, this document explored the flute music of four American composer/performers who are strong examples of hybridity. Each has a unique background that encourages the composition of hybrid works in an interesting and personal voice. At the same time we can see certain similarities in both their approach to playing the instrument and in writing works that challenge the canon.

¹⁴⁴Anjali Prabhu, *Hybridity Limits, Transformations, Prospects* (New York: SUNY Press, 2007), 1.

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APPENDIX A. HSRB APPROVAL LETTER



DATE: July 31, 2012

TO: Yeji Kim

FROM: Bowling Green State University Human Subjects Review Board

PROJECT TITLE: [359012-1] Hybridity in the flute music of four modern composers

SUBMISSION TYPE: Continuing Review/Progress Report

ACTION: APPROVED

APPROVAL DATE: July 31, 2012

EXPIRATION DATE: July 30, 2013

REVIEW TYPE: Expedited Review

REVIEW CATEGORY: Exempt review category # 2

Thank you for your submission of Continuing Review/Progress Report materials for this project. The Bowling Green State University Human Subjects Review Board has APPROVED your submission. This approval is based on an appropriate risk/benefit ratio and a project design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

Please note that you are responsible to conduct the study as approved by the HSRB. If you seek to make any changes in your project activities or procedures, those modifications must be approved by this committee prior to initiation. Please use the modification request form for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office. All NON-COMPLIANCE issues or COMPLAINTS regarding this project must also be reported promptly to this office.

This approval expires on July 30, 2013. You will receive a continuing review notice before your project expires. If you wish to continue your work after the expiration date, your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date.

Good luck with your work. If you have any questions, please contact the Office of Research Compliance at 419-372-7716 or hsrb@bgsu.edu. Please include your project title and reference number in all correspondence regarding this project.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within Bowling Green State University Human Subjects Review Board's records.

APPENDIX B. HSRB INFORMED CONSENT FORMS



Informed Consent for Cynthia Folio

Introduction: My name is Yeji Kim, a graduate student from Bowling Green State University. My advisor is Nina Assimakopoulos, assistant professor from Bowling Green State University. You are invited to take part in a research project on "Hybridity in the flute music of four modern composers" As part of my work on Doctor of Musical Arts in Contemporary Music in the woodwind department, I am conducting research study of you and three other composers.

Purpose: The purpose of this study is to explore: the relationship between the role as a composer and a flutist; how you (and other three composer/flutist) convey the ideas of postmodern flute playing by combining different elements on your compositions and performances; what makes your music different from non-flutist composers. Also, it is important to promote your great contribution to the flute repertoire.

Benefit: You may not benefit directly from taking part of this research. However, this research will greatly help me to understand your unique idea of composing and performing, and it will bring benefits to the flute society because the new ways to classify and enjoy new flute music will be introduced. It will not cost you any money, and you will not be paid anything.

Procedure: If you agree to be in this research, I will conduct an interview with you. The interview will include questions about you, your compositions, and your composition process and will be conducted electronically via written email or mp3 recording sent as an attachment. After the interview if I need further assistance from you, I will communicate with you through emails or phone calls. At last, I will send you a rough draft for accuracy. I would like you to take about six hours of your time for answering the interview questions, and I expect you to send me back the final answers about a month after the questions are sent.

Voluntary nature: Your participation is completely voluntary. You are free to withdraw at any time. You may decide to skip questions (or not do a particular task) or discontinue participation at any time without penalty or explanation. Deciding to participate or not will not impact your relationship to this institution.

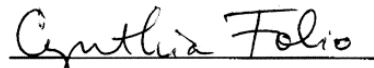
Confidentiality: The information collected for this study will be stored in a password protected computer. I will be the only person who can have access to the information you provide. Please note that e-mail is not 100% secure, so it is possible that someone intercepting your e-mail will have access to your responses. Since the study is intended to highlight your work, the data I collect will not be anonymous. I will quote you directly or reveal your name in the paper. After three years, all the information will be destroyed.

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ID # HL001647
EFFECTIVE 11-2-10
EXPIRES 1-2-11

Risk: The anticipated risks of this interview are equal to any questions and subsequent answers that deal with your views concerning your philosophies and musical compositions, and life.

Contact information: If you have any questions or comments about this study, please contact Yeji Kim at +82 (10)2796-3134 or vejikim@bgsu.edu or my project advisor Nina Assimakopoulos at (419)372-2233 or nassima@bgsu.edu. You may also contact the Chair, Human Subjects Review Board, Bowling Green State University at (419) 372-7716 or hsrb@bgsu.edu, if you have any question about your rights as a participant in this research.

I have been informed the purposes, procedures, risks, and benefits of this study. I have had opportunities to have all my questions answered and I have been informed that my participation is completely voluntary. I agree to participate in this research.


Participant Signature

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ID # 411 D001 G12
EFFECTIVE 11.2.3.10
VOIDS 1.7.11

BGSU College of Musical Arts
BOWLING GREEN STATE UNIVERSITY

Informed Consent for Anne LaBerge

Introduction: My name is Yeji Kim, a graduate student from Bowling Green State University. My advisor is Nina Assimakopoulos, assistant professor from Bowling Green State University. You are invited to take part in a research project on "Hybridity in the flute music of four modern composers" As part of my work on Doctor of Musical Arts in Contemporary Music in the woodwind department, I am conducting research study of you and three other composers.

Purpose: The purpose of this study is to explore: the relationship between the role as a composer and a flutist; how you (and other three composer/flutist) convey the ideas of postmodern flute playing by combining different elements on your compositions and performances; what makes your music different from non-flutist composers. Also, it is important to promote your great contribution to the flute repertoire.

Benefit: You may not benefit directly from taking part of this research. However, this research will greatly help me to understand your unique idea of composing and performing, and it will bring benefits to the flute society because the new ways to classify and enjoy new flute music will be introduced. It will not cost you any money, and you will not be paid anything.

Procedure: If you agree to be in this research, I will conduct an interview with you. The interview will include questions about you, your compositions, and your composition process and will be conducted electronically via written email or mp3 recording sent as an attachment. After the interview if I need further assistance from you, I will communicate with you through emails or phone calls. At last, I will send you a rough draft for accuracy. I would like you to take about six hours of your time for answering the interview questions, and I expect you to send me back the final answers about a month after the questions are sent.

Voluntary nature: Your participation is completely voluntary. You are free to withdraw at any time. You may decide to skip questions (or not do a particular task) or discontinue participation at any time without penalty or explanation. Deciding to participate or not will not impact your relationship to this institution.

Confidentiality: The information collected for this study will be stored in a password protected computer. I will be the only person who can have access to the information you provide. Please note that e-mail is not 100% secure, so it is possible that someone intercepting your e-mail will have access to your responses. Since the study is intended to highlight your work, the data I collect will not be anonymous. I will quote you directly or reveal your name in the paper. After three years, all the information will be destroyed.

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ID # H11D 001 0x 2
EFFECTIVE 11.23.10
EXPIRES 1.23.11

Risk: The anticipated risks of this interview are equal to any questions and subsequent answers that deal with your views concerning your philosophies and musical compositions, and life.

Contact information: If you have any questions or comments about this study, please contact Yeji Kim at +82 (10)2796-3134 or yejikim@bgsu.edu or my project advisor Nina Assimakopoulos at (419)372-2233 or nassima@bgsu.edu. You may also contact the Chair, Human Subjects Review Board, Bowling Green State University at (419) 372-7716 or hsrb@bgsu.edu, if you have any question about your rights as a participant in this research.

I have been informed the purposes, procedures, risks, and benefits of this study. I have had opportunities to have all my questions answered and I have been informed that my participation is completely voluntary. I agree to participate in this research.



Participant Signature

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EFFECTIVE 11.23.10
EXPIRES 7.27.11

BGSU College of Musical Arts
BOWLING GREEN STATE UNIVERSITY

Informed Consent for Janice Misurell-Mitchell

Introduction: My name is Yeji Kim, a graduate student from Bowling Green State University. My advisor is Nina Assimakopoulos, assistant professor from Bowling Green State University. You are invited to take part in a research project on "Hybridity in the flute music of four modern composers" As part of my work on Doctor of Musical Arts in Contemporary Music in the woodwind department, I am conducting research study of you and three other composers.

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EFFECTIVE 11-2-10
EXPIRES 7-7-11

Risk: The anticipated risks of this interview are equal to any questions and subsequent answers that deal with your views concerning your philosophies and musical compositions, and life.

Contact information: If you have any questions or comments about this study, please contact Yeji Kim at +82 (10)2796-3134 or yejikim@bgsu.edu or my project advisor Nina Assimakopoulos at (419)372-2233 or nassima@bgsu.edu. You may also contact the Chair, Human Subjects Review Board, Bowling Green State University at (419) 372-7716 or hsrb@bgsu.edu, if you have any question about your rights as a participant in this research.

I have been informed the purposes, procedures, risks, and benefits of this study. I have had opportunities to have all my questions answered and I have been informed that my participation is completely voluntary. I agree to participate in this research.


Participant Signature

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EFFECTIVE 11-22-10
EXPIRES 1-28-11

BGSU College of Musical Arts
BOWLING GREEN STATE UNIVERSITY

Informed Consent for Maggi Payne

Introduction: My name is Yeji Kim, a graduate student from Bowling Green State University. My advisor is Nina Assimakopoulos, assistant professor from Bowling Green State University. You are invited to take part in a research project on "Hybridity in the flute music of four modern composers" As part of my work on Doctor of Musical Arts in Contemporary Music in the woodwind department, I am conducting research study of you and three other composers.

Purpose: The purpose of this study is to explore: the relationship between the role as a composer and a flutist; how you (and other three composer/flutist) convey the ideas of postmodern flute playing by combining different elements on your compositions and performances; what makes your music different from non-flutist composers. Also, it is important to promote your great contribution to the flute repertoire.

Benefit: You may not benefit directly from taking part of this research. However, this research will greatly help me to understand your unique idea of composing and performing, and it will bring benefits to the flute society because the new ways to classify and enjoy new flute music will be introduced. It will not cost you any money, and you will not be paid anything.

Procedure: If you agree to be in this research, I will conduct an interview with you. The interview will include questions about you, your compositions, and your composition process and will be conducted electronically via written email or mp3 recording sent as an attachment. After the interview if I need further assistance from you, I will communicate with you through emails or phone calls. At last, I will send you a rough draft for accuracy. I would like you to take about six hours of your time for answering the interview questions, and I expect you to send me back the final answers about a month after the questions are sent.

Voluntary nature: Your participation is completely voluntary. You are free to withdraw at any time. You may decide to skip questions (or not do a particular task) or discontinue participation at any time without penalty or explanation. Deciding to participate or not will not impact your relationship to this institution.

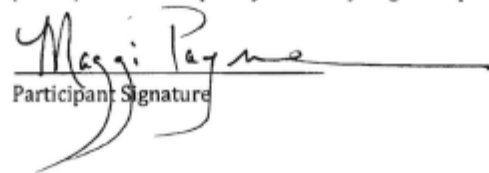
Confidentiality: The information collected for this study will be stored in a password protected computer. I will be the only person who can have access to the information you provide. Please note that e-mail is not 100% secure, so it is possible that someone intercepting your e-mail will have access to your responses. Since the study is intended to highlight your work, the data I collect will not be anonymous. I will quote you directly or reveal your name in the paper. After three years, all the information will be destroyed.

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EXPIRES 7-27-11

Risk: The anticipated risks of this interview are equal to any questions and subsequent answers that deal with your views concerning your philosophies and musical compositions, and life.

Contact information: If you have any questions or comments about this study, please contact Yeji Kim at +82 (10)2796-3134 or yejikim@bgsu.edu or my project advisor Nina Assimakopoulos at (419)372-2233 or nassima@bgsu.edu. You may also contact the Chair, Human Subjects Review Board, Bowling Green State University at (419) 372-7716 or hsrb@bgsu.edu, if you have any question about your rights as a participant in this research.

I have been informed the purposes, procedures, risks, and benefits of this study. I have had opportunities to have all my questions answered and I have been informed that my participation is completely voluntary. I agree to participate in this research.


Participant Signature

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APPENDIX C. E-MAIL INTERVIEW WITH THE COMPOSERS

EMAIL INTERVIEW WITH CYNTHIA FOLIO (answers received on December 23, 2010)

General questions for all four composers

1. How do you feel your training and experiences in the field of flute performance influenced your desire to explore composition?

My training while living in Panama was rigorous, in both flute and music theory. Initially, I studied with Sgt. Mears, who was in the military band. He worked closely with me on the technical aspects of the flute, but more importantly, he instilled in me a love for music. My favorite memories are of playing duets with him at the end of every lesson. Our lessons were usually under the mango tree in front of his barracks.

After about a year, Sgt. Mears was stationed elsewhere and my parents enrolled me in the Panama Conservatory, in the heart of Panama City. I studied with the first chair flutist of the Panama Symphony, Eduardo Charpentier, and had private solfege instruction each week (which was required if you studied an instrument)—all of this for \$5 a year. (Music education was socialized and was available to children and adults of any nationality or financial level.) I loved solfege; I would memorize my exercises every week, which improved my musicianship skills. Charpentier required that I buy the Altès Flute Method, which was a thorough book that included all scales and arpeggios. This combination of factors gave me a thorough grounding in flute technique and theory fundamentals. My music teachers spoke Spanish and I only spoke English, so I learned everything by ear. This turned out to be a good thing because it helped me develop my ear, which would help me with improvisation and composition later on. I caught up on music reading when I returned to the US.

While in Panama, I also developed a love for jazz and Latin music. I was surrounded by the music of Panama. Despite extreme poverty, kids in the streets of Panama City played intricate and energetic rhythms on pots and pans. Latin music played on the radio and TV. Even more important, my parents listened to and danced to jazz and frequently took me to the Panama Hilton, where my flute teacher's son (Eduardo Jr.) played jazz flute. That was the beginning of my lifelong passion for jazz and Latin music.

After 3 years in Panama, we moved to NYC (Ft. Wadsworth in Staten Island). I didn't have a flute teacher, but I practiced many hours per day and began to improvise and

compose. Since I didn't play the piano and I wasn't great at notating music (because I wasn't that good at reading music), I would compose at the flute by improvising similar material over and over again, so that it became a fixed composition. I entered a NYC contest in 8th grade (sponsored by the Pepsi-Cola Co.) playing a "medley" of Jean-Baptiste Loeillet, followed by my own composition, followed by a free version of "Strangers in the Night"—what a weird combination! I won the Staten Island competition and went on to win first prize in the five-borough finals. I suppose that performance was the first premiere of one of my compositions.

Many years later, I became interested in composing while I was an undergraduate at West Chester University. I played in a new music ensemble, which opened my ears to contemporary composition. I also took composition lessons as an upper classmen and became interested in exploring extended techniques on flute. This resulted in my first "official" (at least that I allow to be public) composition, *Flute Fantasy*.

While I attended WCU, I played in the Philadelphia Youth Orchestra and was exposed mostly to 19th-century orchestral repertoire, but also some new music. I also took a year of jazz lessons with Adolphe Sandole in S. Philadelphia. I've always continued jazz studies on the side.

When I decided to enroll in the Ph.D. program in music theory at Eastman, I set aside composition and jazz for a while. I played flute in many ensembles, including the Eastman Wind Ensemble, and I earned a Performance Certificate in Flute. I continued to be interested in jazz and I also played a lot of contemporary music—again whetting my appetite to compose. Eventually, I asked the chair of composition, Samuel Adler, if I could study composition—he assigned me to Joseph Schwantner. A few years later, I wrote my Ph.D. dissertation on Schwantner's music, and feel the influence of his style in my own writing.

While teaching flute and music theory at Texas Christian University, I thought of composition as a third interest. I conducted a flute quartet and a flute choir and I did some arranging and some original compositions for them, including *One for Four* and *The Elements*. I began to write for friends and for myself. I composed *Developing Hues* (for flute and bass clarinet). These works became popular locally and I got the "composition bug." Although I write for many kinds of ensembles and instruments, and voices, I am most interested in writing for the flute. In 1989, I recorded my first and only (so far) jazz CD, which included four of my own compositions. My most recent CD, *Fluteloops*, consists of eight of my compositions, all of which involve at least one flute.

2. How do you feel your training and experiences in the field of flute performance influence the way you approach writing for the flute? How is this approach similar or different when composing for other solo instruments?

My own flute experience has had a tremendous influence on how I compose for the flute. As mentioned previously, the many works and styles that I played became a melting pot of sources of inspiration. Of course, I also know the instrument really well and feel confident writing for it. I often actually use the flute while composing (whether I'm writing for flute or some other instrument), going to the piano only to check on the harmonic/contrapuntal aspect. Lately, I use the computer in combination with piano and flute, because the software has become so much easier to use.

As an example of a recent work for flute that comes right out of my own experience as a performer is a recent piece (2008) for two flutes and piano, called *Z3* (I. Zephyr; II. Zenith; III. Zawa!). I wrote the piece for a professional flute duo named "Zawa!" (Claudia Anderson and Jill Felber). They requested that I write a 3-movement piece where the outer movements showed off their virtuosity and the middle movement highlighted their outstanding lyricism. I was able to do just that, in part, because I know the flute so well. (I recently played first flute on *Z3* for the first time and I can testify to the difficulty of the outer movements!) Also, I incorporated some extended techniques, which I also know well from performing contemporary music. The last movement is based on salsa rhythms and breaks out into a *son montuno* at the very end! This idea was directly inspired by my experience of playing with the group, *Latin Fiesta*.

My writing for other instruments is not too different from the way I approach the flute, except that I often have to consult friends and colleagues for advice if I am really stretching the instrument (especially using extended techniques).

Another difference is that certain instruments imply particular styles and genres. For me, the flute is one of the most evocative instruments in that it has associations with antiquity, and with many countries and musical styles. Examples include the bansuri of India, the dizi of China, the shakuhachi of Japan, the bossa nova and choros from Brazil and the Joropo from Venezuela. Other instruments have other colors and associations, so my writing for them differs in that sense.

3. How do your experiences as a performer influence your role as a composer?

My initial interests in composition came directly from my experiences as a performer. My answers to questions #1 and #2 above demonstrate some of this, so I will continue from where those answers left off.

I initially became familiar with contemporary music and concepts while an undergraduate flutist in a contemporary music ensemble at WCU. I only remember two works out of many that we performed—Stravinsky's *Four Songs of William Shakespeare* and Morton Feldman's *Durations*. The latter blew me away conceptually, since it featured indeterminacy of duration. At the same time, my composition teacher, Larry Nelson, introduced me to extended techniques on the flute and I premiered one of his compositions for flute and electronics, called *Flute Thing*. I began to explore extended techniques on the flute. The only source available at that time was Bruno Bartolozzi's book, but it was a great start. I will continue this thread on extended techniques in question #5 below.

The more contemporary music and jazz that I performed, the more confident I felt as a composer, and the more ideas I developed that influenced my style. I would draw what I liked from various styles of music and try to make them my own.

One very practical example of how my performance experience currently influences my composition (and my teaching of composition as well) is that I am keenly aware of the practical aspects of notation and performance. The score has to be clear and readable. The recent appearance of easy-to-use notation programs, has "inspired" a plethora of overly-complicated scores that humans can't read. I have to remind my students that the more simple the notation is (especially rhythmic notation, however complex the rhythm might be), the more likely the performance will be successful.

4. How do your experiences as a composer influence your role as a performer?

I believe that as a composer, I have more understanding of what I am playing—whatever the style. After years of struggling to come up with the right sound or the right note, I have some idea of how composers make their decisions. When I am playing, I try to be aware of how the piece is constructed. In an ensemble work, I try to understand my role in the ensemble and how I need to interact with the other players. Of course, this also relates to the fact that I am a theorist and I tend to listen to music in a way that many performers do not. I listen for motives, form, themes, structure, and relationships, something that Edward T. Cone (in *Musical Form and Musical Performance*) calls *synoptic comprehension*. Also, as a composer, I have more experience than many other flutists with contemporary techniques and concepts. That is why I prefer to perform contemporary music and jazz, where I can offer something unique.

I think that composition has also helped me become a better improviser, whether in a jazz or Latin style, or an avant-garde idiom. Composition has always come from improvisation and the two are very closely related. For most composers of the past,

the piano was the improvisational instrument—for me it is the flute. In the past few years I have started incorporating more composition and improvisation into my theory classes, to encourage the students to develop their creative abilities.

5. Flutists who compose for the flute have the benefit of being familiar with the instrument they are writing for. Have you explored creating sounds on the instrument or using the instrument in a manner unfamiliar to you from flute works written by other composers? What are the challenges of notating these effects?

I mentioned in #3 above that I began to explore extended techniques when attending WCU. When I went to Eastman for graduate school, I became involved in the Composer's Forum, where I played premieres by Eastman composition students. I also played first flute in the Eastman Wind Ensemble (conducted by Donald Hunsberger), where we played many great contemporary pieces, including Schwantner's *and the mountains rising nowhere*. While at Eastman, I also decided to program Berio's *Sequenza* on my Performance Certificate recital—the challenges of that piece were both technical and conceptual. One summer during that same time period, I took a course with John Heiss at the New England Conservatory on avant-garde flute techniques, where I had a chance to explore many more extended techniques and become familiar with standard contemporary repertoire for the flute, including works by Harvey Sollberger, John Heiss, and Henry Brant.

One challenge in notating extended techniques is that there is still no standardized way to notate particular effects. For example, there are many ways to indicate quarter-tones—with up and down arrows; with $\frac{1}{2}$ sharps and $\frac{1}{2}$ flats, etc. Many extended techniques require special fingerings, which are cumbersome to put in the score and may not work for every performer. (This is especially true for clarinet, where performers play on many different types of clarinets, e.g. German versus French system.) Singing and playing at the same time can be notated on one staff or two. Various types of articulation, such as spit attacks, or airy sound, must be described, but still might result in multiple interpretations. Furthermore, many of these techniques are difficult to typeset in the commercial programs available today, such as Finale and Sibelius.

6. What pieces from contemporary flute repertoire have been the most influential in terms of the compositional elements found your flute music and how?

I will answer this question in list format:

Debussy: *Syrinx* is in my memory; I've played it since high school and I continue to play it. It encapsulates many of the best features of Debussy's style and the most expressive features of the flute.

Messaien: *Le Merle Noir* is one of my favorite works for flute. I played it on my senior recital at WCU. The unsettling added-value rhythms, the exotic evocation of birdsong through modal melodies and harmonies, and the virtuosity of the last section are all inspirational.

Berio: *Sequenza* has always fascinated me, especially in regards to timing and pitch structure. I co-authored a chapter in a recent book, published by Ashgate, called *Berio's Sequenzas*.

Boulez: *Sonatine* challenged me as a performer and it is also fascinating since it uses the 12-tone technique. I performed this piece in Brazil with pianist Paulo Alvares. Most notable are the virtuosic rhythmic and metric shifts and the constellation-like pointillistic texture.

Fukushima: *Mei* gave me insight into the Japanese shakuhachi and helped me understand how to achieve glissandos on a modern flute.

Henry Brant: *Angels and Devils* is probably the first flute choir piece that achieved recognition both inside and outside of the flute world. It inspired many other pieces for flute choir and flute ensemble. I performed this work at John Heiss's class in Boston. The style of this piece is highly influenced by jazz rhythms and harmonies.

Robert Muczynski: several works for flute and flute duo, which successfully incorporate jazz elements. This is something I have always been interested in doing, but it has come more to the forefront recently.

Toru Takemitsu: *Voice* for solo flute—featuring an amazing array of contemporary techniques, and *Toward the Sea* for alto flute and guitar—creating an amazing “sound world.”

George Crumb: *Vox Balaenae* and *Madrigals*. I played both of these while at Eastman. Crumb's gift for color, economy of pitch material, and sense of drama, have all had an impact on my style.

Reza Vali: *Song* for flute solo. I played this piece at an SCI conference with the composer present. It features singing and playing at the same time, as well as quarter tones and multiphonics (mostly overblowing notes to produce the overtone series). The composer is Persian and his goal was to evoke the sound of the *ney*, a Middle Eastern flute. Much of my own music is also influenced by non-western music, although not to this degree. I'll discuss my interest in non-western music more in #7.

Robert Dick: All of his compositions, exercises, how-to books, performances, and innovations for the flute have had a profound influence on all composers, including myself!

Jennifer Higdon: All of her flute pieces (and her music in general) stretch the abilities of the performer and can range from lyrical to super-energetic. I performed second flute with her in her piece for two flutes and piano, *running the edge* at the Philly Fringe Festival a few years back; the piece required incredible stamina from both flutists!

7. Postmodern music could be explained as exhibiting hybridity, which is defined as the fusion of different elements, identities and cultural backgrounds. Does your work reflect this idea? If so, how?

Absolutely. My music reflects my many interests: classical music, jazz, Latin music, and world music. I have discussed all but the non-western music. The summer after I took the seminar on avant-garde flute with John Heiss, I returned to New England Conservatory to take a course on Indian music theory with Peter Row. We learned the theoretical and formal basis of the music of both North (Hindustani) and South (Carnatic) Indian musical traditions. I especially like North Indian music because it features improvisation to a larger degree; my favorite North Indian flute player is Hariprasad Chaurasia. Other kinds of non-European musical styles that find their way into my works are: Native American flute; Balinese gamelan; the drumming of Ghana; Japanese shakuhachi music, and the music of the Middle East and the Balkans. I currently play in a band, called *David's Harp*, which performs music of the Middle East and the Balkans, especially Turkish music and Jewish Sephardic music.

The music is new to me, but I enjoy the challenge of learning this beautiful repertoire.

Identifying the specific features from this eclectic list of cultures that appear in my compositions is a complicated process, but I will try: exotic scales, quarter tones, glissandi, pitch bends, focus on timbre (color); asymmetrical meters; mixed meters, lack of meter, polyrhythm, syncopation, pedal points (drones), ostinato. Some of the influence is conceptual: busy textures versus silence; control versus freedom; strong rhythm/meter versus lack of a regular pattern.

I should also mention three pop/jazz flutists who influenced me as a performer and composer: Ian Anderson (of Jethro Tull fame), Herbie Mann, and Eric Dolphy. I was so fascinated by Dolphy's flute solo on "You Don't Know What Love Is" (from the album *Last Date*) that I transcribed all 11 minutes of it. It features quarter-tones, slides, multiphonics, and many other contemporary techniques; he also explores the entire range of the flute.

8. When a flutist approaches learning and performing your works for flute what kind of experience would you like for them and their audiences to have? How do you seek to realize this in your compositions?

I hope that the performers learn something from the experience, but also enjoy the process of rehearsing and performing my music. I hope that audiences like the music and perhaps even come away with an "ah hah" experience. This happened to me just a few days ago when I performed *Z3* (for two flutes and piano) in Philadelphia. A member of the audience said to me that my piece completely changed her view of what the flute can do.

I seek to realize this by trusting my intuition (which is not always easy) and writing what appeals to me as a composer and performer. I hope that if I am true to myself and am excited about what I write, the performers and the audience might react positively.

9. You have heard numerous flutists perform your works. Each one brings a unique voice to these pieces. As a composer and performer who has written and performed

her own works what amount and elements of ‘artistic license’ do you encourage from the individual interpreters performing your works?

I encourage ‘artistic license,’ especially when the performers are talented. (Freedom from less musical artists can result in distortion.) I have learned much from excellent performers and I welcome the amazing variety that they can bring to their performances. Some performers are able to play my music in such a way that I hear aspects that I didn’t hear when writing it. I will give two examples of such ‘artistic license.’

Example 1: I was commissioned by the National Flute Association to write a solo piece for the High School competition, which resulted in *Arca Sacra*. I heard six (or was it eight?) fantastic performances of the piece by amazingly talented high school students. They were all different in many ways, but I loved them all! It was a fascinating experience for me to hear the variety of interpretations—all of which were different from my original conception.

Example 2: When I “coached” Zawa! before the premiere performance of Z3 at Temple University, Claudia and Jill had two important suggestions for improving the piece—a dramatic change in the dynamics in the middle of the second movement and a tempo change at the end of the third movement. They were absolutely right! I incorporated these important revisions into the score.

Schwantner once told me that he viewed his compositions as if they were his children; once you let them go out into the world, they have a life of their own and you no longer have the control you had when they were younger. This is a wise statement.

10. What changes in flute technique, literature and performance have you seen emerge during the course of your career? How have these changes opened new avenues for composers writing for the flute? What additional changes do you foresee occurring in the next 50-100 years in terms of technique, literature, performance and changes to the mechanics of the instrument?

There is a whole new group of young flutists who are armed and ready to play contemporary music, no matter what the challenges might be. I can’t predict what

will happen in the next year, let alone the next 50–100 years, but I think that most flutists will be more open to new techniques, more open to incorporating improvisation into their playing and their teaching, and more open to new technologies. There are many pioneers in the technical developments of the flute, most notably Eva Kingma. They are extending the range into bass and contrabass (and beyond). They are creating open-hole alto flutes and quarter-tone flutes. Robert Dick has made many contributions to the mechanics of the instrument, most recently, with his glissando headjoint. New technologies open up new possibilities for composition and improvisation.

The influence of jazz, pop, and world music is also creating a whole new world of flute playing. Greg Patillo is one example of an artist who is creating a new direction with his amazing beat-boxing technique.

11. The field of classical art-music composition has been one dominated by men for centuries.

- What influences have had the greatest impact in the opening of this field up for women composers?

There are many groups (consisting mostly but not exclusively of women) who have been influential in opening the field of music composition to women. The rise of feminism in general, and feminism in musicology and music theory has created a paradigm shift in attitudes toward women in music. We now recognize that there were many great women composers in the history of music who never had the opportunities or the recognition that they deserved. As a result, women composers now appear in music history books, anthologies for music analysis, required listening lists for students, etc. Research is now uncovering many talented women composers from the past and recent present who deserve the same attention as many of their male peers. It is important that women composers appear in textbooks so that female students have role models. I always include music by women composers in every course that I teach, whenever possible.

In addition, there are many organizations that are dedicated to the promotion of women composers and performers, both past and present. The most comprehensive one today is the International Alliance of Women in Music (IAWM), of which I am a lifetime member. There are also many conferences and contests exclusively for women composers.

- Which women composers and which of their works do you feel will be seen as having had a strong presence in 100 years from now?

My favorite women composers of the American past are: Amy Beach (as a traditionalist) and Ruth Crawford Seeger (as an experimentalist). Of course there are many more, but these two are sure to live on forever. Two current women composers that I believe will make a permanent mark are Chen Yi and Jennifer Higdon. I have known Jennifer as a friend for a long time and I have always been struck by her music. I could list dozens of women composers, but I am afraid that I would leave many out if I did ...

- Have there been gender related obstacles in the field of art music composition with which you have had to contend?

The worst obstacles that I faced were not direct but were a result of the society in which I was raised. As a child in a military family all I saw was that my father worked and my mother followed him around the world and took care of the family. Other military families followed that same model. That was also my parents' expectation for me—I would find a suitable husband and would do the same. My parents always encouraged my music studies, but in order to help me follow my immediate interests—not to make it a career. My father was skeptical about music as a profession in general—that is, until I earned a Ph.D. in music theory. That got his attention and made him change his tune (so to speak).

An even larger obstacle for me was the total absence of role models. I honestly believed that there were no women composers, either past or present and that women were incapable of composing. I saw no evidence to the contrary. As a flutist, I played the Concertino by C. Chaminade for my district band audition in 10th grade, but I had no idea that C. stood for “Cecile” and that a woman wrote this gorgeous work! I was sure it was a man.

I experienced minor instances of discrimination from childhood to adulthood, but these were not the major factors that delayed my entrance into the field of composition. It was more the lack of confidence as a woman in a man's world.

- How do you view the place of women art-music composers in

contemporary music today? What gender obstacles, if any, remain?

The environment for women art-music composers today has improved greatly. Now there are many more role models for women, and the many organizations of women in the fields of musicology, music theory, and composition are working hard to ensure equality for women. Temple has had quite a few women composers as students, including Andrea Clearfield, who has achieved great success as a composer. But there is still more work to be done. For one thing, there aren't enough women composers teaching in colleges and universities. I can't help but wonder whether I would have pursued composition much earlier if I had grown up in today's more nurturing environment.

Specific questions for Cynthia Folio

1. Your childhood seems interesting. You lived in many different places. Do these experiences come through in your compositional voice? If so, how?

Every new location had something new to offer—a different teacher, a different ensemble to play in, a different sound world from which to draw, a different orthodontist (meaning 8 years of braces!) The most influential location, however, was my three-year stay in Panama. As I discussed above, I had great flute teachers and I was surrounded by great music. The civilian schools were excellent also and I specifically remember one terrific English teacher in 7th grade, although I can't remember his name. I was a poor student as a fourth grader, but I made a complete turn-around in the 5th grade because of a teacher in Panama. As an aside, I've been told that my junior high school (Curundu Jr. High) is now the Panama Conservatory of Music—there must be something to that!

Moving also made me more flexible and open as a person, which later became manifest in other ways, including my compositional style. I think it's safe to say that I'm not afraid to try new things, as long as I believe in them. Some crazy things that I have done compositionally (at least they are crazy to me) are: (1) writing a piece about my daughter's seizures—about what it feels like to have a seizure, translated into music; (2) using music boxes at the end of that piece; (3) breaking into the *son montuno* at the end of Z3. (I was afraid it might seem "kitschy," but that ending seems to be a hit among performers and audiences.)

Because moving made it so painful to make friends and leave them right away, I often didn't bother. This gave me a lot of practice time. I was shy and would practice for many hours every day, especially in high school. I also sang in the high school choir and took a theory class with two other talented musicians, so I worked on that as part of my homework. My mother used to ask me, "Haven't you practiced enough?" I know that she was worried about my anti-social behavior. I also had trouble making friends because I never fit into the current fashion, especially after returning from Panama. The only friends I made were through music—and some of them are still my friends today.

As a loner, I was also extremely introspective. It's probably not unusual to worry about the meaning of life in junior high school, but it was on the top of my list. While I've managed to overcome shyness, I am still a bit of a loner. The activity of composition is an introspective activity and it is often a lonely one. I am not sure I would be able to tolerate it if it weren't for my nomadic background.

1. What role has your expertise as a music theorist played in the way you craft your compositions for flute? What are some examples?

I often ask myself how my interests in music theory affect my composition, so this is a great question. Most of my teaching is on the topics of traditional music theory of the common practice period, or the other extreme—avant-garde works of the 20th-century. My music has traces of both extremes, but falls mostly in the middle. But some of my research interests relate to my composition more directly.

One clear example of this cross-influence appears in my Trio for flute, cello, and piano. I had just published an article on polyrhythm in jazz and had studied the music of Ghana in preparation for this. I also transcribed and discussed some avant-garde jazz solos by Thelonius Monk, Ornette Coleman, and Eric Dolphy. The Trio contains jazz influences, but more importantly, it features rhythm in a unique way in each movement. The first movement uses a lot of jazz rhythms, polyrhythms, and syncopation. The second movement uses the technique of isorhythm, where 10 chords are repeated over and over, but with a repeating rhythm of a different length (similar to the first movement of Messiaen's *Quartet for the End of Time*). The last movement also features polyrhythms, but it uses one specific rhythm from Ghana—the gonkogui bell pattern: 2-2-1-2-2-2-1 (representing eighth-note groupings within a 12/8 meter) as the main theme.

Other examples include:

- a. The use of a hexatonic cycle (a particular 19th-century chord progression that returns to its point of origin), in a recent choral work where the text suggests “wandering.”
- b. 12-tone technique and mirror writing in my piece for flute and bass clarinet, *Developing Hues*.
- c. An atonal fugue in the first movement of my piece about Alexander Hamilton (since the text consists of excerpts from his very “serious” *Federalist Papers*)
- d. Palindromes as the primary technique in my solo flute piece, *Arca Sacra* (whose title is itself a palindrome).
- e. Sonata-allegro form in the first movement of my Trio for flute, cello, and piano (as well as the isorhythmic technique in the second movement, discussed above—this technique flourished in the 14th-century motets)

Aside from the specific techniques listed above, I have a general approach to composition that is concerned with structure, form, proportion, motivic development—sometimes at multiple levels—and exploration of harmony, exotic scales, rhythm, texture and timbre. Jazz theory (chords, scales, and rhythms that are associated with jazz) also plays a role in many of my works.

EMAIL INTERVIEW WITH ANNE LA BERGE (Interview answers received on December 6, 2010)

General questions for all four composers

1. How do you feel your training and experiences in the field of flute performance influenced your desire to explore composition?

I had very creative teachers that were also unconventional in their exploration of how to play the flute and interpret repertoire and perform in an effective and personal way. This supported the notion that performers have their own voices and led me into the role of composer/performer over a period of years quite organically. During my university years I was involved with a wide range of music making activities from medieval through modern music and that included improvising in all styles when it was called for. This also made me familiar with the creative process involved in playing different kinds of music and inspired me to make my own music. I also worked with composers from an early age and at some point felt like I could contribute my own music alongside the works of my colleagues.

2. How do you feel your training and experiences in the field of flute performance influence the way you approach writing for the flute? How is this approach similar or different when composing for other solo instruments?

Most of my compositions use guided improvisation where the performers need to make some essential decisions themselves while following guidelines from the score. This is how I write for myself too. Therefore I approach other instrumentalists in almost the same way as I approach myself. This can be problematic if the players are not experienced or good improvisers, because I need to trust that they will work out and perform the work in totally dedicated and creative ways that suit the specific needs of the work.

3. How do your experiences as a performer influence your role as a composer?

As a performer/composer, my performing experiences influence my composition enormously. I use improvisation, I use the computer to guide and to influence the performance, I like to establish a gentle chaos that the performers have to work with and I believe strongly in real-time music making decisions and expression. All of these elements are priorities when I perform and when I compose.

4. How do your experiences as a composer influence your role as a performer?

Now that I have spent some years working with the computer as a musical and structural partner in composition I have an inner vision for organizing material while I play that is somewhat similar to my compositional methods. That is, I prefer

using blocks of time that focus on a specific timbre, rhythmic style and sound world. This is how I perform also. One could say that I perform material as an improviser that has a close relationship to my compositional material. When I perform written score music of other composers, my experience as a composer gives me the analytic tools to interpret the music more deeply and to give my performances a personal voice that is potentially deeper than if I were only an interpreter.

5. Flutists who compose for the flute have the benefit of being familiar with the instrument they are writing for. Have you explored creating sounds on the instrument or using the instrument in a manner unfamiliar to you from flute works written by other composers? What are the challenges of notating these effects?

I have been exploring extended techniques since the mid-1970's. I have notated some of them in my early works but I prefer to leave this kind of technique up to the players. I don't notate them. I let the performers improvise them. They all have their specialties and many idiosyncratic techniques cannot be notated well. In fact, I'm just not that interested in notation. I would prefer to give instructions that inspire the performers to play things that they can't imagine as notated music.

6. What pieces from contemporary flute repertoire have been the most influential in terms of the compositional elements found your flute music and how?

John Cage Variations II for the structural ideas.

Cornelius Cardew - solo and accompaniment: for the ensemble interplay and the extremely efficient notation.

Luciano Berio - Sequenza for flute: for his elegant and effective use of the flute and his use of time. I played this piece when I was 19 and it changed my life.

Salvatore Sciarrino - Opera per Flauto: for their extended techniques and the depth that he pursues them.

Robert Dick - Afterlight: This was the first piece that was built on a multiphonic that I performed many times.

Brian Ferneyhough - Unity Capsule: This work explores the limits of notation and virtuosity in a very demanding but interesting way. It borders on improvisation in the learning process but not in the performing event.

Heinz Holliger - (t)aire(e): This work uses extended techniques in a unique way and integrates them musically with great integrity. I also had the opportunity to work with Mr. Holliger and Nicolet on this piece.

Stockhausen - Xi: This work uses fingered glissandi. I used it to gain fluency when I started playing on the Brannen-Kingma flute. It is also very well structured and uses just a few ideas in an intelligent way.

Edgard Varese - Density 21.5: This work demands that the flutist plays very strictly in the style of electronic music. I played this when I was 16 and it was a great inspiration to me.

John Fonville - Mong Songs: Use of microtonal flute techniques and complex rhythms.

Pierre Boulez - Sonatine: the complexity of interaction between the piano and the flute while keeping the thematic material familiar makes this an inspiring example of complex counterpoint.

7. Postmodern music could be explained as exhibiting hybridity, which is defined as the fusion of different elements, identities and cultural backgrounds. Does your work reflect this idea? If so, how?

My music would be more post post modern in that I do not fuse different elements in the same way that the post modernists do. I just juxtapose them and let the audience experience and create their own visions for the interaction between the elements. And I stick with my own cultural background. That is, I am a woman from a small town in the US that is classically trained, improvises and has immigrated to Holland. I do not use any world music associations or styles in my music. I don't use any pop, rock or jazz in any deep way. I do juxtapose text in the form of stories and poetry with music. I use science and factual information juxtaposed with fantasy. I use samples and synthesized sounds juxtaposed with acoustic instruments.

8. When a flutist approaches learning and performing your works for flute what kind of experience would you like for them and their audiences to have? How do you seek to realize this in your compositions?

I would like them to be inspired and to be curious. I use poetry, informative text and I give the performers room to express themselves and to express the material that the pieces are based on. I also use the computer to help guide them through this process. I would like the audiences to have somewhat the same experience as the performer: curiosity, wonderment, a bit of confusion and a sense of inspiration.

9. You have heard numerous flutists perform your works. Each one brings a unique voice to these pieces. As a composer and performer who has written and performed her own works what amount and elements of 'artistic license' do you encourage from the individual interpreters performing your works?

This varies enormously per piece. If the performers are experienced improvisers, then they have great liberties, not with the structure, but with the sounds and techniques they use. If the performers need more support then I provide a bit of notation, strict timing and sound world guidelines to give them more direction in playing the work.

10. What changes in flute technique, literature and performance have you seen emerge during the course of your career? How have these changes opened new avenues for composers writing for the flute? What additional changes do you foresee occurring in the next 50-100 years in terms of technique, literature, performance and changes to the mechanics of the instrument?

The flute had its solo virtuosity peak in the 1980's and early 1990's. It has now found its way into ensemble music and has taken its wonderful entourage of sounds and techniques with it. The Brannen-Kingma flute was a revolution for performers and composers but it has not yet caught on for the general flute playing population. This may or may not happen.

In the last years composers have been able to write more microtonal music for flute, more extended techniques such as multiphonics and extended timbres. Circular breathing is common among improvisers but is still not a standard technique.

Flutists are becoming more and more at home with amplification. This is one of the first stepping stones to playing with electronics.

I see the flute as an excellent partner to the electronic domain. Therefore the future of the flute as a solo instrument would be in how our future composers sample and process flute sounds, combine it with other interesting sounds and place it in multimedia works.

11. The field of classical art-music composition has been one dominated by men for centuries.

- What influences have had the greatest impact in the opening of this field up for women composers?

There are no specific influences. Women have simply taken the opportunity to compose. I would say that the greatest influence is that women no longer reserve their lives as wives and mothers and have ambitions to take part in the professional worlds that exist. This is not a musical issue. It is a social and economic one.

- Which women composers and which of their works do you feel will be seen as having had a strong presence in 100 years from now?

Clara Schumann, Hanna Kulenty, Kaia Sarriaho, Chaya Czernowin, Olga Neuwirth, Kate Moore, Laurie Anderson, PJ Harvey, Pauline Oliveros. It's a bit early to tell. They need to die before we see how the resonance of their works take form.

- Have there been gender related obstacles in the field of art music composition with which you have had to contend?

Yes. Men tend to think of their closest colleagues when they make plans. Their closest colleagues tend to be other men. Men compose differently than women and therefore their notions of quality can sometimes be different than those that women

embrace.

- How do you view the place of women art-music composers in contemporary music today? What gender obstacles, if any, remain?

It is quite simple. The percentage of women involved is lower than that of men and men tend to think of involving their male colleagues before they invite an outsider into their inner circles. In some circumstances women are still outsiders. It will take some years before women will be considered equal players in the professional compositional world.

Specific questions for Anne La Berge

1. Tell me about your story and experience with the Kingma System flute.

I was one of the consultants in the design period for the Kingma System flute. I had worked closely in the late 1970's with Alexander Murray as his teaching assistant at the University of Illinois, Champaign/Urbana. Mr. Murray had spent many years designing flutes with Alex Cooper and Jack Moore. It would be worth your while to look at the evolution of the Murray flute as background to your studies. I played on a Murray flute built by Jack Moore in the 1980's and then redesigned the flute to suit my own needs. I did not invent anything new for the flute, I simply asked Jack Moore to build a flute that was a hybrid of some of the Murray innovations and some of the old Boehm design. I also assisted Mr. Murray in designing a catalogue for a flute collection that was donated to the University. This collection contained flutes from the Renaissance through 1970. I had the opportunity to play on the old flutes and to discuss the key and acoustic design with Mr. Murray. When Eva Kingma approached me to work as consultant for the Kingma system, I was very willing to help and to perform on a couple of prototypes in the same way as I had done with the Murray flutes in the late 1970s.

The Kingma flute is a wonderful solution to many ordinary acoustic shortcomings on the modern flute. I use it all the time and I use the key combinations for not only microtonal possibilities but for multiphonics and for timbral variations.

2. When did you start improvising?

When I was 8 my piano teacher had all her students improvise to harmonic schemes. I improvised a bit throughout my high school years on the flute but not in ensembles. I was also encouraged by all of my flute teachers to improvise exercises and invent my own etudes.

When I was in college I improvised with other students and faculty. From then on I

improvised regularly as part of my music making activities.

3. What is your philosophy for improvisation and how does this influence the way you approach writing for and performing the flute?

Improvisation in performance is instant composing. I create musical situations where recorded sounds are played back, processed and altered using Max/MSP and set in patches that are flexible in terms of timing and order. These are then put into a guided improvisation for my works. The structures for my works take many aspects of improvisation into consideration such as chaos, random, predictable choices and unpredictable outcomes. I would say that improvisation is deeply integrated in my music making practice. And composition is part of that practice. It is simply organizing material and structures to give musicians the opportunity to improvise in a way that communicates the message in the composition I have made.

4. Your flute pieces emphasize percussive sounds and rhythms. What kind of extended techniques do you find most effective for the percussive flute sound? What has influenced your interest in percussive flute sounds?

I use my tongue and upper lip for a kind of lip-pop that, when closely amplified, sounds like a bass drum. I also use an array of mouth sounds that can be pitched by placing the flute in a normal emboucher position very close to the microphone. This is all quite similar to the vocal beat-box techniques that have become common these days. By making sounds through the flute and amplifying them at the end of the flute, one can achieve a number of interesting percussive sounds. I also combine the use of electronics and processing to extend the effect of the percussiveness.

I like rhythm and grooves. I should have been a drummer. When my husband and I started performing together he sang and played guitar and I functioned as the drummer in our duo. All of this was an organic development for our duo and then I continued to expand my percussive flute sounds to be useful in other settings.

It's amusing to me when people want to tell me all about the vocal beat-box films on youtube and the virtuoso flute percussion performances on youtube. I was busy working with this sound world long before internet and the beat-box rage and I am more interested in the musical rather than the virtuosic and technical aspects of producing percussive sounds. Sometimes a musical situation simply needs percussion and I can be of use.

EMAIL INTERVIEW WITH JANICE MISURELL-MITCHELL (Interview answers received on December 21, 2010)

General questions for all four composers

1. How do you feel your training and experiences in the field of flute performance influenced your desire to explore composition?

High School Years (1959–1963)

My desire to explore composition came much more from improvising on flute as a teenager, and some experience with jazz both in piano lessons and in flute. In flute I used to “fool around” with tonal improvisation in the style of Mozart, and a friend and I were given some jazz tunes with written out improvisations by her father, who taught high school music.

In piano my teacher often had a jazz tune for me to work on in addition to piano repertoire. So as a teen I learned about chords, voicing and swing. However, I generally listened to pop, rock ‘n roll, and classical music (excluding opera). I also was very active in vocal performance, both in casual singing with girl friends (including a great deal of harmonization, especially in the extreme ranges) and in an all-city chorus (not the high school chorus, however – I had a lot to do in the orchestra, concert band, marching band and small ensemble work).

Undergraduate Years through the Masters (1963-68)

I have always been more interested in composition than in flute performance, and I never have considered a career as a flutist. Thus as a performer I naturally was attracted to contemporary music. In my initial years of flute study I did not work on contemporary pieces beyond the usual, such as the Hindemith *Sonata for Flute and Piano*. It was once I came to Goucher College and began studying with Bonnie Lake, of the Baltimore Symphony, that I began to include more of the 20th century repertoire. I think that the first was Kent Kennan’s *Night Soliloquy*, which I didn’t find particularly interesting musically. However, my “chops” were not at a level where I could play more advanced pieces. Nonetheless, Ms. Lake did perform contemporary music, and I went to contemporary concerts regularly, eventually becoming a reviewer for the campus newspaper. The most memorable times I heard contemporary pieces while in college was in concerts given by the Philadelphia Chamber Players, who would come to campus and present thought-provoking concerts that sometimes included a bit of theatre. (I also sang in the Glee Club and we sang some contemporary pieces, such as the Britten *Ceremony of Carols* and

Tippit's *A Child of Our Time*, but those don't really count, for me, as contemporary pieces.)

At Ms. Lake's suggestion I went to Salzburg the summer following my junior year, and it was there that I developed my technique further and seriously began to study contemporary performance. In a class with Karl-Heinz Zöller I finally learned *Density 21.5* and I attended a lot of new music concerts, as well as a large number of chamber music concerts. I returned that fall and composed *Piece for Flute, Piano and Cello*, which I performed, along with the Hindemith *Acht Stücke* on my Senior Recital. Further study with James Pappoutsakis at Tanglewood included a rigorous amount of tonal and technical work, a woodwind quintet class, and, more excitingly, a chance to attend composer's workshops and the Fromm Foundation concert series. (I also sang in the Berkshire Festival Chorus, but we didn't sing any contemporary pieces.)

In graduate school at the Peabody Conservatory, I began to play in pieces written by other composers, some working with extended techniques, and I began to include more of these techniques in my own writing. I also composed what we might now call a musical theatre piece based on the Wallace Stevens poem, *The Emperor of Ice-Cream*; the piece used proportional notation, and the performers slammed music history books and did some screaming, playing into headjoints and mouthpieces, etc.

Early Years of Teaching, additional training (1968-77)

More changes came as I began teaching flute at the Capital University Conservatory of Music in Columbus, Ohio, and in my getting an assistantship in flute at The Ohio State University. (My spouse had his first job there, so I found teaching through these institutions.) I began to perform in new music concerts and began to develop my own compositional language, especially for flute (*Mobius Trip*). In 1976 I attended Harvey Sollberger's Flute Farm in the Catskills for two weeks, and I was suddenly immersed in the major repertoire and in other pieces that Sollberger was interested in as well. (Judith Bentley was there that year also.) Robert Dick came up for a week and we learned a great deal from him, then performed solo and ensemble work in a two-hour concert for people in the area (near where David Tudor first performed John Cage's *4'33"*).

2. How do you feel your training and experiences in the field of flute performance influence the way you approach writing for the flute? How is this approach similar or different when composing for other solo instruments?

My writing for the flute is one of the most personal of my musical expressions (the other is vocal performance work but there I am writing for myself). I often improvise in the evenings and, after evaluating it, use some of that material the following day in my composition. In writing for other instruments I may use improvisation on flute or piano to work out particular ideas, or later, to play them through on those instruments, but of course it isn't the same. However, saxophone players find that my writing is very comfortable for them (re: technique), and I think that has to do with similarities between flute fingerings and saxophone fingerings.

When I am looking for types of expression or writing that is not normally in my vocabulary, I often play through or practice pieces by other composers that I am inspired by. The most important pieces for me in this area would be Berio's *Sequenza*, Fukushima's *Mei*, and Takemitsu's *Itinerant*. I think that other pieces by Takemitsu may also be influential, such as *Toward the Sea* and *Voix* (although I am only in the early stages of learning that piece). After my experience at the Flute Farm I played Burt Levy's *Orbs for Flute*, and Harley Gaber's *Koku*, and Mario Davidovsky's *Synchronism No. 1 for Flute and Electronics*. Mastering the Sollberger *Riding the Wind II*, also provided me with new ideas, as did listening to Harvey's recommendations of shakuhachi music. Robert Dick, of course, has also provided a lot of interesting sonorities in his pieces and also in his improvisations.

Another very important figure for me has been the jazz performer, the late Eric Dolphy, who was not only an inventive bass clarinetist but an interesting performer on flute as well (I took part of a tune from his piece, *Gazzelloni*, for my multiple flute piece, *Paradigms* (1977)). Another jazz figure, Rahsaan Roland Kirk, has been important to me in regards to singing and playing and multiphonics, and of course jazz flutist Jeremy Steig (whom I first heard live back in college) and as a major influence in sound, Ian Anderson, of Jethro Tull.

3. How do your experiences as a performer influence your role as a composer?

I think that I've learned that I have to be very explicit about what I want, especially when it comes to tempo, dynamics, types of expression. In my earlier years I didn't realize that many of the flutists who would play my music would be used to more traditional music, and this meant that proportional notation, for example, might prove problematic – I might not get what I wanted. So although I still believe that proportional notation is a good technique to use (I don't like the rewriting of *Sequenza*, for example, as much as the freedom of the original), I recognize that clarity of purpose is primary.

I learned from Harvey Sollberger that a composer needs to have a very clear and detailed listing of performance techniques for each piece. I had thought that over

time some of these notations would become standardized, but many have not, so we still need to have glossaries at the beginning of our more adventurous works and even for some of the simpler ones.

When I received the first commission from the NFA for the High School Soloist Piece I also received excellent advice from Robert Dick: to create a recording that would “teach” the young flutist how to perform the extended techniques. So for both *Uncommon Time* and *Sometimes the City is Silent*, I’ve provided an instructional recording, with my voice “teaching” or explaining what I want and the performer, in this case Caroline Pittman, demonstrating the technique or sound. I was told that this worked especially well for students whose teachers were unfamiliar with extended techniques.

I think that now I recognize that when I want more freedom for the performer I will write for particular performers, especially those who can improvise, or sometimes, just for myself.

4. How do your experiences as a composer influence your role as a performer?

I remember that Harvey Sollberger advised us that our job as performers is to try to present the very best, truest version of a piece that we can: when you have your performer hat on, you’re not wearing your composer hat. Thus you don’t make composerly judgments on the piece you’re working on, but you analyze it and try to understand what the composer is trying to do, both on the macro level and the micro level. You may need to do a note analysis, or a formal analysis, or something in between; you will also need to think about your approach to sound in the piece (things such as tone, vibrato, dynamic levels) and understand what types of expression will work best for that piece.

I think that with many contemporary pieces the “secrets” to the piece unfold if one follows the notation very carefully.

On a larger level, my experiences as a composer have come not only from the act of composing, but from listening (live and recorded) and also programming music for our ensemble, CUBE, where I was Artistic Co-director for twenty years. When you are sensitive to the audience’s reactions and hear their comments, you develop a better sense of what you might be communicating through music. For example, the silences and holds in Takemitsu’s *Toward the Sea* may seem to a performer dangerously empty; however to a listener at a concert, they may seem just right.

It is also possible that in working up a piece past the given tempo you may think that you are making it more exciting, but it may be too difficult to absorb.

5. Flutists who compose for the flute have the benefit of being familiar with the instrument they are writing for. Have you explored creating sounds on the

instrument or using the instrument in a manner unfamiliar to you from flute works written by other composers? What are the challenges of notating these effects?

Initially I just made up my own notations, but I have found Howard Risatti's book, *New Music Vocabulary* (1977) has been great to give me ideas about contemporary notations for all the instruments. I wish it were not out of print! Robert Dick's books and music have been fundamental, of course, in helping to standardize notations for multiphonics, and I find the Pellerite book, *Modern Guide to Fingerings for the Flute* very helpful for multiphonics, color trills, etc., that work for everyone. I think that because I was at the Sollberger Flute Farm fairly early in my career (I had written only two solo pieces with extended techniques but was improvising on a regular basis – hence not writing down what I was doing) I was influenced by seeing the notation he used in *Riding the Wind*. I used some of these symbols and modified them, or created my own, for lecture-demonstrations I gave (and still give) on extended techniques for the flute. (I present these to college flutists and composers, both in the US and Europe.)

I have gotten other ideas from pieces by Takemitsu – his fingerings for multiphonics and color trills work quite well, some from Robert Aitken, and also Judith Shatin. When we studied Fukushima's *Mei* at the Sollberger Flute Farm I was introduced to many of the possibilities of translating shakuhachi sounds into the Western flute music. You can hear this specifically in my piece for solo alto flute, *Una voce perduta: in memoriam, Ted Shen*.

6. What pieces from contemporary flute repertoire have been the most influential in terms of the compositional elements found your flute music and how?

The first of course would be Varèse's *Density 21.5*. I often contrast it with Debussy's *Syrinx* in lecture-demonstrations to show the difference between composition using a melodic motive and one using an intervallic one. (What's especially interesting is that both pieces use the same intervallic content in their beginnings: minor second descending, major second ascending.) It took a long time before I found my own "voice" with this piece, but I have now, and I still love playing it, and of course still find it a challenge.

Equally important is Berio's *Sequenza* – I think that the sensibility he creates for the flute moves it far away from it's home as a "pretty" instrument. If you know my music then you know that is fundamental for me. I think that beauty can be a result of composition, but that it must be earned, or it may be used as a foil, against which other sounds may assert themselves.

The Asian composers – for me, Takemitsu and Fukushima, have provided sounds and a history (see question #2) that I would not otherwise have known about.

The other composer/performers are the jazz performers, so you should refer to question #2 here.

7. Postmodern music could be explained as exhibiting hybridity, which is defined as the fusion of different elements, identities and cultural backgrounds. Does your work reflect this idea? If so, how?

Some of my pieces from 1977 on have included jazz sections or multiple scales (twelve tone, or synthetic scales) that had some blues elements, but since 1987 most of my can be considered to be “postmodern” or to contain hybridity as a part of the piece’s conception. For me this can mean elements of blues, in melodic and harmonic aspects as well as phrase structure; swing, primarily in a bebop style; jazz phrasing, with an emphasis on the offbeats; Asian flute gestures and sounds; and in the last seventeen years, incorporating voice, including singing and spoken word poetic style, into playing or including theatrical elements (flutist as actor, singer, dancer) in the performance. (If you need titles I can give them to you.)

8. When a flutist approaches learning and performing your works for flute what kind of experience would you like for them and their audiences to have? How do you seek to realize this in your compositions?

I would like the flutist to learn to go beyond their traditional training in regard to tone color, especially, and to learn techniques such as singing and playing simultaneously that will enlarge their means of expression on the instrument. I would like them to conceive of the flute as more than “pretty” and its range of expression having a greater emotional gamut. This also includes the possibilities of expressing humor, such as in my quoting a typical “charge” theme one hears in music at sports events (*Give Me an A*), or uncomfortable sounds, such as a “drowning” sound I get in singing and moving the mouthpiece back and forth in *Motel...loneliness*. This means that the flutist must be able to deal with presenting these techniques convincingly, so that the audience will realize that they are deliberate. This then encourages the audience to hear in the performance types of communications that are not usually connected with the flute.

It is very important, then, for me to communicate with the flutist, exactly what I am asking for. So each of these pieces has a very clear glossary of techniques, and of course, timing must be very clear.

It is important to note that not all flutists who play contemporary music, or who want to play my pieces, will feel comfortable with the pieces that include extensive vocal work or theatrical elements. This is just something I accept; however, there are more and more younger flutists who are capable of performing these kinds of pieces, and they will be able to hear my performances (or see my videos) as an example of how they come across.

9. You have heard numerous flutists perform your works. Each one brings a unique voice to these pieces. As a composer and performer who has written and performed her own works what amount and elements of 'artistic license' do you encourage from the individual interpreters performing your works?

I don't encourage a lot of artistic license in pieces that I have notated completely. I would like other flutists to bring their performance personality to my pieces, and I often am very glad to hear flutists bring their own sound to my pieces, but there are certain elements of rhythm, dynamics and phrase shapes that I want, so I don't really want a lot of independent interpretation. If I write a piece or section with improvisation, that's completely different. In *Paradigms*, for seven flutes, percussion and bass there's a jazz/new music section ("In memoriam: Eric Dolphy") that has suggestions for improvisation between the flute, bass and percussion. In this case my restrictions are only that they use the material that's given as the basis for their ideas and that the improvisation last only a certain amount of time.

10. What changes in flute technique, literature and performance have you seen emerge during the course of your career? How have these changes opened new avenues for composers writing for the flute? What additional changes do you foresee occurring in the next 50-100 years in terms of technique, literature, performance and changes to the mechanics of the instrument?

I must say that I haven't seen as much change in the major repertoire as I would like to see. The big pieces at the National Flute Association Conventions are rarely what one might call new music pieces. At the same time, there has been a phenomenal increase in the number of performers with astounding technique, and the pieces we all know very well are played to perfection, so I guess that is saying something.

At the same time, older flutists now recognize that they need to include at least one “new music” piece on a recital, so as to acknowledge that such music exists. This helps make it part of the repertoire. Robert Dick has moved from a marginal composer/performer to an iconic one, and I think that the idea of celebrity (which you see at all the flute conventions) actually has worked to the advantage of us composers of flute music. There are now some discussion groups at the conventions that deal with new pieces and audiences, though still somewhat small, are very interested and enthusiastic.

What I think is exciting is the attitude of the younger flutists.

One of my most interesting experiences has been the reception of each of the pieces I wrote for the High School Soloist Competition: *Uncommon Time* (1991 competition) and *Sometimes the City is Silent* (2003 competition). In 1991 there was mild interest among the high schoolers in the new pieces; in 2003 it was drastically different – at that convention I sold 40 copies of my piece – and that, for me, was definitely a first.

The other thing that I think is really moving the newer voices of the instrument along is the development of new music ensembles that have prominent flutists in them: the International Contemporary Ensemble (Claire Chase), eighth blackbird (Mollie Barth and now Tim Munro) and in Chicago, Ensemble Dal Niente. All three groups perform in the US and Europe (also Australia) and they take pride in presenting cutting edge work for winds, and especially flute.

This was something that I was able to do with our ensemble, CUBE – either to perform or program cutting edge flute works throughout the year. It was especially important when I wanted to perform a new theatrical work – there was always a concert for it.

For composers it means that there are and will be more and more flutists who are not afraid of learning new techniques or trying out new ideas.

I am pleased that more and more flutists are no longer afraid of being amplified, both with air mics and with headsets. It has made a huge difference in my work, particularly the pieces with spoken or sung text. I must give credit to George Crumb, who brought academia into the amplified world in *Makrokosmos* and also in *Black Angels*.

Some of the ideas and inventions of Matthias Ziegler, who performs so convincingly and explains his work so clearly, should be incorporated into instrument manufacture. Also the work of Eve Kingma, who works with Robert Dick regularly.

Of course, it would also be wonderful to see some of these modifications, such as the slide the Robert uses, come down in price. Here the law of supply and demand is a problem!

I think that the flute in the future will be combined more and more with live electronics. What I look forward to as an improvising composer is software that will notate what I play – perhaps not exactly in terms of timbre, but in terms of rhythm and of course, pitch – that would be welcome!

There probably will be an improvement in intonation, tone quality, and more flutes that have keys that will allow quartertones to be played easily. There may be a choice of several different kinds of mouthpieces as well, and new metals and possible woods or combinations that will make for new kinds of tones. I hope that there will be improvements in modes of amplification as well. I also think that more and more flutists will work with movement in playing (we had a good demonstration of this at the NY NFA Convention); I would hope that my work in text/singing/playing would also be something that more flutists learn to do.

11. The field of classical art-music composition has been one dominated by men for centuries.

- What influences have had the greatest impact in the opening of this field up for women composers?
- Which women composers and which of their works do you feel will be seen as having had a strong presence in 100 years from now?
- Have there been gender related obstacles in the field of art music composition with which you have had to contend?
- How do you view the place of women art-music composers in contemporary music today? What gender obstacles, if any, remain?

For me the greatest influence on the opening of the field of music composition to women has been the feminist movement. Although I went to an all-women's college (Goucher College) and have had very supportive male composition professors (M. William Karlins and Ben Johnston at Northwestern, Stefan Grové at the Peabody Conservatory, and Robert Hall Lewis at Goucher College), I think that the feminist musicologists such as Susan McClary, Karin Pendle, Renee Cox, Catherine Clement and Judith Tick have had, for me had the greatest influence. These musicologists have taken feminist theory and applied it to music composition, dealing with music theoretically, culturally and historically in ways that challenge the traditions of how we talk and think about music in the academy. In addition they have expanded the

repertoire to include our examination of music in the popular sphere, so that our understanding of women's place in music composition is historical and current. Their work has recast much of our research in and analysis of music, and for that I am very grateful.

I don't think that it has been my gender that has prevented me from getting as far in the profession as I would have liked. But I think that I did not have the expectations for myself in the field that today's women have – I did not plan to have a fulltime position when I got my Masters in 1968 – I planned to marry and have kids, working as a composer and teaching parttime, which is what I did. With a family, performing (and the practice it takes), composing and teaching (first flute, then theory and composition), it was difficult to do everything. With a totally equalized household (in salaries and in responsibilities), and delaying a family it would have been difficult but possible. Once I returned to school and got my doctorate (in 1987) I was qualified to get a better position, but there were limitations in that I did not want to uproot everyone in our family from Chicago, and I had also been involved in building some substantial networks for myself and fellow composers there. In addition, I found the music scene filled with the variety I wanted, and this was important to me in my composition work.

This situation has been the case for many of the women composers of my generation. For the others I do think that there has been discrimination, if not overt, then because they were not part of the old boy network. This could be subtle or overt, and of course I can tell stories about each. However when I was a graduate student, attending conferences with my peers, I did not feel discrimination; also as a grad student I received awards in composition and some excellent teaching opportunities – at that level it was equal. The Society of Composers made many attempts to include more women and minority composers in these years especially (1984 – 1990). When I was a grad student in 1982, I wrote a paper for a bibliography class that examined bibliographies of women composers. At the time one could find journal articles on women composers, but not very many books on a single woman composers, just a few on groups. Two publications stood out: *Women Composers, Conductors and Musicians of the Twentieth Century*, edited by Judith Lang Zaimont (1982) and *The International Encyclopedia of Women Composers*, by Aaron Cohen (1987). But these were not well-known. I did a small amount of research on women composers in the Chicago area who taught fulltime on the college level; I found that of twenty-two colleges there were only three women composers teaching fulltime.

Along with the feminist musicologists the organizations for the promotion of music by women have been very important in teaching the concert-going public (and the

general public to a lesser extent) about women composers of the past and present, and also important women performers of the past. I began to be involved in 1982 with American Women Composers, Midwest, then the International League of Women Composers (I won an award in their student composers contest when I was in graduate school), and then the International Alliance for Women in Music. During the 1980s and most of the 1990s such groups have been powerful voices of support for women composers. Ironically, due in part to the success of such organizations and the feminist musicologists as well, more and more of the younger women composers have felt that they do not need such organizations, and their strength has not increased as much as we had hoped.

I think that the lessening of power and influence of such organizations has had a negative effect on new music programming of women composers. An ensemble like ours, CUBE, has always made the music of women and minorities a priority; but if you look at most programming of new music, from the small organizations to the very largest, and then to classical music programming in general (orchestral, opera, radio), you will still find very few programs that will have more than one woman composer, and in most cases, none. Without a strong advocacy, women will continue to be overlooked in the programming of concert music. Gains that women have made in other professions have not translated well into the area of recognition of women composers; even if we see women winning awards (Jennifer Higdon, most recently, winning the Pulitzer Prize in music composition) it still does not transfer down into the concert hall. However, one factor that is very important is that there are more performers (not only women performers) these days committed to performing the music of women, and that's a real plus.

Specific questions for Janice Misurell-Mitchell

1. Please tell me about your use of the voice with text in conjunction with playing in your compositions.

Occasionally in the earlier years of my flute composition I used this technique to reinforce the low register, enabling it to be powerful and to have a rough timbre, which I felt gave it character. I also enjoyed singing and playing tones different from the ones played when I gave demonstrations of extended techniques ("Joy to the World" always gets a laugh, especially from high school players); Sollberger's *Riding the Wind II*, which I play periodically (now usually with percussion improvisation, which Harvey has given his approval to) has some very interesting harmonies that are easy to reach and fun to play, and from that I learned to develop my own technique.

Since my residency at the Atlantic Center for the Arts in 1989 I have worked somewhat regularly with singing or speaking and playing simultaneously. (When playing at the unison for timbral effect I usually prefer to sing slightly out of tune, whereas Robert Dick prefers that the player sing in tune.) This has also developed my interest in finding poetry that I want to use for flute/voice; I find that short poems or even short phrases that have a spoken word quality are best for my purposes. This means an emphasis on nouns, pronouns and verbs and less emphasis on adjectives; I think that descriptive elements can be better served through the composition itself, rather than be expressed in words. So I have little interest in the kind of poetry most composers like to set for singers and a much greater interest in performance poets, such as Allen Ginsberg and Regie Gibson, both of whom I use in *Profaning the Sacred*, for voice/flute/alto flute and clarinet/bass clarinet.

In the performance notes to the above piece I spell out in detail how the techniques of singing or speaking and playing are to be executed. The primary thing is that the performer must warm up the voice before working on such a piece. I studied vocal exercises with my friend, Barbara Martin, a classical singer who has specialized in contemporary music, while working on performances of *After the History*, *Everything Changes* (both for voice/flute and percussion) and other pieces that use voice/flute, so that I would execute the techniques without harming my voice. Of course, it is likely that my experience as a choral singer in college gave me some fundamentals in vocal technique in the first place.

I also indicate where the lips must be placed for particular relationships of text to sound, and I emphasize that vowels must be very open. Certain consonants must be begun before the sound is to start, and some must be spoken without the flute in order to be heard. Others, such as “ssss” work beautifully with the lips completely covering the lip plate. I notate extensive use of flute and voice by having two staves, the upper one for the flute fingerings and the lower one for the pitches (or relative pitches) and words or syllables to be sung. I use regular words most of the time and the International Phonetic Alphabet when the words or syllables from words are not sufficient.

There are some pieces that use the flute in a deliberately theatrical way: *Give Me an A!* and *Motel...loneliness*, both for voice/flute, use this in multiple ways, sometimes comic and sometimes painful to hear. In these cases in particular, the flute is more an extension of the voice, rather than the other way around. It has been described as “the voice of the flute” because it creates a personality on its own.

I am also interested in the kind of performance that Greg Patillo is doing, with beatbox flute. This is of course uses various articulations related to words, and I love

the effect. I took a workshop that he presented for the Chicago Flute Club this fall, and I now incorporate some of his exercises into my own practice. I was asked to perform some beatbox flute recently in a piece by Mark Engebretson (University of North Carolina, Greensboro), and I will be including it in a piece commissioned by Meerenai Shim, a Berkeley flutist whom I had met when she was a student at DePaul.

2. You have done a lot of work with video artists and theatrical elements. What experiences inspired you to explore combining performance with theatre and media? What challenges do you face as a composer in facilitating the process of combining media for other flutists who wish to perform your works?

I have always had an interest in combining the theatrical with the musical, from my early years as a high school student to the present. I think that this is because as a composer I have always been interested in getting my audiences to think outside the box; working with two or more media at once is a good way to get them to reflect on various subjects (poetic, political, personal, etc.) in ways they might not be used to. My early pieces, from my work at Peabody, reflected this (*The Emperor of Ice-Cream*, for speaker and chamber ensemble), and I was also inspired by other composers at that time, from John Cage to a fellow student, the late Ronald Roxbury.

Shortly after I completed my masters I became involved in electronic music and produced a soundtrack that was a composite piece with my spouse's film, which we called *Metaphorsis*. My soundtrack used the old-fashioned waveform generators (pre-Moog), musique concrète and lots of voice and flute, altered and multitracked, of course. But more of my interest in combining my music with theatre, dance and video came during my residency at the Atlantic Center for the Arts, in 1989, where I got to work with Richard Santiago, a sculptor who created with portable neon sculptures that were worn by dancers. We brought the concept to Chicago on CUBE concerts in the 1990s, where we had our first "hit" concert, "Naked Neon", in 1991.

During this period I began my journey as a vocal artist, creating pieces for flute/voice and percussion. Thanks to the tremendous talents of percussionist Dane Richeson, the pieces from 1991 – 93 (*After the History*, *Rush Life Rush*, and *Scat/Rap Counterpoint*) developed, using some notated material and some improvised. We turned two of them into professional videos (now DVDs); this has allowed me to present them in lecture, and of course they are available on YouTube, along with *Scat/Rap Counterpoint*, which I recently re-cast as a solo spoken words piece. We enjoy performing them live, of course.

In the mid-1990s I began to develop more of my flute/voice pieces. This period also coincided with the creation of my Women and Music course at the DePaul University School of Music. I became very interested in the performance work of Laurie Anderson, Diamanda Galas, Karen Findley and Lynn Book (who was in Chicago and now lives in New York). All of them created various musical and theatrical personas

through which they delivered political and social ideas. I think that the idea of multiple personas is especially common among women artists, and it probably has to do with women having to wear many hats in modern life. My exposure to Herbert Brün (mentioned earlier) made me more conscious of performance connected to theatre, and I gradually realized that much of my theatrical work is indebted to Brecht, where my “characters” represent political, social or economic points of view.

I am not interested in learning to create videos, but I feel very comfortable working with videographers and editors. The video (DVD), *Sermon of the Spider*, for tenor, chamber ensemble and gospel choir was created with Jim Kropp, a terrific videographer. We spent a lot of time working out the film ideas, and then in the editing process; but I offered suggestions – he did the bulk of the work, and I’m extremely pleased with the result. And just one more word – I don’t usually create soundtracks for film, but some of my pieces have been used as parts of soundtracks, and I have performed some improvisations that have been used in films. In the coming year I will return to electronics, in a piece that will be for voice/flute with a politically-inspired electronic soundtrack.

As far as having other flutists perform some of these theatrical works, I have to say that it has been difficult finding people who could sing (without the flute as well as with it), do stage movement, and play really well. I do know of a couple of people but they have their own repertoire, and learning mine would take a while (most of it is memorized), so they would have to make a real commitment to my music. I hope that that will happen in the future. There is certainly more interest and enthusiasm for this from younger flutists.

3. Tell me about your thought for music and politics

My strongest academic interest is my course in Music and Politics, which I have taught once at the University of Chicago and now teach regularly at the School of the Art Institute. After years of performing politically-inspired pieces and teaching Women and Music I started forming concepts about how music is related to Western societies both in representing it, its values, its conflicts, and in affecting change within those societies. The result is a course that explores relationships of power and influence that classical and popular music have with social and political institutions in Western culture in the twentieth and twenty-first centuries.

I include a section on Gender and Performance in this course, and I find it much more valuable to the students and more interesting to me than teaching a whole course on the subject. We also do a lot of investigating music and race. Much of my political music uses texts related to sound, while for my students, most of whom are artists, the visual is the main element. I hope to open up their world to the sounds around them, and the layers of society that may be heard rather than only seen.

I am also creating pieces that re-cast canonical pieces into new forms, often with a critical edge. This isn't explicitly political, but it challenges the canon: for example, we (a small group of women performers on voice and flute) have created a piece from "Der Kranke Mond" (*Pierrot Lunaire*) that uses both classical and jazz voice, and classical and jazz flute; we also have performed *Syrinx à trois* (both on CUBE concerts), playing the piece in tandem, with a jazz flutist improvising slightly in the third part. Since these pieces were written at the beginning of the last century, I think it is time for them to be presented in a different way a hundred years later.

EMAIL INTERVIEW WITH MAGGI PAYNE (Interview answers received on November 20, 2010)

General questions for all four composers

1. How do you feel your training and experiences in the field of flute performance influenced your desire to explore composition?

I think it was a natural progression. As with most beginners, I explored a many of the sonic possibilities of the instrument (air sounds, whistle tones, key slaps, etc.) and as I grew up and started playing more and more contemporary music because I was so drawn to it I found that others were also interested in exploring the sonic capabilities of their instruments. Elise Ross (voice), Daniel Stepner (violin), Peter Takacs (piano), and I formed an improvisation group at Northwestern University and we explored extended techniques in our improvisations. In my senior year of college I wrote my first serious work, *Inflections*, for solo flute. It is an outgrowth of my original love of unusual sounds and the techniques that I had developed in our exploration of extended techniques. It also came about as a result of the many graphic scores that I was asked to perform at the time. As much as I loved the freedom that some of these works provided, some were so minimal that I began to question the fairness of someone else putting their name on a line of ink drawn across the page that I was to interpret.

2. How do you feel your training and experiences in the field of flute performance influence the way you approach writing for the flute? How is this approach similar or different when composing for other solo instruments?

The flute works that I write are primarily for solo flute. I think this is in part because I grew up outside the city limits and there were no other performers nearby or in my family. Solo works can be practiced easily at any time, but ensembles, orchestras, etc. must be arranged. As I started working I had less and less time available, so finding times when larger groups could meet became difficult. That's not to say that I didn't love the experience of playing in orchestras, chamber groups, and ensembles which I did from age of nine through my college years (there's absolutely nothing to match that experience), it's just that as a matter of practicality I couldn't easily do so with my work schedule.

I've also written a work for 7 flutes titled *HUM* (typically one live and 6 pre-recorded flutes, one for flute with electronics and stereo or quad tape, (*Scirocco*), one that uses flute as the source for a fixed media work (*Aeolian Confluence*), and four for solo flute (*Inflections, Reflections, Of All, fff*). These are all works that can be composed and rehearsed whenever time permits. When I write for other instruments, which isn't all that often, I prefer to work with the performer to discover the possibilities of the instrument (especially Abbie Conant, for whom I wrote *HUM 2*, for 8 live trombones or one live trombone and 7 pre-recorded trombones).

To expand your question a bit if I may, the flute strongly influences my work as an electronic/electroacoustic composer. There's usually a sense of the breath, the phrase, a sense of space (both architectural and with regard to time), and often sounds which resemble the pitched wind and low roars I so often use in my flute pieces.

3. How do your experiences as a performer influence your role as a composer?

Being a performer on the instrument that you're composing for gives you special knowledge about the capabilities of the instrument and the stamina that you can expect from a performer. I'm thinking of writing in a more flexible way, integrating more improvisation, so that the performer can bring even more to a performance than they already do, and so that as new techniques develop, the piece will retain a vitality—a contemporaneousness that a precisely and completely notated piece doesn't have. Of course there is risk involved, but if the parameters are clearly stated, the rewards will in all likelihood trump any risk for both the performer and the composer.

4. How do your experiences as a composer influence your role as a performer?

It makes me want to keep pushing the boundaries, to discover yet more possibilities. It still gives me great pleasure to discover something that I've not done before and to implement and develop that discovery or idea in my work. I find that my electroacoustic work influences the way I think about instrumental music and vice versa.

5. Flutists who compose for the flute have the benefit of being familiar with the instrument they are writing for. Have you explored creating sounds on the instrument or using the instrument in a manner unfamiliar to you from flute works written by other composers? What are the challenges of notating these effects?

I picked up some notational conventions from Varese's *Density 21.5* when I was a teenager, and some from Berio's *Sequenza* when I began college, although I had already discovered the sounds. When improvising solo with or without an audience and even more so when improvising with others, I feel disappointed if I don't come up with something new, whether it's a new sound or a new connection between various sounds or a new way to think about sound and space. Whether or not I ever incorporate, expand upon, or use it again, it's the discovery that's exciting. I usually find a way to notate it on paper without much difficulty. Notating it using software certainly takes extra work.

When I was composing *Inflections* in 1968 I had only played works using key slaps, flutter tongue, harmonics, and a few multiphonics. I was interested in heterodyning (*Inflections* contains an event where the flutist sustains F6 on the flute, sings an F6 against the sustained flute F6 (three ledger lines above the staff) and sweeps down as low as possible and back up to the high F6. The resultants are amazing, and quite audible. I can only sing that high when singing into the flute. (On *The Extended Flute* CD I think I accidentally misread the score, which is in very small handwriting and played and hummed a D6 multiphonic instead. I don't think I can sing up to a high F anymore!) There are beat frequencies as well and air sounds, whistle tones, and glissandi. *HUM* (1973) expands on this with many more extended techniques in multiple layers.

For notation I try to be as clear as possible and always include a key. There is some standard notation, which I conform to as much as possible. For *Reflections* I made a CD available for the National Flute Association's High School competition so that players who might not have experience playing extended techniques could hear them. I also have ossia in that score for those who might not be able to produce whistle tones, which come so easily for me.

6. What pieces from contemporary flute repertoire have been the most influential in terms of the compositional elements found [in] your flute music and how?

I learned Varese's *Density 21.5* when I was in junior high or high school. The power of that piece is stunning. His use of minor seconds, tritones, motifs, key clicks, withholding "b" until bar 18, and the way the piece develops all took my breath away. When a freshman in college I learned Berio's *Sequenza*—another powerful work with such a beautiful ending. I love how dynamic and aggressive that work is and the proportional notation (the proportional version is so ingrained in my mind/body that it would be very difficult to relearn the precisely notated version). Power and aggression contrast with intimate delicacy and spaciousness—the

contrast is so extreme. Roman Haubenstock-Ramati's *Interpolation, mobile for 1, 2, and 3 flutes* is so cleverly constructed, as a truly acoustic mobile. I appreciated the freedom of choice and collaborative process, the building of the structure by the process of recording the performance, playing back the recording while continuing live and being recorded again, with the resultant played back against the continuous live flute, so the piece begins as a solo, then becomes a duet with oneself, then a trio. I loved playing Mario Davidovsky's *Synchronisms No. 1* for flute and tape—a wonderful duet between flute and electronics. Messiaen's *Le Merle Noir* is another favorite, especially the cadenzas with their fascinating motivic permutations. When I was practicing the cadenzas in the “beehive” (practice room building) at Northwestern University on a warm day when I had the window open, a cat leapt through the window. I carried it outside, resumed practicing, and it leapt through the window again. I carried it farther away, resumed practicing again, and it happened two more times. I switched to Berio's *Sequenza* and never saw the cat again. I learned the Berio, Haubenstock-Ramati, Davidovsky, and Messiaen in undergraduate school, along with many other works. In graduate school Bert Levy's *Orbs With Flute* was a good challenge, with so many well-integrated multiphonics and other extended techniques. I loved the power of that work as well. William Brooks' *POEMPIECE I: whitegold blue* reminded me that silence is as important as sound and that there is a different kind of power in music that is not always aggressive. His compositional technique in this work is a wonderful collaboration between the composer and performer, and each performance will always be different, and will always remain current. He fully notated several small cards that contain music of rather short duration. He also includes several text fragments (mud-luscious, and the blood, and whisperateness are three of my favorites). He has a score that specifically lays out the cards—6 on the first row, 5 on the second, and 4 on the bottom with multiple paths leading to and from each. The performer must start somewhere on the 1st row and end on the last row, without playing more copies of each of the cards he provided. Along the path are one or two text fragments that serve as impetuses for improvisation. I've made 12-minute versions and up to 20-minute versions. The player maps out the structure ahead of time. Bill's instructions are very clear as to the spontaneity with which one should approach the text fragments. As I continue to develop new sounds I'll often incorporate them in the improvisations, keeping this work forever changing and forever updated. I've written two works which have improvisatory components and I'm tempted to do more as a result of my relationship with this piece: a perfect collaboration between composer and performer. And of course Robert Dick's development of flute technology, his compositions, his abilities, and his performances are most impressive.

7. Postmodern music could be explained as exhibiting hybridity, which is defined as the fusion of different elements, identities and cultural backgrounds. Does your work reflect this idea? If so, how?

I don't think so. My work is based on *sound*, typically without much reference to melodic line, harmony, and rhythm in a traditional sense.

8. When a flutist approaches learning and performing your works for flute what kind of experience would you like for them and their audiences to have? How do you seek to realize this in your compositions?

I would like them to have a unique experience, one that stays with them. They won't leave the concert hall singing a melody in their heads, but hopefully they will have experienced an unusual sonic experience that is more abstract, but contains a certain power and hopefully, a beauty, with a sense of *space*. I don't want to control a listener's experience as much as I want to invite them on a journey with me, where they experience the sounds with open minds and ears. I wish for the performer to enjoy the enormous capabilities of this instrument as much as I do.

9. You have heard numerous flutists perform your works. Each one brings a unique voice to these pieces. As a composer and performer who has written and performed her own works what amount and elements of 'artistic license' do you encourage from the individual interpreters performing your works?

The amount of artistic license I prefer depends upon the piece. If the piece is highly notated (*Inflections, Reflections, Of All*) I prefer that the performer do her/his best to follow those intentions. I don't mind it if the tempo is a little faster or slower, but the piece should be played as is. A performer will always bring a special energy, nuance, and technical expertise that, of course, is most welcome. Other works (*HUM, fff*) require a great deal of improvisation, so the performer contributes considerably to keeping these works current with new techniques. In works such as these the relationship is that of a collaboration with the composer.

10. What changes in flute technique, literature and performance have you seen emerge during the course of your career? How have these changes opened new avenues for composers writing for the flute? What additional changes do you foresee occurring in the next 50-100 years in terms of technique, literature, performance and changes to the mechanics of the instrument?

Flute technique is always evolving and there are increasing numbers of works that use extended techniques, which are always expanding. Robert Dick's advances in design have enormous potential. There are increasing numbers of works for flute

and electronics as well, either with fixed media or live electronics. It's a very exciting future!

11. The field of classical art-music composition has been one dominated by men for centuries.

- What influences have had the greatest impact in the opening of this field up for women composers?

One important factor is that more women composers now teach in universities, especially in tenured full-time positions. Having so many excellent performers specializing in or playing contemporary works certainly has a major impact as well and many of these performers are also composers and/or improvisers. Increasingly performers are encouraged to compose and to improvise from the very first day they start playing the instrument, which is as it should be. I think these skills should be incorporated into the teaching of the instrument at all stages of development.

- Which women composers and which of their works do you feel will be seen as having had a strong presence in 100 years from now?

Sorry, but I can't even begin to guess this one. There are so many excellent composers who are women, and I'm sure that if I tried to list them all, it would be a very long list and I would inevitably accidentally leave some out.

If pressed, I would offer a short sampling, not a list: Ruth Crawford Seeger (especially her String Quartet), Sofia Gubaidulina, Meredith Monk, Maryanne Amacher, Laurie Anderson, [Kaija Saariaho](#), Bun-Ching Lam, Hilda Parades, Annea Lockwood, Pauline Oliveros, Laetitia Sonami just for starters.

- Have there been gender related obstacles in the field of art music composition with which you have had to contend?

When I started out I confess that it didn't even occur to me that I couldn't be a composer or a recording engineer, both fields that are male dominated and were even more so. I had an intense interest in both of these fields and still do. The men in these fields are, for the most part, supportive or simply don't care, but none have overtly put obstacles in my path that I wasn't able to jump over. I've taught recording and composition at a women's college (co-ed at graduate level) for a number of years, and have seen many go on to have wonderful careers in recording

and other related technical positions and in composition. Both fields have shown improvement with regard to gender balance, but we're certainly not there yet. I suspect that the balance will shift in the not too distant future.

- How do you view the place of women art-music composers in contemporary music today? What gender obstacles, if any, remain?

Women should have equal opportunities in whatever fields they're interested in—the sciences, the arts, technology, politics, etc. We still have a long way to go to achieve gender balance in many fields, including composition and especially recording engineering. The obstacles are many (unequal pay, fewer hires, lingering doubts about the capabilities of women in technical fields), but there is progress.

Specific questions for Maggi Payne

1. What were your first experiences with music technology and composition? What possibilities do working with technology afford your creative musical activities that working with instruments alone could not?

My father bought me my first tape recorder when I was around 10, and I took to it immediately. When I was in college I learned more about recording engineering because I played flute on many recording sessions in the top professional studios in Chicago. The engineers generously allowed me to hang around after the sessions and listen to/watch them record overdubs and mix, and they kindly answered my many questions. I really got the electronic music bug when I took an acoustics course at the University of Illinois at Urbana with James Beauchamp. They had a classical studio there along with a Moog module or two. Gordon Mumma and Sal Martirano were there and their work amazed me, so when I had the choice of staying on for a doctorate in performance or going to Mills College, where they had Moog and Buchla synthesizers and a recording studio, I chose to head west to work with Robert Ashley at Mills.

With regard to the lure of technology, I had explored the flute for many years by then, pushing the boundaries of extended techniques, and I was desperately looking to widen the sonic possibilities even more, so I turned to electronic, then acousmatic music in my compositional work. I continue to play flute. I love the enormous possibilities of the instrument as well as the physicality. For many years I've used acoustic sources within the studio (small stepper motors, burned out tungsten light bulbs, or dry ice, for instance) and field recordings (insects, Bay Area Rapid Transit,

or underwater sounds, for instance) as the basis for my work. I use the recording studio/digital audio workstation as a compositional tool. When using the flute I typically layer several tracks and use special microphone techniques to achieve the sounds I'm interested in capturing.

2. Describe your compositional process when writing electroacoustic music? How do you integrate acoustic sound with electronic music? How do you integrate the flute into your electronic music?

In the eighties I turned to environmental rather than electronically generated sounds as sound sources. I was attracted to their lack of constancy—the wonderful variability of the sounds occurring around us. There is a special vitality that attracted me. I think this may relate to my love of acoustic instruments in that a note is never absolutely perfectly held—there are minute fluctuations of frequency, timbre, and amplitude occurring at all times, which is partly what makes acoustic sound sources so interesting. I often process the environmental sounds beyond recognition, but I feel there's still some faint touch to the sound's origin, no matter how abstract the sound becomes. At times the way I record the sound or just the quality of the sound is so unusual that I leave it in its raw state. No one correctly guesses what the source actually was.

I've composed two works that integrate the flute with electronics. The earlier piece, *Scirocco* (1983), uses flute and digital delay with up to 36 layers of flute. The piece is composed to either stand on its own on a fixed medium or to be presented with a live flutist with sophisticated digital delay and fixed medium. The flutist needs a high quality condenser microphone, an externally voltage controlled digital delay, white noise generator, sine and square wave oscillator(s), and output level control for the total attenuation of flute signal when changing digital delay settings if the digital delay is not so equipped.

The second work that uses flute as the sound source is *Aeolian Confluence* (1993). This is a fixed medium work that uses unprocessed flute(s) in the beginning section, flute convolved using SoundHack's convolution algorithm during the second and third sections, and flute with special microphone placement for the final section, without processing.

A follow-up question sent via e-mail in January 13, 2011

From: Yeji Kim [yejikim@bgsu.edu]

Sent: Thursday, January 13, 2011 10:25 AM

To: Maggi Payne

Subject: document

Dear Maggi,

After I read and analyze your answers, I found that you don't think your music exhibit hybridity. Since hybridity is an important focus for my document, I would like to try and gather more information from you regarding this aspect.

The question was :

Postmodern music could be explained as exhibiting hybridity, which is defined as the fusion of different elements, identities and cultural backgrounds. Does your work reflect this idea? If so, how?

And after I sent you the question, my teacher and I decided to omit the word "Postmodern music" since it's problematic. However, I still would like to keep the word "hybridity". In my document, I would like to consider the combination of acoustic flute sound and electronic sound as one way of exhibiting hybridity. Also, the abundant and creative idea of extended techniques as a result of your hybrid roles as a composer and a flutist.

The follow-up answers received in January 13, 2011

Maggi Payne [maggi@mills.edu]

Sent: Thursday, January 13, 2011 10:21 PM

To: Yeji Kim

Hi Yeji, (also via attachment)

Thanks for your email. I'll try to make a stab at this, and tell you a little bit more about myself and influences, and perhaps you'll find a way to make this fit with what you need. If not, we can try again.

I can see the connection between hybridity and acoustic and electronic sound. For too long there has been such a distinction between the two, but I think that many composers who work in both mediums find that each influences the other. My electronic music has much to do with the breath—with the “phrase” being quite long relative to that of much electronic music by other composers. Often the timbres that I tend towards (rather unbeknownst to me as I'm composing) resemble those of my flute, and occasionally someone will comment that I don't have a lot of bass in my music. It's an accurate observation, and I have to consciously make an effort at times to incorporate lower frequency sound sources. I also incorporate wind sounds (not actual wind, but sound that has been transformed to resemble air or wind). The sound sources for these works are all acoustic sounds that I recorded. Let me know if you'd like me to send you examples. There are several on my latest release, *Arctic Winds*, on the Innova label.

So, back to your original question.

As for culture: I was brought up in a small town in the panhandle of Texas, right on the border of farmland to desert. I found the desert to be extraordinarily beautiful. I was intrigued by detail—every crack in the earth's crust, the snowflakes and low fog swirling low across the black asphalt's surface, etc. This love of nuance, of detail, pervades my work. But there were large scale events as well: the intense thunder and lightning storms, the winds so strong that I couldn't make headway walking against them, the sky turned orange in the midst of an intense dust storm, the hail so large or rain falling so hard that everything that had been in motion came to a stop. These dramatic events color my work as well. There's also a sense of space. The desert has a vastness that's hard to explain unless one has experienced it.

Enculturated in all of us was a strong sense of independence—the idea that we needed to be able to take care of ourselves because often there was no one around to protect us. This independent attitude also spurred an investigative spirit and

curiosity. I loved making unusual sounds on the flute, and through those explorations later found others of like mind.

I left Texas to go to college near Chicago. It was there that art entered my world. There was an immediate connection with contemporary art for me. Some was meticulously crafted in great detail; some resonated with the open space of the desert; others gave a sense of the drama and motion in nature. I still take sustenance from art. I still take sustenance from nature.

In thinking of influences from other cultures, I had collected simple flutes from various cultures in Chicago's Old Town and casually appreciated them for their unique scales and timbres, but upon hearing Toru Takemitsu's November Steps on record in 1968 I was absolutely taken with the shakuhachi and Takemitsu's sense of space and time in that work. If I remember correctly there was a reference to the shakuhachi sounding as if it were reeds in the wind, and that a pure tone was not necessarily ideal. His writing for that instrument is so beautiful. The use of pure to airy timbre is something that I definitely incorporated even more in my work after hearing that incredible piece.