A STUDY OF THE VARYING INTERPRETATIONS OF THE OPENING FLUTE SOLO IN DEBUSSY’S PRELUDE A L’APRES-MIDI D’UN FAUNE THROUGH 90 YEARS OF SOUND RECORDINGS; WITH SPECIAL CONSIDERATION FOR THE PERFORMANCES AND PEDAGOGY OF WILLIAM KINCAID

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A STUDY OF THE VARYING INTERPRETATIONS OF THE OPENING FLUTE SOLO IN DEBUSSY’S PRELUDE A L’APRES-MIDI D’UN FAUNE THROUGH 90 YEARS OF SOUND RECORDINGS; WITH SPECIAL CONSIDERATION FOR THE PERFORMANCES AND PEDAGOGY OF WILLIAM KINCAID

D.M.A./Musical Arts Project

A D.M.A. project submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By

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Lexington, KY

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ABSTRACT OF D.M.A./Musical Arts Project

A STUDY OF THE VARYING INTERPRETATIONS OF THE OPENING FLUTE SOLO IN DEBUSSY’S *PRELUDE A L’APRES-MIDI D’UN FAUNE* THROUGH 90 YEARS OF SOUND RECORDINGS; WITH SPECIAL CONSIDERATION FOR THE PERFORMANCES AND PEDAGOGY OF WILLIAM KINCAID

Claude Debussy’s *Prelude a l’apres-midi d’un faune* [Prelude to the Afternoon of a Faun] opens with an unaccompanied flute solo that famously tests breath control, tone production, and capacity for musical expression. All aspiring flutists must master this solo, because it is frequently requested on orchestral and collegiate auditions. To aid flutists in their preparation, many notable pedagogues and performers have provided written and verbal commentary with suggestions for crafting a successful performance; however, it is unclear whether or not actual performances reflect these teachings. In other words, do the pedagogues practice what they preach? This study uses audio analysis to objectively analyze quantifiable aspects of ninety years of recordings of *Prelude a l’apres-midi d’un faune* and compares the results to current pedagogy. This study’s findings fall into four categories: (1) breath placement, (2) tempo and rubato, (3) vibrato, and (4) general expression. Because of the influence and historical significance of American flutist William Kincaid, a giant of twentieth-century performance and pedagogy, special consideration is given to specific recordings and teaching of Kincaid. The analysis that follows demonstrates disparity between performance practice and pedagogy and will allow flute students and teachers to make better-informed decisions interpreting *Prelude a l’apres-midi d’un faune*.


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April 19, 2018
A STUDY OF THE VARYING INTERPRETATIONS OF THE OPENING FLUTE SOLO IN DEBUSSY’S PRELUDE A L’APRES-MIDI D’UN FAUNE THROUGH 90 YEARS OF SOUND RECORDINGS; WITH SPECIAL CONSIDERATION FOR THE PERFORMANCES AND PEDAGOGY OF WILLIAM KINCAID

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Section I: Introduction

Claude Debussy (1862-1918) is known for his innovations in timbre and orchestration. These innovations ushered in a new musical aesthetic at the turn of the twentieth century known as Impressionism. First used to describe the late nineteenth-century paintings of Claude Monet, the term 'Impressionism' refers to a compositional style that rejects the conventions of large-scale form and linear harmonies in favor of unique timbres and vertical sonorities.¹ Debussy’s orchestral tone poem Prelude a l’apres-midi d’un faune, is a quintessential example of Impressionism and showcases the composer’s style. Based on an 1876 poem by Stéphane Mallarmé describing a faun’s dreamlike encounter with two nymphs,² Prelude opens with four measures of unaccompanied flute outlining a tritone interval and demonstrating Debussy’s unique use of orchestration, timbre and non-traditional harmonies.

Figure 1.1: Prelude a l’apres-midi d’un faune, measures 1-4

Following the premier of Prelude in 1894, Mallarmé sent Debussy a congratulatory letter expressing admiration for Prelude and included the following verse that references the opening of the piece:

O forest god of breathing air,
If you have made your flute aright,
Now hear the way that Debussy
Breathes into it the broad daylight.

The flute solo from Debussy’s Prelude a l’apres-midi d’un faune is well-loved by flutists and audiences alike for its beauty and simplicity. Jeanne Baxtresser calls it “evocative,” “sinuous,” and “endlessly fascinating.” In a London Symphony album review, BBC music critic Colin Anderson refers to a “magic flute,” and calls the work “hypnotic in its fluctuations and even a touch surreal.” The work appears regularly on concert programs and recordings and is frequently requested at both orchestral and academic auditions, making it a prime candidate for further study.

This document analyzes variations in the performance practice of Prelude a l’apres-midi d’un faune’s opening flute solo using pedagogical materials and recordings from the past ninety years to compare variations in breath placement, tempo and rubato, vibrato, and general expression. The study begins with an overview of popular pedagogical materials that reference Debussy’s Prelude.

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3 The premiere performance featured Georges Barrère, flute and Gustave Doret, conductor.
4 Stéphane Mallarmé quoted in Austin, Prelude, 13.
5 Jeanne Baxtresser, former principal flutist with the New York Philharmonic; studied with Julius Baker.
including orchestral excerpt books by Jeanne Baxtresser, Walfrid Kujala,\textsuperscript{8} Trevor Wye\textsuperscript{9} and Patricia Morris,\textsuperscript{10} and William Kincaid,\textsuperscript{11} as well as video lessons with prominent orchestral flutists. This study will also examine recordings of \textit{Prelude} captured over ninety years of performances. This section will provide a brief history of sound recording and will discuss the variations in technology used to preserve the many artifacts included in this analysis.

The information gleaned from this study will be compared to current pedagogy to provide insight into trends in performance practice and the relationship between performance and pedagogy, with special attention given to the teaching and playing of William Kincaid.

\textsuperscript{8} Walfrid Kujala, former piccoloist with the Chicago Symphony.
\textsuperscript{9} Trevor Wye, studied with Marcel Moyse and Geoffrey Gilbert.
\textsuperscript{10} Patricia Morris, former piccoloist with the BBC Symphony Orchestra; studied with Geoffrey Gilbert.
\textsuperscript{11} William Kincaid (1895-1967), former principal flutist with the Philadelphia Orchestra; studied with Georges Barrère.
Section II: Pedagogy

Because of the popularity of the opening to Prelude a l’apres-midi d’un faune and its frequent appearance in professional flute auditions, there are many modern pedagogical sources ranging from excerpt books to instructional videos that address this excerpt. This section provides an overview of those materials with special consideration given to publications by prominent orchestral flutists. Excerpts books from Jeanne Baxtresser, Walfrid Kujala, and Trevor Wye and Patricia Morris are included, as well as video lessons from several prominent orchestral flutists: Gareth Davies of the London Symphony Orchestra, Aldo Baerten of the Royal Flemish Philharmonic, Michael Cox of the BBC Symphony Orchestra, and Paul Edmund-Davies, formerly of the London Symphony Orchestra. The information is presented in four main categories: breath placement, tempo and rubato, vibrato, and general expression.

Breath Placement

In a 2003 study of audition preparation techniques, Elizabeth Buck found that flutists cite breathing as the main concern when performing Prelude.

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12 Due to the extremely focused nature of the information presented, each of these sources is cited many times without changes in page numbers. To avoid the redundancy and wasted page space of repeated identical citations, each source will be cited only upon its first use in each section. Subsequent citations will be referenced internally by the flutist’s name only. Any sources that would benefit from repeated citation, such as those that reference a broader array of page numbers will be referenced normally.

13 Elizabeth Buck, former principal flutist with the Phoenix Symphony Orchestra.

14 Elizabeth Buck, “The Orchestral Flute Audition: An Examination of Preparation Methods and Techniques” (D.M.A. diss., Rice University. Houston, 2003), 43.
Michael Cox calls breathing a “thorny question,” and Gareth Davies claims it is “the one thing that divides everybody.” Despite Davies’ assertion that breathing divides performers, advice from notable pedagogues is remarkably unanimous: a flutist may take a breath during the opening solo so long as the breath is performed musically, but in an audition setting, the excerpt should be performed in a single breath if at all possible. There are three suggestions for breathing offered in the excerpt pedagogy and observed in the recorded performances: measure 2 after the low G (labeled A), measure 3 after the E (labeled B), and in measure 4 between the tied and rearticulated Bs (labeled C). As there is only one recommended breath placement per measure, future mentions of breathing locations will be referred to only by measure number.

Figure 2.1: Three Options for Breath Placement in measures 1-4

Current pedagogy offers advice no matter what breath placement the flutist chooses, providing arguments for playing the excerpt in a single breath,

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practicing methods for achieving this goal, assurances that taking a breath is acceptable, and the merits of breathing in one spot over another.

Walfrid Kujala cites competitive considerations as the primary reason for performing the solo in one breath.\textsuperscript{17} Gareth Davies claims that all flutists should be able to perform the opening solo without breathing, suggesting the ability to do so is a matter of breath control, not lung capacity. Michael Cox offers a cautionary tale to flutists who plan to breathe in the opening solo: he was originally unable to play the solo with the presence of tone and musicality he wanted without taking a breath. After a first rehearsal in which Cox breathed during the opening bars, conductor Michael Tilson Thomas approached him to ask why he chose to breathe. After politely listening to Cox’s arguments that breathing resulted in a more musical performance, Thomas nonetheless insisted the solo be performed without interruption. Cox was forced to accomplish this feat very quickly to be ready for the performance; and he did, stating, “if you have to, you find a way.”\textsuperscript{18}

In hopes of “finding a way” to perform the opening solo musically while still maintaining a single phrase, the pedagogues in this study have varying suggestions. Michael Cox suggests finding a tempo at which the performer does not need to breathe and then gradually slowing the piece down. This method also addresses psychological considerations of practicing failure mentioned by both Cox and Aldo Baerten of the Royal Flemish Philharmonic. As an alternative

\begin{flushright}
\textsuperscript{18} Cox, “Debussy.”
\end{flushright}
solution, Baerten suggests practicing from the end of the solo. When asked how to physically breathe before the opening solo, Gareth Davies and Cox offer decidedly disparate advice. Davies advises against completely filling up, saying that the flutist will sacrifice control in exchange for the extra air. Instead, he recommends trying to play the first two measures with very little air. Cox, on the other hand, states that he breathes “weirdly” for this solo, and that the breath he takes is unique to this particular solo. He describes the breath like this: “First of all, I take a very, very low breath…you know the singer’s breath…not enormous…just like…you’ve got to lift something heavy…and then I might take four from the middle, and then finally I do a big swallow breath on top of all that….and then I’m ready.”

Not a single source used in this study suggests that the presence of a breath in this excerpt serves a musical purpose. Cox comes closest, suggesting that breathing “...means you can play both halves of the phrase with the colors you want…producing the kind of warmth and amplitude you want from the music.” Nonetheless, all pedagogical sources consulted in this study assure the flutist that a performer can interrupt the opening phrase with a breath and still produce a successful performance. They cite historical precedence, musical breath placement, and the possibility of not breathing as limiting performance

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21 Cox, “Debussy.”

22 Ibid.
capabilities. Walfrid Kujala, with over fifty years of orchestral playing experience, speaks with authority when he says, “...not too many years ago it was perfectly acceptable to take a quick breath in bar 2 after the low G.”

In regards to breathing musically, Baerten says “it doesn’t disturb you if it’s well done;” Gareth Davies says “if it’s musically convincing then that’s OK;” and Trevor Wye and Patricia Morris comically state in their excerpt book that “this music wasn’t written to be performed as a circus trick.”

Paul Edmund-Davies is the most poetic, stating “I think breathing is a part of music, and if you breathe musically then that’s perfectly acceptable.” Kujala is the only flutist to suggest a method for breathing musically in this solo. He recommends observing the written crescendo in the third measure all the way up to the tied B, and then making a subtle taper before breathing.

Finally, pedagogues recommend taking a breath in the opening bars of Prelude if the lack of a breath would interfere with the flutist’s musicality. Davies warns, “[If] you’re so fixated on doing it in one breath that it just feels like you’re clinging on with your fingernails, then it’s dull.” Cox agrees, saying he understands the desire to breathe in the opening solo because it would allow for more musicality.

If a flutist plans to take a breath, then in deference to historical precedent and the potential for increased musicality, there are three main possibilities:

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25 Paul Edmund-Davies, “Debussy.”
27 Davies, “Debussy.”
28 Cox, “Debussy.”
measures 2, 3, and 4. Many pedagogues, Kujala and Baxtresser among them, suggest breathing in measure 4 and assure flutists that this breath can be taken musically. A notable exception is Peter-Lukas Graf. In his book on phrasing, he refers to the breath in measure 4 as “a ‘technical’ breath that must be ‘hidden’.” A second possibility for breath placement is in measure 2. This breath placement is listed as an option that can be “justified musically” by Graf and is cited a viable option by Aldo Baerten and Baxtresser. A final potential breath placement is in measure 3. This option is recommended in Taffanel and Gaubert’s method as the place to breathe if “absolutely necessary.” Baxtresser also mentions measure 3 as a secondary possibility for a breath, behind measure 4. Baerten is the only pedagogue to speak against this breath placement, saying that it breaks the musical line.

Tempo and Rubato

Selecting appropriate tempo and rubato for the opening four bars of Prelude can be problematic. Even after setting aside the effects of tempo and rubato on the flutist’s ability to perform the phrase in a single breath, realizing Debussy’s intentions from the plethora of available sources and often vague markings still poses a challenge. Both Debussy’s manuscript and the published

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29 Aldo Baerten is the only pedagogue to cite a fourth, after the low G in measure 1.
30 Kujala, Orchestral Techniques, 32.
31 Jeanne Baxtresser, Orchestral Excerpts for Flute, (Summit Records, 1996), 1 compact disc.
32 Peter-Lukas Graf, Interpretation: How to Shape a Melodic Line, 2nd ed. (New York: Schott, 2009), 113.
score are marked *très modéré*, or “very moderate,” vaguely suggesting a tempo between 108 and 120 beats per minute. In the composer’s reduction for two pianos, however, the tempo marking is *assez lent*, or “slow enough.” This change in tempo markings in the piano version suggests that Debussy desired a slow tempo, but recognizing the breathing limitations of a wind instrument, used this marking only in the piano score where breathing is not an issue. The aforementioned tempo markings are all available in published manuscripts, but there is an additional unpublished artifact available for consideration. When conducting performances of *Prelude* in the early 20th century, Debussy used a published score, and made several additional notations in pencil throughout the years. This version contains a handwritten notation above the opening lines of text, which is interpreted by some as ‘eighth note equals 144’ and by others as ‘dotted quarter equals 44’ for an eighth note pulse of 132. Both 144 and 132 represent tempos that can hardly be considered “very moderate” or “slow enough” and are far faster than even the quickest recording found in this study with an eighth note pulse of 114. In light of these numerous and often unclear tempo directions, it seems that each musician is left to choose his or her own tempo after considering all available information. The following paragraphs showcase the varying use of tempo and rubato employed by flutists in the selected pedagogical materials.

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34 Austin, *Prelude*, 93.
35 Ibid.
36 Ibid.
37 Baerten, “Debussy.”
In light of the ubiquity of indistinct tempo markings, flutists tend to present their pedagogical suggestions in one of two ways. Some continue to offer florid and often humorous descriptions to approximate tempos, and others, no doubt tired of decades of unresolved debate, offer specific instructions. Chief of those offering detailed instructions and providing information with the most specificity is Walfrid Kujala. Kujala recommends a beginning tempo of eighth note equals 80 BPM that increases to 92 BPM by the third bar.\textsuperscript{38} Aldo Baerten also recommends a tempo range spanning 80-92, but he suggests that the tempo must also be flexible. In her 2003 study of audition preparatory techniques, Elizabeth Buck recommends a tempo range of 92-96 BPM.\textsuperscript{39} On the whole, the British flutists tend to make more qualitative statements regarding tempos, and they also tend to suggest faster performances. Michael Cox says \textit{Prelude} is “...moderate music...not slow music,”\textsuperscript{40} and Paul Edmund-Davies colorfully suggests that \textit{très modéré} does not mean “stupidly slow.”\textsuperscript{41} Edmund-Davies cites working with the notable conductor Pierre Boulez as an influential factor in selecting his ideal tempo, explaining that Boulez encouraged a faster opening to allow room for the gradual slowing down indicated at the end of the piece.

Independent of tempo, the marking \textit{doux et expressif}, or “sweet and expressive,” implies that the performer should take some expressive liberties with the opening solo, and many chose to do so with rubato. The most explicit statements about tempo fluctuation come from Paul Edmund-Davies. In regard to

\begin{itemize}
\item \textsuperscript{38} Kujala, \textit{Orchestral Techniques}, 32.
\item \textsuperscript{39} Buck, “The Orchestral Flute Audition,” 45.
\item \textsuperscript{40} Michael Cox, “Debussy.”
\item \textsuperscript{41} Paul Edmund-Davies, “Debussy.”
\end{itemize}
the opening C-sharp, Edmund-Davies asks, “Do we really need to stay on that note forever? I think we really just need to give an impression of a C-sharp rather than ‘here is a C-sharp and it’s a very long note.’” To this end, he recommends a shorter C-sharp with beats 6-9 receiving more “elasticity,” suggesting that “if you borrow time, you have to pay it back.”\textsuperscript{42} In this instance, however, the flutist is paying forward time by playing a shorter opening C-sharp before “borrowing” time on later beats.\textsuperscript{43} The final suggestion Edmund-Davies makes regarding rubato is to recommend increasing the tempo in measure 3. In stark contrast, Gareth Davies cautions against this tendency to jump ahead in measure 3 and recommends maintaining a strict internal pulse to avoid this pitfall.\textsuperscript{44} Davies is the most colorful in his statements regarding rubato saying, “Mr. Debussy has very carefully written out the rhythm for you, so you really shouldn’t ignore it.”\textsuperscript{45} He does, however, go on to clarify that the resulting line does not have to be metronomic. The majority of pedagogues included in this study at the very least caution against the use of excessive rubato. Michael Cox recommends practicing “absolutely metronomically” and laments performances with a “massively extended third beat.”\textsuperscript{46} Elizabeth Buck suggests “paying strict attention to steady rhythm” and cites excessive rubato as a “pitfall of auditionees.”\textsuperscript{47}

\textsuperscript{42} Ibid.  
\textsuperscript{43} This poses an interesting question: is it possible to effectively demonstrate rubato without first establishing a steady pulse?  
\textsuperscript{44} Davies, “Debussy.”  
\textsuperscript{45} Ibid.  
\textsuperscript{46} Cox, “Debussy.”  
\textsuperscript{47} Buck, ”The Orchestral Flute Audition,” 43.
Vibrato

In the case of Prelude, vibrato is a topic that is used liberally but spoken of sparingly. This section will present an overview of the brief pedagogical commentary available that relates to vibrato.

All the selected pedagogues and performers who mention vibrato recommend using the ornament to enhance the sound, and those who do not address vibrato still use it in performances or demonstrations. This information from pedagogues, coupled with the ubiquity of vibrato found in this study, suggests a consensus among flutists that vibrato should be used to enhance this solo. Aldo Baerten and Jeanne Baxtresser both recommend the use of a gentle vibrato that fits within the tone. Baerten suggests using a “nice, round vibrato in the middle of the sound,” while Baxtresser says “the tone is so light it can’t handle a heavy vibrato.” Walfrid Kujala describes an ideal opening to Prelude where the vibrato develops throughout the opening C-sharp. He says, “[i]t is probably good to begin the C-sharp with no vibrato, then gradually bring it in as you get closer to the descending scale.” In practice, however, Kujala agrees with Baxtresser and Baerten, recommending a consistent vibrato that is neither “too wide or too slow.” Elizabeth Buck avoids specificity in her suggestions

48 The only exceptions are Wye and Morris, who provide only a brief written commentary, and for whom no recording is available.
49 Baerten, “Debussy.”
51 Kujala, Orchestral Techniques, 32.
52 Ibid.
saying only that the lack of dynamic markings begs the use of timbre and vibrato for “developing and sustaining the line.”

General Expression

Michael Cox questions why no flutist active at the end of the nineteenth century spoke out to say, “Please, Mr. Debussy, don’t start on a C-sharp!” Gareth Davies calls the first note of this solo “terrifying” and describes the moments between receiving the conductor’s cue to begin and playing the opening note as a “really scary and lonely place to be.” Pedagogues offer suggestions for beginning this solo that address both articulation and dynamics. Walfrid Kujala recommends using a tongueless attack to practice achieving an optimal setting of air pressure and embouchure for this solo and considers a lip attack to be “too unreliable in this register to be considered a viable alternative to tonguing.” Davies, on the other hand, claims to use a tongueless attack for the opening C-sharp, unless he is particularly nervous in which case he will “pop the lips slightly.” Kujala and Davies both suggest a soft beginning, speaking of timbre and dynamics respectively. Kujala references timbre, cautioning flutists not to be “tempted to apply an overly dark or rich sound to the opening.” Davies speaks of dynamics and recommends playing “as quietly as you dare.” He states that, “when you play very quietly, you demand that the audience listens,” and also suggests that playing extremely softly may provide a competitive edge compared

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53 Buck, "The Orchestral Flute Audition," 44.
54 Cox, “Debussy.”
55 Davies, “Debussy.”
56 Kujala, Orchestral Techniques, 32.
to the thousands of flutists who play “comfortably soft.” While Davies describes an ideal performance of *Prelude* as one where the opening C-sharp comes from nowhere and beckons the audience forward and Kujala warns performers against playing too aggressively, Cox suggests the opposite. He cautions flutists against playing too softly, using an allegory describing the flutist and audience as being with the faun, rather than observing from a great distance which calls for more presence of tone.57

Debussy’s only dynamic indication after the starting *piano* is the *crescendo/diminuendo* pairing in measures 3 and 4. The composer does not offer any specific volume or degree of change, only a hairpin suggesting that the music should swell and then return to the original dynamic level. Several pedagogues suggest executing a small *crescendo* in this instance, but their reasons vary. To Gareth Davies, “*crescendo* means think about starting to get a little bit louder.” He believes that a natural *crescendo* will accompany the ascending line that begins measure 3, and that making any further dynamic change will result an unintentional emphasis of the low G-sharp in measure 3. Michael Cox, Walfrid Kujala, and Elizabeth Buck address the precise placement of the *crescendo* in measure 3, and all agree that the *crescendo* peaks with the tied B that bridges bars 3 and 4. Cox is particularly adamant about *crescendo* placement, saying that while many people phrase to beat 4 of measure 3, the *crescendo* “absolutely goes straight through to the B.” Cox agrees with Davies that little *crescendo* is needed during the first beat of bar 3 due to the ascending

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57 Cox, “Debussy.”
line and further suggests that playing quietly during the first 6 beats of the third measure leaves the outline of an E major triad subtle, maintaining the tonal ambiguity of the opening solo. While Buck also asserts that the crescendo should continue through the tied B in measures 3 and 4, she notes that “most flutists neglect this detail when issues of breath control dominate their attention.”

The last point of interest addressed by pedagogues is the interpretation of the three-note gesture of the solo that precedes the orchestral entrance in measure 4. Walfrid Kujala recommends executing a subtle taper before taking a breath in the fourth measure and then beginning the final B with no articulation. This is contrary to his advice regarding the opening C-sharp labeling a tongueless attack as ‘unreliable.’ Tongueless attacks are significantly more reliable after the air column has begun to vibrate, and it seems likely that this discrepancy in Kujala’s advice accounts for that fact by recommending a light tongue for the opening note when the air column has not yet been excited and opting for a gentler, tongueless attack on the rearticulated B once the air column has been put into motion. Gareth Davies warns of intonation issues that may be made apparent at the orchestral entrance, saying that if the orchestra comes in and exposes poor pitch, an amazing four-bar solo “counts for nothing,” He suggests pushing in the headjoint slightly to assist with keeping the pitch up during this quiet excerpt. This seems counterintuitive since the opening C-sharp is often excessively sharp, but the video lessons reviewed in the course of this

58 Buck, “The Orchestral Flute Audition,” 44.
59 Kujala, Orchestral Techniques, 32.
60 Davies, “Debussy.”
research suggest that most flutists include at least some alternate fingerings when playing this C-sharp to lower the pitch. In recorded performances and video lessons, the A-sharp that concludes this solo is treated affectionately by some flutists, yet quite flippantly by others. Davies says that while it is nice to have a taper at the end of the solo in an audition, in performance the entrance of the oboes, harps and other members of the orchestra “obliterate[s] everything you do there.” Cox concurs, stating that any taper executed in a performance is “annihilated” by the orchestra entrance.

The pedagogical recommendations regarding breath placement, tempo and rubato, vibrato, and general expression can be summarized as follows: Regarding breath placement, a flutist should be able to play the opening four bars of Prelude in one breath and is advised to do so, particularly in an audition setting. Nonetheless, a breath may be taken in measure 2, 3, or 4 if taken musically. Tempo and rubato recommendations are presented in the form of general advice to avoid playing too slowly and in the form of specific metronome markings ranging from 80 to 96 BPM. Few pedagogical sources mention vibrato but those who do suggest using a light vibrato that evolves throughout the solo. Finally, general expression recommendations address the opening articulation, dynamics in measures 3 and 4, and interpretation of the final three-note gesture. The following section will examine recordings of Prelude to determine if the pedagogical suggestions presented above concur with the performance practice.

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61 Ibid.
62 Cox, “Debussy.”
Section III: Recordings

The performance suggestions of notable pedagogues and performers offer a glimpse into the intentions of flutists performing *Prelude* as represented by their teaching repertoire; however, their commentary cannot account for what flutists do in concert. This study analyzes recorded performances to supplement this information and to gain insight into the performance practice of *Prelude*. The following section begins with a brief history of recording and an explanation of the study methodology. It concludes with a presentation of the study results and a focused examination of the teaching and playing of legendary flutist William Kincaid.

A Brief History of Recording

The twentieth century saw frequent growth and innovation in sound recording technologies, transitioning sound storage from mechanical etchings in fragile wax cylinders to digital ones and zeros that may never become physical objects. These innovations have had two profound effects on the material used for this study: quantity and quality. First, each new storage medium or sound capturing device offered improvements in fidelity that encouraged record companies to frequently re-record popular repertoire, including Debussy’s *Prelude*, providing a large quantity of recordings for examination. In addition to its commercial popularity, Debussy’s *Prelude* also has the added benefit of a short duration. With performances as short as eight and one-half minutes.

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allowing the piece to be recorded on a twelve-inch disk capable of storing about four and one-half minutes of music per side, Prelude quickly became a prime candidate for recordings and re-releases.\textsuperscript{64} The second and unfortunate consequence of these rapid technological developments is that the quality of recordings varies greatly from the earliest to the most recent examples. In the interest of reviewing as many different interpretations of Prelude as possible, this study includes recordings spanning nine decades using a variety of recording techniques and mediums with the full understanding that the examples are far from equal in fidelity. For this reason, it is useful to understand the history of recording technology in general before analyzing the specific recordings that are the subject of this study.

Sound recording technologies emerged as early as the 1850s; however, the catalyst for sound recordings as they pertain to music is the invention of the phonograph in 1877 by Thomas Edison and subsequent innovations by German inventor Emile Berliner.\textsuperscript{65} In their infancy, recording and playback technologies had several limitations that affected the fidelity of the resulting artifacts, including those that survived to be included in this study. First, the process of acoustical recording resulted in a product that was an analogy of the original sound, rather than the reproductions we are familiar with today. In fact, the term “analog” is


derived from the term analogy. Additionally, proximity to the horn was a significant factor in recording quality, which naturally put large ensembles at a disadvantage. Furthermore, the 78-RPM records produced at this time had short playback capabilities of about four and one-half minutes per side, limiting the repertoire that could be recorded. These limitations in sound storing technologies resulted in recordings that may not be accurate representations of the performances themselves or the musical tastes of the performers. For example, conductors may have adopted faster tempos for recorded performances than they would otherwise use to ensure that the final product could fit on a single disk. Flutists may have altered their tone or played louder to assure they would be heard on the recording. According to Ardal Powell, Marcel Moyse added vibrato to his sound to achieve better quality recordings. This suggests that, in addition to the inherent lower fidelity of early recordings, the final product may have been altered further by performers attempting to compensate for technological shortcomings. Even after a record was complete and distributed, playback technologies further adulterated its fidelity. Records in the early twentieth century were relatively weak, and in order to withstand the constant pressure of heavy equipment used to reproduce the sound, the disks

67 Philip, Performing, 27.
69 Andrew Rose (Owner, Pristine Classical), Interview with the author, November 28, 2017.
70 Marcel Moyse (1889-1984), teacher at the Paris Conservatory; author of many pedagogical books, and recording artist in the early twentieth century.
were coated with an abrasive powder that protected the disk but added a considerable amount of ambient noise resulting in the scratches and pops heard on recordings from this era.\textsuperscript{72}

Although the basic methods for recording sound remained the same until the mid-twentieth century, innovations in amplification and storage offered significant improvements in fidelity. The ability to amplify sounds was made possible by the invention of the electric microphone. Microphones convert sound waves to electric signals and increase their intensity before transmitting and etching them into the record. The resulting record could be played on the same machinery as acoustic records but with drastically improved fidelity.\textsuperscript{73} Other improvements at this time came from innovations in storage and playback methods. Newly available plastics such as vinylite and polyethylene created records that were sturdier and could be cut with greater accuracy.\textsuperscript{74} Concurrent innovations in manufacturing techniques allowed the cutter heads and pickups themselves to be machined out of lighter materials and with more precision.\textsuperscript{75} Sturdier records and lighter pickups not only resulted in less residual noise created during playback, but also provided the opportunity to employ finer grooves for storing sound. Smaller grooves, 250 per inch as opposed to 100 per inch,\textsuperscript{76} allowed for increased playback times and were a key feature of the LP, or long-playing record, developed in 1948 by Columbia Records.\textsuperscript{77} This type of

\textsuperscript{72} Borwick and Foreman, “Recording and Reproduction.”
\textsuperscript{73} Gordon Mumma, et al, “Recording.”
\textsuperscript{74} Borwick and Foreman, “Recording and Reproduction.”
\textsuperscript{75} Ibid.
\textsuperscript{76} Encyclopaedia Britannica, s.v., “Phonograph.”
\textsuperscript{77} Borwick and Foreman, “Recording and Reproduction.”
record increased the available playback time to twenty-five minutes per side, allowing longer works to be recorded without the need to flip or replace disks. Despite the increased capacity of these records, some recordings were still limited to fifteen minutes to fit within a standard broadcast segment.\(^\text{78}\) By the mid-twentieth century, recording technology had advanced to the point that all instruments, including large ensembles, could be recorded with ease using electric microphones, and sturdier records etched with finer grooves resulted in longer playing times and less surface noise.

Recording fidelity continued to improve with the development of magnetic recording, stereo sound, and digital recording in the second half of the twentieth century. The magnetic recording method still allowed sounds to be picked up and amplified by a microphone, but the signals could be stored as variations in magnetic dust coating plastic tape. As a storage medium, magnetic tape was cheaper, sturdier and more efficient than the wax cylinders previously employed. In addition, magnetic recording allowed for individual instruments or voices to be recorded on separate tracks and then remixed, a technique particularly helpful for large ensembles.\(^\text{79}\) Although magnetic recording was not standard until the 1950s, some early recordings used magnetic tapes include Thomas Beecham’s 1936 recording of Mozart’s Symphony in E-flat, No. 39 K. 543 with the London Philharmonic.\(^\text{80}\)

\(^\text{78}\) Gordon Mumma, et al, “Recording.”
\(^\text{79}\) Ibid.
\(^\text{80}\) Borwick and Foreman, “Recording and Reproduction.”
Stereo sound provided the next big improvement in playback fidelity. Developed in the late 1950s, stereo sound allowed for two channels to be recorded into the same groove.\footnote{Encyclopaedia Britannica, s.v., “Phonograph.”} The resulting playback simulates an arc of sound that is a closer approximation to live performances.\footnote{Gordon Mumma, et al, “Recording.”} Stereo recording and dual-channel playback are still in use today, although the sounds are now captured and stored using computers. This digital method developed alongside computer technology in the 1980s. Digital recordings sample live sounds thousands of times per second and assign each sound a binary number which later can be reproduced from a digital library. The code can be stored as tiny pits on a plastic CD and read back by a laser or distributed and played as MP3 files.\footnote{Ibid.} These three improvements in sound recording-- magnetic tape, stereo sound, and digital recording--greatly simplified the recording process and further improved playback fidelity.

Frequent developments in recording technologies, especially in the first half of the twentieth century, also encouraged record companies to re-release, remaster and restore older recordings.\footnote{Borwick and Foreman, “Recording and Reproduction.”} For the most part, these efforts had a positive impact on this study and are responsible for providing easy access to historic recordings that would otherwise be lost or difficult to acquire. Of particular interest for this study are the restorations released by Andrew Rose,\footnote{Rose worked for the BBC as an audio engineer for many years before starting his own record label, Pristine Classics, that specializes in restoring historic recordings.} owner and
sound engineer of Pristine Classics. Rose has restored four recordings of *Prelude*, all of which are included in this study.\(^{86}\)

The primary responsibility of a restorer, according to Rose, is to “produce something which is as close as technically possible to reproducing the sound that would have been heard in the studio or venue where the recording took place.”\(^{87}\) This means compensating not only for flaws in the playback medium, but also for the limitations of early recording equipment. Rose cites the relative stasis of instrument development during the twentieth century as a helpful tool. He is able to use his ears and musical education to “take an old recording and work out what is making it sound not as natural as it should.”\(^{88}\) The restorer also uses a variety of technologies to assist him. Rose cites the 2011 software Capstan as particularly helpful in pitch stabilization and also uses K-Stereo Ambience Processor, developed by audio engineer Bob Katz, that “adds a sense of space” and brings the sound of the room into the recording.\(^{89}\)

In regard to *Prelude* and the particular musical features that are integral to this study, Rose offers brief explanations of adulterations to tempo and rubato, vibrato, and general expression that are found on many early recordings. Where tempo and rubato are concerned, there is significant evidence that where recordings were being made to fit onto the low-capacity disks prevalent in early sound recording, there is a tendency to rush to get to a predetermined measure.

\(^{86}\) Rose has restored recordings by the New York Philharmonic (1936 and 1938), the Boston Symphony Orchestra (1956), and the Philadelphia Orchestra (1924). See appendix E.  
\(^{87}\) Andrew Rose interview.  
\(^{88}\) Ibid.  
\(^{89}\) Ibid.
before ending the side.\textsuperscript{90} Conductors may have exacerbated the situation further, overcompensating to avoid requiring costly additional takes. The use of vibrato adds further complications, because it is difficult to distinguish intentional vibrato created by the performer from the mechanical pitch instability caused by early microphones. Finally, general expression in the form of dynamics will not be heard on early recordings. The dynamic range of a 78-RPM is small, especially in comparison to what modern audiences are accustomed to hearing in recent recordings and in the concert hall.

Many of Rose’s statements are corroborated by Robert Philip in his writings on music recording. With regard to tempo, Philip provides information surprisingly relevant to this study, although he was not explicitly referring to \textit{Prelude}. Philip states, “A movement lasting nine and a half minutes just might be accommodated on two sides [of a record], but only if a convenient stopping point could be found half way, and only if the performers were careful not to relax the pace and overrun the time-limit. Performers might well decide to take a movement slightly faster than usual in order to fit it on one side.”\textsuperscript{91} This statement is in agreement with Rose’s; however, Philip goes on to caution that when evaluating tempos on historic recordings, “...it is difficult to disentangle anxiety about the side-lengths from the general style of the time.”\textsuperscript{92} Philip also agrees that the musical decisions of the performers may have been altered to accommodate the shortcomings of early recording equipment, saying, “[t]he

\textsuperscript{90}Twelve-inch 78-RPM disks had a playtime of about 4 min per side.
\textsuperscript{91} Philip, \textit{Performing}, 35.
\textsuperscript{92} Ibid., 37.
range of frequency and dynamics was still very restricted, and the peculiar response of the recording equipment meant that musicians could not just play as they normally did.”\textsuperscript{93} Philip also offers insight into the modern recording process, suggesting that “[m]odern editing techniques...make it possible to correct tiny blemishes by inserting single phrases or even individual notes taken from other sessions or from elsewhere in the performance. The label ‘live’ on a recording cannot be taken at face value.”\textsuperscript{94} Together these scholars offer invaluable insight into the complex relationship between stylistic musical choice and the idiosyncrasies of recording technologies.

Recording and playback technologies changed constantly throughout the twentieth century. For the purposes of this study, it is important to consider the effects that constantly evolving technologies had on orchestral recordings as they relate to the quality, quantity, and accessibility of artifacts available for study. As demonstrated in the above history, the quality of the recordings used in this study varies drastically from the earliest acoustic recordings of Leopold Stokowski and the Philadelphia Orchestra to the most recent digital recordings featuring the London Symphony and Tanglewood Orchestras. The quantity of recordings of \textit{Prelude} available for analysis are owed to the constantly improving fidelity of recording methods. New technologies encourage ensembles and conductors to frequently re-record significant works, preserving their interpretations in increasingly high fidelity. For example, this study includes seven recordings by Stokowski dating from 1924 to 1972. Finally, accessibility to early recordings is

\textsuperscript{93} Ibid., 27.
\textsuperscript{94} Ibid., 49.
surprisingly high, because older recordings were often re-released with each innovation in playback, and several musician-scholars have restorations of and commentary on historic recordings. Considering this wide variance in recording fidelity, all quantitative data collected in this study is representative only of the recordings themselves without consideration for any inaccuracies that may or may not have resulted either from deficiencies in early recording equipment or choices made by the performers that were influenced by these deficiencies. The qualitative analysis, on the other hand, will be supplemented with relevant and informed commentary as needed, addressing those characteristics that may not be accurately represented by surviving recordings. Any such findings will be clearly labeled.

The abundance of available recordings of *Prelude* spanning decades of performance practice, coupled with the frequency with which the opening solo is requested at auditions, make this excerpt a prime candidate for further research. This study follows in the footsteps of several scholars who have used recorded sound to enhance their research. Robert Philip has authored two musicological books on the subject. *Early Recordings and Musical Style* looks at sound recordings from 1900-1950 and identifies trends in performance practice not only applicable to the early twentieth century, but also those that may be remnants of nineteenth-century performances.95 Phillip’s second book, *Performing Music in the Age of Recording*, offers an anecdotal history of recording and discusses how

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the ability to preserve live music effects modern performers and audiences. Flutists, in particular, have used sound recordings to enhance vibrato research. A study by John Wion analyzes variations in vibrato using slowed playback and Angela Reynolds’ 2017 study analyzes vibrato in the 78-RPM era.

While all of these studies contribute useful information in their respective fields of study, they also encounter some difficulties inherent to the study of recorded sound, primarily the subjectivity of the listener. For example, Philip refers to Geoffrey Gilbert's vibrato in Prelude as “slightly variable, medium speed, very flexible” and slower than his teacher's, René Le Roy. Le Roy’s vibrato is described by Philips in an earlier section as “medium-prominent, fairly fast, [and] almost constant,” referencing a 1928 recording of the Mozart Flute Quartet in D, K. 285. These descriptors are vague when considered individually and are most valuable in the context of other recordings. Philip does include a statement attaching approximate cycles per second to his “slow, medium and fast” attributions; however, it is unlikely that each sound sample was individually measured for speed. In this particular example of Gilbert’s vibrato in Prelude, Philip assigns a label of “medium-speed,” which by his definition is

96 Robert Philip, Performing.
97 John Wion., former principal flutist with the New York City Opera; teaches flute at the Hartt School of Music.
100 Geoffrey Gilbert (1914-1989), former principal flutist with the London Symphony and Royal Philharmonic Orchestras.
101 René Le Roy (1898-1985), studied at the Paris Conservatory with Adolphe Henebains and Philippe Gaubert.
102 Robert Philip, Early Recordings, 113-116.
about 6 cycles per second. This study analyzing an excerpt from the same piece found varying vibrato speeds ranging from 3-6 cycles per second. This incongruency suggests that, while Philip’s study provides an excellent broad view of vibrato trends in early recordings, it does not offer objective data when looking at an individual recording.

Offering a flutist’s perspective, Angela Reynolds’ study reviews far fewer recordings, but is more precise in her measurements. She reviews six recordings of Debussy’s *Syrinx* from the 78-RPM era and gives precise measurements of vibrato pulses for selected bars both in beat subdivisions and in average cycles per minute. Although smaller in scope than Philip’s study, Reynolds’ comparison of the same musical excerpt and use of precise measurements offers a specificity that Philip’s study cannot. However, Reynolds also attempts to include the amplitude of the vibrato in her study with a vague assignation of “wide” or “narrow” that does little to enhance the results.103 Wion’s study, although small, uses its website platform to great effect, including audio samples with each of his statements as a type of aural citation. This allows the reader to hear each musical example for themselves. While this method is quite effective, it is time consuming for the reader, and would be even more so for a larger study.

The present study attempts to learn from the difficulties encountered by other scholars and to address and mitigate these shortcomings, providing a potential framework for future study that is based in objectivity using the free

music software Audacity. Further information on precisely how this software was used to increase objectivity is included in the following section.

Study Methods

When analyzing musical performances for scholarly purposes, as opposed to critical commentary, it is imperative that the analyst be aware of the effects their preferences and past experiences may have on the results. For example, a dynamic referred to as ‘loud’ by a member of a reenactment ensemble playing on historic woodwind instruments may seem quite soft to a music educator who frequently conducts marching bands. To mitigate this effect and produce results that are as objective as possible, this section includes information outlining the procedures for selecting recordings, tools for analysis, and analysis techniques related to the specific musical criteria addressed in this study.

The primary goal in selecting recordings for analysis was to include as many examples as possible from a range of conductors, ensembles, and flutists. In the end, however, practicality dictated much of the selection process with respect to copyright considerations and general availability. The use of recordings for this analysis falls squarely within fair use; however, the Digital Millennium Copyright Act of 1998 asserts that breaking DRM, or digital rights management, is prohibited regardless of the legality of use. While DRM-protected performances could be used for the study, they could not legally be

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104 Audacity is an opensource software available at [http://www.audacityteam.org/](http://www.audacityteam.org/).
imported into the software used to analyze them. To this end, only those recordings available for download that do not employ a DRM system are included in this study. A surprising number of such recordings are available through services like Google Play and record labels that provide opportunities to purchase products through legal downloads. All such recordings are included in this study with duplicates removed.

The second factor limiting recording selection was availability, with particular respect to older recordings. Susan Nelson's *The Flute On Record* lists thirty-two recordings of *Prelude*, eleven of which are included in this study. Many of these older recordings are in private collections or other locations that are either unavailable or difficult to access. Some, however, can be found on recent re-releases and restorations, and those recordings are included in this study. One additional source, Boston Symphony Orchestra’s Archives, has generously granted access to twelve recordings from their holdings. Although the inclusion of these recordings causes the Tanglewood Orchestra to be disproportionately represented, the value gained by increasing sample size outweighs any detriment and serves the primary goal of analyzing as many recordings as possible. These recordings have been listed with all supporting information collected, including performers, year recorded, etc., in a discography in Appendix E.

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106 With the appropriate permissions, future research could be expanded to include recordings from resources such as YouTube (youtube.com) and The Internet Archive (archive.org).
In the interest of mitigating the effects of listener subjectivity on this analysis, each recording was imported into the software Audacity and analyzed digitally whenever possible. This process consisted of importing each MP3 file, cutting out the relevant solo sections, and normalizing the result to negative two decibels for ease of analysis. Importing and cutting the files had no effect on the quality of the selection used; however, normalization merits a brief explanation. The normalize effect sets the peak amplitude to a prescribed amount, in this case two decibels. This effect essentially increases or decreases the volume of the selection proportionally such that the loudest sounds measure two decibels. In the case of Prelude, many of the recordings were particularly quiet, and increasing the volume through normalization made the beginnings of notes and pulses of vibrato more easily visible in the soundprint, simplifying analysis. All of the editing processes used to include importing, cutting, and normalization were performed to enhance quantitative analysis such as establishing tempo and counting vibrato cycles. Any qualitative, descriptive analysis was achieved using the original, unedited recordings.

Four specific musical criteria provide the foundation for this study: breath placement, tempo and rubato, vibrato, and general expression. The following paragraph explains the procedures for evaluating each one. Breath placement is the easiest to identify, because it is a binary choice: is there sound or silence? Breaths were taken in one of three places and occasionally in more than one place. Breaths are notated by measure number with accompanying figures.

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showing the precise placement of the breath within the measure. The tempo and rubato employed in the opening bars of Prelude can be quite erratic, even within a single performance. The software Audacity was instrumental in determining the average tempo using a simple formula. The length of the solo in eighth notes, thirty, was divided by its length in seconds and converted to beats per minute (BPM) by multiplying by sixty. The result given is rounded to the nearest BPM. Considering the extreme flexibility of tempos present in some recordings, the use of rubato was more easily described in proportions, relating the expected mathematical length calculated using the average tempo to the actual length in seconds. Vibrato is described in cycles per second and is calculated by counting individual pulses at slow playback speeds.¹¹⁰ This study provides data for the beginning and ending second of each long C-sharp. This provides valuable information about two commonly encountered expressive tools: vibrato evolution over time and changes in the interpretation of the first and second measures which are identical. Any additional vibrato data will be presented as descriptive comparisons. The final element considered, expression, is the most difficult to present objectively. This element is kept separate from any discussion of vibrato and primarily concerns the placement of the peak volume suggested by crescendo and diminuendo notated at the end of the solo. Variations in breath placement, tempo and rubato, vibrato, and general expression, objectively

¹¹⁰ It is important to remember that the vibrato heard on older recordings is especially susceptible to adulteration by technological shortcomings as explained by Andrew Rose in the phone interview mentioned earlier in Section III.
analyzed, provide a wide array of interpretations to study and valuable insight for flutists performing this solo as part of an orchestra or preparing for auditions.

Study Results

Breath Placement

A large number of flutists and pedagogues assert that aspiring orchestral flutists should be able to perform the opening four-bar phrase of *Prelude* in a single breath, at least in an audition setting; however, study results demonstrate that 65% of flutists breathe during the excerpt. Flutists who take breaths in the opening solo do so at one or more of the recommended breath placements. The majority of performers, 44%, breathe in measure 4; 8.7% breathe in measure 2; 4.3% breathe in measure 3; and 8.7% of performers breathe in both measures 2 and 4.

![Figure 3.1: Cumulative Breath Placement Statistics](image)

Figure 3.1: Cumulative Breath Placement Statistics
The number of flutists who perform the excerpt in a single breath has increased in recent years, with 41% of flutists recorded since 1975 executing a single long phrase compared to 18% of flutists before 1975 and 35% overall.

Figure 3.2: Breath Placement Statistics Pre-1975

Figure 3.3: Breathing Statistics Post-1975
In spite of the growing popularity among educators of performing this excerpt in one breath, recordings demonstrate that fewer than half of flutists make that choice during a performance.

The subject of breathing in the opening four bars of *Prelude* truly is, as Michael Cox and Gareth Davies would say, a “thorny question” that “divides everybody.” The consensus among pedagogues is that a flutist should perform the excerpt in a single breath if at all possible. If a breath is unavoidable, however, the performer should take comfort in the knowledge that many professional flutists have taken a breath while still maintaining the integrity of the musical line. Furthermore, a few of these pedagogues make a distinction between breathing strategies in an audition setting and in a concert setting, including Paul Edmund-Davies and Aldo Baerten. With regard to the recorded performances included in this study, it is interesting to note that of the shortest eleven performances, coming in at under twenty seconds, eight performers take a breath, yet the longest performances, at twenty-six and twenty-seven seconds are played as a single uninterrupted phrase. These facts give merit to Davies’ suggestion that breathing in this solo is more a matter of breath control than lung capacity. This assertion begs yet another question: if it truly is possible for all flutists to perform the opening solo in a single breath, why do 66% of flutists choose not to do so in a concert setting? Projection seems the most likely culprit limiting breath control. Perhaps the demand for greater projection in the modern concert hall and early recording studio has skewed the results in this study in
favor of breathing when many flutists would prefer not to breathe. Regardless, we are left with a discrepancy between what flutists say and what they do. It seems wisest to accept the recommendations of the many pedagogues and perform the solo in a single breath when auditioning. In concert, however, the following advice from Davies is particularly helpful: “You should stop worrying about the breathing, you should stop thinking about the flute playing and think about the music.”111

Tempo and Rubato

Pedagogic suggestions for tempo and rubato in the opening bars of Prelude range from general descriptions by Michael Cox and Paul Edmund-Davies cautioning flutists to avoid playing too slowly, to specific measurements for tempo and rubato spanning 80-96 BPM from Walfrid Kujala, Aldo Baerten, and Elizabeth Buck. Of these suggested tempos, both general and specific, the recommendations of Kujala and Baerten, 80-92 BPM, most closely resemble the average of 85 BPM found from analyzing recordings.

Table 3.1: Tempo Statistics for All Data

<table>
<thead>
<tr>
<th></th>
<th>Meas. 1-4</th>
<th>Meas. 1 Beats 1-6</th>
<th>Meas. 1 Beats 7-9</th>
<th>Meas. 2 Beats 1-6</th>
<th>Meas. 2 Beats 7-9</th>
<th>Meas. 3 Beats 1-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average Tempo</td>
<td>85</td>
<td>92</td>
<td>73</td>
<td>94</td>
<td>76</td>
<td>91</td>
</tr>
<tr>
<td>Minimum Tempo</td>
<td>66</td>
<td>70</td>
<td>47</td>
<td>70</td>
<td>50</td>
<td>71</td>
</tr>
<tr>
<td>Maximum Tempo</td>
<td>114</td>
<td>125</td>
<td>117</td>
<td>132</td>
<td>120</td>
<td>123</td>
</tr>
</tbody>
</table>

111 Davies, “Debussy.”
The variety of tempo and rubato employed spans nearly all possibilities implied by the available markings and pedagogical materials. Performances range in average speed from 66-114 BPM and fluctuate as much as 50 BPM within a single iteration, as in a 1955 recording featuring Leopold Stokowski and the Frankfurt Radio Symphony. Interestingly, Edmund-Davies, despite his assertion that *très modéré* is not “stupidly slow,” provides the second slowest performance analyzed at an average of 68 BPM.

With regard to rubato, Edmund-Davies’ suggestions most closely represent the majority of performances with proportionally shorter C-sharps in the first two bars and a faster overall tempo beginning in measure 3. The lengthening of beats 7-9 in the opening two bars that is recommended by Edmund-Davies and disliked by Cox is a key feature of most performances studied.

![Figure 3.4: Paul Edmund-Davies Beat Proportions in Measure One](image)

In fact, Edmund-Davies effectively decreases his tempo by 30 BPM from the beginning to end of the first measure, and the average performance slows by 20 BPM. Another common instance of rubato is an increase in tempo in the third measure which is recommended by Edmund-Davies and Kujala and cautioned
against by Davies. The majority of recordings do seem to play faster beginning in measure 3 at an average of 91 BPM compared to the average tempo of the preceding beats, 76 BPM; however, compared to the average tempo in the opening 6 beats, 92 BPM, the tempo change actually decreases by a negligible amount.

The available tempo markings and suggestions from notable orchestral players are varied, resulting in an acceptable range of tempo and rubato in *Prelude* that is quite wide. 45% of flutists conform to the tempo range of 80-96 BPM suggested by Kujala, Baerten, and Buck. Not a single flutist plays as quickly as the 132-144 BPM suggested by the marking in Debussy’s annotated score. All flutists in this study play the opening C-sharp shorter than their average tempo would suggest, and they use at least some rubato when performing the opening solo. Although many recordings seem to have a sudden increase in tempo in measure 3 compared to the preceding beats, in actuality this tempo is quite close to the opening tempo. In light of these varied pieces of advice and performances by successful musicians, flutists preparing this solo for an audition or orchestral performance should feel confident in selecting any tempo that they deem *très modéré* so long as that tempo serves the performer’s musical interpretation of the work as a whole.

**Vibrato**

There is little explicit information regarding vibrato available in pedagogical sources except the recommendations to use a light vibrato from Jeanne
Baxtresser, Aldo Baerten and Walfrid Kujala. Kujala also describes an ideal opening that begins with a straight tone and then develops the long C-sharps by adding and increasing the vibrato, but he cautions that performance anxiety may interfere with a truly pure opening.\textsuperscript{112} Despite the sparse pedagogical suggestions, study findings show that 98\% of flutists use vibrato in the first measure of the solo.

Table 3.2: Vibrato Statistics Including All Data

<table>
<thead>
<tr>
<th>Cycles/Second</th>
<th>Measure 1 C-sharp</th>
<th>Measure 2 C-sharp</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Average</td>
<td>Beginning</td>
</tr>
<tr>
<td>None</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>1-3.9</td>
<td>19</td>
<td>9</td>
</tr>
<tr>
<td>4-5.9</td>
<td>16</td>
<td>11</td>
</tr>
<tr>
<td>6+</td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>

The previous chart shows the number of flutists vibrating within a given range of cycles per second during the sustained C-sharps in measures 1 and 2. Although difficult to express graphically, many performers use variations in vibrato speed to develop the sustained C-sharps. In fact, the majority of flutists strive for Kujala’s ideal of a developing vibrato, with 79\% of flutists increasing vibrato speed during the C-sharp in measure 1, and 88\% in measure 2. Few performers begin the C-sharps with no vibrato, perhaps due to the limitations imposed by nervousness suggested by Kujala. Only 40\% of performers begin the solo with no vibrato, and even fewer, 27\%, begin measure 2 with a straight tone.

\textsuperscript{112} Kujala, \textit{Orchestral Techniques}, 32.
The speed of vibrato varies from 0 to 9 cycles per second across the performances studied. The average vibrato speed used during the C-sharps in measures 1 and 2 is between 4 and 4.5 cycles per second. The tendency to increase vibrato speed as the solo develops results in 98% of flutists vibrating at 4 cycles per second or faster by the end of the C-sharp in measure 2. Average speeds of vibrato have slowed over time, perhaps due to changing tastes or the improvements in recording technology previously discussed.

![Pie chart showing vibrato speeds](image1)

**Figure 3.5: Measure One C-sharp Vibrato Statistics Pre-1975**

![Pie chart showing vibrato speeds](image2)

**Figure 3.6: Measure One C-sharp Vibrato Statistics Post-1975**

Prior to 1975, 50% of flutists played the opening C-sharp with an average vibrato speed of 6 cycles per second or higher compared to only 3% of performers after
1975. Conversely, 62% of flutists recorded after 1975 vibrated at less than 4Hz during the opening C-sharp compared to 17% before 1975.

The use of vibrato in performances of the opening four bars of *Prelude* seems to be implicitly agreed upon by flutists as demonstrated through recorded performances, despite the lack of explicit direction found in most pedagogical sources studied here. The range of vibrato speeds and variations used by performers suggest that a flutist preparing this solo for a concert or audition could vibrate at any rate and remain within the bounds of established performance practice. Recent performances, however, suggest that slower vibrato speeds are preferred by modern flutists.

General Expression

In contrast to the vibrato section which contains a plethora of quantitative data from the study, coupled with sparse commentary by pedagogues, there is a large amount of qualitative descriptions from pedagogues regarding musical expression that are difficult to support with quantitative data. Inconsistencies in equipment and an unknown amount of editing among recordings make it impossible to discern whether any expressive elements heard on recordings are manifestations of the performer’s intentions or products of equipment and editing. As a result, this section of the study is limited to findings regarding the interpretation of the written *crescendo* in measures 3 and 4. These data points represent the perceived peak level of intensity in the last two bars and should be
taken for precisely what they are: the author’s perception of the recordings as artifacts.

The pedagogues who mention a specific placement of the crescendo peak in measures 3 and 4, including Michael Cox, Walfrid Kujala, and Elizabeth Buck; agree that the peak perceived intensity should occur on the B tied over the bar line. Gareth Davies and Buck both cite considerations that may impact the execution of this crescendo. Davies cautions against beginning the crescendo too early and unintentionally emphasizing the low G-sharp as a result. This undue emphasis of the low G-sharp is heard on many of the recordings analyzed, with 38% of recordings featuring the low G-sharp as the loudest or second loudest perceived point in the solo.

![Figure 3.7: Distribution of Perceived Peak Intensity Placement](image)

To avoid this pitfall, Davies recommends beginning the crescendo only after hitting the low G-sharp. Buck observes that many flutists omit the
crescendo/diminuendo or peak too early in the interest of preserving air. The results of this study support Buck’s statement finding performances that reach a peak level of dynamics or intensity as early as the downbeat of measure 3. In fact, only 29% of performances reach a perceived peak after arriving on the sustained B, and less than 17% of performances peaked during the fourth measure.

Special Attention to the Teaching and Playing of Flutist

William Kincaid

As the father of the modern American flute school, William Kincaid (1895-1967) is an apt choice for more focused examination. Kincaid began playing the flute at age eight and studied in New York under Georges Barrère. A notable pedagogue and performer, Kincaid taught at the Curtis Institute and was principal flutist with the Philadelphia Orchestra from 1921 to 1960, playing on a platinum flute beginning in 1939. Kincaid has three recordings of Prelude available for study, two early and one late, spanning about fifteen years.

Kincaid left a wealth of pedagogical sources offering insight into his playing style, from his own books The Advanced Flutist\textit{113} and Orchestral Interpretation for the Flute\textit{114} to John Krell’s Kincaidiana\textit{115}. Paired with recordings, Kincaid’s teachings can provide insight into his developing


performance style during the first half of the twentieth century, and also suggest alterations that may have resulted from the limited recording capabilities of the time. In the following paragraphs, Kincaid’s performances are analyzed in the context of related pedagogical sources, and the findings are presented with respect to the breath placement, tempo and rubato, vibrato, and general expression.

In his book on orchestral interpretation, Kincaid provides the following commentary for Prelude: “This is an excellent example for breath control. The first passage, which is for flute alone, should be played in one breath if possible. However, a breath may be taken in the second measure after the G natural.”

Despite his recommendations, Kincaid breathes at least once in each of the recordings in this study, usually in the fourth measure. In his earliest recording in 1924, Kincaid breathes in both measures 2 and 4, while in subsequent recordings from 1927 and 1940, Kincaid breathes only once in measure 4. There are a few possible explanations for the incongruity of Kincaid’s pedagogical suggestions and recordings. The presence of two breaths in the 1924 recording can be explained by the high demands of early recording equipment. This is the only confirmed acoustic recording in the study, which notoriously required a louder sound to achieve a passable recording. The additional breath support needed for projection could account for the presence of two breaths in this recording as opposed to the single breath in later recordings. Although the 1927 and 1940 recordings contain only one breath each in measure 4, the placement

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does not match Kincaid’s recommendation to breathe in measure 2. Considering the 1978 publication date of Kincaid’s excerpt book, it is possible that Kincaid’s preference for breathing in measure 2 developed later in life. It is also possible that he intended to play the solo in a single phrase and the breath in measure 4 is a contingency plan. At the time of recording, retakes were extremely costly, and starting over would not have been a viable option. Although it is speculation, the presence of two breaths in the acoustic recording as opposed to one in each of the electric recordings supports the idea that acoustic recording methods required a louder sound and thus more air.

Kincaid’s tempos vary significantly between the three recordings in this study and within each individual performance. His 1927 performance is the fastest with an average tempo of 94 BPM that spans a range of 69-107 BPM; his 1924 performance had an average tempo of 85 BPM and a range of 65-97 BPM; and his 1940 performance is the slowest with an average tempo on 77 BPM and a range of 58-90 BPM.
Table 3.3: Tempo Variation in Performances by William Kincaid

<table>
<thead>
<tr>
<th>Year</th>
<th>Avg</th>
<th>Range</th>
<th>Measure 1</th>
<th>Measure 2</th>
<th>Measure 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Beats 1-6</td>
<td>Beats 7-9</td>
<td>Beats 1-6</td>
</tr>
<tr>
<td>1924</td>
<td>85</td>
<td>65-97</td>
<td>97</td>
<td>65</td>
<td>91</td>
</tr>
<tr>
<td>1927</td>
<td>94</td>
<td>69-107</td>
<td>107</td>
<td>71</td>
<td>102</td>
</tr>
<tr>
<td>1940</td>
<td>77</td>
<td>58-90</td>
<td>85</td>
<td>59</td>
<td>90</td>
</tr>
</tbody>
</table>

All three were performed as a part of the Philadelphia Orchestra under the direction of Leopold Stokowski. The consistency of both flutist and conductor suggests that the tempo change was either a decision made to compensate for the deficiencies in early recording technology or a conscious musical choice. In all instances, the duration of the solo represents about 3.5% of the total work, suggesting that the tempo changes were a musical choice and that the pacing of the opening solo mirrors the pacing of the work as a whole. Stokowski conducts six performances in this study, including the three featuring Kincaid. Beginning with the 1940 recording with Kincaid, Stokowski’s interpretations became progressively longer, suggesting either a change in musical taste or freedom from the limitations in capacity of early records.

Kincaid uses rubato liberally in each of his performances, varying in tempo by at least 30 BPM in every instance. Such copious use of rubato was quite common in the early twentieth century. As musical historian Robert Phillip states, at this time, “there was a general agreement about the need for flexibility in performance, not only in overall tempo, but also in more detailed phrasing.”117

The majority of Kincaid’s rubato takes place in the first two measures of the opening solo. Figure 3.11 offers a graphic representation of the beat divisions in the opening two measures.
Figure 3.8: William Kincaid's Rubato
The first line of the graph shows the proportions of the beats as played at a constant tempo, and the remaining lines show each of Kincaid’s performances. Kincaid distorts the relationship between beats 1-6, primarily consisting of the C-sharp, and beats 7-9, mostly G-sharp, robbing time from the beginning of the measure to lengthen the ending. The final two bars are played at a faster tempo than the opening bars, but these bars are nearly metronomic in their performances. The 1924 performance demonstrated the most rubato in measures 3 and 4 when compared to the other recordings by Kincaid. As evidenced by the beat proportions, Kincaid plays beats 1-3 of measure 3 quickly, slows down during beats 4-6, primarily on the low G-sharp, then continues to slow down during the final three-note gesture.

William Kincaid demonstrates the fastest vibrato found in this study, with a maximum speed of 9 cycles per second. This is certainly fast by modern standards, but it is also quite fast even in the context of early twentieth-century vibrato. In Robert Phillip’s study of recorded sound and its influences on performance practice, he considers any speeds above 8 cycles per second to be fast. Phillip mentions Kincaid explicitly in his analysis, stating, “Kincaid has the fastest vibrato of any flautist in American recordings of the 1920s and 1930s, and his vibrato is prominent and almost continuous.” Krell’s notes in *Kincadiana* also indicate that Kincaid preferred a faster rate of vibrato, recommending a

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118 Ibid., 110.
119 Ibid., 113.
starting rate of 4 cycles per second and then “increasing the speed till a natural rate is found.”

 Considering this evidence that Kincaid demonstrated and taught a fast vibrato, it is surprising to discover the following comments in his method for advanced flutists: “First, the tone must never vibrate too fast. If it does it sounds comical and hampers the emission of a smooth sound.” In addition, Nancy Toff deems Kincaid “the pioneer in developing slower vibrato,” and Angela Reynolds finds in her study of vibrato during the 78-RPM era that Kincaid “demonstrates some of the slowest use of vibrato in the case study.” While these viewpoints may seem at odds, they are in fact observations of two extremes of Kincaid’s variable and expressive vibrato.

 As observed in his recordings of Prelude, Kincaid did not treat vibrato as a constant feature of the tone, but instead varied his vibrato to suit each musical situation and taught this approach in his surviving pedagogy. Kincaid recommends that flutists “[p]unctuate exercises with vibrato only upon special notes and learn how to control this effect. Soon it will become second nature to play the vibrato in slow, expressive passages or on important notes.” Krell also recommends a variable vibrato that can be used for musical development. He states, “A note can be made to travel by letting the vibrato evolve in speed, amplitude and timbre as the intensity increases (like a flower blossoming).”

120 Krell, Kincaidiana, 16.
121 Kincaid and Polin, The Advanced Flutist, 60.
123 Reynolds, “Flute vibrato,” 45.
125 Krell, Kincaidiana, 16.
This artistic evolution of vibrato is evident in Kincaid’s performances of *Prelude*, particularly on the sustained C-sharps. Each of the three performances feature different expressive styles, all aided by vibrato. In his 1924 performance, Kincaid increases his vibrato speed to build intensity on the opening C-sharp. In measure 2, Kincaid increases not only the speed of his vibrato, but also the amplitude. Kincaid’s 1927 performance maintains a constant vibrato speed throughout each C-sharp at 7 cycles per second in measure 1 and 9 cycles per second in measure 2. The first C-sharp is developed by means of a small *crescendo* and increase in amplitude. The second, with no change in vibrato, is propelled by a large *crescendo* that starts softer and ends louder than its predecessor. Kincaid’s most eloquent execution of vibrato observed in this study is found in his 1940 performance. In this performance, Kincaid opens the solo with a wonderfully expressive C-sharp that *crescendos* and *diminuendos* with corresponding changes in the amplitude of the vibrato. The second statement of the C-sharp provides contrast with a soft dynamic and light, consistent vibrato throughout. All of these subtle variations in Kincaid’s vibrato execution, coupled with his pedagogical insights, demonstrate his ability to use vibrato as an effective means of expression and explain why such varied commentary exists with regard to Kincaid’s vibrato speed.

Close analysis of these three recordings from Kincaid’s early career offer a unique insight into his development as a performer and a teacher. Subtle differences in his performances with regard to breath placement, tempo and rubato, vibrato, and general expression suggest that Kincaid was constantly
evolving his preferences and techniques. The close resemblance between his later recording and written pedagogy suggests that all flutists can benefit from Kincaid’s musical experimentation across his pedagogical literature.

Conclusion

The results of this survey show a wide variety of interpretations among the 45 performances of *Prelude* surveyed.\(^{126}\) Even the subject of breathing that is all but unanimous in pedagogical sources varies in practice. Diversity in these recordings comes as a pleasant surprise. In the same way that national styles largely vanished with the advent and dissemination of recording technology, individuality of interpretation in frequently performed or recorded works like *Prelude* easily could have disappeared as well. In fact, this process could have been further exacerbated as auditions became more competitive in the late twentieth century and flutists turned to the same method books and recordings for inspiration and a competitive edge.

Despite the overall diverse findings, closer examination of recent performances reveals a narrowing of interpretive tastes in recordings captured since 2000. For example, where the study as a whole exhibited a variety of tempos ranging from 66-114 beats per minute, recordings since 2000 span less than half that range at 66-89 BPM. Similarly, ranges of vibrato speeds have narrowed with performers in recent years vibrating at speeds between 4-6 cycles

\(^{126}\) See Appendix E for a discography of all recordings included in this study.
per second by the end of the opening C-sharp as opposed to a much wider range of 0-8 cycles per second across the entire study.

This narrowing of interpretation since the year 2000 warrants further consideration by modern flutists, because the continued homogenization of styles and interpretations could have far-reaching effects on our careers. First, as flutists begin to sound more and more alike, fewer performers are needed to meet the needs of modern society. Recordings already provide the opportunity to hear favorite performances repeated verbatim, decreasing the demand for live concerts. Once recordings by different performers begin to sound the same as well, there will be little need for additional recordings. Second, narrowing of interpretive styles could become the art music equivalent of the sameness so often criticized in popular music. Perhaps sameness in modern popular song is the result of developing in the shadow of the recording industry, and art music has only delayed experiencing these effects only due to its long history before records.

In light of all this information, from study results to suggestions by notable performers, it is important for each flutist to remember there are arguments to be made for several breath placements as well as not breathing, a range of acceptable tempo and rubato, varying degrees of vibrato, and countless opportunities for general expression. As flutists attempt to be as true as possible to Debussy’s intentions by following markings in the score(s), it is important to remember that there is room for interpretation in the form of breath placement, tempo and rubato, vibrato, and general expression; and that each variation adds
a new layer of beauty to Debussy’s composition. A strict adherence to the score, no matter how well-intentioned, must not interfere with the overall musicality of the performance. Ultimately, the following advice may be the most helpful: Gareth Davies reminds flutists that it is just the first four bars. “If you try to do everything in those four bars then there’s nowhere to go for the rest of the piece.”127 Michael Cox says, “People like various things, and I’m up for all of it….As long as it sounds beautiful, it’s right.”128 After reviewing the suggestions of pedagogues and ninety years of performance practice, flutists should feel inspired and empowered to select their favorite expressive traits to use in this lovely opening solo, keeping in mind that it is, after all, only four bars.

127 Davies, “Debussy.”
128 Cox, “Debussy.”
Appendix A: Breath Placement Data

*R_ preceding a year indicates that a release date has been substituted when no recording date was available.

*P_ preceding a year indicates a recording released under a pseudonym. Such recordings are usually found on compilation albums and include few attributions. In these cases the release date of the compilation album is given.

<table>
<thead>
<tr>
<th>Year Recorded</th>
<th>Flutist</th>
<th>Breath</th>
</tr>
</thead>
<tbody>
<tr>
<td>1924</td>
<td>William Kincaid</td>
<td>Measures 2 and 4</td>
</tr>
<tr>
<td>1927</td>
<td>William Kincaid</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1936</td>
<td>John Amans</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1938</td>
<td>Anthony Linden</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1938</td>
<td>John Amans</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1939</td>
<td>Geoffrey Gilbert</td>
<td>None</td>
</tr>
<tr>
<td>1940</td>
<td>William Kincaid</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1948</td>
<td>Carmine Coppola</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1951</td>
<td>Arthur Lora</td>
<td>Measure 3</td>
</tr>
<tr>
<td>1955</td>
<td>Unknown</td>
<td>Measures 2 and 4</td>
</tr>
<tr>
<td>1956</td>
<td>Doriot Dwyer</td>
<td>None</td>
</tr>
<tr>
<td>1957</td>
<td>Julius Baker</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1957</td>
<td>Gerald Jackson or Geoffrey Gilbert</td>
<td>None</td>
</tr>
<tr>
<td>1959</td>
<td>Fernand Dufrêne</td>
<td>Measure 3</td>
</tr>
<tr>
<td>1961</td>
<td>Alexander Murray</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1966</td>
<td>Geza Novak</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1972</td>
<td>Peter Lloyd</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1977</td>
<td>Unknown</td>
<td>Measure 2</td>
</tr>
<tr>
<td>1979</td>
<td>Unknown</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1981</td>
<td>Unknown</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1982</td>
<td>Unknown</td>
<td>Measure 4</td>
</tr>
<tr>
<td>Year Recorded</td>
<td>Flutist</td>
<td>Breath</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>1985</td>
<td>Unknown</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1986</td>
<td>Peter Lloyd</td>
<td>Measure 4</td>
</tr>
<tr>
<td>1988</td>
<td>Paul Edmund-Davies</td>
<td>None</td>
</tr>
<tr>
<td>1988</td>
<td>Philippe Pierlot</td>
<td>None</td>
</tr>
<tr>
<td>1990</td>
<td>Donald Peck</td>
<td>Measure 4</td>
</tr>
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<td>1992</td>
<td>Unknown</td>
<td>Measures 2 and 4</td>
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<td>Robert Winn</td>
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<td>1994</td>
<td>Jonathan Snowden</td>
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<td>1994</td>
<td>Unknown</td>
<td>Measure 2</td>
</tr>
<tr>
<td>1995</td>
<td>Unknown</td>
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</tr>
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<td>Unknown</td>
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<tr>
<td>2003</td>
<td>David Odselashvilli</td>
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</tr>
<tr>
<td>2007</td>
<td>Marie-Andrée Benny</td>
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</tr>
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<td>2008</td>
<td>Unknown</td>
<td>Measure 2</td>
</tr>
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<td>Robert Langevin</td>
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</tr>
<tr>
<td>2010</td>
<td>Gareth Davies</td>
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<td>R_2010</td>
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</tr>
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<td>2012</td>
<td>Samuel Coles</td>
<td>Measure 4</td>
</tr>
<tr>
<td>2013</td>
<td>Unknown</td>
<td>None</td>
</tr>
<tr>
<td>R_2013</td>
<td>Unknown</td>
<td>Measure 4</td>
</tr>
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</tr>
<tr>
<td>R_2015</td>
<td>Unknown</td>
<td>Measure 4</td>
</tr>
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</table>
Appendix B: Tempo and Rubato Data

Note: Measures and beats in the header row of this chart are presented as decimal points. For example, “1.1-6 Tempo” refers to the tempo in measure 1, beats 1-6.

*R_ preceding a year indicates that a release date has been substituted when no recording date was available.

*P_ preceding a year indicates a recording released under a pseudonym. Such recordings are usually found on compilation albums and include few attributions. In these cases the release date of the compilation album is given.

<table>
<thead>
<tr>
<th>Year Recorded</th>
<th>Flutist</th>
<th>Length in Seconds</th>
<th>Average Tempo</th>
<th>1.1-6 Tempo</th>
<th>1.7-9 Tempo</th>
<th>2.1-6 Tempo</th>
<th>2.7-9 Tempo</th>
<th>3.1-6 Tempo</th>
</tr>
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<td>1924</td>
<td>William Kincaid</td>
<td>21.279</td>
<td>85</td>
<td>97</td>
<td>65</td>
<td>91</td>
<td>69</td>
<td>91</td>
</tr>
<tr>
<td>1927</td>
<td>William Kincaid</td>
<td>19.19</td>
<td>94</td>
<td>107</td>
<td>71</td>
<td>102</td>
<td>69</td>
<td>103</td>
</tr>
<tr>
<td>1936</td>
<td>John Amans</td>
<td>17.652</td>
<td>102</td>
<td>111</td>
<td>95</td>
<td>117</td>
<td>109</td>
<td>92</td>
</tr>
<tr>
<td>1938</td>
<td>Anthony Linden</td>
<td>20.585</td>
<td>87</td>
<td>98</td>
<td>70</td>
<td>93</td>
<td>79</td>
<td>88</td>
</tr>
<tr>
<td>1938</td>
<td>John Amans</td>
<td>19.215</td>
<td>94</td>
<td>116</td>
<td>92</td>
<td>109</td>
<td>96</td>
<td>82</td>
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<tr>
<td>1939</td>
<td>Geoffrey Gilbert</td>
<td>17.885</td>
<td>101</td>
<td>102</td>
<td>102</td>
<td>113</td>
<td>97</td>
<td>95</td>
</tr>
<tr>
<td>1940</td>
<td>William Kincaid</td>
<td>23.515</td>
<td>77</td>
<td>85</td>
<td>59</td>
<td>90</td>
<td>58</td>
<td>81</td>
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<tr>
<td>1948</td>
<td>Carmine Coppola</td>
<td>18.177</td>
<td>99</td>
<td>92</td>
<td>89</td>
<td>101</td>
<td>99</td>
<td>116</td>
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<td>22.261</td>
<td>81</td>
<td>108</td>
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<td>95</td>
<td>54</td>
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</tr>
<tr>
<td>Year Recorded</td>
<td>Flutist</td>
<td>Length in Seconds</td>
<td>Average Tempo</td>
<td>1.1-6 Tempo</td>
<td>1.7-9 Tempo</td>
<td>2.1-6 Tempo</td>
<td>2.7-9 Tempo</td>
<td>3.1-6 Tempo</td>
</tr>
<tr>
<td>---------------</td>
<td>-------------------------</td>
<td>-------------------</td>
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<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>1956</td>
<td>Doriot Dwyer</td>
<td>15.758</td>
<td>114</td>
<td>125</td>
<td>106</td>
<td>129</td>
<td>111</td>
<td>107</td>
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Appendix C: Vibrato Data

Note: All vibrato speeds are listed in cycles per second (c.p.s.). For the purposes of this study, speeds from 1-3.9 c.p.s. are considered “slow,” speeds from 4-5.9 c.p.s are considered “medium,” and speeds above 6 c.p.s are considered “fast.” Vibrato speeds were measured for the beginning and ending second of each C-sharp.

*R_ preceding a year indicates that a release date has been substituted when no recording date was available.

*P_ preceding a year indicates a recording released under a pseudonym. Such recordings are usually found on compilation albums and include few attributions. In these cases the release date of the compilation album is given.

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Appendix D: General Expression Data

Note: Measures and beats in this chart are presented as decimal points. For example, “3.4” refers a crescendo peak occurring in measure 3, beat four.

*R_ preceding a year indicates that a release date has been substituted when no recording date was available.

*P_ preceding a year indicates a recording released under a pseudonym. Such recordings are usually found on compilation albums and include few attributions. In these cases the release date of the compilation album is given.

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Appendix E: Chronological Discography

Note: The purpose of this discography is to assist readers in locating the recordings used in this study. Information presented in this discography is taken from the album liner notes whenever possible. Data for older recordings has been supplemented with information from Susan Nelson’s *The Flute On Record: The 78 RPM Era, A Discography*. Where the ensemble is known but no flutist was credited, the principal player in the orchestra at the time of the recording is credited. If no information is available, the field is listed as “Unknown.”

*R_ preceding a year indicates that a release date has been substituted when no recording date was available.

*P_ preceding a year indicates a recording released under a pseudonym. Such recordings are usually found on compilation albums and include few attributions. In these cases the release date of the compilation album is given.

The following is a sample entry:

**Ensemble**

\textit{link}

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Appendix E (Continued)

**Philadelphia Orchestra**


April 28, 1924  
William Kincaid, flute  
Leopold Stokowski, conductor  
MP3 Download  
Stokowski.org

**Philadelphia Orchestra**


March 10, 1927  
William Kincaid, flute  
Leopold Stokowski, conductor  
MP3 Download  
Stokowski.org

**New York Philharmonic**

[https://www.pristineclassical.com/products/PASC113](https://www.pristineclassical.com/products/PASC113)

April 19, 1936  
John Amans, flute  
Arturo Toscanini, conductor  
MP3 Download  
Pristine Audio
Appendix E (Continued)

New York Philharmonic

https://www.pristineclassical.com/products/PASC438

November 22, 1938
John Amans, flute
Fritz Reiner, conductor
MP3 Download
Pristine Audio

Los Angeles Philharmonic

https://play.google.com/music/listen?authuser&u=0#/album/Bcwsewoj25p23ifunnjmrvcxj
de/Otto+Klemperer/Klemperer+Rarities%3A+Los+Angeles%2C+Vol.+1+(1937-1945)

January 1, 1938
Anthony Linden, flute
Otto Klemperer, conductor
MP3 Download
Google Play

London Philharmonic

https://play.google.com/music/listen?authuser&u=0#/album/By4kil2br5e4criv2cehpq7vv
ue/Various+Artists/Sir+Thomas+Beecham

February 13, 1939
Geoffrey Gilbert, flute
Sir Thomas Beecham, conductor
MP3 Download
Google Play
Appendix E (Continued)

**Philadelphia Orchestra**

https://play.google.com/music/listen?authuser&u=0#/album/B7ohhgzsxf4ru2zlxsjyx3eqk4/Leopold+Stokowski/Orchestral+Music+(Leopold+Stokowski+and+the+Philadelphia+Orchestra+-+Cd+Premieres+of+Their+Rarest+78+Rpm+Recordings)+(1927-1939)

1940

Unknown, flute

Leopold Stokowski, conductor

MP3 Download

Google Play

**Philadelphia Orchestra**

http://www.stokowski.org/Stokowski_Philadelphia_Electrical_Discography.htm

December 8, 1940

William Kincaid, flute

Leopold Stokowski, conductor

MP3 Download

Stokowski.org

**NBC Symphony Orchestra**

https://play.google.com/music/listen?authuser&u=0#/album/Bn7csomgcnjgagi6trcsocjyzuu/Arturo+Toscanini/Toscanini+Conducts+Roussel%2C+Roger-Ducasse%2C+Dukas%2C+Debussy%2C+Franck

March 27, 1948

Carmine Coppola, flute

Arturo Toscanini, conductor

MP3 Download

Google Play
Appendix E (Continued)

**NBC Symphony**

https://play.google.com/music/listen?authuser&u=0#/album/Bw2ufo4yymtzim2vj4hntijp4oi/Jarmila+Novotna/Arturo+Toscanini+conducts+the+music+of+France

February 17, 1951 8:55
Arthur Lora, flute Arturo Toscanini, conductor
MP3 Download Google Play

**Frankfurt Radio Symphony**

https://play.google.com/music/listen?authuser&u=0#/album/Bzywqqo3img2vlxgetdupzjile/Radio+Sinfonieorchester+Stuttgart+%26+Radiosymphonieorchester+Frankfurt+-+Leopold+Stokowski/Leopold+Stokowski

May 31, 1955 11:08
Unknown, flute Leopold Stokowski, conductor
MP3 Download Google Play

**Boston Symphony Orchestra**

https://www.pristineclassical.com/products/PASC417

January 23 & February 27, 1956 9:04
Doriot Dwyer, flute Charles Munch, conductor
MP3 Download Pristine Audio
Appendix E (Continued)

**His Symphony Orchestra**

https://play.google.com/store/music/album?id=Bsacgyrab7sagqxb2wl6htcfo4

January 5, 8 & 15, 1957 11:27
Julius Baker, flute  Leopold Stokowski, conductor
MP3 Download  Google Play

**Royal Philharmonic**

https://play.google.com/music/listen?authuser&u=0#/album/Bmdg57hv5rg6vyo5dpk2ce wdiry/Sir+Thomas+Beecham/Sir+Thomas+Beecham%3A+The+French+Collection

March 25, 1957 10:34
Gerald Jackson or Geoffrey Gilbert, flute  Sir Thomas Beecham, conductor
MP3 Download  Google Play

**French Radio Orchestra**

http://imslp.org/wiki/Pr%C3%A9lude_%C3%A0_l'apr%C3%A8s-midi_d'un_faune_(Debussy%2C_Claude)

February 19 & March 12, 1959 9:48
Fernand Dufrêne, flute  Constantin Silvistri, conductor
MP3 Download  IMSLP
Appendix E (Continued)

London Symphony Orchestra

https://play.google.com/music/listen?authuser&u=0#/album/Blyjo75vx6etyc2idyex2oz55e/Pierre+Monteux/Pierre+Monteux+-+Recordings+1956-1964

December 11-13, 1961 9:25
Alexander Murray, flute  Pierre Monteux, conductor
MP3 Download  Google Play

Czech Philharmonic Orchestra

https://play.google.com/music/listen?authuser&u=0#/album/Bi2iywssfp62parwgypse7m7i6y/Czech+Philharmonic+Orchestra/Debussy%3A+Pr%C3%A9lude+a+l%C3%A9pre+-+midi+d%C2%B4un+a+faun%2C+Images%2C+Jeux+-+poeme+dans%C3%A9+dans+C3%A9+Dances+for+Harp+and+String+Orchestra

1966 9:42
Geza Novak, flute  Serge Baudo, conductor
MP3 Download  Google Play

London Symphony Orchestra

https://play.google.com/music/listen?authuser&u=0#/album/Biu2aah5i376ktafsueaowaj53a/Leopold+Stokowski/Leopold+Stokowski%3A+Decca+Recordings+1965-1972+-+Original+Masters

June 14, 1972 11:43
Peter Lloyd, flute  Leopold Stokowski, conductor
MP3 Download  Google Play
Appendix E (Continued)

Tanglewood Music Center Orchestra

August 3, 1977 11:00
Unknown, flute Bruno Aprea, conductor
MP3 Download BSO Archives

Tanglewood Music Center Orchestra

July 24, 1979 10:53
Unknown, flute Israel Edelson, conductor
MP3 Download BSO Archives

Tanglewood Music Center Orchestra

August 11, 1981 9:58
Unknown, flute Gary Sheldon, conductor
MP3 Download BSO Archives
Appendix E (Continued)

**Tanglewood Music Center Orchestra**

http://collections.bso.org/digital/collection/audio/id/2243/rec/7

July 27, 1982
Unknown, flute
Derrick Inouye, conductor
MP3 Download
BSO Archives

9:39

**Tanglewood Music Center Orchestra**

http://collections.bso.org/digital/collection/audio/id/2036/rec/4

July 20, 1985
Unknown, flute
James Ross, conductor
MP3 Download
BSO Archives

10:42

**London Symphony Orchestra**

https://play.google.com/store/music/album?id=B5pmhycbwzllmpmybv33jcr3xi4

June 23 & 24, 1986
Peter Lloyd, flute
Geoffrey Simon, conductor
MP3 Download
Google Play

10:30
Appendix E (Continued)

**National Orchestra of France**

https://play.google.com/music/listen?authuser&u=0#/album/By7wld2om647tuog6lekn3w2iw/Various+Artists/Cl%C3%A1sica+para+Estudiar

1988 10:22
Philippe Pierlot, flute
Georges Pretre, conductor
MP3 Download Google Play

**London Symphony Orchestra**

https://play.google.com/store/music/album?id=B6wdecrgfzfi4ghwte27xodjtuy

June 20-21, 1988 11:01
Paul Edmund-Davies, flute
Rafael Frühbeck de Burgos, conductor
MP3 Download Google Play

**Chicago Symphony**

https://play.google.com/music/listen?authuser&u=0#/album/Bswiqbvy66krxb3t4xpp4mkgp4/Chicago+Symphony+Orchestra+Women's+Chorus/Debussy%3A+Nocturnes%3B+La+Mer%3B+Pr%C3%A9lude+%C3%A0+l'apr%C3%A8s-midi+d'un+faune

October, 1990 9:36
Donald Peck, flute
George Solti, conductor
MP3 Download Google Play
Appendix E (Continued)

Tanglewood Music Center Orchestra

http://collections.bso.org/digital/collection/audio/id/1519/rec/10

July 6, 1992
Unknown, flute
MP3 Download

10:40
Wing-Sie Yip, conductor
BSO Archives

Royal Philharmonic

https://play.google.com/music/listen?authuser&u=0#/album/Bdodil5wa4t6y6yshslal4d4ejfq/Royal+Philharmonic+Orchestra/An+American+in+Paris

1993
Robert Winn, flute
MP3 Download

9:24
Barry Wordsworth, conductor
Google Play

Tanglewood Music Center Orchestra

http://collections.bso.org/digital/collection/audio/id/1301/rec/6

July 18, 1994
Unknown, flute
MP3 Download

10:45
Eric Lindholm, conductor
BSO Archives
Appendix E (Continued)

**London Philharmonic**

https://play.google.com/music/listen?authuser&u=0#/album/Bmoy5htfmuu2ivt3wfrkniknq
vq/Various+Artists/Essential+Flute

1994 10:03
Jonathan Snowden, flute  Serge Baudo, conductor
MP3 Download  Google Play

**Tanglewood Music Center Orchestra**

http://collections.bso.org/digital/collection/audio/id/1170/rec/1

July 23, 1995 10:50
Unknown, flute  Kimbo Ishii-Eto, conductor
MP3 Download  BSO Archives

**Tanglewood Music Center Orchestra**


August 20, 1997 9:49
Unknown, flute  Christian Arming, conductor
MP3 Download  BSO Archives
Appendix E (Continued)

Berlin Philharmonic

https://play.google.com/music/listen?authuser&u=0#/album/Byiq7tvvun4il3an5ta6pwenkga/Berliner+Philharmonicharmoniker/Debussy%3A+Pr%23C3%23A9lude+%C3%A0+l%27apr%C3%A9s-midi+d%27un+faune%3B+Trois+Nocturnes%3B+Pell%C3%A9as+et+M%C3%A9lisande+Suite

September, 1999                         9:22
Emmanuel Pahud, flute                  Claudio Abbado, conductor
MP3 Download                          Google Play

Tanglewood Music Center Orchestra

http://collections.bso.org/digital/collection/audio/id/753/rec/11

July 17, 1999                          9:22
Unknown, flute                        Lawrence Golan, conductor
MP3 Download                          BSO Archives

Tbilisi Symphony Orchestra

https://play.google.com/music/listen?authuser&u=0#/album/Bofnbwrmkdmyzorrgpy2e cpk4/Various+Artists/Classical+Morning+Dreams

2003                                   9:25
David Odselashvilli, flute            Vakhtang Kakhidze, conductor
MP3 Download                          Google Play
Orchestre Métropolitain (Montreal)

https://play.google.com/music/listen?u=0#/album/B77kirzqd5ybohn3mmspvcwxu3y/Orchestre+M%C3%A9tropolitain+Du+Grand+Montr%C3%A9al/Debussy%3A+La+Mer%3B+Prelude+A+L'Apre-Midi+D'Un+Faune%3B+Britten%3A+4+Sea+Interludes%3B++Mercure%3A+Kaleidoscope

March 27 & 18, 2007

Marie-Andrée Benny, flute

Yannick Nézet-Séguin, conductor

Google Play

Tanglewood Music Center Orchestra

http://collections.bso.org/digital/collection/audio/id/3508/rec/2

July 7, 2008

Unknown, flute

Erik Nielsen, conductor

BSO Archives

New York Philharmonic

https://play.google.com/music/listen?authuser&u=0#/album/B4rdr7vcd4z4ubpxIo3dginipgq/New+York+Philharmonic/David+Robertson+Conducts

February 18-20, 2010

Robert Langevin, flute

David Robertson, conductor

Google Play
Appendix E (Continued)

**Budapest Festival Orchestra**


R_2010

Unknown, flute

MP3 Download

Google Play

9:46

**London Symphony Orchestra**

https://play.google.com/store/music/album?id=Brf7zdtmy4cqbjygf3nzqmijdu4

May 12 & 19, 2010

Gareth Davies, flute

Valery Gergiev, conductor

MP3 Download

Google Play

11:45

**Philharmonia Orchestra**

https://play.google.com/music/listen?authuser&u=0#/album/Bhy2h2242slduqspai2rxgteq3a/Claude+Debussy/Debussy%3A+Pr%C3%A9lude+%C3%A9mile+Clair%27s+Maiden%27s+Lament+And+Analekta+In+the+Forest+of+Cypresses

2012

Sameul Coles, flute

Esa-Pekka Salonen, conductor

MP3 Download

Google Play

10:30
Appendix E (Continued)

Tanglewood Music Center Orchestra
http://collections.bso.org/digital/collection/audio/id/4210/rec/12

July 22, 2013
Unknown, flute
MP3 Download

10:30
Alexandre Bloch, conductor
BSO Archives

Unknown
https://play.google.com/music/listen?authuser&u=0#/album/Bjpvw4agkhgd3n5t6doyjixzv4e/Various+Artists/The+Classical+Greats+Series%2C+Vol.+20%3A+Debussy

10:41
Unknown, conductor
Google Play

St. Petersburg Symphony Orchestra
https://play.google.com/music/listen?authuser&u=0#/album/Bvql5ol6pth32g35iftows6mwuy/St.+Petersburg+Symphony+Orchestra/The+Bronze+Classics%2C+Vol.2

8:50
Unknown, conductor
Google Play
References


Austin, William Weaver, Claude Debussy and Stéphane Mallarmé. Prelude to "the Afternoon of a Faun": An Authorative Score, Mallarmé's Poem, Backgrounds and Sources, Criticism and Analysis. New York: Norton, 1970.


Vita

Virginia W. Tutton

Education

University of Idaho
Master of Music: Flute Performance

University of Tennessee-Chattanooga 2004-2008
Bachelor of Music: Instrumental Education

Professional Positions

Centre College, Instructor of Flute 2015-present
Danville, KY
Washington Idaho Symphony, 2nd Flute and Piccolo 2010-2012
Pullman, WA

Awards and Honors

College Music Society, David Z. Kushner Student Paper Award 2017
University of KY, Association of Emeriti Faculty Fellowship 2017
University of KY, Teaching Assistantship 2015-2018
University of ID, Outstanding Teaching Assistant Award 2011
Musicfest Northwest, Young Artist Competition, 2nd Place Winner 2011
University of TN, Chattanooga, Performance Grant Recipient 2004-2008
University of TN, Chattanooga, Authors and Artists Scholarship 2007-2008
University of TN, Chattanooga, Speakers and Special Events Grant 2007
University of TN, Chattanooga, Concerto Competition Winner 2007
Commissioned/premiered work for solo flute by Alex Abbott 2007
Part II: Program Notes
February 25, 2017
DMA Degree Recital

Prelude to “The Afternoon of a Faun”  
Claude Debussy  
(1862-1918)

Sonata for Flute and Piano, H. 306 (1945)  
Bohuslav Martinů  
(1890-1959)

- Allegro moderato
- Adagio
- Allegro poco moderato

INTERMISSION

Joueurs de Flûte, Op. 27 (1924)  
Albert Roussel  
(1869-1937)

- Pan
- Tityre
- Krishna
- Monsieur de la Péjaudie

Four Souvenirs (1990)  
Paul Schoenfield  
(b. 1947)

- Samba
- Tango

Black Anemones (1980)  
Joseph Schwantner  
(b. 1943)
Today’s program opens with the seductively beautiful, unaccompanied flute solo from Claude Debussy’s orchestral masterpiece Prelude to “The Afternoon of a Faun.” Unique in its use of timbre, Debussy’s composition ushered in a new way of writing music that altered the course of music in the twentieth century. Debussy is known for his careful instrument selection, painting with tone colors in much the same way that an artist uses a palette. For the opening of this piece, he chooses the quintessentially pure tone of the flute and the hollow, wispy sound of a C-sharp. I could write enough about the performance practice of this solo to fill a book, and I did in my dissertation, but in the interest of time I will offer a shortened version. While there are many lovely nuances of timbre, tempo and vibrato that contribute an inspiring performance of this solo, there is usually only one question on everyone’s mind as the concert begins: Can the flutist play the opening four measures in a single breath?

Czech composer Bohuslav Martinů’s Sonata for Flute and Piano showcases two of the composer’s primary influences: Debussy’s tone colors and the lively rhythmic patterns characteristic of Czech folk music. Displaced during the second world war, Martinů briefly lived in America where he was further inspired by the bird calls he heard in the New England area. Throughout the sonata, you will hear the composer’s hallmark variations in timbre and interesting rhythmic play, but you will also hear a distinct style of bird calls in each of the three movements. The first movement features soaring melodies that evolve playfully as the piece progresses. The second begins and ends with long arching
lines that create a sense of foreboding, almost like clouds rolling in, interrupted by a lively asynchronous interaction between the flutist and pianist. The final movement portrays a cacophony of avian chirping and chattering that mimics the call of a whippoorwill.

Albert Roussel depicts one real and one fictitious flute player in each movement of Joueurs de Flûte, or “Flute Players.” The first movement, dedicated to Marcel Moyse, depicts the Greek satyr Pan and his legendary pipes with sweeping lines that travel up and down the range of the flute. The second movement represents Tityre, a shepherd from Vergil’s Eclogues who was spared the gloomy fate of his neighbors who had lost their homes to war all because he listened to his wife. Lively staccato gestures and sudden dynamic changes represent the happy musings of a lucky man in this movement, dedicated to Gaston Blanquart. Krishna, the Hindu god of love, is the third of Roussel’s flute players. The composer uses a traditional Hindu form called the Shree Raga and an asymmetrical meter to voice the seductive and sinuous melodies in this movement, dedicated to Louis Fleury. Mr. de la Péjaudie, fictional hero of a 1920s French novel by Henri de Régnier, is the final flutist depicted in Roussel’s composition. A notorious ladies’ man, Péjaudie delights many with his accomplished flute playing until he seduces the wrong woman and ends up banished to the galleys for the remainder of his life. The story ends with Péjaudie “[wiggling] his fingers as if he were playing an invisible flute and [passing] away peacefully.” Playful melodies represent the alluring flute music of the hero, while
extreme register changes in the middle section depict the excitement of the novel's plot in this movement, dedicated to flutist Philippe Gaubert.

Paul Schoenfield's Four Souvenirs is a set of dances that would sound as much at home in a jazz club as in a concert hall. The two movements you will hear today, Samba and Tango, are both folk dances reimagined with jazz and classical harmonies. The samba is an upbeat, syncopated dance from South Africa and is defined by its choreography more so than its musical form. Schoenfield's Samba is unapologetically difficult, and while you may not see true choreography, you will see both the flutist's and pianist's fingers dancing across their instruments, performing acrobatic feats of scale, meter, and register. The tango is a sultry Latin American dance, the most popular of which is the twentieth-century Argentine tango. Schoenfield’s Tango beautifully illustrates the sweeping lines and sudden snaps of the latin dance form and provides the musicians with opportunities to showcase both the sweet and spicy sides of their instruments.

The program concludes with Black Anemones by Joseph Schwantner, a piece Chad and I first performed together while attending The University of Idaho. Based on a surrealist poem by Agueda Pizarro, Schwantner's composition is more about evoking an atmosphere than presenting a melody, and its success is entirely dependent on the performers’ abilities to coax a variety of subtle timbres from their instruments. Though the piece sounds relaxing and beautiful in its simplicity, it is deceptively difficult. Each part contains challenging and conflicting rhythmic ideas that only when perfectly combined create the gently
undulating waves Schwantner intended. A fitting conclusion to this program, the final note of Black Anemones is an echo of Debussy’s hollow, wispy, and quintessentially flute-like C-sharp.

**Bibliography**


As a classically trained flutist, I spend much of my time playing traditional music from Bach and Mozart to Debussy and Muczynsky. I love studying and performing this music, but I have always wanted to explore other styles as well, particularly jazz. This performance is a showcase of my foray into a new genre as well as the history, performance practice, and literature I learned along the way.
Jazz flute has been around since long before Ron Burgundy lit his instrument on fire. The flute appeared in jazz music as early as the 1920s; however, it was not until recently that advances in technology allowed for our instrument to be amplified and heard in large spaces when surrounded by trumpeters and saxophonists. As a result, the earliest jazz flutists were doublers, most often saxophonists who have a decidedly similar fingering system. The first well-known jazz flutist of this kind was Wayman Carter, who played alongside Chick Webb and Ella Fitzgerald. With the advent of cool jazz, the soft, light timbre of the flute became more common in jazz literature, and helped flutists in the genre to become more prominent. Crossover between classical and jazz flutists has become more and more common with jazz musician Eric Dolphy taking lessons with classical flutist Severino Gazzelloni and with notable flutists such as Jean-Pierre Rampal and James Galway commissioning and performing jazz works.

Just as classical flutists study historical instruments and treatises to accurately perform Baroque and Classical compositions, I set out to learn the major stylistic traits of jazz performance practice in order to capture the essence of the pieces on this program. The two most noticeable distinctions involve timbre and articulation. The quintessential jazz flute sound concept was originated by saxophonists doubling, which results in a gentle, diffused tone with less harmonics than traditional flute playing. Additionally, jazz musicians use vibrato quite sparingly, saving this ornamentation for long notes and ballads. Even in these circumstances, the vibrato is not constant, but evolves through sustained
notes to provide phrase direction. Even more distinct than jazz tone production is articulation. Most of the time, the appropriate articulations are not included in the score, but are instead left for the performer to improvise similar to the urtext edition of a Baroque sonata. The rules of jazz articulation can seem just as elusive as Baroque articulation and ornamentation, except that jazz as a relatively young genre has fewer resources to consult, and much is taught by rote. The most useful suggestions for jazz articulation came from *The Articulate Jazz Musician* by music educator Caleb Chapman and saxophonist Jeff Coffin.

The Flutist Learns Jazz includes three pieces that are suggestive of the educational process I underwent in preparation for this recital. In the first set, three movements from Claude Bolling’s *Suite for Flute and Jazz Piano Trio No. 2*, the flutist plays primarily classical music juxtaposed with jazz interludes complements of the piano trio. In the third movement, *Entr’amis*, the flutist attempts to imitate the swing style heard previously in the rhythm section with little success, resulting in a clipped style jazz musicians refer to as ricky tick. The second piece on the program, *Fish are Jumping* by Robert Dick, represents a period of experimentation in which the flutist explores nontraditional timbres and techniques in an attempt to emulate the sounds of jazz and blues music. If you listen carefully, you will hear a quote from Gershwin’s *Summertime*, which inspired the title of this piece.

The second set of pieces contains repertoire that sits much more comfortably in the jazz style. Mike Mower’s *Opus di Jazz* is the result of a collaboration between the composer and notable Irish flutist James Galway and
provides vignettes of three different jazz styles: the heavy swing of *Shuffle*, the smooth jazz of *Ballad*, and the bebop style of *Bluebop* reminiscent of Charlie Parker's style. Finally, the flutist's jazz education is complete as demonstrated by the performance of two final movements from the Bolling *Suite*, commissioned by French flutist, Jean-Pierre Rampal. *Affectueuse* is performed on alto flute, a favorite instrument of jazz flutists such as Ali Ryerson, and the finale, *Jazzy*, is an upbeat swing tune fused with elements of Latin jazz.

**Bibliography**


December 17, 2016
British Flute Playing at the Turn of the Twentieth Century

Program

ARIA DIAPENTE Op. 13....................Theobald Boehm (1794-1881)

THE FLUTE IN BRITAIN

SUITE DE TROIS MORCEAUX Op. 18...........Roux (1849-1895)

THE FLUTISTS OF BRITAIN

PANTHÈRE CARACTÉRISTIQUE Op. 16.........Joachim Anderle (1847-1939)

Ginny Fulton, flute & Yuri Kim, piano

Theobald Boehm
1794–1881

1911 Catalog

Old System and Variations

Boehm System Variations

British Flutists
On Boehm Flutes

Edward Elgar
Edward Fenwicke Beck
Edward Elgar
Edward Beck
Program

Ahmadie Op. 33 — Théodore Boë前段时间
The Flute in Britain

Suite de trois morceaux, Op. 18 — Benjamin Godard (1849-1895)
The Flutists of Britain

Fantaisie CHARACTERISTIQUE Op. 36 — Joachim Andersen (1847-1909)

Cindy Tutten, flute & Yuri Kim, piano

Characteristics of British Flute Playing

- Wooden Instruments
- Sinister, more powerful sound
- Little use of vibrato

Charles Nicholls (1755-1831)

Eli Hudson (1877-1919)

Edith Peville

[1881-1981]

Program

Ahmadie Op. 33 — Théodore Boë前段时间
The Flute in Britain

Suite de trois morceaux, Op. 18 — Benjamin Godard (1849-1895)
The Flutists of Britain

Fantaisie CHARACTERISTIQUE Op. 36 — Joachim Andersen (1847-1909)

Cindy Tutten, flute & Yuri Kim, piano
Bibliography


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The Ian Anderson Method

Why Jethro Tull?
At first, the band was so bad no one rebooked them. They changed their name every gig so they could play the same verse... Jethro Tull is simply the one that they were using when they were offered their first regular gig.

Seriously... Why Jethro Tull?
The original Jethro Tull was an eighteenth-century agriculturist credited with inventing the seed wheel.

APPARENTLY THEIR AGENT STUDIED HISTORY IN COLLEGE AND WAS AN AVID COLLECTOR OF OBSCURE TRIVIA...

Why The Deranged Flamingo?
This nickname was bestowed upon Anderson by a music critic in a 1974 Chicago Tribune article.

Anderson claims to have stood on one leg while playing harmonica, but not flute until the article was printed and he decided to adopt the signature stance into his flute playing as well.

“I WAS A HUGE SUCCESS AS A FLUTE PLAYER PLAYING IT ENTIRELY WRONGLY FOR ALL THOSE YEARS UNTIL SOMEBODY SENT ME A FLUTE FINGERING CHART.”

Ian Anderson

How did he do it?

Why The Flute?
IAN ANDERSON’S INSTRUMENT CHECKLIST:

- Woodwind
- CELLO
- FLUTE
- SIMPLE FINGERING SYSTEM
- OPPORTUNITIES FOR VARIED TONE PRODUCTION
- ERIC CLAPTON DOESN’T PLAY IT

Flute vs. Clarinet

Wavelengths in a Flute

Wavelengths in a Clarinet

Flute vs. Clarinet

Fingerings for Flute

Fingerings for Clarinet

“I WAS A HUGE SUCCESS AS A FLUTE PLAYER PLAYING IT ENTIRELY WRONG FOR ALL THOSE YEARS UNTIL SOMEBODY SENT ME A FLUTE FINGERING CHART.”

Ian Anderson

Sound Production

Sound Model

- Finger In Order
- Missing Fingering
- Missing Fingers
- Missing Woodwind
- Missing Flute
- Missing Clarinet

Extended Techniques

Technique

- Finger In Order
- Missing Fingering
- Missing Fingers
- Missing Woodwind
- Missing Flute
- Missing Clarinet


